



Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

SEPTEMBER-OCTOBER 1987



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Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 29, NUMBER 5

SEPTEMBER/OCTOBER 1987

PRESIDENT: JACK MOELMANN
EDITOR: GRACE E. MCGINNIS
EXECUTIVE DIRECTOR: DOUGLAS C. FISK

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Cover Photo: THE ALABAMA THEATRE
The Alabama Chapter of the ATOS is dedicated to preserving and maintaining the Alabama Theatre and its organ. See article on page 8.
(Yuill photo)

ATOS National Membership is \$25.00 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, California 95842. THEATRE ORGAN (title registered U.S. Patent Office) is published bimonthly by the American Theatre Organ Society, Inc., a nonprofit organization. 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 95824.

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JOURNAL OF THE
AMERICAN THEATRE
ORGAN SOCIETY

Library of Congress Catalog Number: ML1 T 334
(ISSN 0040-5531)

VOLUME 29, NUMBER 5
SEPTEMBER/OCTOBER 1987

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Portland, Oregon

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Times Litho / Forest Grove, Oregon

President's Message



I am pleased to announce that I have been elected to serve as your President for another year. It has been, and will continue to be, an honor and a privilege to serve this great organization. Your other officers, also re-elected, are: Russ Joseph, vice-president; David Barnett, secretary; and Dale Mendenhall, treasurer. We also welcome to the Board of Directors four new members: Vern Bickel, Ashley Miller, Dorothy VanSteenkiste and Bob Markworth. We also want to thank those who have left the Board for their assistance in working for the ATOS cause: Walter Strony, Richard Sklenar and John Landon.

As I said in my most recent message, the ATOS Convention in Los Angeles is now history, but the memories will linger on for a long time. This issue is commonly referred to as the Convention issue, and I hope you will take time to read all about the convention. For those who attended, you can relive the experiences. For those who were unable to attend, you can learn what happened. Also in this issue are the minutes of the Board of Directors meeting, and I hope you will take the time to read what your Board has been doing and what we will be doing during this coming year. The Board found it necessary, after several years, to increase the annual dues by \$5.00. Times have changed, and there are many projects going on which require an increase in income to the national organization. Of course, this is in addition to keeping up with the normal inflation which we all experience in our daily lives. The dues increase will become effective January 1, 1988: the current dues structure will remain until that time, so get your friends and neighbors to join before then, and also get your own renewal in before the rate increase.

Some changes in ATOS which were decided upon by your Board at the convention are the following: The Young Organist Competition will continue, but instead of bringing only the overall winner to the convention, we will bring all three of the winners (one from each age category) so they can be heard. Beginning in January 1988, the ATOS *International NEWS* will be expanded to eight pages, will be mailed separately to each member and will contain the classified ads currently in the Journal. Until that time, the newsletter will continue its current format and distribution method. We have formed a Chapter Relations Committee which will help newly formed chapters organize and interact with established chapters to assist in projects, fund-raising, non-profit status, bylaws, newsletters and the entire spectrum of things which confront a chapter. With all of the experience out there in our chapters, we should be able to share and exchange this knowledge so we don't have to "re-invent the wheel." We will also be revising the Bylaws to keep up with the times and make them more clearly understood. We will ensure that the membership is involved in that process.

Allen Miller, chairman of our Technical Committee, reported that the long-awaited technical manual is nearing completion and should be available soon through the Archives/Library. There will be announcements in both the newsletter and the Journal when the manual is available.

We are searching for a permanent location for the ATOS National Headquarters, Archives and Library. Sites which have been under consideration have included the Lanterman estate in Los Angeles, the Tow-Ford Museum complex in Sacramento, and the Indiana State Museum complex in Indianapolis. If you have any other suggestions, please let us know. This will be an expensive undertaking, and we are looking for grants from corporations or foundations to assist in furthering ATOS, its history as well as its future.

We have been working on a new membership brochure which should be done soon and will be made available to chapters and members for increasing ATOS membership. It must be remembered that, if we are to continue, we need a large membership to show strength in our efforts to save the instruments, the theatres that house them and the many other aspects of the theatre organ and its music.

Regional conventions are here to stay, and many of you have enjoyed them over the past few years. Our Convention Planning Committee, headed by Tim Needler (who is newly elected to the ATOS Executive Committee), has felt that these should come under the purview of his committee and the Board of Directors. This procedure will not increase the cost of the conventions, nor will it unduly complicate or restrict the convention, but rather will ensure that the needs of the members are taken into account, such as geographical location or scheduling that will not interfere with other events or conventions, and will enable the sponsoring chapter to ensure success. Regional convention guidelines will become effective in 1988.

During the annual Membership Meeting at the Convention, I asked for the donation of some equipment and services. It is reassuring to know that there are many of you out there who have equipment and services that will benefit ATOS. In particular, we received a donation of some 16mm motion picture equipment and the services of a member who can transfer motion pictures to video tape. Any of you who may also have either equipment or services which you think may be of value to ATOS, please let me know.

I am pleased to announce that the late Ray Bohr, longtime organist at New York's Radio City Music Hall, was inducted into the ATOS Hall of Fame. Jonas Nordwall was named Organist of the Year; Judd Walton was given this year's Technical Award, and Lowell Ayars was named Honorary Member for 1987. At the banquet we also welcomed three new chapters: the Jesse Crawford chapter centered around Billings, Montana; the Santa Barbara chapter in California, and the Cumberland Valley chapter in Pennsylvania. Welcome to the family of ATOS, and we look forward to hearing about your many planned activities.

Since this is the Convention issue, I thought I would spend just a couple of minutes answering or explaining one of the most frequently asked questions: Why do conventions cost so much? Many feel that if they were cheaper more could attend. When analyzing the question, one has to look at a couple of things. First, most of the expense of going to a convention centers around the following: transportation (usually air), hotel, meals and convention registration. It has been said that the average person could spend about \$1000 on these items. The host chapter and our Convention Planning Committee do the best they can to get group airfare rates and lower hotel rates. In Los Angeles, for example, the regular rate for a hotel room was around \$125; we got the same rooms for \$65 and \$75. The convention registration is the only thing we have direct control over, but when you look at it (\$145 this year), it isn't that bad, either. The registration pays for the convention organists and some of their expenses (at a much lower cost than if they were to play a concert in your home town), theatre or auditorium rental, publicity, convention materials such as the brochure, schedule, name tags, posters, etc. It also covers limited organ maintenance and, perhaps the biggest expense, bus transportation to and from the convention events. A couple of meals are usually included, and I will not comment on one of them we had this year, but these are provided to facilitate transportation and get people to the various places on time. These are just some of the things that control the cost of a convention. I will be quite frank with you — there is also a profit built-in to that registration fee (15%) which is shared equally between the National and the hosting chapter. This helps ATOS further its projects and keep dues down. Preglow or "Overture" and after-glow or "Encore" events and the banquet are optional; however, most want to attend. We will continue to look into ways to keep expenses down, but I think that we have done fairly well. One last comment on this subject: expenses, and therefore the cost to you, will vary from location to location throughout the country. If we are to go to the places where the theatres and organs are, we will have to pay for that privilege.

Sincerely yours,

Jack Moelmann

Letters To The Editor

Dear Editor:

As a former resident of Danville, Illinois, I would appreciate any information on the Fischer Theatre and its pipe organ. I worked in that theatre many years ago.

Thank you,
John W. (Bill) Fischer
15780 Via Represa
San Lorenzo, CA 94580

(Can any of our readers help Mr. Fischer? Ed.)

Dear Editor:

This letter is to follow up on our discussion regarding reviews in THEATRE ORGAN. Pardon me for trodding over familiar ground, but for completeness' sake, it is necessary.

Reviews probably ought to consider six basic areas:

1. Concept and material.
2. The artist's success or failure in carrying out the above.
3. Organ and acoustic selection: were they right?
4. Packaging.
5. Technical considerations of recording.
6. Summary opinion.

Concept and material are probably the most fundamentally important considerations of any recording. While not all recordings are theme-oriented, many are, even those which are potpourri are usually structured as mini-concerts within that context. Consequently, a reviewer's first obligation is to clearly discern what the artist's intent is and then to determine just how well he pulled it off.

Notice that I said that it's the reviewer's obligation to understand the intent of the artist, not the other way around. I've read many reviews in THEATRE ORGAN in which the reviewer brought a great grab-bag of preconceived notions to his reviews — few of which ever came close to producing a perceptive review, and most of which obfuscated the intentions of the artist behind a barrage of hot air. As they say in the trade, "Let's get to the point."

The artist: I'm starting with the assumption that the recording is being made by a professional performer — one about whom no questions of technique need be discussed. What really counts now is style, arrangement abilities and interpretation within a totally musical context. It would seem entirely appropriate to discuss an artist as against himself — his own record of performance both in concert as well as in prior recordings.

On the other hand, it seems inappropriate to discuss an artist mirrored against another performer whose style may be completely different: to clarify, how in the world would you review the work of Jesse Crawford if you use Buddy Cole as the litmus of true genius? Can you truly assess the impact and performance of

Billy Nalle, Ashley Miller, Don Baker, Ann Leaf, George Wright, Lyn Larsen and countless others if you play one off against the other and do not understand the uniqueness of each? Does not the reviewer make an ass of himself continually trying to fit a round peg into a square hole?

The same holds true for the organ and the acoustic used for the recording. Is it right within the context of intent? Certain organs work best for certain performers and certain pieces of music. Organs are like people — they can't be all things to all men.

Ditto for the "hall" sound selected for the recording. With modern recording techniques, an organ installed in a studio or a theatre can be made to sound as though it is located in some other kind of setting. Therefore, the question is this: Does that setting, whether natural or artificial, suit the intent of the recording? Naturally, if the record is made as a memorial to some particular organ, in and of itself, then how successful was the recording engineer in capturing that special sound which makes a particular theatre and its organ unique?

Additionally, whether or not the reviewer is a fanatic for a certain brand of organ is beside the point; how it worked for the performer is what matters. (Parenthetically, it is also beside the point, and frequently in error, to speak of an organ as a "purebred" or as being *mostly* this brand or that brand. How in the world does the reviewer know what it is unless he is told, and frankly, who cares, it's the music that counts!)

Package: This little item often gets completely swept under the rug. But the next time you have a chance, ask someone who has made a record, and they'll tell you that frequently the package produced more grief and cost than the actual work of recording the tracks. Outside of its mere physical function, packaging is essential to give the customer the *modus operandi* of the producer or performer. It tells us what the artist's intent is, gives us the selections and their background and generally informs us of the cosmology of the recording — it gives us context. If we pay no heed to this, we are in the proverbial boat without an oar.

Technical considerations: With today's plethora of available recording techniques, at the least it would seem quaint to discuss whether or not an LP is punched on center. Serious centering problems haven't truly been an issue with any major pressing plant for years.

The same holds for surface noise. With rare exceptions, most noise produced physically on an LP is the result of random dirt picked up in the manufacturing process during packaging and is not replicated from one pressing to the

next. True surface noise is most readily related to a complex equation of a particular disc-cutting system's signal-to-noise ratio, the freshness of the master blank, the condition, temperature and alignment of the cutting stylus, the program's running time, the selected groove density and the signal levels necessary to produce an LP of a given length, without groove overshoot, NOT to today's generally very high quality of vinyl. They don't recycle used vinyls anymore — this isn't the 1950s.

Also, provided that the original recording was done with care, and that subsequent transfers were handled professionally, any reviewer's discussion of distortion most likely more accurately describes faults in the reviewer's equipment and hearing than what is on the grooves. Take, for example, the comment of an acquaintance of mine who is not an "organ person" and who never heard a particular organ live before. "It sounds distorted," he said. That remark is patently ridiculous. By definition, the organ itself cannot be distorted — what is distorted is the listener's hearing and uneducated mental impression of what he heard.

It should be pointed out that over the past few years the LP has commercially taken a back seat to the audio cassette, and this year, for the first time, the CD has outsold the audio cassette. At this point in time, LPs are third in commercial importance in the retail market. The handwriting is on the wall for the eventual and total demise of the LP. Prospective theatre organ record buyers *must* equip themselves with CD players if they expect to remain current with new products. It's time to recognize what's happening out there — mechanically, artistically and commercially.

In summary, take artists for who and what they are. Interpret their work within the context of their intent. Consider them and their instruments for what they are worth, not for what you would like them to be. Consider the distribution media for what it is, not for what it is not. Take a recording as a totality, including the package. And, finally, never underestimate the intellect and taste of the buyer.

Sincerely,
Ralph Sargent
Hollywood, California

Opinions expressed in this column are those of the correspondents, and do not necessarily reflect the opinions of the editors or the policies of ATOS or THEATRE ORGAN. Letters concerning all aspects of the theatre organ hobby are welcome. Unless clearly marked "not for publication" letters may be published in whole or in part.

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(R. VanSteenkiste photo)

and at play.



At Right: Dinner at John Ledwon's the Friday before the start of the convention.

(R. VanSteenkiste photo)

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(Rev. 7/11/87)

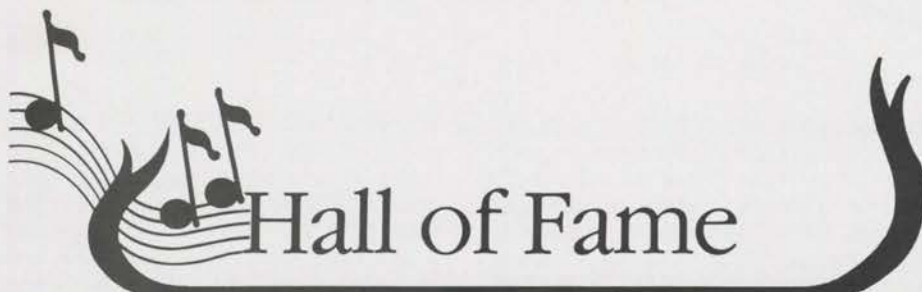
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1987	Lowell C. Ayars

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Richard R. Haight	July 1980 - June 1981
Lois F. Segur	July 1981 - July 1983
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B'hend/Kaufmann Archives

Raymond F. Bohr

Raymond F. Bohr was elected to the Hall of Fame this year. The announcement came, however, shortly after Mr. Bohr passed away. His award has been sent to his survivors, and his biography may be found in the last issue of THEATRE ORGAN. We are proud to honor the memory of this organist of renown who has done so much to promote the cause we all hold dear — the theatre organ and its music.



Stars Fell On *the* Alabama

by Gary W. Jones

On December 25, 1927, the City of Birmingham was blessed with a house. Not just an ordinary house, but a palace. Designed after the great European palaces of years past, it was a palace where dreams and fantasies came true. Birmingham was indeed blessed with the Alabama Theatre whose career has lasted and outshone all others.

Designed by Graven & Mayger, the Alabama was built by the Publix/Paramount chain as their flagship in the Southeast and opened its doors as the largest movie palace in Birmingham. No other theatre could rival its Spanish/Moorish design. Many copied the spectacular public displays and shows, but all have been lost or displaced by progress. Birmingham was fortunate to have more than 12 movie palaces, movie houses and vaudeville stages. Each went through a series of owners and the Alabama was not spared this fate. Sold in 1935 by Publix/Paramount to the Wilby-Kincey group, the house survived the first wave of demise and remained Birmingham's premier house. Showing only first-runs and the finest live entertainment, the house remained active while others diminished. The Wilby-Kincey group, however, was

not without problems and eventually sold the house to the ABC-Southeastern chain of theatres. Here began the Alabama's decline. Through a series of sales and owners, the Alabama lost its foothold in the downtown area. ABC-Southeastern sold the theatre to the Plitt chain, Plitt sold to the local Cobb chain, and Cobb (abandoning downtown completely) sold the theatre to Costa-Head, a local development group. Unsettled by a rapidly declining downtown area and a large population that was becoming both urbanized and plagued with racial tension, the Alabama, along with the remaining downtown community, could only look on helplessly as a steady exodus of once faithful patrons gradually moved out, refusing to even visit downtown. Citizens stood idly by and watched house after house go through the "B" movie/Kung Fu stages and then finally be torn down. Fortunately the Alabama was spared this fate and went through only a mild series of second-run films before being closed and sold to Costa-Head.

The Alabama chapter of the American Theatre Organ Society sprang from the Southeastern chapter which began maintaining the Alabama Theatre's Wurlitzer

in 1969. Chapter members found the organ in barely playable condition and began a restoration and maintenance process which continues today. The theatre's 4/20 Publix #1 is considered one of the nation's top organs and one of the few organs remaining in its original site. Shipped on November 11, 1927, Opus 1783 was installed by the Wurlitzer company as their largest in the Southeast. Its heavily ornate, red, gold and black console complements the house's design and, speaking from three separate chambers, fills the auditorium with a glorious sound. In 1985 the chapter purchased a Trivo Post Horn and added the twenty-first rank to the organ. During the period when the theatre was closed, the chapter produced two public organ concerts per year and held chapter meetings on a monthly basis. The Alabama chapter constantly maintained the organ and for years provided the only maintenance on the building in exchange for use of both the theatre and organ. By seeing donations of materials and labor, the chapter kept the building secure, in good repair, and lighted (there are over 21,000 light bulbs in the theatre!). But alas, the story again grows dim.



At Left: The Alabama Theatre - 18th Street and 3rd Avenue North. The marquee shows *Wings* with Clara Bow and Buddy Rogers as currently playing. (Birmingham News Staff Photo)

Interior of the Alabama.

(Photo - R. Yuill)

Costa-Head, once-prominent developers, had purchased the theatre to be used as an anchor for their downtown revitalization projects. Their plan included office space, retail shops, a mall, condominiums, the theatre, and landscaping for several key blocks including (and surrounding) Block 87, where the Alabama stands. The plan was excellent. However, its execution was plagued by large problems — each seemed to stand in line waiting its turn. As complications with the downtown project mounted, costs and budgets were cut. News came directly from the Costa-Head offices to the chapter: We could no longer have access to the building. Costa-Head could no longer afford the lighting, heating, water bills, liability insurance, and any other expenditures to keep the building open. They would have to shut down the theatre until their current problems were resolved. This would mean turning off power which would eliminate the sump-pumps and allow the basement to flood (read: organ relay and blower!!) as well as potentially causing massive damage to the building as a result of plaster falling because of lack of environmental controls. The Alabama chapter quickly put together a proposal to Costa-Head suggesting the chapter run the house in hopes of offsetting these costs and thus keeping the theatre open. By showing a Classic Film Series and opening the house for

live performances, the chapter felt it could at least have the building pay its own way and forego its closing. Costa-Head agreed, and the chapter began operating the house. Months later, Costa-Head announced their plans to file for bankruptcy. The initial news was devastating, only to be topped by the startling news that they had not made a mortgage payment for three months, and that the

“It was a palace where dreams and fantasies came true.”

mortgage holder was ready to foreclose. Anxious to get their funds and sell the property, the mortgage holder pressed to gain control of the theatre. Realizing that the property on which the theatre sits is of greater value than the mortgage, they planned to tear the building down and sell the quarter block to the highest bidder.

Our choices were few. The chapter's board devised a plan for raising money

to pay the arrearages and to transfer title to a newly-formed, non-profit organization controlled by the Alabama chapter. The membership approved the plan unanimously and everyone set out to work. We first approached the Federal Bankruptcy Court to ask for permission and advice in pursuing this endeavor. The Court enthusiastically supported saving the theatre and granted an extension on the foreclosure, giving us much-needed time to mount a public drive for funds. Our next concern was media coverage. With the Costa-Head bankruptcy proceedings being reported daily, we had little trouble in obtaining local media attention in reporting on the fate of the Alabama Theatre. Public outcry was immense. Most people finally realized that places like this were not being built anymore and many historically significant structures had already been destroyed, including all of the other movie palaces, the historic Tutwiler Hotel, and the grand and architecturally breathtaking “Temple of Travel,” The Terminal Station.

Each and every chapter member participated in the drive for funds. More than \$130,000 had to be raised in only 60 days. Chapter members enlisted the aid of their friends, and a “Save The Alabama” campaign was begun. With each chapter member contributing his or

continued on next page ...

The Alabama *(continued)*



Chapter members usher all shows at The Alabama Theatre. It takes approximately 20 people per show just to usher the house properly. (Photo - Gary W. Jones)

her time and effort, the money started trickling in, slowly at first then building toward the deadline. We all did any and everything to raise the money. The piano students of one chapter member baked cookies and sold them door-to-door, raising \$53.00 in one week. A vaudeville/variety benefit show was put on by chapter members and local professional groups with admission set at whatever one could give at the door. A special account was established at Colonial Bank to accept donations, with the promise that if we did not succeed in our efforts, the bank would refund all contributions. During this time, key chapter members began an organized campaign to contact local businesses, social clubs and establishments, enlisting their support to supplement continuing individual donations. Joining the chapter in its efforts was the Birmingham Downtown Action Committee. Next came *The Birmingham News* and The National Bank of Commerce.



Alabama Chapter President Cecil Whitmire after transferring title and closing the deal:

"WE DID IT!"

(Photo - Birmingham News Staff Photo)

Ideas were gathered and the "Save The Alabama" campaign gained momentum. Stories about, and forms for sending in, contributions were printed daily in *The Birmingham News*. The Downtown Action Committee accepted contributions on the chapter's behalf and the National Bank of Commerce set up a special account which posted interest daily to contributions. Also, the names of persons and corporations making contributions were printed daily, including the amount of their contributions. Everyone loves to see his name in print, and with amounts listed beside the names, the amounts began to increase. One and five-dollar contributions became twenty-five and fifty-dollar contributions. As a premium, any contribution of \$25.00 or more entitled the contributor to a T-shirt which showed the theatre's vertical sign and the caption: "I Helped Save The Alabama Theatre." The response was tremendous, and three days before the court date for foreclosure the chapter had the necessary funds to pay the arrearages and transfer the title. A new, non-profit corporation was set up to own and operate the theatre. Birmingham Landmarks, Inc. now operates the house with its board of directors governed by the Alabama chapter's board. The house is staffed completely by Alabama chapter members. Young and old, each participates in a day-to-day operation of the house. Everyone has a job and a responsibility and contributes as a member of the team. Board members leave meetings to head to the lobby to sweep. Executive directors can be found changing light-bulbs, toilet paper rolls in restrooms, and the marquee letters out front. Family members join together to help operate the concession stand, take tickets, or usher patrons. Everyone participates and no one shirks any job or duty.

The house is currently running a bi-weekly Classic Film Series. On alternate weekends, return engagement (or second run) films are shown. As first-run films leave the theatres, the Alabama "picks them up" and runs them at reduced prices. The Alabama Symphony has contracted for several performances, the Birmingham Children's Theatre will be staging most of their season performances at the Alabama, the State of Alabama Ballet regularly uses the house, and, most recently, the Birmingham Opera Theatre has agreed to collaborate with the Alabama chapter to co-produce "Christmas At the Alabama" in December 1987. The theatre is booked solid for the month of October with plays, live jazz concerts, silent films, and organ concerts.

Even though the entire project of saving the Alabama Theatre was a group endeavor, without the efforts of Chapter President Cecil Whitmire and his wife Linda, the project could have faltered. The Whitmires spearheaded the group's efforts and acted as coordinators for



(Photo - Gary W. Jones)

everyone's duties. It was under their leadership and guidance as "team captains" that the Alabama chapter was so successful in its endeavor.

Our battle has just begun. Our work is cut out for us. With a \$650,00 mortgage to retire we have just started a long, uphill climb. The chapter is dedicated to the task at hand — there is no turning back. We are committed to serving the public with the finest in family entertainment. With teamwork and a common goal in sight, we are dedicated to preserving and maintaining the Alabama Theatre and its organ in the grand tradition of the movie palace.



Richard Parker and Bob Johnson complete re-wiring of the main chandelier in the grand lobby of The Alabama Theatre. Each broken piece of glass was exactly duplicated and every wire was replaced.

(Photo - Birmingham News Staff Photo)

THE GRANADA THEATRE HISTORICAL SOCIETY

presents

THEATRE ORGAN WORKSHOP

WITH

DENNIS JAMES



DENNIS JAMES



THE GRANDE BARTON

THE BEAUTIFUL GRANADA THEATRE IN KANSAS CITY, KANSAS IS PROUD TO ANNOUNCE ITS FIRST THEATRE ORGAN WORKSHOP FEATURING THE NEW 3/20 GRANDE BARTON DESIGNED AND INSTALLED BY DAVID JUNCHEN AND DENNIS JAMES

SCHEDULE

FEB. 13th	8 PM	DENNIS JAMES IN CONCERT
FEB. 14th	3 PM	SILENT FILM: "DON JUAN"
FEB. 15th	9 AM	REGISTRATION & TECHNIC
FEB. 15th	1:30 PM	THE ART OF PLAYING THE SILENTS
FEB. 15th	6 PM	OPEN PRACTICE FOR MASTER CLASS
FEB. 16th	9 AM	MASTER CLASSES
FEB. 16th	7 PM	CATERED BANQUET AT THEATRE

NOTE: REGISTRATION FEE AT WORKSHOP \$125.00

Pre-Registration Only \$110.00

(Includes Banquet, Concert and Silent Film)

HOTEL ACCOMMODATIONS: HOLIDAY INN

424 Minnesota Avenue / Kansas City, Kansas

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(RATES: Single - \$43.00 / Double - \$52.00 / Triple - \$59.00
Four - \$67.00 (Per Night))

REGISTRATION FORM

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Name _____

Address _____

City/State/Zip _____

Phone _____

Make Checks Payable to: GRANADA THEATRE WORKSHOP
1015 Minnesota Avenue / Kansas City, Kansas 66101
Telephone 913-621-7177 (Bob Maes)



Hard at work in the Record Shop. (SB photo)

A Funny Thing Happened on the Way to the Convention

by Ralph Beaudry

Throughout the planning and production of Convention '87, SERENDIPITY prevailed.

The Convention motto and logo were conceived and designed a year in advance ... only to be nearly "shot down" during a visit to the LA Convention Bureau. When they saw the phrase "LA's The Place" they immediately sent for their attorney who carefully explained to our Planning Committee that the phrase was THEIR registered trademark! Five pages of detailed instructions were given us as to how the phrase may or may not be used ... and then they gave us their blessing when we agreed to insert a credit line whenever we used the phrase.

Just before the "Overture" program, Doris Stovall, Manager of the Pasadena Civic Auditorium, and Carlo Curley discovered they had worked together 16 years ago when Doris was soloist at the Druid Hills Baptist Church in Atlanta, Georgia, and Carlo, at the tender age of 16, was the church organist! Despite not having seen each other in the intervening years, Doris remembers that Carlo told her then that she was the only one who could "out sing" his organ, and that they delighted in creating roof-raising solo spots for her during the church services. She also told us that even then Carlo wore rhinestones in his shoes.

During the Lew Williams concert on Tuesday afternoon, the Möller ciphered. Believe it or not, that was the first cipher since the organ was installed nine years ago! Dave Junchen, who installed the organ and has been its "keeper" over the years, always sits in the balcony during an organ program ... except for Lew's program when he decided to sit down front. He must have sensed he would be needed!

Panhandling seems to be almost a way of life for downtown LA, and we apologize for each one who approached a conventioneer during the week. Let's see, that must be about 50,000 apologies. The Monday night performance, however, in front of Googies next door to the Biltmore, was a completely unplanned exhibition of Sally Rand terpsichory. We understand her performance was one of the "hits" of the Convention ... but how did she manage to get her clothes back on before the police arrived?

One thing we are all still trying to figure out is how some of the bus drivers, who were each given detailed maps of the routes to be followed, managed to come up with some of the most creative ways to reach several of the venues. No bus was permanently lost, thanks to the eagle-eyed bus captains and local buffs who were riding the buses, but we're still trying to figure out why one driver thought the Santa Ana Freeway would take them to San Gabriel!

That beautiful mylar curtain at Pasadena Civic is not part of the usual house draperies. On the Friday before the Convention, Lyn Larsen decided a really spectacular drape was needed for the second half of the "Overture" program — a curtain that would reflect any and all colors just right. So he had Miss Stovall scour the theatrical supply houses until she found one for him — and Lyn paid the tab! Thanks, Lyn!

One incident most conventioners may have missed was the "added" member of the Crystal Cathedral choir for the *1812 Overture*. Ty Woodward, our featured artist at the Simonton organs, met a friend during intermission at the Cathedral and agreed, just for fun, to don a choir robe and join them!

You never know when you'll find a "gold mine" in someone's garage. We did when we learned the remaining stock of Malar and Essential Records was housed in the garage of Helen Dell's son. That's why some long "out-of-print" Lyn Larsen, George Wright and Helen Dell albums were on sale in our Record Shop.

Yes, serendipity prevailed

throughout the Convention ... artists giving their best and then some, LATOS workers having fun meeting our visitors, and the organ crews being justifiably proud of their organs. Even the weather was exactly right for LA in June! But the next time, we'll have to remember to schedule a mild earthquake so you'll really know "LA's THE PLACE"!



Ralph actually did attend the Convention.

(SB photo)

1987 Young Organist Competition



Melissa Ambrose receives her certificate from Jack Moelmann. (SB photo)

Our third successful and exciting Young Organist Competition has resulted in the presentation of three more promising young artists for our future. The 1987 contestants (listed alphabetically) and their sponsoring chapters were:

MELISSA AMBROSE (20)
Wolverine

JOHN J. COOK (17)
Eastern Massachusetts

PETER HOLT (13)
London and South of England

CURT SATHER (20)
Valley of the Sun

DAVID STRATKAUSKAS (17)
Puget Sound

FAITH SUNMAN (13)
Motor City

LAURA VAN EYCK (20)
San Diego

JAMES WRIGHT (20)
Central Indiana

Senior Division winner **MELISSA AMBROSE** also placed first in the overall competition and was presented in a Cameo appearance at the Los Angeles convention. John Cook was the winner of the Intermediate Division, and Peter Holt was winner in the Junior Division. Each winner received an award of \$400, and Melissa Ambrose received an additional \$200 as Competition winner. Biographical information on Melissa can be found in the January/February 1986 Journal, and on John Cook in the November/December 1985 issue. We hope to feature Peter Holt in a coming issue of the Journal. We offer our sincere congratulations to the winners and heartily commend all of the entrants for their participation in the competition.

Judges this year were Lyn Larsen, Dan Bellomy, June Garen, Al Hermanns and Jonas Nordwall. Only Lyn was identified at the outset; the names of the remaining adjudicators were announced after the final grading. Special thanks to these individuals who so willingly gave their services to judge the contestants' tapes. We know, too, that their helpful comments will be of value to all of these young people as they continue their musical careers. *Lois Segur, Charman, Young Organist Competition*



Peter Holt from the London and South of England chapter, winner of the Junior Division. (John Sharp photo)



John Cook, winner of the Intermediate Division.



Desmond Jenkins receives Peter Holt's award.

(SB photo)



Richard Johnson of Eastern Massachusetts Chapter accepts award for John Cook.

(SB photo)

ATOS Awards



JUDD WALTON
AWARD FOR
TECHNICAL EXCELLENCE

Judd Walton is a charter member and founder of ATOS. He is best known for having compiled the Wurlitzer Shipping List which was published several years ago. Judd was an early president of ATOS, and wrote for both TIBIA and THEATRE ORGAN.

Judd Walton and his partner, Bob Jacobus, maintained the San Francisco Fox Wurlitzer for many years, particularly for all of the "Farewell" concerts held there and for many recordings, notably those of George Wright.

It was, in fact, Judd himself who proposed that ATOS establish an award to honor those who have made special contributions to the technical knowledge necessary to preserve and present theatre organs. It seems quite fitting, therefore, that this gentleman should be so honored himself.



LOWELL AYARS
HONORARY MEMBER

Lowell Ayars is one of the charter members of ATOS, and served on the Board of Directors from 1981-1986 during which time he chaired the Hall of Fame Committee. He has also been an active advocate of the Young Organist Competition and served as a judge for the first competition in 1985.

Lowell's biography may be found in the December 1979 THEATRE ORGAN, but the work that he has done for this organization cannot be adequately condensed into just a few paragraphs. We would like to present here a quotation from Mr. Ayars which appeared in the above issue of the Journal:

"I believe we must keep as many organs in theatres as possible -- perhaps through such organizations as the Society for Historic Preservation ... We must also realize that there is no such thing as just one style of theatre organ playing. Let us try to appreciate the new and treasure the old. Take young people to as many theatre organ events as possible. They won't all become fans, but some will!"



JONAS NORDWALL
ORGANIST OF THE YEAR

Jonas Nordwall represents the best of both classical and theatre organ artistry and is in as much demand for one as the other. He has toured the U.S. annually since 1972 presenting concerts and workshops. He has made three concert tours of Australia and has the distinction of being the first organist to broadcast a solo recital in FM stereo from the famous Sydney Town Hall.

A native of Portland, Oregon, Jonas began his musical education at the age of four on the accordion, a talent which allowed him the honor, a few years later, of performing before King Gustav of Sweden. Adding the piano and organ to his studies at age 10, Jonas studied with Goldie Pos and later with Arthur Hitchcock at the University of Portland, where he graduated with a Bachelor of Music Degree in 1970. Study with the great Canadian organist, Frederick Geoghegan, and with the noted American virtuoso, Richard Ellsasser, futhered his talent.

Jonas has been the organist and Contemporary Choir director at Portland's First United Methodist Church since 1971. Under his direction, the pipe organ has been enlarged and revoiced to become one of the West Coast's outstanding instruments.

With an extensive background in the theatre organ traditions, Jonas has recorded some 15 albums which are marketed worldwide under various labels. He spent ten years as senior staff organist for the Organ Grinder Corporation and played in both the Portland and Denver locations. He is currently Product Marketing Manager for the Rodgers Organ Company, as well as a recitalist for the firm.

— PLAN AHEAD —
FOR THE 1988 CONVENTION!

Portland

has all the fun!

LETTER FROM LOWELL AYARS

Dear Editor,

May I use this means to express to the members of ATOS and the members of the National Board my sincere thanks for the high honor of being chosen Honorary Member of the Year for 1987. It came as a complete surprise to me, and I only wish I could have been at the Convention to accept the certificate in person.

As some members know, I felt I could not be away from home any appreciable length of time as my wife, Reba, is undergoing weekly chemotherapy.

I have heard nothing but praise for the Convention, and in these present times of the high cost of everything, it makes one realize that many members are willing to sacrifice to hear superb theatre organ music and enjoy meeting with old friends and acquiring new ones.

Again, many thanks to all.

Sincerely yours,

(signed) Lowell Ayars

LETTER FROM JONAS NORDWALL To the ATOS:

I would like to thank the National Board of Directors of ATOS for naming me Organist of the Year for 1987. Unfortunately, prior business commitments kept me from attending the banquet, but I want to personally acknowledge my appreciation for this award. We have a unique musical instrument that captures different elements of musical history and deserves a special recognition as an Indigenous American Musical Instrument. The theatre organ has had a great impact in its lifetime on the musical canvas, and may it continue to do so. As artists, we can only hope to pass the inspiration of this instrument on to others as it has inspired us to create our brand of music on it. Again, thank you for this honor.

Sincerely,

(signed) Jonas Nordwall

PHOTOGRAPHERS

Our thanks to the following for providing the pictures of the convention:

STEVE BRAMALL (SB)

HARRY HETH (HH)

BO HANLEY (BH)

RAY VAN STEENKISTE (RV)

MADLINE LIVOLSI (ML)

Picture credits are by initials.



Martin Wiegman, of New Jersey, accepts the Honorary Member Award for his friend.

(SB photo)



George Kirkwood accepts Award for Jonas Nordwall.

(SB photo)

CONVENTION '87 STAFF

Ralph Beaudry, Chairman
Richard Sheafor, Vice-Chairman
Walter Rieder, Treasurer
Beverly Rounds, Secretary
Hugh Hanger III, Registrar
Alden Stockebrand, Transportation
Irv Eiler, Artist Coordinator
Patty Skelding, Banquet and Catering
Pat Lajko, Signs
Stan Kann, Master of Ceremonies

APOLOGY

We missed a few important pictures this year. If any of our readers have shots they would be willing to share, please send them to us, and we will include a "Convention Supplement" in the next issue. We can use pictures of the Ashley Miller Workshop, Jonas Nordwall at the Pasadena, Dennis James at San Sylmar, and George Wright at the Power home.

Ed.

Those who made the music ...



Candi Carley at the Orpheum (SB photo)



Stan Kann at Dollingers (MLV photo)



Dan Bellomy and Melissa Ambrose after the Banquet. (Bo Hanley photo)



Carlo Curley (MLV photo)



Lyn Larsen and Carlo Curley surround Gaylord Carter at the Wilshire Ebell. (SB photo)



Stephen Ross (left) and Ty Woodward with Mrs. Richard Simonton at the Aeolian-Skinner console in the Simonton home. (SB photo)



Melissa Ambrose and Candi Carley (SB photo)



Tom Hazleton (MLV photo)



Dan Bellomy, Ty Woodward and Lew Williams in the Rendezvous Court of the Biltmore. (SB photo)



Chris Elliott at Founders. (SB photo)



Mr. and Mrs. Jim Riggs relax at the banquet. (MLV photo)



Ralph Sargent introduces Tony Wilson. (SB photo)

and those who came to hear it.



This group came all the way from England!

(SB photo)



Marie and Marwick Kittson from Queensland, Australia



Eric Schober from South Africa.



(SB photo)



(SB photo)



Waiting for Dinner at Crystal Cathedral. (HH photo)



During intermission at Jim Riggs' Concert at San Gabriel. (HH photo)



(SB photo)



Dinner at Crystal Cathedral. (HH photo)



Food line at Pasadena Civic. (HH photo)



Patti Simon, Ed Zollmann and Paul Van der Molen relax in the Rendevous Court. (MLV photo)



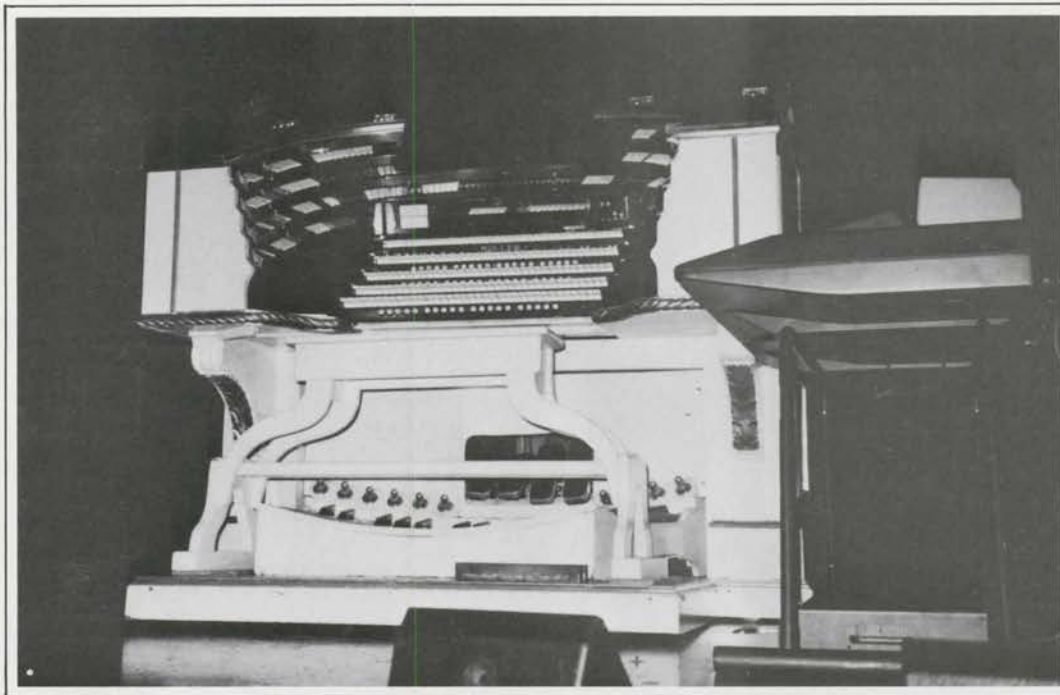
Dinner at Crystal Cathedral. (HH photo)



Relaxing between concerts at Pasadena Civic. (HH photo)



Dinner at Pasadena Civic. (SB photo)



LA Certainly Was “THE PLACE”

by Paul Quarino



The Bay Theatre.

(SB photo)



Convention emcee Stan Kann maintained the Humor Department for the week.

(SB photo)

Yes, LA was THE Place! For seven delightful, fun-filled days it belonged to the ATOS — our town. We headquartered in one of the most elegant, nostalgic hotels in the city, the Biltmore, and we dined in an all-night eaterie, Googies. We saw, heard and enjoyed such a range of artists and organs that our senses were reeling by the end of the week. Many impressions stand out — the impacted cars on the freeways, the ghostly old theatres near the hotel, the derelicts sleeping in Pershing Square, the awesome size of the city itself — but, most gratifying were the people — loyal lovers of the theatre organ and its music — those who made the music and those who came to hear it!

Come along with us
and see why ...

SUNDAY, JUNE 21

OVERTURE

With the excitement of the anticipated pre-glow concert rising each moment, it seemed that every time we turned around there was someone we hadn't seen before, friends from across the country or just a state or two away — some from across the pond. However one chose to look at things, they were happening all around. As the hour drew closer, we were welcomed by the sounds of a carillon coming from a speaker near the roof of the Pasadena Civic Auditorium. Not obtrusive or obnoxious, they were gently calling us to enter and get ready for this musical happening — they seemed to say, "Come in, Come in."

We went in to find the stage all set, the Möller console on the left, and the Allen on the right. In the center was a Kurzweil. As the lights dimmed, the audience stilled as in the night. We were treated to mood music of every type imaginable; solos by Lyn Larsen and by Carlo Curley, each displaying virtuosity to the hilt, and duets that were exciting and sparkling. Many in the audience were surprised, as was this writer, that no mention was made as to what the Kurzweil was doing. It was obvious when Lyn reached over to turn it on and off; however, he failed to tell us what it was and what it did. I think acceptance of the synthesizer would be easy for most if we were informed as to how it works and what it does so we could listen for it.

A highlight of the first half of the concert was the duet of G.F. Handel's "Concerto No. 4 in F" — this was simply delightful, enjoyable and entertaining. A super display of musicianship! The Allen didn't have enough watts to balance the Möller. It was interesting to hear remarks during intermission such as, "Wouldn't be surprised if Lyn had some electronics hid backstage." And "It seemed that when Carlo's hands went down, the sounds came out of the Möller. I think he has some way to make the Möller play from the Allen."

When Carlo Curley went to the Möller, we experienced some of the finest tonal painting ever heard.

The highlight of the second half was the duet performance of the *William Tell Overture*. The console antics of both musicians during the encore of Shubert's "March Militaire" were exquisite. We had been entertained royally, and we all left uplifted and with a twinkle in our eyes. If this was any indication of the convention to follow, we were in for a fantastic week.

MONDAY, JUNE 22

As more conventioners arrived, there was a constant stream of people moving from every entrance to the elevators, to the Record Shop, to the coffee shop. Wherever we looked we saw people spotting friends, waving, looking for other arrivals. It seemed like another year at summer camp, or as though we were at a class reunion, looking to see who has changed and how and what they are doing now — lots of laughing, gabbing and general camaraderie.

An official meeting of the Chapter Representatives that morning involved people from all over reporting on what their chapters had accomplished this past year. Some told of plans for the coming year, and all went away with ideas to take back home and share.



Stan Kann, Convention emcee at Founder's Church — no, he's not giving a sermon. (Bo Hanley photo)



Gary Jones, Birmingham, Alabama, reporting on the purchase of the Alabama Theatre and plans for its restoration and use. (Bo Hanley photo)

CHRIS ELLIOTT Founder's Church

The first concert of the Convention was held at Founder's Church, an auditorium style church with a wonderful atmosphere of welcome. We could feel warmth as soon as we entered the spacious room with its soft, theatre-style seating and air-conditioned comfort. The moment we entered the auditorium, our eyes were drawn to the four-manual Wurlitzer console in its prominent place to the left of the pulpit — no modesty curtain or rail to hide this beautiful French-style gem.

Well-known comedian/theatre organist Stan Kann was the emcee. Stan introduced Jack Moelmann, ATOS President, who welcomed us and informed us that we were 938 in number. Then it was back to Stan and the introduction of Chris Elliott, our artist for the afternoon.

Chris' program seemed to have something for everyone. He showed us the versatility of both this organ and his own artistry. It seems as though the search for the most obscure song an artist can find had Chris' contribution: "Tain't No Sin To Take Off Your Skin And Dance Around in Your Bones." His rendition of "You," as arranged for him by Dave Junchen, met with everyone's approval. He announced a bit of sad news, Fred Astaire had passed away that day, and then played a group of songs to honor the famous dancer. A Laurel and Hardy film, *That's My Wife*, was accompanied by Chris in the second half of his program. All too soon it was over, and we had to board the busses for the trip back to the Biltmore.

Opposite page, top photo:

The Kurzweil cuddles next to the Möller on stage at Pasadena Civic. (MLV photo)

CANDI CARLEY San Gabriel

The evening concert was held at the San Gabriel Civic Auditorium. The entire complex — inside and out — was of the Spanish Mission motif. As we entered the auditorium, the colors were calling out in reds, oranges, greens and blues. The chandeliers had large sections of amber glass which seemed to reflect a harvest-gold glow off of the adobe/stucco walls. On stage was a small, ebony grand piano that was connected to the Wurlitzer we were about to hear.

The artist this evening was Candi Carley. As the console began to rise from the pit, the first thing we saw was a huge floral arrangement of red roses that covered the entire top of the console. As the petite young lady came into full view, her rendition of Gershwin's "Strike Up The Band" let us know in no uncertain terms that she know how to coax this instrument to pack a wallop. And she did just that in almost every song.

Following intermission, Dennis Hedberg, Chairman of the 1988 Portland Convention, presented a colorful slide show of the many venues to be offered at the July 2-6 conclave next year, and invited everyone to attend.

As Miss Carley moved through the second half of the program, which was a continuation of the first, it evoked in this writer a strong desire for a pitcher of cold beer and a pepperoni pizza to top off a perfect evening. Candi pushed the down button, and we were up and away to the busses for the trip back to the hotel, where we found even more of last year's "classmates" in the lobby — time to find out what's been going on all year in the rest of the world.



Convention photographer Steve Bramall in action at San Gabriel Civic Auditorium Lobby. (Bo Hanley photo)



TUESDAY — JUNE 23

DAN BELLOMY Orpheum Theatre

This morning we walked to the Los Angeles Orpheum Theatre. We were several blocks away, but we could see the marquee and as we got closer we could also see that the theatre was still in its original condition. It wasn't the cleanest theatre we saw in the convention; all of the light fixtures were not functioning, but nevertheless, the organ was an original installation — the only one from the grand old days left in the Los Angeles area. The console, not on a lift, was in the center of the orchestra pit. The theatre was on the warm side — it did not seem to have any ventilation functioning, but the time soon arrived when the emcee announced that we were about to start. It got quiet and Dan came to the console and there we went with a very, very quiet melody — I wasn't quite sure what it was at first, but after the third or fourth note I knew it was a cleverly disguised version of the Eddie Dunstедter signature tune, "Open Your Eyes," very fitting for nine-thirty in the morning. By the last eight measures of the song, Dan finally got to a full organ combination, and it was exactly like Eddie Dunstедter's recording — not only did he open our eyes, but he opened our ears. During his first real number, once our eyes and ears were opened, there was an excitement — a feeling of "Hooray! Wake up!" with the ever-popular "Cosi Cosa." Dan's use of the instrument was remarkable, realizing that the specifications of this organ were very close to the original from the twenties, and there were certain limitations — some voices not available where you would like to have them for today's modern style of playing theatre organ. These limitations didn't bother Dan in the least. He was able to play everything that he needed to play and was able to

get sounds out of that organ with such ease that most people had no idea that the unification on this instrument was vintage. Two notable highlights of the first half were Dan's arrangement of Rossini's "La Danza" — fast, crisp, and excitement ricocheting from chamber to chamber, especially for those of us sitting in the balcony — and a little guessing game, or challenge to the audience, a theme that he played without telling us what it was until members of the audience guessed it — it was the theme music from the soap opera *Days of Our Lives*. Show music included *The King and I* and then we had intermission.

Dan's opening number of part two of the program was from *Mame*, "It's Today." This had a good theatre organ sound and was very reminiscent of John Seng.

Dan shared the second half of his program with Melissa Ambrose, winner of the Young Organist Competition. Melissa included several selections which showed us various different sounds on the organ and some of the different styles with which she's been working. "Holiday for Stings" and the Toccata from Vierne's *First Symphony*, showing us the classical side of her training. It was good to see young people in attendance at this convention and also to hear them. Good work, Melissa!

Dan Bellomy returned for several more selections. One interesting number was dedicated to his dad, "The Tennessee Waltz," very soothing and quiet, and then we had a reprise of "Cosi Cosa." The audience obviously appreciated the variety of music in this program, and we felt that the dexterity Dan displayed in his jazz numbers was exceptionally outstanding.

LEW WILLIAMS

That afternoon our busses took us to the Pasadena Civic Auditorium for the first "official" concert on the big Möller organ, this to be played by Lew Williams. One talent that Lew has is an ability to recreate the sounds and styles of other organists — we heard songs in the style of Jesse Crawford, George Wright and Sydney Torch, and they were very convincing. In Lew's transcription of the "Pilgrims' Chorus" from Wagner's *Tannhauser*, we were exposed to some of the beautiful crescendos and decrescendos and orchestral effects available from this marvelous Moller organ. "A Night on Bald Mountain" nearly brought down the house, as well as the house ghost — it seems that the Möller decided to cipher for the first time in eight years — Lew stopped, technician Dave Junchen disappeared into the chamber, lights went on, the note stopped, and we got to hear the song from the beginning again. This time the ghost stayed away. Lew's encore, "Thanks for The Memories," was poignantly touching.

After this concert, we were going to have dinner on the east patio. As it turned out, *some of us* had dinner on the patio — the ones who got in line first. The lines were long, and some of the people seemed to be devouring dessert while in the food line which was next to the dessert table. We noticed that some people went to a neighboring pizza parlor and brought their dinner back. Not everybody was complaining, however, and we managed to fill the time until the Membership Meeting at seven o'clock.

After a short, but lively, Membership Meeting that is covered elsewhere in this journal, we were asked to be seated and get ready for the evening concert.

JONAS NORDWALL

The shift in the mood from business to pleasure was done by Jonas' first number, "Everything's Coming Up Roses." As the Möller console came up out of the pit, a rose-like pattern was projected on the front curtain. Jonas' music is always exhilarating, and throughout his entire recital we were made aware of how beautifully he used this instrument — louds and softs, and just about everything from "soup to nuts." His animated arrangement of the Gottschalk "Bamboula," a transcription of a piano selection, was impressive. Jonas reminded us that Portland had rose festivities long before Pasadena had its Rose Parade, and then dedicated a song to Pasadena, "Second-Hand Rose." A program by Jonas Nordwall is always memorable, covering all types of music, all styles, and really using the organ to its utmost, and this year Jonas outdid himself, certainly displaying to us that he truly was the outstanding Organist of the Year for 1987. In this concert, every selection was a highlight.



Picture taking time at Founder's Church.

(SB photo)



Bob and Bo Hanley
from Motor City
(RVS photo)

Valley of the Sun
members
Madeline LiVolsi and
Lew Williams.
(MLV photo)



Wednesday morning brought us again to the Orpheum — this time for a Jam Session which gave people who would not ordinarily be heard at a National Convention a chance to play. The audience seemed to be enthusiastic, and even the people sitting in the back of the theatre reading the newspaper (the work-lights were on) were getting the benefit of the music. There were artists from Australia, Georgia, Phoenix, Canada, and many other places. We heard songs such as "Teddy Bears' Picnic," "Somewhere, My Love," "Sentimental Journey," "You'll Never Walk Alone" and "The Best Things in Life Are Free." It was a fun time for all.

After lunch the conventioners were divided into two groups, and the first half debarked for the Bay Theatre in Seal Beach. We heard Tom Hazleton play the big Wurlitzer organ installed by Dick Loderhose. The large installation was the former New York Paramount Studio organ, and we were told that there were "about 39 ranks playing." The organ seemed to be "muffled," but I think I heard most of the voices. The room was very crowded, and "gossip" had it that the organ wasn't functioning up to snuff, but with Tom Hazleton at the console, you really couldn't tell. He said that he didn't have combination pistons. He didn't need them. It took just a bit longer between songs for him to hand-register, but he got the sounds he was looking for, and the audience loved it. In his introduction, Mr. Loderhose announced that "Tom will play a program that will show all of the sounds of the organ." And that he did! He played songs that Jesse Crawford played on this very organ, one of which was "High Hat." The Blues medley, which Tom said was "just a bunch of songs recorded by George Wright," had a hilarious happening in the middle when Tom reached up and swatted a handful of stoptabs to change a combination and said, "This is the Chicago Stadium Style!" Tom reminded us that this organ was recorded by Cass Parmentier and Fred Fiebel; he also paid tribute to another organist, Dick Leibert, by playing "Dancing on The Ceiling" in Dick Leibert's style. Tom mentioned that he was going to play a Crawford arrangement of "So Beats My Heart For You." As he turned and smiled at the audience he said, "But when Crawford did it, HE did it with pistons". Everybody had a good laugh.

Top: Young Australian organist Carole Pinches tries the Orpheum Wurlitzer during the Jam Session. The Jam Session at the Orpheum provided an opportunity for conventioners to make their own music.
(SB photos)

GAYLORD CARTER Wilshire Ebell

Wednesday evening featured Gaylord Carter at the Wilshire Ebell Theatre which has a Barton organ that was transplanted from the Milwaukee, Wisconsin, National Theatre. In its new home, the console is on the stage. Gaylord opened with "The Perfect Song." He turned to the audience and said, "Mother told me 'Always start a show with a piece you know'." That broke the ice, and everybody was laughing — we had a good time! He played themes from *Wings*, *Old Ironsides* and *The Ten Commandments* — the lightning striking, the tablets breaking, The Golden Calves, were very descriptive musical passages that he had composed for these films. Next came Gaylord's engaging accompaniment of the silent feature, W.C. Fields' *Running Wild*, and the short subject, *Billy Blazes, Esq.*, which starred Harold Lloyd in the only film where Lloyd was a cowboy.

After the silent movies, Gaylord referred to the Larsen/Curley concert on Sunday by dedicating a piece to them, a spoof on the "G minor Fugue" which Gaylord had titled "G minor Monkey Business." It was well-conceived and well-received. Then it was "Memory" from *Cats*. Gaylord's audiences always appear to be as excited as he is, and he had everyone participating in the laughs. The console lights "pooped out" during a reel change and would not go back on so they used the console spot on him — very dim — but slightly distracting. Emcee Stan Kann had been talking about his vacuum cleaner collection, and someone gave him a new vacuum cleaner this week — and he brought it on stage to show us. It was a 1926 model from the Sears Catalog — and he informed us "It still blows fuses like it used to."



THURSDAY — JUNE 25

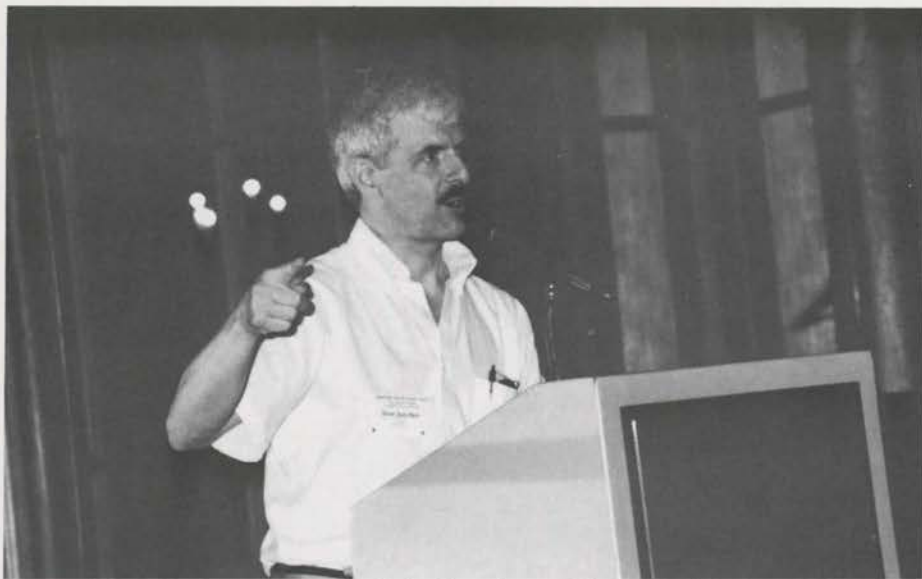
There were three concurrent seminars on Thursday morning: Ashley Miller on "Organ Playing Techniques" at the Orpheum Theatre; Rob Calcaterra on "Creating Your Own Arrangements," and Dave Junchen on "The Care And Feeding of Pipe Organs." I was able to attend one — Dave Junchen's. This session was *most* interesting; we heard questions ranging from "How do I quiet wind-noise in my chamber?" to "What size blower should I buy for my organ?" and "How do you skive leather when recovering a regulator?" To the question about quieting wind-noise in the chamber, a voice from the audience was heard to reply, "Turn off the blower!"

Some questions had only one answer, but others called for more than one opinion. On the question, for example, about skiving leather, Dave called on Allen Miller to come to the podium and describe how he does it. When Allen finished, he called on Ed Stout who came up to the microphone and explained what he does to shape the leather on a regulator. Thus, the question was answered very thoroughly. The use of other experts to answer questions was skillfully handled and genuinely appreciated. This session was so interesting that we ran overtime, and even at that, we could have stayed longer, but it was on to the next event. Mr. Junchen was totally delightful; his diplomatic method of conducting a seminar, allowing differing opinions, etc., resulted in a constructive experience of people helping one another — a good experience in what it's all about — sharing and exchanging ideas.

Reports from the other workshops indicated that those who attended them felt that they, too, had received the best from their leaders, that the information and ideas that were shared by Ashley Miller and Rob Calcaterra were of tremendous benefit. All seemed to feel that more of this kind of activity would be welcome at future conventions.

Thursday afternoon was planned for a number of smaller venues, and we were divided into groups; one went to San Sylmar, a single event, and all of the others were scheduled for two venues each. Needless to say, this reporter could not be at all places so we asked others to comment on the concerts which they attended.

My tour went first to the Richard Simonton home where Ty Woodward was the artist. The program began in the formal living room where there is a 3/63 Aeolian-Skinner classical organ on which Ty performed a number of excellent classical selections, notably the Ives "Variations on 'America'." The second half of the program was held in the Bijou Theatre downstairs where Dick Simonton's 4/36 Wurlitzer is housed. On this instrument, Ty presented a variety of selections ranging from "Cabaret" to



"Professor" Dave Junchen makes a point during his seminar on The Care And Feeding of Theatre Pipe Organs. (SB photo)



Rob Calcaterra conducted a seminar on arrangements for theatre organ. (SB photo)



California organ expert Ed Stout contributes to the Junchen seminar. (SB photo)

ballads to an impressive "Greensleeves," arranged by Richard Purvis. We were pleased to find that Mr. Purvis was in the audience, and Ty introduced him. The program concluded with a dynamic arrangement of Offenbach's "Can-Can."

Ty thanked us for being such a tremendous audience — we, in turn, thanked him for such a tremendous job.

We left the Simonton home and bussed to the Sargent/Stark residence where their 4/22 Wurlitzer was manned by Tony Wilson. The program opened with "I Love To Hear You Singing," very reminiscent of the Jesse Crawford arrangement. This instrument speaks very well into the room; the size of the home made it necessary for the audience to experience it two ways — one half sat in the living room where the console was, and the other half watched from another room on a large video screen. We changed places at intermission, so all had a chance to hear the organ both ways. Tony featured the large grand piano in many selections, and demonstrated both the classical and theatre facets of the instrument. In the Most-Obscure-Song Department, Tony may win this year as he played a WWII novelty called "The Nylons Will Bloom Again." He distributed the words to the audience and "dared" us to sing-along — those who were caught singing got a prize — nylons! This installation really sounded like an organ — its voices blended into a marvelous ensemble — frankly, it was unbelievably musical for so many ranks in a home setting.

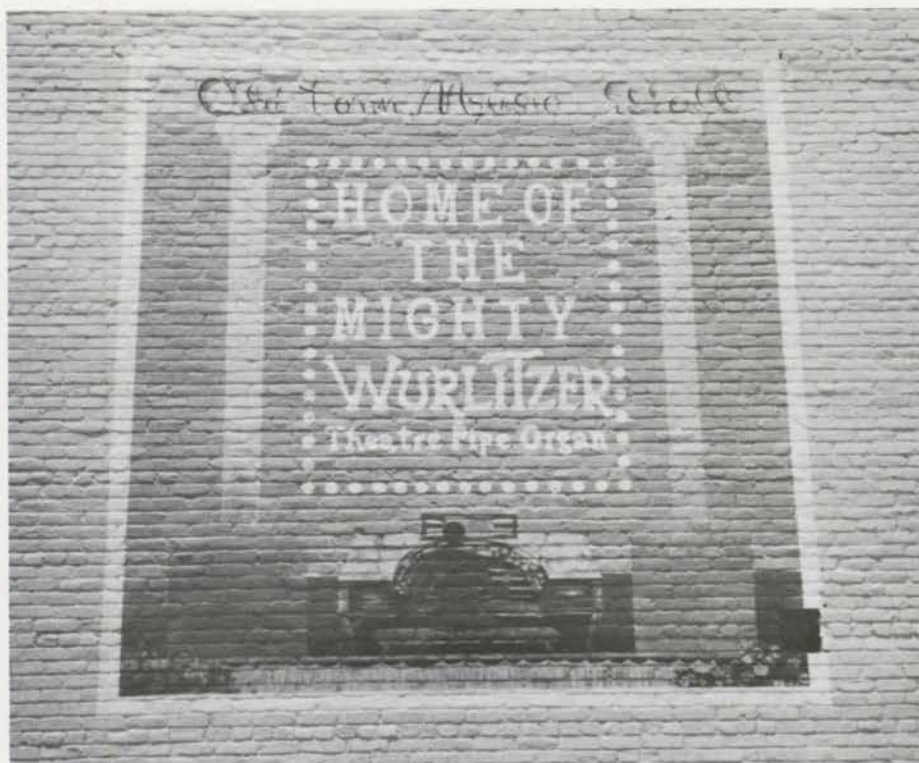
DOLLINGER- OLD TOWN MUSIC HALL

By Kevin King

At the Dollinger home we heard emcee Stan Kann, wearing a different hat, and having fun showing us all the unusual features of the 4/32 Wurlitzer. He demonstrated the third and fourth touch and the couplers on the Bombarde, (no vacuum cleaners, though), and explained that this instrument was designed to automatically operate the pedals of a chord played manually, so a handicapped organist would be able to use it.

The bus had to maneuver some incredibly steep hills to reach this lovely home, and some of us gained new respect for our driver. The view, however, was worth the drive.

We went from there to the Old Town Music Hall in El Segundo. This is a fascinating old theatre which houses a 4/22 Wurlitzer which is used for silent movie accompaniment or pre-show music when sound films are shown. Bill Field accompanied a short silent comedy, and Bill Coffman played some Ragtime on the piano, explained the new computer capture system and then played a duet with himself to demonstrate how it works.



SAN SYLMAR

By Don Feely

San Sylmar has become a museum and collectors' mecca for extravagant items. From automobiles to musical mechanisms, examples of man's more excessive indulgences are displayed in lavish surroundings. All are completely restored and in working condition; the museum acts as caretaker of these priceless objects.

We were made to feel at home by a very adept member of the San Sylmar staff, who recited a short history of the museum and cosmetics firm. After being given a brief glance at the autos in the basement and on the main floor, we walked up a series of staircases to Cloud 99. Here was a room of grand proportions, housing automated music machines, several pianos and a 4/36 Wurlitzer. Conventioneers were able to relax in theatre-style seating or large, overstuffed chairs and couches located around the huge room.

The artist this day, Dennis James, brought the console up to begin his program (It rises about three feet above floor level.). He played several selections inspired by the Ohio Theatre, his home base, and then was joined by soloist Thom Gall, who frequently concertizes with him, for several numbers. The Wurlitzer filled the room nicely, surmounting the thick carpet and heavy drapes with an electronic reverberation system.

As we descended the stairs to return to the busses, many lingered for a last glance at the automobiles, large, elegant, and very appropriate company for the Wurlitzer housed above them.

LEDWON/POWER TOUR

By Harry Heth

After a fairly long, but scenic, ride west from the hotel, up the Pacific Coast and along some winding back roads through the mountains, we arrived at the home of John Ledwon. Thw 3/29 Wurlitzer must have been tuned earlier in the day when the temperature was somewhat lower. John gave us a program mostly of show tunes, and the program would have been more comfortable for both the performer and the audience if it had been half again as long. The organ, at the west end of the spacious living room, had no trouble overwhelming the audience with power. Perhaps a more relaxed and less bombastic program would have better displayed John's talent as well as the tonal colors available in this attractive installation.

Next we progressed westward on the Ventura Freeway to the home of Bob and Alice Power where we were greeted with champagne and then moved on to covered-patio seating for a "visit" with the unnamed artist, George Wright, who was in fine fettle and, to our delight, appeared to enjoy playing the Custom Rodgers organ. George played a variety of music which included a tasteful tribute to Fred Astaire, who had just passed away.

Thanks to John Ledwon and to Bob and Alice Power for inviting us into their beautiful homes and for their hospitality.



FRIDAY — JUNE 26

ROB CALCATERRA Orpheum

Friday morning found us again at the Orpheum Theatre where Stan Kann met us with another vacuum cleaner joke before he introduced Rob Calcaterra, and we were off to a great start — it seemed. But then we became aware that the organ we had heard on Tuesday must have been spirited away and another organ installed, because what we were hearing was an entirely different sound than what we had last heard here. Rob's selections ranged from "Shout Hallelujah" to "The Stripper" and what he referred to as "sort of an Italian 'Stripper', 'Funiculi, Funicula.'" Rob's creativity made it often difficult to recognize the melody he was playing, but those in the audience enjoyed it enthusiastically.

After the pleasant walk back to the Biltmore and a leisurely lunch, we boarded the busses once again for the trip to San Gabriel.



(HH photo)

JIM RIGGS San Gabriel

Several of the busses didn't get the right directions to the San Gabriel Auditorium, and a number of us missed the opening of the concert by about twenty minutes. It was interesting, however, to note as we walked in that this organ, too, must have been visited by the same spirits that had revamped the Orpheum Wurlitzer — it also sounded like an entirely different instrument than the one we heard on Monday. This afternoon's concert was a breath of fresh air. "Moonlight on The River," in the Crawford style, evoked a sentimental feeling. Jim talked about the "Southern Tapestry" he was going to weave with the medley he had recently played at the Alabama Theatre — it had selections that we don't often hear in theatre organ concerts — very refreshing — he played "Old Black Joe," "When Johnny Comes Marching Home," "Swing Low, Sweet Chariot," "I Dream of Jeannie," "Camptown Races" and "Dixie," all with lots of good organ sounds.

The second part of his program started with all of the unknown parts of "Anchors Aweigh." He had us all guessing for quite a while until he got to the theme that we all know. Jim was the only organist at this convention who played an original composition, "Rubbing Elbows With You." In addition to the tributes in the Chris Elliott and Jonas Nordwall concerts, Jim also dedicated a medley to the memory of Fred Astaire. "Nobles of The Mystic Shrine" was one of his finest and featured the full organ sounds he so favors. In honor of those who were late to the concert and missed the first three songs, Jim graciously repeated them for us, and it was much appreciated.

A short ride brought us from San Gabriel to the Crystal Cathedral, where we were served a lasagne dinner in the Atrium and were allowed plenty of time to visit and recap the events of the week which led up to the Grand Finale that was to come.

FRED SWANN Crystal Cathedral

Our Grande Finale at the Crystal Cathedral was the final concert of their 1986-87 Concert Series. This public program featured organist Fred Swann and the Crystal Cathedral Symphony Orchestra. We heard works played by the sixty-member orchestra, harp and trombone solos and a surprise appearance by pianist Roger Williams. Organist Fred Swann demonstrated some of the many capabilities of this marvelous Ruffatti by playing Dave Junchen's arrangement of Delibes' "March and Procession of Bacchus" from *Sylvia*. The ping-pong effect of *Trompettes en Chamade* from opposite sides of the church combined with the front and rear divisions had us totally immersed in this instrument's 233 ranks. The result was overwhelming!

Of equal significance in this program was the performance by pianist Roger Williams of his arrangement of "Chopsticks" for orchestra and piano — a superb display of musicianship.

The finale to end all finales was the *1812 Overture* which featured the choir, orchestra, organ and CANNONS! We enjoyed watching the cannon crew reload them in record time so they could be fired twice. This was a fitting end to a fantastic week.



Chris Elliott.

(SB photo)

So that's what the week was all about — those who made the music and those who came to hear it — and the fun of meeting, talking, sharing all the ideas and feelings that this kind of conclave evokes. We are a tremendous group of organ lovers, and we have a cause to espouse. And it is important that we not lose sight of that cause no matter how the times change. We want to thank Ralph Beaudry, Stephen Ross and all the others who gave so freely of their time and energy to see that we had the perfect setting and surroundings to further our love affair with the theatre organ. And we are looking forward to our next "class reunion" in Portland.



More than 600 dined on Cornish game hens in the Biltmore Crystal Ballroom.

(SB photo)

THE BANQUET

A no-host cocktail party in the elegant Tiffany Room of the Biltmore was livened by the piano music of Ralph Wolf. After five days of rather constant activity, this was a pleasant interlude, a time to socialize and to reflect on all we had seen and heard so far.

The banquet was served in the Crystal Ballroom, the most opulent room in the hotel. More than 600 attendees, seated at round tables of twelve each, dined and wine in the ambience of the twenties as we would like to think it was.

Father Gerald Kerr from England offered Grace, and Jack Moelmann was the official emcee. We had the annual roll call of chapters, noting that Los Angeles, of course, had the largest contingent, and Australia was second with 29 members. The prizes and awards were presented after dessert, and we were then entertained by "volunteers" at the piano. It was nice to have the remainder of the evening free just for visiting and relaxing.



Los Angeles Chapter Chairman Stephen Ross (left) and Convention Chairman Ralph Beaudry acknowledge the appreciation of ATOS for the A-1 job they did.

(SB photo)



ATOS Secretary David Barnett.

(SB photo)



Lew Williams gets a laugh.

(SB photo)



Three new chapters received their charters at the banquet. Pictured here is Dr. Ed Mullins for Jesse Crawford Chapter.

(SB photo)



Alden Stockebrand gets a hand for managing the busses. *(SB photo)*



Jack Moelmann introduced LA favorite Annie Olive. *(SB photo)*



Father Gerald Kerr from England offered Grace at the banquet. *(SB photo)*



LA's Convention Committee takes a bow at the banquet. *(SB photo)*



Grace McGinnis and Paul Quarino chat with Chris Secret of Florida. *(SB photo)*



Bob Eyer for Cumberland Valley. *(SB photo)*



Margie Bang for Santa Barbara Chapter. *(SB photo)*

San Diego Encore

by Harry Heth

When we arrived at Balboa Park in San Diego, we were given a reasonable box lunch and sufficient time to eat and look around the park. The new console was an excellent replica of the original, which had deteriorated from the exposure in its outdoor environment. The 4/52 Austin organ, installed in 1914, seemed much improved since its last convention use in 1979. Keith Chapman played an excellent, although heavily academic, program. Perhaps a little less "proper" organ music and more organ transcriptions of symphonic works would have better held the attention of the audience.

A short bus ride brought us to the California Theatre and its 3/23 Wurlitzer. We were greeted by a hand-operated mini-calliope in the lobby which was played from perforated card strips. George Wright, who was obviously having fun, played to an almost full house (This concert was open to the public.). George delighted us with some nostalgia, a warm tribute to Fred Astaire and a not-so-serious salute to Jim and Tammy Bakker.

Another short ride brought us to the harbor where we boarded the three Show Boats for dinner and a harbor cruise. The food was quite well-prepared and nicely served. During the tour of the harbor aboard the pseudo stern-wheelers, we got a good look at some of the military floating stock purchased with our tax dollars.



George Wright at the California Theatre in San Diego. (Connie Reardon photo)



Stage at California Theatre ready for George.

(HH photo)



Just a few of the busses that carried ATOSers to San Diego.

(RVS photo)



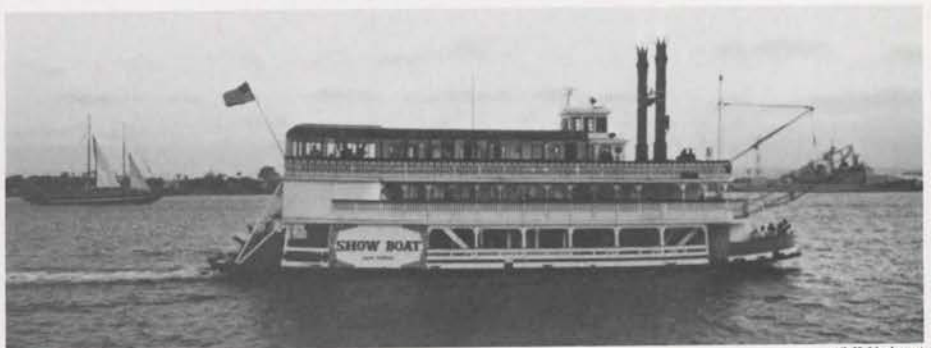
President Jack Moelmann on stage at Balboa Park — No, he was not the organist that day.

(MLV photo)



Keith Chapman and Lew Williams in San Diego.

(MLV photo)



(MLV photo)



Joe Butler and Dave Fielding — a long way from Texas — enjoying coffee on the deck of the Show Boat.

(HH photo)

At Right: A mostly from Denver group on the Encore dinner-cruise in San Diego Bay.

(HH photo)



Waiting for the concert to begin at Balboa Park.

(HH photo)



JONAS NORDWALL — LIVE AT MUNDELEIN, Recorded live June 14, 1987. Order from CATOE, c/o James L. West, 900-C Crescent Street, Wheaton, Illinois 60187. Cost is \$11 postpaid.

THEATRE ORGAN readers are experiencing a first! The artist is the reviewer of his own playing. This could be the "creme de la creme" opportunity for some of my colleagues; however, I prefer my intentions to be that of a severe critic, which is the way that we will all benefit.

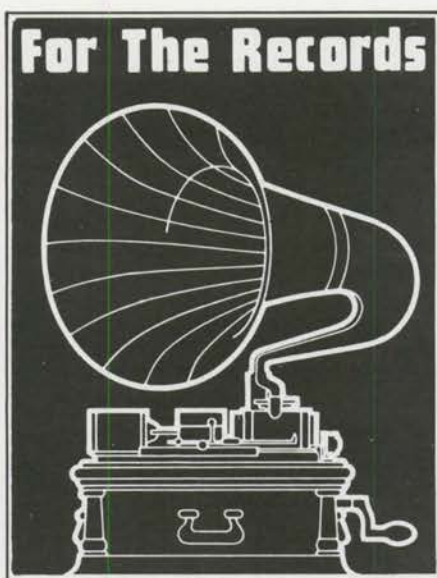
THE EVENT — The day of this particular recorded program was a 90(+) degree day, which organs have difficulty accommodating, and I felt the audience was most gracious to attend. On such days, the preferred activity is to be sitting in the shade or on a breezy waterway sipping one's favorite "Hot Weather" beverage rather than attending an organ recital. Nevertheless, a concert featuring myself and Dwight Thomas, the 1986 Young Artist Competition winner, had been scheduled and was performed.

THE RECORDING — The overall quality of the recording and tape reproduction is a B+. Knowing and understanding the conditions which the engineer had to contend with, the results of the organ pickup are satisfying. The only problem herein lies with the makeshift PA system that exists at Mundelein, which should be replaced. The announcements are muddled, which was also the case during the concert. They should have been omitted from the tape.

THE PLAYING — With all factors considered, the heat, the organ, the wonderful attitude of the audience (which always helps), and the ever-present Lady Luck, the performance was better than passable. **HOWEVER**, when the decision to release a tape of a live performance for national distribution is made without notification to the artist for comment or consent, and knowing what my personal standards are for recorded material, the playing is **SUBSTANDARD**. Please take note!!! Recording sessions occur for very special reasons. In addition to placing one's reputation on the line, the end result is a product of the artist's finest effort which requires maximum concentration without any distractions. Such conditions do not occur during a live performance where organ malfunctions, audience distractions (i.e. tape recorders snapping), attention to elapsing time, etc., reduce absolute concentration to a minimum.

THE ORGAN — This was not the Mundelein sound that I remember from visiting the organ in its heyday, but it still

Manufacturers, distributors or individuals sponsoring or merchandising organ recordings are encouraged to send review copies to the Record Reviewer, THEATRE ORGAN, 4633 S.E. 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.



has its exciting moments and ranks among the best musical theatre organs around.

THE DISAPPOINTMENTS — In addition to the aforementioned items, I feel that the omission of Dwight Thomas' portion of the program was a grave error. He is one of the few musicians on an organ bench and deserves to be heard. On behalf of the CATOE-tape producers, I apologize to Dwight for this oversight. Remember, if ATOS is going to continue, recognition of the younger organists has to begin ... **NOW**.

Finally, as a message from my former record producer, the late Bill Peterson, "**proofread . . . proofread . . . PROOF-READ!**" The last name is **NORDWALL . . . not NORWALL!** Thank you for this opportunity. JGN

KAY McABEE AT THE MAGNIFICENT ROXY ORGAN. Kay McAbee at the 5/28 Hybrid in the Ramada Classic Hotel Ballroom. Available from Kay McAbee, 1834 California Northeast, Albuquerque, New Mexico 87110. Dolby cassette, \$11 postpaid.

So much has been written about this excellent instrument (see THEATRE ORGAN, July/August 1984) that I can only add that all parties concerned must have tended to this organ with loving care. It is tonally finished and nicely balanced.

Kay McAbee leans toward big registrations and larger-than-life arrangements. He is also technically superb and has a fascinating approach to harmony and accompaniment. A most dynamic and exciting artist who is also having such a good time himself that it's quite impossible not to get caught up in his music. "Falling Love with Love" is worth the entire price of the tape. This arrangement is not to be believed, and in lesser hands would have fallen apart. "Stranger in Paradise" is also unique and innovative. All selections are strong, interesting and well-executed. They are: "Lullaby of Broadway," "Stay As Sweet As You Are," "Tick-tack-toe," "The Breeze and I," "You'll Never Walk Alone," "Second Hungarian Rhapsody," "In A Persian Market," "Spring Is Here," "Americans We" and "A Perfect Day."

The recording is well done. Microphone placement is perfect. Recording engineer Jim Stenke is to be complimented for his excellent work.

If you believe that theatre organ should be fun, by all means buy this tape!

Bob Shafter

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TOP RANK RHYTHM, Michael Wooldridge at the Christie Theatre Organ. Available from: COS Tapes, 23 Aveling Park Road, London E17 4NS, England. Dolby cassette only, \$9 postpaid.

Another fine recording from England, this tape has much to commend itself to audiences on both sides of the Atlantic. Recorded in 1984 at the Top Rank Club, Edmonton, this 4/15 Christie has since been moved to Memorial Hall in Barry, South Wales. This organ was originally made famous by Sydney Torch in the 1930s, but has obviously been worked with since that time. The tremors are now a little slow for my taste, but the overall blend is better. This organ is at once incredibly beautiful and gutsy. I'm going to go out on a limb here and say this is the finest British organ I've yet heard.

Mr. Wooldridge tackles a number of tired old warhorses and breathes new life into them. A wide variety of selections is included on this "Take The A Train," "Moonglow," "Great Day" and "Love Is A Song" each have an arrangement which is well-suited to it. "I Got Rhythm" is so unique, innovative and well-executed that it gets "A+" marks, while "A Nightingale Sang in Berkley Square" is so lush and beautiful it could make a statue cry. "Nola" and "These Foolish Things" are insecure in a couple of places, but the arrangements are good. Overall, Mr. Wooldridge is technically well-developed and sensitive to the needs of each tune, and he certainly know how to get the most from this fabulous instrument.

Microphone placement is superb, and the organ is perfectly recorded. Mastering and transfer are clean and noise-free.

Don't miss this opportunity to make an excellent addition to your theatre organ collection.

Bob Shafter

JOURNEY INTO MELODY: Music for a Quiet Evening. Ashley Miller at the Wurlitzer theatre pipe organ. FTC 2031. Order from Film Technology Company, 6900 Santa Monica Boulevard, Hollywood California 90038. Price is \$14.95 plus \$2 postage and handling.

This is the first recording by Ashley Miller on a CD and represents a break in what has been many years of "silence" from Ashley in the form of recordings. Many readers will recall with fondness some of Ashley's exciting and tasteful recordings at Radio City Music Hall, and others will recall attending one of his recent recitals. Everyone knows Ashley as the durable, active member of the American Theatre Organ Society.

Film Technology Company has produced this CD with great care and attention to detail. Ashley could not have performed for a more qualified and capable recording company. Pictures and liner notes are elegantly assembled into an informative and attractive package.

Credits are complete, and just the right amount of technical details are given to appeal to the audiophile and organ technician alike.

With the packaging done tastefully, the listener is eager to see if the recording quality measures up to the same level of accomplishment. JOURNEY INTO MELODY succeeds in doing just that. A full spectrum of sound and a delicate balance between the instrument and artificial ambience is provided.

Ashley's goal in this recording is to recall some of the timeless melodies of our era which call upon the listener to relax amongst memories and melodies. Played with the breezy, yet beguiling, style that is natural to Ashley, the recording is completely successful in its intent — to relax the listener with songs masterfully played on the theatre pipe organ.

The theatre pipe organ is a most remarkable instrument in its ability to capture the senses in such a manner that one is sometimes prone to feel as if more is taking place than merely an organist playing a song. JOURNEY INTO MELODY explores one capability of the theatre organ that has often been overlooked by recording artists — music for relaxation. The listener will not find large stop combinations or a display of technical prowess. What the listener will find is a collection of melodies, faithfully played as written and tastefully interpreted through registration and expression, all presented with a love for the music that is most inviting.

Remarkably, after listening to the recording, one is hard-pressed to recall the instrument. Perhaps this is the ultimate compliment to the organbuilder — that the instrument becomes transparent to the artist. Clearly, the Wurlitzer used in this recording performs exactly as Ashley would want. Housed in the Sargent/Stark home in Hollywood, it is an instrument of considerable resources, not the least of which is the lyrical presentation of the ballad.

This recording will provide the CD collector with an even wider variety of styles than previously available. Ashley Miller fans will find it both satisfying and refreshingly different.

Stephen L. Adams

LEGENDARY THEATRE ORGANISTS, Vintage Films of Solo Presentations, Pictorials and Sing-Alongs. FTC 2032 VHS Video Tape. Available from Film Technology Company, 6900 Santa Monica Boulevard, Hollywood, California 90038. Cost is \$29.95 plus \$3 postage and handling.

In a column that has traditionally reviewed records, tapes and, more recently, CDs, it seems strangely providential that a video tape recording should make its entrance into the theatre pipe organ world. The talented people at Film Technology have brought to the public a most unique look into the past we all hold so dear.

Gaylord Carter is our host for this glimpse into the magical era of silent films and their subsequent transition into sound. Gaylord's long and colorful career is presented to the viewer from the four-manual console in the Sargent/Stark residence in Hollywood. His camera presence is robust, engaging and sentimental. It would be difficult for anyone not to be captivated by this warm, loving gentleman who is happy and thankful for a wonderful career in music.

During the 52-minute journey into the era of theatre organ accompaniment in the theatre, Gaylord recalls the talents and performances of Ann Leaf, Jesse Crawford, Dick Leibert, Lew White, Reginald Foort and Don Baker. Footage of each, playing popular songs of their day, brings the viewer into an intriguing proximity to the artists. Rare films which dramatize the lyrics of a song being played are suggestive of contemporary rock videos. MTV apparently found its roots in the first half of this century!

LEGENDARY THEATRE ORGANISTS is clearly an effective educational tool which would introduce the unaware to the fascinating world of the theatre organ. Packaging is superb. The quality of the production is on a par with all of the other offerings by Film Technology — excellent. Of particular note is the remarkably original condition of the film clips. Little or no scratches or editing are found in these rare prints. The theatre historian will delight in the sharp, light sequences showing Don Baker playing the New York Paramount Wurlitzer and Ann Leaf at the Paramount Studio Wurlitzer. The sound on these clips is good enough to give the listener a feel for the exceptional tonal characteristics of these famous instruments.

Only two points exist which bear critical comment: first, an edit early in the narration by Gaylord Carter caught this reviewer's eye. While well within the acceptable range, the uncommonly high quality of the mastering of this tape revealed this momentary hesitation in the progress of the program; second, once the tape has been viewed, the viewer is left with a strong desire to check the box for an indication of other video tapes in a series and is disappointed to find that none is announced. I sincerely hope that Film Technology has plans to produce further volumes documenting this marvelous era in music — LEGENDARY THEATRE ORGANISTS leaves one wanting to see more!

Stephen L. Adams

Portland
has all the fun!

FUSION! Rob Richards at the Senate Theatre 4/34 Wurlitzer with a Yamaha FX-20. Order from Rob Richards, 747 South Extension #222, Mesa, Arizona 85202. Cost is \$12 for the LP and \$10 for the cassette, both postpaid.

This recording will undoubtedly stimulate some of the best good-natured controversy to touch the organ world in ages. My prediction is that listeners will polarize into two groups: those who, with this reviewer, will shout "Hooray!" and those who, expecting yet another clone of a tried-and-true theatre organ formula, will be disappointed.

The concept of playing a synthesizer with a theatre organ isn't new; John Seng was doing it two decades ago. What is new about Rob Richards' effort is that, in overall concept, it isn't really an organ recording. Instead, the listener senses a whole ensemble of musicians of whom the organist is only one, sometimes playing a solo role and sometimes stepping into the background while a lead guitar or flute takes the melody. Contemporary synthesizers do a lot more than just produce funky electronic sounds. Rob Richards uses the synthesizer's capacity to simulate real instruments, resulting in the illusion that four or five real instrumentalists are performing, not just Rob alone. The percussions are particularly realistic; it is as if a live drummer were present — a far cry from the boom-chucka-boom rhythm units of yesteryear.

This recording has as eclectic a range of tunes as one is likely to find; for example, the rock theme from *Footloose* is followed by "The Lost Chord!" Each is presented in an appropriate musical style and, although an occasional Buddy Cole or John Seng influence might be felt, the listener will never say, "that sounds like so-and-so." How refreshing! Richards is a rare breed — a true original. He is also an extremely talented musician. If there is one factor that permeates this diverse program, it is Richards' consistently excellent musicianship and sense of good taste. He uses enough "modern" harmonies to sustain the interest of those such as this reviewer, yet he uses them sparingly enough that more traditional ears will not be offended.

To sum up, I found this recording refreshing, exciting and an innovative way of using the theatre organ in a contemporary setting. To those who are skeptical because it's not traditional theatre organ, I say give it a try; it just might broaden your horizons — and you definitely won't be disappointed with the level of musicianship. Report card: A. Well done, indeed, Rob!

David L. Junchen

**Theatre Organ
Want Ads
GET RESULTS**

HERE COMES THE BRIDE, Immortal Wedding Music, Lyn Larsen at Fountain Street Baptist Church, Grand Rapids, Michigan. Pro-Arte Compact Disk CDD 344. The organ is a 1924 E.M. Skinner, rebuilt in 1959 by Casavant, new console and Bombarde division by Tellers in 1970. Available in record stores or from Musical Contrasts, Inc., P.O. Box 16786, Phoenix, Arizona 85011. Playing time 52:52.

Selections: "Riguadon" (Campra), "Trumpet Voluntary" (Purcell), "Bridal Chorus" - Lohengrin (R. Wagner), "Be Thou So Near" (J.S. Bach), "Oh, Perfect Love" (arr. Virgil Fox), "Le Rondeau" - Masterpiece Theatre Theme (Mouret), "Psalm XIX" (Marcello), "I Love You Truly" (C.J. Bond), "Because" (G.D'Hardelot), "I Love Thee" (Grieg), "Erotik" (Grieg), "The Lord's Prayer" (A.H. Mallott), "Trumpet Tune" (Stanley), "Trumpet Tune" (Clarke), "Now, Thank We All Our God" (J.S. Bach), and "Wedding March" - *A Midsummer Night's Dream* (Mendelssohn).

Except for a short bio on Lyn and a list of his other compact discs, that's all folks, for liner notes. Sure wish there was more about the organ.

The microphones appear to be quite close to the organ. Perhaps a little distance from the organ would have given less action noise and more ensemble development. Here is a chance, however, to sit near some gorgeous E.M. Skinner orchestral voices, played with sensitivity.

The album, obviously in remembrance of Virgil Fox, is reminiscent of a similar LP released some years ago by the late master. While Lyn reminds us of Dr. Fox, he also shows his own ability to interpret the music of the masters with clean playing and notable pedal-work.

While this recording was not made on a theatre organ, the music offers some ideas for prospective brides and gives some alternatives to the trite old "war horses" heard at so many weddings. Also, got any woofers you want to test?

Now, if almost 53 minutes of good music isn't enough, the package included, at no extra cost, a cassette copy of the CD so you can load up your "Walkman/woman" or car tape player and take the performance with you.

Harry Heth

GIVE MY REGARDS: Lyn Larsen at the Wichita Century II Convention Center. Pro-Arte Compact Disc CDD 339. Available in record stores or from Musical Contrasts, Inc., P.O. Box 16786, Phoenix, Arizona 85011. Price is \$15.75. Playing time 51:41.

Selections: "Give My Regards to Broadway"; from *South Pacific*, "Bali Hai," "Younger Than Springtime," "Wonderful Guy," "Dites Moi," "Some Enchanted Evening," "Happy Talk," and "This Nearly Was Mine"; from *Cats*, "Memory"; from *A Chorus Line*,

"One", and "What I Did For Love"; from *A Little Night Music*, "Send In The Clowns"; and from *La Cage Aux Folles*, "We Are What We Are," "With You In My Arms," "Masculinity," "The Best of Times," and "Look Over There."

This offering is, by far, the most imaginative of the recordings by Lyn at Century II on the "Queen Mother" Wurlitzer. Lyn is giving us counter melodies (students, take note), dynamics, and colorful registrations. Some of the cleanest playing you will ever hear is in the verse of "Wonderful Guy" from *South Pacific*.

The recording is fairly "tight" due to a close-in placement of the microphones, but does not give us very much stereo separation.

This album is definitely a "must buy" even though the front cover indicates the presence of music from *The Sound of Music*, but doesn't deliver. The liner notes are basically an extract from the insert in the previous three CDs.

Harry Heth

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NUGGETS

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GOLDEN DAYS

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This time, we present some names who were known more in the areas in which they played, than nationwide. Sources were *Around the Town* (ATT), *Local Press* (LP) and *Melody* (M).

December 3, 1916 (LP) ...

At Rochester's Piccadilly Theatre, organist NORMAN NAIRN (on a Photoplayer) accompanies *A Coney Island Princess*, starring Irene Fenwich and Oliver Moore.

October 1920 (LP) ...

Beginning on October 24, a week-long first anniversary program is being held at New York's Capitol Theatre. Managing director Major Edward Bowes offered a program which included the playing of the Overture "1812" by the Capitol Grand Orchestra under Erno Rapee; the Russian Cathedral Choir; and MELCHIORE MAURO-COTTONE at the four-manual Estey, playing Rachmaninoff's "Prelude in C Sharp Minor." It is stated that "The Capitol's organ is conceded to be the largest of its kind ever designed and one unexcelled in thrilling power and varied, flexible effects."

March 1926 (M) ...

New ideas or revitalized presentations of old ones are always welcome to photoplay musicians. It is a considerable task to stay on the job, fit appropriate music to the pictures, and have something left over in the way of inspiration to assist in properly observing special occasions such as Christmas, New Year's, Fourth of July, etc.

TED SCHLENKER of the Garden Theatre in Battle Creek, Michigan, seems able to handle all the situations and emergencies in which the photoplay organist is apt to find himself. During the past holiday season, he arranged a special Christmas Day recital which made quite a hit with the theatre patrons.

The organ console was decorated with silver and gold holly sprays, wreaths, bells and lighted candles, and when the spotlight was turned on it, the effect was not only decidedly impressive and Christmassy, it was also extremely pretty. The organ presentation was programmed just ahead of the feature picture, and consisted of Christmas Carols, carefully

arranged to suit the organ and the occasion.

Ted also featured a similar recital on New Year's Day, named "The Musical Review of 1925." It consisted of sketches from the most popular musical numbers of the year past. The approbation and interest expressed by the theatre patrons were so flattering that Mr. Schlenker plans to observe every holiday during the coming season in a similar way.

He is one of the leading organists in his city, and apparently one of the first in that vicinity to feature a special observance of this sort for national holidays.

April 1926 (M) ...

ARNOLD SCHAMMELL, organist at the Lynbrook New York Theatre for the past three years, has had extensive experience in that profession.

Born and raised near Syracuse, he was one of the first to enter the music department of Syracuse University when it opened, studying piano and composition with Dr. Will Schutze. He studied organ with D.V. Flagler and began his public work as church organist in Syracuse when only 18.

After filling church positions in Detroit and Toledo, he was called to Spokane, Washington, in 1906 to take charge of the small goods and sheet music department of Eiler's Music House. Serving as organist at Westminster Congregational Church, he became interested in photoplay work. He returned east four years ago, and for the past three years, has been at the Lynbrook.

This theatre is equipped with an excellent Kimball unit organ, and besides solo work, Mr. Schammell uses it with the orchestra. He has written several piano, voice and organ numbers which are in the catalogues of leading publishers, and

many of his songs are being used by leading concert and recital artists.

April 1926 (M) ...

New Yorkers are familiar with ROBERT SOFFER by reputation, if not personally. The young man is musical director of the Cosmo, Harlem Grand and Stadium theatres, and plays the organ at the Cosmo.

After study with capable teachers, he initiated his professional career as organist at the Dominion Theatre in Montreal where he served three years. Coming to New York as organist at Hugo Risenfeld's Central Theatre on Broadway, he was said to have been the youngest organist who ever served under that director.

After working under Risenfeld for some time, he was attracted to Harlem by an offer from the corporation controlling the three theatres named above. The Cosmo is equipped with a very fine instrument, reputed to be the best organ in Harlem. Mr. Soffer has broadcast over WMCA, WGBS, WHN and WEBJ. Several numbers he composed have been published and have met with considerable popularity. One of these is a waltz entitled "Sentimental Nights."

August 1926 (M) ...

The Strand, one of the largest, and the most popular theatre in Providence, Rhode Island, is noted for its fine pictures and excellent music. The Möller organ has been enlarged three times, and is now the largest in the state. It contains nearly 15 straight stops, a few duplexed ranks, and a full set of traps.

One member of its excellent coterie of organists is AURELE J. FOREST, who has been organist and choir director of St. Charles Church in Providence for a number of years. He was connected with

(continued)

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several first-run houses here, having filled a number of engagements as pianist, including a six-year engagement with the B.F. Keith interests. Well known and very popular among Providence musicians, Mr. Forest has an excellent musical memory, is well informed on the newest music, and has the ability to tastefully extemporize. He also teaches a limited number of pupils.

August 22, 1926 (LP) ...

Balaban & Katz announce a grande organ concert today at their Chicago Theatre from 11:45 a.m. to 12:45 p.m., featuring BASEL CRISTOL, with soprano Mable Boyer. Gloria Swanson is in the film *Fine Manners*, with the second feature *Sidewalks of New York*.

November 24, 1926 (LP) ...

Rochester, New York's, Madison Theatre opened last night. W. RAY BURROUGHS, formerly of the Regent Theatre, is organist.

December 31, 1926 (LP) ...

The Stand Theatre management in Rochester says, "We are very proud of our new four-manual Marr & Colton organ. The installation is not yet completed, but the portion now being used sounds great. The job should be finished in about two weeks."

February 18, 1928 (LP) ...

Rochester's WHEC has installed its official organ studio at the Liberty Theatre and has engaged EDWARD C. MAY, the celebrated and widely known artist, as staff organist.

The studio is equipped with a Wurlitzer organ. There will be several concerts a week, owing to repeated requests for organ music. A committee was formed to determine possibilities of the new studio: William E. Belcher, Schine Enterprises; E.V. Clark, Wurlitzer Co.; Howard B. Bloomfield, WHEC; and Mr. May as musical advisor.

Mr. Belcher will be announcer and master of ceremonies. Mr. May has become a favorite of audiences throughout western New York who have heard his brilliant performances during the past season.

December 1928 (ATT) ...

GEORGE H. FULTON is featured as solo organist at the Carmen Theatre in Philadelphia where he has played eight years. In that time, he has built a tremendous following with straight organ work.

GOLD DUST ...

7/25 JOHN HAMMOND, WGBS, Richmond Hill, New York; ARTHUR BROOKS, WNYC, New York ... 8/25 HAMLIN HUNT, WCCO, Minneapolis-St. Paul ... 10/25 UDA WALDROP, KPO in San Francisco ... 8/26 JOHANNA GROSS, WLW, Cincinnati.

That does it until next time.
So long, sourdoughs!

Jason & the Old Prospector

Closing Chords

Charles F. Cooney, 67, passed away on June 15. A long-time Chicago Area Chapter member, many ATOS members will remember Charles as the fun-loving emcee for the "Pipes Alive in '85" National Convention hosted by Chicago. Recently, he was emcee for the highly successful CATOE Aragon Ballroom (Down Memory Lane) Show on May 3. He has been an active member of Chicago Area Chapter since 1977 and has attended most conventions since that time. He was, in fact, registered for the Los Angeles conclave at the time of his passing.

Charles is survived by his wife, Dorothy, of 44 years and three children. He will be sorely missed by all of us.

Jim Koller

Sigmond (Sig) Ross, 84, passed away on June 12. Sig was a member of Motor City Chapter and an honorary member of Detroit Theatre Organ Club. His long career in music spanned both the silent film era and the modern age of theatre organ. He got his start in Buffalo, New York, at the age of 16, and during the next ten years played in 22 theatres in eight cities.

Following the arrival of the talkies, Sig refined his piano-playing skills and continued his career in supper clubs, roller rinks and theatres in the Detroit area. His many friends, both local and nationwide, will agree that, with the passing of Sigmond Ross, the organ world has lost a very special person.

Charles Baas

(A biography of Mr. Ross will appear in a forthcoming issue of THEATRE ORGAN. Ed.)

Robinson Cleaver, president of the Theatre Organ Club and long-time member of ATOS, died on July 23, at the age of 81, in Llandudno, North Wales, of cancer. He was born Harold Arthur Robinson in the small village of Eckington in Derbyshire, England, on May 25, 1906.

His interest in music, and particularly the organ, began at an early age, and he was organist at Bramley Parish Church, near Rotherham, at the age of nine. He entered the cinema world at the Albert Hall, Sheffield, and then to the Royal Manchester College of Music where, at the age of 18, he gained his A.R.C.O.

Cleaver's career commenced at the La Scala, Hyde, where the pianist was Molly Bailey, who later became his wife. Eventually he moved to the Picadilly Manchester where, it is believed, he took the additional name of Cleaver as there was at that time a chain of stores called Robinson and Cleaver.

He was appointed organist at the Lonsdale Carlisle, and in 1935 moved to the new Regal Bexleyheath in Kent, where he commenced to broadcast for the BBC from the Regal on January 7, 1936. The Bexleyheath Cinema was taken over by Union Cinemas, and Cleaver toured the circuit for them, also recording for Parlophone label. He made six 78s from the Regal.

The next move was to Granada Theatres, Ltd., early in 1938, and he made his first broadcast from their Clapham Junction theatre, but truly arrived when he opened their new Granada at Welling in Kent. He was given leave to appear at the Palladium, Copenhagen, and also recorded five more discs for Parlophone. Apart from Denmark, he also broadcast several times from AVRO Hilversum in the Netherlands. He finished with Granada in 1958, and apart from promoting concerts at Llandudno, he also started his own music publishing business in Tin Pan Alley.

He is survived by a younger brother, John, who lives close to Derby. Robinson Cleaver will be sadly missed as he has given musical pleasure to millions since 1935.

Ralph Bartlett



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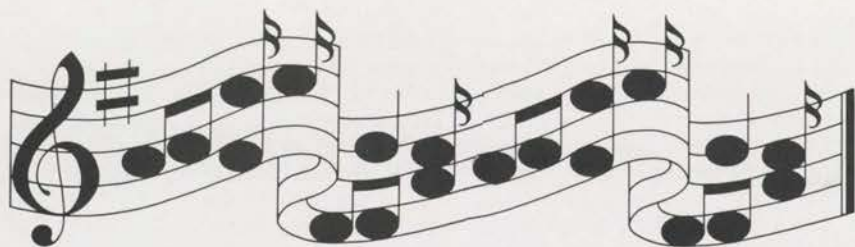
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Chapter Notes

ALABAMA Birmingham

205/942-5611 or 205/664-3606

Our annual Spring Concert was presented on May 17. With Jim Riggs at the console, the Alabama Theatre organ in top shape and an enthusiastic crowd, we were ready to go. Mr. Riggs provided one of the most delightful programs ever presented at the Alabama Theatre and was well-received by his Birmingham audience.

June put us in a relaxed mood, and "home folks" provided the chapter meeting program. Many of our talented members performed and gave us a very pleasing afternoon of music.

Our chapter had ten attendees at the ATOS National Convention in Los Angeles. Everyone reported having a wonderful trip to the West Coast and enjoying this top-notch convention. Birmingham will be the host site of the 1988 Regional Convention, October 14, 15 and 16, 1988. Make your plans to attend now!
— Gary W. Jones



ALOHA Honolulu

808/696-4533 or 808/523-9079

At two o'clock on Sunday afternoon, April 26, the Hawaii Theatre came to life once again, featuring Bob Alder in concert with guest artists and a silent movie. Bob opened with the "Knightsbridge March" while the four-manual Robert-Morton rose slowly and majestically from the orchestra pit. From the enthusiastic reception of the audience, it was apparent that the mood had been set for an exciting program. After a medley from *42nd Street*, Mr. Alder introduced Bob Cortepan, a popular singer in Waikiki, and they performed beautiful renditions of "Hanalei Moon" and "New York, New York."

The Women Apostolate Singers, nine very charming ladies, sang one of their own uplifting compositions entitled "Grace," with Bob accompanying. A clever and amusing group, Wiki Waki Woo, was the last of Bob's guest performers. The conclusion of the first half brought down the house as Bob played his arrangement of "Stars and Stripes Forever," using his own piccolo while playing the solo part with his feet.

The second half of the concert featured *The General*, starring Buster Keaton. As a listener, if you are not distracted by the background music, the organist is doing a good job. In the opinion of this writer, Bob did a masterful piece of scoring.
Galen Piepenburg



CENTRAL INDIANA Indianapolis

317/255-8056 or 317/546-1336

The recently renovated Indiana Roof, an elegant ballroom on the sixth floor of the Indiana Repertory Theater, was the site of our May meeting, and many memories were rekindled as members recounted the sounds of the big bands playing there in earlier years. Donna Parker, fresh from her Australian tour, presented a concert after which Ken Double and others provided dance music while members and guests danced "under the stars."

Kevin Aikman has organized a group of volunteers who meet on Saturdays to do technical work on the Manual High School organ. Their current project is the installation of a Peterson electronic relay.

A bus trip to Detroit on May 16-17 was enjoyed by all. Especially impressive were the various home organ installations.

In May, more than 150 members and guests, including two visitors from Australia, gathered at the home of Wanda and Bob Hawkins in Anderson. The gorgeous afternoon began with a catered dinner served on beautifully decorated tables on the lovely grounds, and everyone enjoyed the wonderful hospitality of Wanda and Bob. Ken Double and John Ferguson prepared some tapes on theatre organ registration and playing techniques, and the meeting consisted of a listening session in which many of the stop combinations heard in concerts were explained, such as the sound of Jesse Crawford combinations, George Wright's "hangnail" sound and many of the other special and unique sounds of the theatre

Members Charlie and Eve Thomas, Ruth Ward and John Hibolt participated in the Kimball Keyboard Marathon at Castleton Square Mall on May 2. The money raised was used to benefit the Muscular Dystrophy Association and Jerry's Kids.

Ken Double played a concert at the Long Center in Lafayette on June 13. A sing-along and silent movie were included along with a surprise attraction — Channel 13's Don Hein tap dancing!

Chapter President Kevin Aikman has been selected district representative in this area for the Schantz Organ Company.
Carol M. Andrejasich



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Portland

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CORRECTION:

In the May/June issue of the Journal, in the Biographical Dictionary of Theatre Organists, John Catherwood's name was misspelled, and the organ size was a 3/12 (now a 3/13) instead of 3/22. I am sure John would appreciate it if you would print a correction.

Sincerely,
(signed) Betty Darling
Kalamazoo, Michigan



Fred Reiger tells Central Ohio Chapter about the latest changes in his 3/41 Möller/Estey. (JP photo)

**CENTRAL OHIO
Columbus**

513/652-1775 or 614/882-4085

Members made a May 17 trek to the famed "Barn" of Fred Reiger. Hospitable hosts Fred and Kay welcomed us to the plush, first floor interior where we once again beheld his 3/41 Möller/Estey (player) organ. Fred gave us an interesting history of the heritage and evolution of his instrument as well as an update on his latest additions. The new SSL combination action has eight memories for visiting organists. He also told us that the harp has been rebuilt and the marimba reworked. A tour through the chambers attests to the first class workmanship, layout and accessibility. The program featured member Trent Sims and a number of open console artists. An additional attraction was a demonstration of the player feature in which swell shades and registrations are changed by the roll perforations.

It was a privilege to help celebrate "Chris Phillips Day" on May 30 as guests of Jack and Lynn Phillips. The occasion was in recognition of son Chris' achievement of his lifetime ambition to become a doctor when he received his degree from George Washington University College of Medicine in St. Louis. The event was held at Fred Reiger's famed "Barn" near Xenia, Ohio, where Fred has a 3/41 Möller/Estey organ.

Attending the gathering were people who had played some role in the maturation of Chris. Along with chapter members Betsy and Bob Richards and Neil

and Edith Grover, we enjoyed musical contributions from his erstwhile organ teacher, Martha Hoyle, from his voice and piano instructors from the Cincinnati Conservatory of Music and from contemporary theatre organist Martin Dever as well as from the young physician himself, Dr. Phillips. The Phillips have cause to be proud!

John Polsley



312/282-0037 or 312/698-6898

The spring and summer season, in addition to our National Convention, gave all of us some excellent theatre pipe organ music. Jonas Nordwall was our soloist in June at the 4/24 Wurlitzer/Gottfried theatre organ in St. Mary's of the Lake Seminary in Mundelein. Dwight Thomas, 1986 winner of the ATOS Young Organist Competition, was heard in cameo at this performance.

To many of our members, Jonas Nordwall is best known for his West Coast and National Convention appearances. His talent and experience have resulted in his being one of the nation's few top-notch organists, and this Mundelein show truly demonstrated his expertise and ability — truly a terrific performance. Dwight Thomas grasped this opportunity to display his ability and dexterity on the theatre pipe organ, and showed why he placed first in the ATOS competition. This was a great concert, and we are grateful to Jonas and Dwight for a beautiful afternoon of music.

Correction: It was in April 1987 at WGN Studios that our nomination and social occurred. Jerry Kinsella was the soloist and gave a great performance. Then in May the election took place at Maine North High School in Des Plaines where Dave Wickerham provided the entertainment at the 3/10 Wurlitzer which is owned and maintained by our chapter. Dave is the staff organist at Pipes and Pizza in Lansing where he gives forth with much satisfying theatre organ music. He presented some pizza parlor

styling and a great variety of melodies. The music was super!

We are fortunate to have some beautiful residence organs in our area. One, the San Filippo home in Barrington Hills, was the location for a July gathering of organ buffs. Bob Goldstine, staff organist for the Embassy Theatre in Fort Wayne, Indiana, was the soloist for this event. Bob was very active in saving the Embassy in 1974. His talent and enthusiasm on the 4/28 Wurlitzer delighted all those attending.

Rarely is a skating rink organ heard in its entirety, but Bill Kuczek, staff organist at the Elm Rink, treated members and guests to a full sound at their spring social. The 4/27 Geneva Hybrid was played to its fullest on this occasion, and we all appreciate Bill's program and generosity.

The old Avalon Theatre on Chicago's south side is being transformed into a performing arts center for Black talent. The New Regal will be the name, and it will be a welcome addition to the area. This is good news!

Almer N. Brostrom



203/357-4581 or 203/261-5269

Thomaston Opera House and our Marr & Colton organ were featured in a segment of the nationally syndicated television program, *PM Magazine*, which was shown on a Hartford TV station on Memorial Day.

Our June meeting was held in the 2500-seat Paramount Theatre in Springfield, Massachusetts, where we were guests of the Paramount Theatre Organ Society whose members have been hard at work restoring the 3/11 Style 235 Wurlitzer which was an original installation when the theatre opened in 1929. Phil Stock of Hartford, Connecticut, was the artist, Phil is organist for the Boston Celtic games played in the Hartford Civic Center; he was also organist for the Hartford Whalers for eight years. He owns the largest theatre organ in a resi-

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dence in New England. Phil explained at the opening of his concert that the theatre organ was designed to play the music of the twenties and thirties, then he played an entire program of music of that period. After the concert, the console was taken over by Eastern Massachusetts members John Cook and Bob Legon, and only the lateness of the hour and the long driving distances finally emptied the delightful movie palace.

Barry Goodkin



Phil Stock at the console of the Springfield, Massachusetts, Paramount 3/11 Wurlitzer.

(Rita Goodkin photo)

EASTERN
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Our May 16 Spring Concert at Babson again emphasized youth in the person of John Lauter (see May/June THEATRE ORGAN, "May We Introduce"). John had never been in the Boston area and was another "first" for us, although his abilities were recognized nationally when he played a Young Artist Showcase at the Indianapolis ATOS Convention in 1984.

Our artist quickly established his pedal dexterity with his lively opener, "Puttin' on the Ritz," followed by Sousa's "Liberty Bell March." One of John's teachers was Father Jim Miller, and his influence shone forth in John's jazzy, swinging "I'm Beginning to See The Light." John brought his own slides for our

regular sing-along feature which does much to unite the audience with the organist. He also accompanied *Cops*, starring Buster Keaton, as the attraction of the evening. He closed his show with a medley from *42nd Street* which brought the audience to its feet with long applause. His encore was "Just One of Those Things." This young man has so much going for him that his name will be seen frequently in the concert circuit with the passage of time. We all wish him well!

The Burlington home of secretary Carolyn Wilcox was the scene of a most pleasant open house and picnic on the last day of May. This was the second year she has kindly invited the chapter for food, fun and melody with her Rodgers organ as the focal point. The expression, "A good time was had by all," certainly is apropos for the occasion. Thanks, Carolyn!

Our final meeting of the season was at Babson on June 14 with John Cook at our Wurlitzer. John can be counted on to produce a program that is different, very listenable and well-prepared. "Jubilate," by Gordon Young, was a jubilant opener. A Jesse Crawford arrangement of "When I Grow Too Old to Dream" was nicely played. "The Camel Train," by William Baines, was our young organist's final number, but a standing ovation brought a medley of three "Finger-busters," each at full throttle with some reserve of steam for "Dizzy Fingers." John has come so far since we first heard him that it is a joy to witness his talent blossom. Hours of lessons, practice and researching songs are paying off, and isn't it interesting that his initials are J.C.? May this portend well for his future!

Stanley C. Garniss



Past presidents of Garden State Chapter in Los Angeles. Left to right: Irving Light, Peter Panos, Bill Smith, Jack Moelmann, Michael Cipolletti.

(Jinny Vanore photo)

GARDEN STATE THEATRE
ORGAN SOCIETY, INC.



NEW JERSEY

609/888-0909 or 201/445-1128

June may be the month of brides, graduations and gardening, but whenever our members could meet and discuss summer activities, one thing was certainly on their minds — the National Convention in Los Angeles!

When we checked in to the beautiful Biltmore Hotel in Los Angeles, we found to our delight that more than thirty of our members had flown, ridden trains or driven cars from the East Coast to the West Coast for what turned out to be one of the finest conventions this reporter has experienced.

ATOSers who have never attended a National Convention are really missing a wonderful, unique experience of hearing top artists playing theatre organs that have been saved and lovingly cared for by chapter members throughout our country. Perhaps, best of all is meeting people from all over this country as well as from Canada, England, Australia and New Zealand — all lovers of theatre organ music. A special wine and cheese party was planned for Garden State members which is now a yearly tradition for us at National Conventions. Because we had so many past-presidents present, a special group picture was taken which accompanies this article. The Encore in San Diego was a day of sunshine, flowers, an unusual outdoor classical organ, a great concert at the California Theatre and a dinner cruise around San Diego's harbor. L.A. is to be complimented for a super convention — with special thanks to Convention Chairman Ralph Beaudry who planned and executed such wonderful entertainment. This was a convention to remember for a long time!

Jinny Vanore

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	Kerrytown Concert House, Ann Arbor, Michigan
October 10	ATOS Regional Convention, Rochester, New York
October 11	School Auditorium, Berlin, New Hampshire
October 16	Roberson Center, Binghamton, New York
October 17	Museum of Glass, Corning, New York
October 18	State Museum, Harrisburg, Pennsylvania
October 30	I.U. Auditorium, Bloomington, Indiana
October 31	Ohio Theatre, Columbus, Ohio
November 6	U.A. Auditorium, Upper Arlington, Ohio
November 8	Trinity Church, Chillicothe, Ohio
October	Konzerthaus, Vienna, Austria
November/December	Australia & New Zealand Concert Tour
January 9, 1988	Fox Theatre, San Diego, California

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Chapter secretary Dr. Ed Mullins was a delegate and chapter representative at the ATOS Convention in Los Angeles. He took the "Drive Yourself and Save" option and drove to L.A. in his car displaying ATOS on his personalized Montana Centennial license plates. Ed accepted the Jesse Crawford Chapter Charter at the convention banquet. He recommended that Montana beef be served at the next banquet, although he said he heard a lot of "beefs" about the banquet.

Jesse Crawford made four sound films for Warner Brothers between 1936 and 1940, and his wife, Helen, appeared in some of them. They are:

- 1936 - *Poets of the Organ*
- 1938 - *Mr. & Mrs. Jesse Crawford*
- 1939 - *Mr. & Mrs. Jesse Crawford "At Home"*
- 1940 - *An Organ Novelty*

The Library of Congress has the four films. They had a viewing copy of *An Organ Novelty* and pre-print materials on *Mr. & Mrs. Jesse Crawford "At Home."* The other two films are on flammable nitrate film. We have received a letter saying that we have successfully persuaded the Preservation Section of the Motion Picture, Broadcasting and Recorded Sound Division of the Library of

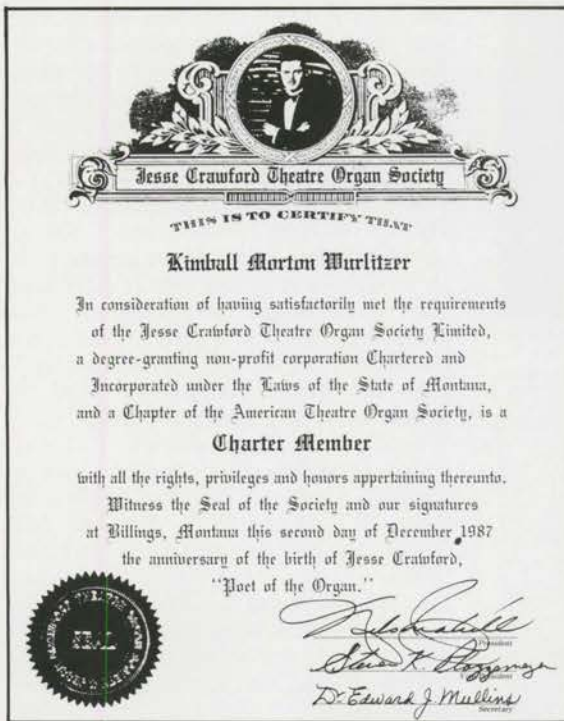
Congress to preserve the nitrate films onto safety film. The Library is making fine-grain master preservation copies at their expense, and the four Crawford sound films will be available for viewing at the Library of Congress. All of this was announced by Dr. Mullins when he accepted the chapter's charter, but he also added that this is a great tribute to Crawford on this, the 25th anniversary of his passing.

Charter member certificates have been delivered by the diploma-maker in Nebraska. Charter memberships are open

until December 2, 1987, the 92nd anniversary of the "Poet of the Organ." For information, please send a self-addressed, stamped, legal-size envelope to the Society, Babcock Theatre Building, 2812 Second Avenue North, Billings, Montana 59101.

The United States Postal Service, Citizens' Stamp Advisory Committee is considering our suggestion for the issuance of a commemorative postage stamp to honor Jesse Crawford. If we are successful, we hope to have a "First Day of Issue" ceremony in Billings.

Steve Plaggemeyer



Jesse Crawford
Theatre Organ Society
Babcock Theatre Building
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Crawford Chapter charter
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Charter Memberships in
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St. Paul Mayor George Latimer (right) proclaimed Arma Neff Day on her 98th birthday. Rob Calcaterra (left) accompanied her violin solo.



Marge Shepard at the Wurlitzer, World Theatre.



Mike Erie at the Wurlitzer, World Theatre.

612/689-9201 or 612/771-1771

Postcards mailed to members and friends announced that they did not have to "Join the Navy to see the World," as they were invited to an open house, board meeting and open console at the World Theater on May 31. Mike Erie led off the afternoon at the console to demonstrate, in his own inimitable way, the capabilities of the organ. This was followed by several folks eager to try their skills on the instrument.

On June 26 Tom Hazleton, 1986 ATOS Organist of the Year, appeared in concert at the Minneapolis Auditorium, playing both classical and theatre organs. He graciously acknowledged three encores and a standing ovation — Tom was in a most happy mood!

On Saturday, June 27, beginning at 8:30 a.m., Karl Eilers, in a Wake-up Concert, set the stage for Play The Organ Day at the Minneapolis Auditorium in an effort to raise funds for the dismantling and removal of the huge Kimball pipe organ from the old Convention Center to the new one. The 10,000-pipe Kimball is truly a musical and historic marvel, an instrument that is worthy of preservation for the enjoyment of future generations. Professional and aspiring local artists paid \$5 for five minutes of playing time on either the 5/122 classical or 4/25 theatre organs. At least ten members of our chapter participated. It was an interesting and fun day, greeting old and new friends in the gaily decorated auditorium. Barbara Flanagan, popular columnist for the Minneapolis *Star and Tribune*, wrote the "80 who paid to play the Kimball, amateur and professional musicians of all ages, agree that the chance was memorable." The event lasted until 11:00 p.m.

I missed a lot of good happenings while I was hospitalized in May and part of June — the Hector Olivera premiere at the World on May 19, the chapter event at the World on May 31, the Paul Quarino concerts at the Phipps Center on June 6 and 7 and Grace McGinnis' visit there, and I appreciate Roger Dalziel taking over for me and writing the July/August Chapter Notes. Activities have sort of come to a standstill during the summer months.

Verna Mae Wilson



**LONDON &
SOUTH OF
ENGLAND**

8956/32369 or 1-788-8791

In the heyday of the supercinema and theatre organ in Britain, the BBC featured a popular weekly programme called *In Town Tonight* in which the closing catch phrase was: "We hope to bring you something interesting every week." While we do not operate on quite the same frequency, our chapter would paraphrase this to describe our programme of events and activities today.

Our stateside guest in April was Lew Williams, playing two concerts in four days — both featuring organs originally made famous in London by the legendary Sidney Torch (but now situated 180 miles apart) and thus ideally suited to Lew's own considered and uncannily realistic Torch-style renditions. First was his superb debut appearance in our popular Sunday morning concert series at the Top Rank Club featuring the 4/16 Wurlitzer. This was followed three days later by a welcome return of Lew to the equally famous 4/15 Christie newly installed in the Memorial Hall at the South Wales town of Barry. Having last played it in its original home during this first visit to the UK in 1982, Lew became the first American artist to play it in its new venue. As well as his sparkling style, Lew especially endeared himself to his audiences with his wide-ranging requests in the second half of each program. And such was the enthusiasm of his 300-strong audience at Barry that Lew claimed this as his best anywhere for a long time.

To celebrate our tenth birthday in May, we happily returned to Kilburn with our long-standing stateside friend and chapter member, Dennis James, presiding at the Wurlitzer in a unique program of carefully chosen, expertly described and exquisitely played music that originated mainly from the time period before this magnificent theatrical edifice and organ were built (50 years ago). Perhaps, however, the real highlight of his exceptional performance was his specially composed "ATOS London Chapter Tenth Anniversary March." The whole party culminated in a birthday party in the upper foyer of the theatre with a superb Wurlitzer-shaped cake provided by popular member Keith Evans.

After an equally delightful concert featuring Wurlitzer and piano at the Brentford Musical Museum in West London, Dennis played a special opening performance of the rare Rutt theatre organ in the St. Albans Musical Museum in Hertfordshire. This organ was formerly in the Regal Highams Park in East London, and is one of only three built by this maker.

(continued)

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"x3" or #655, 3"x5") 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.

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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 I. Whitcomb, Reviewer, Theatre Organ Magazine

ENTHUSIASTIC RESPONSE

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

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

ENGLAND, continued.

A highly accomplished organist — especially with his "Page One Trio" and at the Compton theatre organ of our good friends, the Windsor Theatre Organ Trust, providing the music for our popular series of chapter Buffet Dance evenings — Keith Evans was the console guest at Edith and Les Rawle's famous 3/19 Wurlitzer for our chapter April Club Night.

Our May Club Night guest was Dudley Savage, one of the all-time great names of the British theatre organ scene. Dudley began his career in the thirties as the "Cornish Boy Wonder Organist," and in later years became exceptionally well-known for his "As Prescribed" series of Sunday morning radio broadcasts to hospitals in the Southwest of England playing the Compton 3/8 (plus the Melotone electrostatic unit of which Dudley was always the absolute master) in the Theatre Royal in Plymouth. His performance at the Wurlitzer, together with his immaculate broadcasting manner and commentary on his music, was as outstanding as it was welcome.

Finally, with our continued focus on the encouragement of our youngsters, we are overjoyed to learn that 14-year-old Peter Holt from Wetherby in Yorkshire has won a top section prize in the ATOS Young Organist Competition. Peter was the winner of our 1985 Young Theatre Organist of the Year competition.

Dr. Norman Barfield

THE MOUNTAIN STATE 304/744-9016 or 304/757-9334

David and Kattie Fortner hosted our May meeting in their home in Hurricane, West Virginia. New officers were appointed/railroaded into service for the coming year. Outgoing Chairman David Fortner is now working full-time servicing pipe and electronic organs and is also beginning work on our chapter Wurlitzer (one piece at a time). Our organ had suffered flattened trumpet resonators, and member Ray Charlton, through his association with a local tech school, had three mandrels made for the resonators and took on the job of straightening them. As the picture indicates, he has done a remarkable job. Many of our members are ready to work, and our motto is: "No project was ever finished unless it got started." The rebuild may take years, but we have a structurally sound and complete organ on which to lavish our energy.

We are planning a fall meeting in a local church where the 3/12 Möller from the Virginia Theatre resides. We anticipate a short program and history of the organ.

The hardest aspect of a theatre organ group such as ours faces is keeping things moving and people interested. We sure do have a good time when everything comes together.

That's all for now. Best wishes to all you folks and our sister chapters.

Kattie Fortner



Cora and Davey Fortner with some of the damaged resonators before straightening.



Ray Charlton with two trumpet resonators after straightening.

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New York Chapter's Bardavon crew working (not posing) on chest magnets: clockwise - Frank Dunhuber, Barb Penrose (technical chief), Don Bodeen, Chuck Zajick and Marc Erickson.



Bardavon Theatre marquee, Poughkeepsie, NY, announcing benefit for Wurlitzer re-installation.



Don Walker entertains at Oregon Chapter meeting. (Claude Neuffer photo)

NEW YORK

914/457-5393 or 201/694-0779

More than 200 patrons of the arts joined with chapter members from the Poughkeepsie area and paid \$25 each to attend a reception and evening of entertainment entitled "Pipe Dreams, or the Return of the Wurlitzer" at the Bardavon 1869 Opera House Theatre in Poughkeepsie on May 21. The purpose of the event was to raise funds for the restoration and re-installation of the Bardavon 2/7 Style E-X Wurlitzer in its original home. Honorary Chairman of the campaign is Helen Hayes MacArthur, the First Lady of the American theatre, who had performed on the Bardavon stage many years ago. Miss Hayes' personal secretary read a message from the famous actress supporting the project which is headed by New York Chapter board member John Vanderlee. Attendance at the event indicated a strong support for the theatre (now a performing arts center) and the Wurlitzer project are receiving from the community. New York chapter recently purchased the organ, which had been removed from the theatre in the early sixties, and a volunteer crew is now restoring the instrument.

The evening began with a wine and cheese reception in the lobby, after which the audience was greeted in the theatre by New York chapter chairman Tom Stehle and project chief John Venderlee. Crew member Marc Erickson served as master of ceremonies and narrated a slide presentation about the organ. A Laurel and Hardy silent comedy and a sing-along were then accompanied by Larry Hazard at a Baldwin organ which had

been brought in for the occasion. Thanks to Everett Rood, a lavish dessert table was provided on stage. Everyone seemed to enjoy the evening, and the Wurlitzer project made many new friends and gained much support.

In her message to the group, Miss Hayes stated: "It is a thrilling prospect to think that this time next year the walls of this beautiful opera house could be reverberating with the 'Golden Voice' of its original Wurlitzer pipe organ ... at my age it is heartening to see such interest in the restoration of 'elderly' objects. Cherishing the past and revitalizing it can enrich all of our lives ...

"However, I would like to suggest that there is a great deal of difference between living WITH the past and living IN the past ... This theatre would not be here today if it had not been adapted to change with the times. From legitimate theatre, to movie house, to multi-purpose performing arts center, the Bardavon — thanks to dedicated people like yourselves — has been able to survive and thrive for over 100 years.

"I think that tonight, you are the music makers, and you are the dreamers of dreams. May your dreams for bringing pipe organ music back into this theatre be blessed with success, and may this theatre once again be filled with its beautiful golden sound."

Thanks to so many who contributed time, talent, energy and financial support to this event, sufficient funds have been raised for the chapter to pay the balance due on the purchase of the organ and to buy a solid-state relay for the Wurlitzer.

Tom Stehle

OREGON Portland 503/771-8098

About forty members and guests spent a beautiful spring day at the lovely Corvallis home of Solveig and James Littlejohn. We experienced top talent, tasty turkey and tantalizing treats as those who had driven from as far away as Portland and Eugene participated in open console and partook of the goodies.

We particularly enjoyed Solveig's musical treats on her three-manual Conn theatre organ with pipes — she specializes in playing piano novelties and Rags which she has transcribed for the organ.

Some of the more adventuresome even played pool.

Paul Quarino

PUGET SOUND Seattle

206/852-2011 or 206/631-1669

We were proud to co-host, with the Seattle Film Festival, Gaylord Carter accompanying a screening of *Wings* at the Seattle Paramount in May. The theatre was splendourous, the organ magnificent, and the large crowd enthusiastic, but the day belonged to Gaylord Carter who lived up to all that has been said and written about him during his lengthy career. The score was superb and expertly played, and Carter's endearing quick wit and humorous reminiscences added to a day of great satisfaction for all. Many agreed that "it doesn't get any better than this!"

(continued)

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PUGET SOUND (continued)

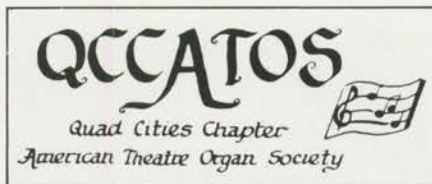
Chapter officers and board members held a reception on the stage at the Paramount to welcome new member Dick Wilcox who is building a home nearby to house his 4/46 Wurlitzer. His great ambition is to allow the organ to be used by teachers, students and young artists, but it will also be used for private concerts by nationally known artists in the near future.

Several of our members attended the fantastic L.A. Convention, returning with many fond memories, numerous tapes, photos and souvenirs, and renewed inspiration for the year ahead, some of which will be spent planning the Encore for the 1988 Portland convention.

Diane Whipple



Gaylord Carter receiving compliments from fellow organist Ed Zollman following the screening of *Wings* at the Seattle Paramount. (Zollman photo)



319/359-8303 or 309/949-2847

April and May were busy months this year, and began in earnest with the presentation of our spring spectacular on April 26. The program was headlined by the return engagement of Ron Rhode as a local artist demonstrating his continued advancement as an entertainer on our 3/12 Wicks. The 1000 in attendance were treated to a varied and delightful array of organ registrations. The silent movie and sing-along rounded out the afternoon activities reminiscent of the theatre's past. Intermission refreshments and an after-glow dinner gave the Quad Cities an entertainment function worthy of pride.

Our chapter has become known for its family atmosphere, primarily because of the energy of President Joan McFadden and her husband, Bill. Bill coordinates the potluck dinners that serve as "Get Acquainted With Our Artist" evenings prior to a spectacular or major event. The May 17 social was attended by 75 organ enthusiasts from Peoria, Joliet, Rockford and Chicago, Illinois, and from Cedar Rapids, Iowa. Tom Wibbels

was the guest artist and demonstrated that we do have worthy youths coming along to keep theatre organs playing in the future.

The fall show is in the planning stage, and we hope to have another young artist as part of our program to find young, local talent for participation in future activities. The Capitol Theatre management has shown tremendous cooperation in promoting chapter activities for the use of the theatre by other groups with an interest in using the organ as an additional attraction.

Bob Christiansen

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Bill and Maurine Durand with their Allen organ.

(Wendall Hall photo)



ATOS President Jack Moelmann returned to Omaha to star at River City's July meeting.

(Tom Jeffery photo)

At Right: Bob Markworth and his 3/14 Kimball, originally from the Leona Theatre in Homestead, Pennsylvania.

(Tom Jeffery photo)

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Our May 24 meeting was hosted by Bill and Maurine Durand in their beautiful home. Both played several selections on their three-manual Allen digital computer theatre organ, demonstrating its resources. After open console, entertainment was provided by members: George Rice favored us with several tunes; Dick Zdan did an outstanding job of accompanying the Buster Keaton film, *Cops*, and Ron Bower concluded the program with a sing-along, ending with a medley of patriotic songs. A potluck

buffet capped the evening.

Bob Markworth hosted our June 14 meeting at his home which boast a 3/14 Kimball theatre pipe organ on which several members tried their skill at open console. President Harold Kenney presented our chapter's "Tibia Pipe Award" to Dave Foote, an Omaha television personality who has been a constant booster of theatre organ activity in Omaha on his morning show. The plaque which accompanied this pipe was beautifully crafted from walnut by member Joe Hogy. Our star for the day was Jeanne Cooper who entertained with her easy-listening organ stylings and concluded her program

with a sing-along.

Jack Moelmann entertained the chapter at its July 3 meeting at Bob Markworth's. During open console, Virginia Schoberg, a church organist visiting from Kansas City, Kansas, played Widor's "Toccata," demonstrating that classical works are well-suited to the theatre organ. As always, Jack Moelmann presented a memorable program of theatre stylings and a sing-along. We are indebted to both Bob and Jack for their generosity which made this meeting so enjoyable for our chapter. Wendall Hall joined Jack for a rousing banjo/organ duet.

Tom Jeffery

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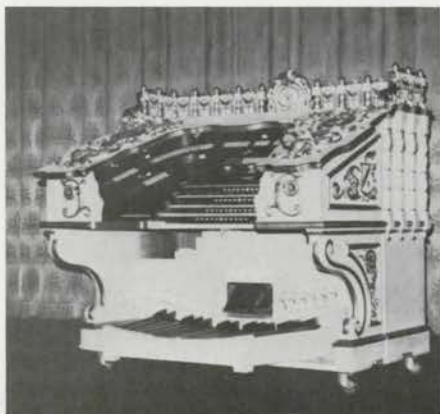
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SANTA BARBARA

We are the newest chapter of ATOS, and we started last fall when sixteen men began restoring the console of a rare theatre organ. North Texas chapter had in storage a giant 4/24 Wonder Morton that was originally installed in Loew's Jersey City Theatre and, since they had no permanent home for an organ this big, they donated it to Santa Barbara for installation in the Arlington Center for the Performing Arts. Our chapter was born in December 1986, has grown to nearly 40 members, and is in the process of restoring this wonderful instrument under the leadership of its officers, John Oien, Mike McLaughlin, and Otto Korntheuer along with architect Roger Phillips and project engineers Roger Lagerquist and Bruck Murdock. Technical and professional work is being done by the Newton Pipe Organ Company of San Jose under the direction of Stephen Leslie.

All 18 tons of organ are now in a donated Wells Fargo Bank building in Santa Barbara where it is undergoing restoration. When the organ was removed from Loew's Jersey City, extensive damage was inflicted enroute to Dallas, but the restoration is going well and installation should begin by late summer. It is expected that the project will take a year to complete.



Console of 4/24 Wonder Morton being installed by Santa Barbara Chapter.

The Arlington, an atmospheric theatre with the illusion of a starlit night in a Spanish village, opened in 1931. When Fox built the Arlington, three long, nar-



Part of the crowd that gathered for the delicious luncheon before Emil's concert ...

row pipe chambers were included behind the "Spanish Village" of the more than 2000-seat theatre, but the small organ housed there was removed in the 1950s. When our project is completed, it is expected to be one of the finest-sounding organs in southern California. The monolithic scale of the pipework of the Wonder Morton will fit into the existing chambers. Although Gordon Wright of North Texas chapter told us, "You are putting a six-pound cake into a four-pound box," we are assured it will fit.

We have already held two fund-raisers featuring Gaylord Carter and Jerry Nagano playing a Baldwin Cinema accompaniment for silent films. More events are scheduled for this fall, and the summer has been filled by members and other civic-minded Santa Barbara citizens working on the restoration. *John Oien*



Emil Martin, Sacramento's favorite, in concert at the Fair Oaks Organ.

SIERRA Sacramento

916/726-5132 or 916/332-2837

What can one say about a fellow artist when it has all been said before? Once again, Emil Martin, Sacramento's favorite organist, has topped himself in concert, this time without singers as in past concerts. After his grand opening selection of the score to *Porgy and Bess*, he gave us a taste of the music played in the olden days for silent movies as a medley of waltzes we haven't heard in ages. The one that brought the "Ooohs" and "Aaahs" was the "Destiny Waltz," once the theme song for the radio show, "One Man's Family."

After the intermission "raffles," Emil returned to the console for the second half of his concert which featured what he called "Thirty Tunes in Thirty Minutes," a group of all-time favorites from the years 1927-1957. This was a big hit with the audience as was his "Raymond Overture." In the eyes of the large audience, Emil could do no wrong, and I am sure he will be welcomed back again next year — thanks, Emil, for a great afternoon!
Bud Taylor

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SEQUOIA

209/734-5234 or 209/431-4305

We have had a most successful first year. Since our organizational meeting in March 1986, our membership has continued to increase and we have had some fine organists play for us.

In June, Mr. Don Wallin' played "our" mighty 4/14 Robert-Morton in the Fresno Warnors Theatre. San Francisco's own Bob Vaughn played the 2/3 Wurlitzer in the home of Tom and Jane DeLay for a silent film and Christmas social. May saw the one-and-only Larry Vannucci put the Morton through its paces — this brought a good turnout from neighboring chapters. May also saw a long-awaited document — our non-profit status from the State of California and the IRS. Don Croome did the honors at Fresno's Pizza and Pipes 3/23 Wurlitzer.

The chapter is most fortunate to have been given a 2/9 Wurlitzer with piano which is being thoroughly gone over by treasured member (and charter ATOS member), organbuilder Richard S. Villemin. We will have more on this as the project develops.

Chapter President Pete Sweeney is also installing a 2/9 Wurlitzer, opus 1269, in his Visalia, California, home. We have many home installations, ranging in size from a pint-size 2/3 up to a 4/14. One member has two pipe organs, while another has three. The first theatre organ was installed in the San Joaquin Valley in 1917. A rebirth of theatre organ? We are lucky — it never died here!

Tom DeLay

Above: Two silent movie veterans. Bob Vaughn and the 2/3 style 109 Piano Console Wurlitzer pipe organ, DeLay residence Fresno, California.
Below: Mr. Larry Vannucci at the Warnor Theatre organ.
At Right: Chapter member, organbuilder Richard S. Villemin looks over the console of opus 433 Wurlitzer being donated to Sequoia Chapter.



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SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

Tulsa's Assembly of God Church was the site of our May meeting. Dan Kimes played an enjoyable mini-concert of music from the twenties and thirties on the 4/14 Robert-Morton. We had thirteen who wanted to play at open console so we drew numbers and asked those playing to limit themselves to two selections until all had had a chance to play — even so, it was an hour-and-a-half before the encores began.

In June we met at the home of new members Lee and Sharon Lomas where Phil Judkins presented an interesting slide program on A Trip Through an Organ Factory which covered the various departments of planning, engineering, pipe-making, erecting, testing and shipping of a pipe organ from start to finish. He also showed some working models of pipe chests. Our host then demonstrated the unusual and entertaining special effects of his two-manual Kimball J900 electronic organ. Open console followed.

Several of our members who attended the ATOS Convention in Los Angeles returned with glowing accounts of an enjoyable time.

Progress is continuing on the console of our club-owned Robert-Morton. We want to refinish the case before proceeding with the installation in Tulsa's Vo-Tech High School.

Work has begun on the releathering project of the six-rank Wurlitzer chest belonging to Lee and Dorothy Smith. Dorothy spent two vacation days at home and got 33 precious primary pouches covered ... not much, but it's a beginning!

Dorothy Smith

The very existence of music is wonderful, I might even say miraculous. Its domain is between thought and phenomena. Like a twilight mediator it hovers between spirit and matter, related to both, yet differing from each. It is spirit, but it is spirit subject to the measurement of time. It is matter, but it is matter that can dispense with space.

HEINRICH HEINE



L to R: Colleen Carpenter, Scott Smith, Kenneth Butela, in program for senior citizens in Kalamazoo.

SOUTHWEST MICHIGAN 616/649-2742 or 616/345-4543

During our very active spring we were privileged to hear a number of excellent organists and concluded the season with a successful Senior Citizen program at Kalamazoo's State Theatre.

In March we met at the home of Max and Mary Doolittle where David Cogswell of Grand Rapids performed on the Doolittle's Conn 652. In April, member David Moore demonstrated the Baldwin and Johannus organs at Stannard's Music in Portage.

At our May meeting we had the pleasure of hearing Dale Zieger who was, for a number of years, a product specialist and international concert organist for the Conn Organ Company. He performed for us on the Conn 653 at Mc Leier Oil Company in Kalamazoo with a program that included medleys of theatre organ tunes and Gospel music. Some of you may remember Dale as the organist at the Fox Theatre in St. Louis; he is now associated with Keyboard World in Grand Rapids and Kalamazoo.

On the first Sunday in June some 600 people attended a pilot program for senior citizens at Kalamazoo's beautiful

State Theatre. We produced the show with the support of Duwain Hunt's State Theatre Vaudeville Committee, the Irving S. Gilmore Foundation and the State Theatre management. The program included two silent comedies (Buster Keaton's *Blacksmith* and a slapstick Chaplin film), an old-time sing-along and lots of organ music. Ken Butela opened the program with lively and nostalgic songs and accompanied the sing-along led by Colleen Carpenter (a young lady of Kalamazoo with a tremendous singing voice). Scott Smith, an accomplished young organist from Lansing, Michigan, accompanied both silent films and concluded with a group of appropriate solos. The response of the audience was very enthusiastic, and many came forward to ask that we plan a similar event in the near future.

The nostalgic quality of the show was greatly enhanced by the atmosphere of the theatre. Kalamazoo's well-preserved State Theatre is an Ebersson design — a Spanish courtyard with a night-sky effect featuring clouds and stars. The organ, the original Barton, has been embellished and kept in repair for many years by William Mollema and John Catherwood.

Dorothy Butela



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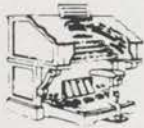
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We had a fine summer picnic at the Chase home on June 14. Thirty-three members and guests enjoyed the dinner and open console on the 3/6 theatre pipe organ. A Ben Turpin silent movie was accompanied by Mr. Bill Yaney.

Our final concert of 1987 will feature Bill Yaney at the Ohio Theatre (St. Hedwig Cultural Center) on November 14. We will have a sing-along, silent railroad movies and antique theatre slides to add to the pleasure of his concert.



**American
Theatre Organ
Society**

VALLEY
OF THE
SUN
CHAPTER

Phoenix
602-972-6223 or 602-278-9107

Many Valley of the Sun theatre organ enthusiasts were present to bid farewell to the Phoenix Organ Stop Pizza on March 27. Organist Lew Williams touched us all with his closing numbers: "The Party's Over," "Auld Lang Syne" and "Thanks for the Memories." In the days that followed, some of our members helped with the removal of the Wurlitzer from the restaurant.

On a more cheerful note, April 5 was a "G'day" for us all when Australian Neil Jensen played for our chapter meeting at the Mesa Organ Stop. Much of Neil's program was show tunes and was very well received.

May 17 found us at the First Christian Church Fellowship Hall. Several of our members have assisted with the installation of the theatre organ there, and it was good to be able to hear the results of their work. Lew Williams was our featured artist that afternoon. He invited member "Archie" Archibald to join him for a few numbers — "Archie" playing the piano.

Yesterdays, David Lindsay's "restaur-

and of nostalgia" featuring singing waiters and waitresses, was the site of our June 16 social. We didn't hear a theatre pipe organ that night, but we *did* hear some theatre organ music when David played Lyn Larsen's "Sounds of Wonder." Lindsay had written the lyrics to several of Larsen's compositions. *Madeline LiVolsi*

WESTERN RESERVE

We welcomed the New Year and a new slate of officers at a social meeting on January 18 at the Plum Creek Inn (formerly the Lamplighter) in Olmsted Falls, Ohio, currently the home of the 1928 3/16 Kimball originally installed in Cleveland's Variety Theatre. A great deal of restoration has been done to the instrument lately, with emphasis on revealing the fascinating mechanical operations behind the music we hear. Along with the restaurant's delectable Italian cuisine, we were treated to the artistry of theatre organ veteran Billy Buswell (see page 20, December 1986 THEATRE ORGAN). It is difficult to decide whether his nostalgic reminiscences or his keyboard artistry was the more delightful that afternoon as he shared both his memories and his music with us. His selections included the energetic "That's Entertainment," Gershwin's "Rhapsody in Blue" and a resounding "America." A brief round of open console time followed for those who introduced themselves to the Kimball keys.

Our February 22 meeting was held at Cleveland's First United Methodist Church where Richard Fettkether performed for us on the 4419 pipes of the church's glorious Casavant. Richard's inspiring selections began with Bach's "The Lord's Prayer" and featured the Orchestral Oboe in "Sheep May Safely Graze". His closing "Carillon de Westminster" was the next best thing to a trip to London.

We proudly presented our own Bill Taber in the only Standing Room Only concert we have held. Extra seating had to be rushed to the Grays' Armory for the February 28 concert on the 3/15 Wurlitzer. Bill opened with a medley of patriotic tunes and then went on to cover the full spectrum of musical flavors — from "I'd Give A Million Tomorrows" to show tunes from *42nd Street*. With nostalgic amusement, Bill presented a

Movie Memorial, a brief, filmed sound performance by four organists, Jesse Crawford, Dick Leibert, Lew White and Ann Leaf, produced during the heyday of theatre organ. This low-budget production provided an interesting, albeit antiquated, look at the theatre organ as it was perceived in its own day. For a more traditional celluloid sample, Bill accompanied the inebriated antics of Charlie Chaplin's *One A.M.* and then led the audience in a delightful sing-along. When called back for an encore, Bill rounded out the evening with a finale of "Old Man River."

We gathered in March for a business meeting and social at the Grays' Armory where Tom Drake performed as guest artist at the 3/15 Wurlitzer. His unique style at the organ has been welcome at our chapter meetings before, and this concert was no exception as he treated us to selections from "Lady, Be Good" to "The Man That Got Away" and a medley of patriotic tunes that shook the rafters.

Member John Lane was featured artist at our April social at Cleveland's Judson Manor. The 2/9 Kimball and organist Lane combined to provide a unique afternoon of entertainment with such tunes as "The Perfect Song" and "Don't Blame Me," a soothing trip down memory lane for all of us.

Chapter President Bob Moran took time off from his administrative duties to serve as organist and vocalist at our June 8 social at the Grays' Armory. His selections included "I Don't Want to Walk Without You, Baby" and "Love Till the End of Time," all rendered with his inimitable keyboard artistry and freshly revealed vocal talents. Afterwards, open console was enjoyed by everyone.

We have been presenting a series of weekly "Brown Bag" luncheon concerts featuring chapter members at the 3/15 Wurlitzer at Grays' Armory. The Wednesday noon concerts have attracted audiences ranging in size and will continue throughout the summer.

We will present Neil Jensen from Sydney, Australia, in concert at the Grays' Armory on October 31. Tickets are available in advance from: WRTOS, 1234 Bolivar Road, Cleveland, Ohio 44115.

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WOLVERINE CHAPTER
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CENTRAL & LOWER MICHIGAN
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May 17 was a choice day for a trip to the Flint Institute of Music. The Flint Theatre Organ Club was celebrating its twentieth anniversary and had invited our chapter to join the celebration. Forty-five Wolverines did so and enjoyed an afternoon of warm hospitality, several hours of open console at the Grande Barton (formerly of the Capitol Theatre) in the Recital Hall of Flint Institute, and a delicious dinner. The impromptu "Afterglow" was a real joy which had participants from both sides dancing on the stage to organ/piano duets by Fred Bayne and Ed Brockhahn. We thoroughly enjoyed the day and look forward to a repeat.

June 28 was the date of our first visit to the home of Norm and Gena Horning in Ann Arbor. Thirty-four members traveled the distance to a typical Wolverine afternoon of conviviality, good music and good food afterwards at the Old German Restaurant. The Hornings' Rodgers Trio got a good workout and even their two accordions were put to the test by Virginia Duerr and Lorraine Robinson.

Of course, the great news for June was the winning of the 1987 ATOS Young Organist Competition by Melissa Ambrose who was sponsored this year by our chapter.

C. & B. Baas



Wolverine President Fred Page and Flint Theatre Organ Club President Connie Ozanich. (Bill Vogel photo)



Wolverine Vice President Homer Warren surprised at console during June social. (Fred Page photo)



Gena and Norman Horning, hosts of Wolverine June social. (Fred Page photo)

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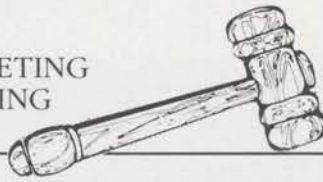
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BOARD OF DIRECTORS ANNUAL MEETING
The Biltmore Hotel — Los Angeles, California
June 19-25, 1987

1. Call to Order and Opening Announcements. The Annual Meeting of the Board of Directors of the American Theatre Organ Society, Incorporated, was held beginning on the 18th day of June, 1987, at the Biltmore Hotel in the City of Los Angeles, California, pursuant to due notice. Directors present were President Jack Moelmann, Vice President Russell Joseph, Secretary David Barnett, Treasurer Dale Mendenhall, Tom B'hend, Vernon Bickel, Catherine Koenig, John Landon, John Ledwon, Robert Markworth, Allen Miller, Ashley Miller, Lois Segur, and Dorothy Van Steenkiste; also present were Executive Director Douglas Fisk, and THEATRE ORGAN Editor Grace E. McGinnis. Jack Moelmann served as chairman of the meeting. He welcomed new directors, expressed thanks to retiring directors, and then presented a brief overview of board meetings held during the prior year. The chairman advised that Robert's Rules of Order would govern the conduct of the meeting and appointed Grace E. McGinnis parliamentarian. He also advised that the meeting was being recorded for the sole purpose of assisting the secretary in preparing accurate minutes.

2. Election of Officers. Upon hearing the interpretation of the Executive Committee relating to terms of office for the president and vice president, all officers were re-elected by unanimous consent: Jack Moelmann, president; Russell Joseph, vice president; David Barnett, secretary; and Dale Mendenhall, treasurer.

3. Terms of Office for President and Vice President. On a motion by Dale Mendenhall, seconded by Lois Segur, the board accepted the Executive Committee's recommendation based on their interpretation of the bylaws and an opinion of legal counsel that those officers may be elected or re-elected for a maximum of 6 years consistent with the maximum length of service and elected directors; the motion carried with Barnett, B'hend and Ledwon opposed.

4. Filling Board Vacancies. Moved Dale Mendenhall, seconded by Vern Bickel, that as vacancies on the board occur, they be filled by an election by the board by written ballot from all candidates that were not elected for that year, carried unanimously.

5. Approval and Publication of Minutes. Moved Dale Mendenhall, seconded by John Ledwon, to ratify approval during the February, 1987, telephone conference call meeting, of the July, 1986, board meeting as written; carried unanimously. There was discussion concerning publishing board meeting minutes, with Russell Joseph, Dale Mendenhall, Tom B'hend and Allen Miller speaking in favor. Moved by Catherine Koenig, seconded by Dale Mendenhall, that Board of Directors and Annual Membership Meeting minutes as well as a narrative of the Chapter Representatives meeting be published in THEATRE ORGAN; carried unanimously.

6. Treasurer's Report. Treasurer Dale Mendenhall presented the Balance Sheet and Income and Expense statement for the fiscal year ending December 31, 1986, which reported assets of \$155,661.74, liabilities and capital of \$155,661.74, and no liabilities at the close of the year, as well as revenues of \$184,605.64, expenses of \$135,504.78, and a surplus of \$49,100.86 for the same period. The treasurer also presented a report dated June 3, 1987, updated June 17, 1987, which showed location of all funds of the Society, as well as budgets for 1987 and 1988. Moved John Ledwon, seconded by Ashley Miller, to accept the treasurer's report; carried unanimously. The board applauded Dale Mendenhall for his outstanding work in handling the funds of the Society. Moved Dale Mendenhall, seconded by Lois Segur and carried unanimously to authorize signing of standard corporate resolutions authorizing the secretary and treasurer to sign documents opening the following deposit accounts:

Imperial Thrift and Loan, 2220 Watt Avenue, Sacramento, California 95865; TC 18-002350, TC 18-00907, TC 18-001918, MM 03-001935

Sacramento Savings and Loan, 5499 Sunrise Blvd., Citrus Heights, California 95610; 030623318

Capital Savings, Madison Branch, 4740 Madison Ave., Sacramento, California 95841; MM 31-00033-5

Authorized Signatures. Moved David Barnett, seconded by Tom B'hend, that because the treasurer is bonded, only one signature, that of the treasurer or president, is required on checks and drafts drawn on the Society's accounts; carried with John Landon and Ashley Miller opposed.

7. Committee Reports:

a. Bylaws. No report. The president appointed Vice President Russell Joseph to chair the Bylaws Committee.

Bylaws Amendments: Moved Allen Miller, seconded by Dale Mendenhall, and carried with David Barnett and John Ledwon opposed, to amend the corporation's bylaws as follows:

SECTION 5.1. OFFICERS. The officers of this corporation shall be a President, Vice-President, Secretary, Treasurer, and such other officers as the Board of Directors may appoint. One person may hold two or more offices, except that the offices of President and Secretary shall not be held by the same person. Each shall hold office until he shall resign or shall be removed or otherwise disqualified to serve, or his successor shall be selected and qualified.

SECTION 5.2. SELECTION AND TERM OF OFFICERS. The officers of the corporation, except such officers as may be appointed in accordance with the provisions of Section 5.3 or Section 5.5, shall be elected or appointed annually by the Board of Directors, except that neither the President nor Vice President

may serve for more than six consecutive years each, and shall not be eligible for re-election or re-appointment until at least one year shall have elapsed from the date of expiration of his last year of service.

Allen Miller noted that the above might have a built-in problem in that in the event no one is willing to serve as president or vice president, these offices would fall vacant at the end of six years. Dale Mendenhall suggested that the matter of what constitutes a quorum be looked into.

b. Convention Planning. Convention Planning Coordinator Tim Needer reported the committee's findings concerning a number of issues discussed by the Executive Committee during their January, 1987, meeting, and recommended not implementing the changes as they could unnecessarily restrict the creativity of the host chapters. Allen Miller moved, seconded by Lois Segur, that effective with the 1989 convention, the convention host chapters be required to invite the previous year's Young Organists Competition winner to perform in a full convention concert performance, unless otherwise exempted by the Young Organists Competition Committee; carried unanimously. On a motion by Dale Mendenhall, seconded by John Ledwon, and passed unanimously, convention guideline changes will become effective with the second convention following the approval of policy changes. Russell Joseph moved, seconded by Ashley Miller, that regional conventions be placed under the auspices of ATOS; carried unanimously. Allen Miller moved, seconded by Tom B'hend and carried unanimously, that ATOS liability insurance coverage be offered to the Buffalo regional convention, to be paid for by the regional convention committee at ATOS's actual cost. Dale Mendenhall moved, seconded by Lois Segur, to authorize the appointment of Marge Muethel and Jim Casterson as 1989 convention co-chairmen; carried unanimously. The board then voted to extend its recognition and thanks to Tim Needer for his outstanding work this year and in past years as Convention Planning Coordinator.

c. Gifts and Funding. The board received Russell Joseph's report that noted that ATOS's prospects for grants are slight, but that an individual chapter would have a good chance to secure corporate or foundation support. Doug Fisk agreed, but held that specific projects, such as a radio series or the Archies/Library, might offer some hope for grants.

d. Archives/Library. The board received Vern Bickel's detailed report which noted annual revision of the catalog, acquisition of audio recording duplicating facilities, and the need for additional storage space, some with climate control. Moved John Landon, seconded by Lois Segur, to authorize the curator to obtain appropriate climate-controlled storage facilities in the range of \$150 a month; carried by a unanimous vote. Moved Vern Bickel, seconded by David Barnett, and carried unanimously, to authorize approximately \$1000 for filing cabinets, payment for shipping of donated items to the Archives/Library, and an annual budget of \$2000 to be used at the discretion of the Archivist/Libraryarian to pay for equipment and services. Vern Bickel also suggested we make known to the membership the need for video equipment. Moved Lois Segur, seconded by Dale Mendenhall, to commend Vern Bickel for his outstanding contribution as curator; carried unanimously.

e. Back Issues and Binders. Vern Bickel advised that the current binder supply will not last another year, that the current-sized binder is no longer available, but that a larger binder that will hold 12 issues is available, minimum run 500, @ \$6.65 each plus freight. Moved Barnett, seconded by Lois Segur, to authorize the minimum purchase; carried unanimously.

f. Membership. The board received Dale Mendenhall's report that the 12/86 renewals had the smallest percentage of dropouts than any previous year, with a net increase of 7.4 percent during the year. He attributed the improvement to more programs that appeal to the membership, such as ATOS International News, and the Young Organists Competition. He reported that the committee had been accepting new applications by authority of the Board of Directors.

g. Program Planning. No report; the president appointed Tom B'hend, chairman, and Dorothy VanSteenkiste to the committee, and charged them with compiling all previously written materials on program planning.

h. Publicity and Promotions. The board accepted Tom B'hend's report which stated that chapter response to the six Publicity and Promotion bulletins had not been large, possibly due to the information not being passed on when chapter officers change. As editor of ATOS International News, he has utilized that publication to disseminate ideas. He is communicating with chapter publicity people and feels it may be possible to develop a limited publicity project. He recommended providing a handbook on publicity and promotions to each incoming chapter.

i. Education. Catherine Koenig presented a detailed report, showed samples of slides which she narrated from a prepared sample script, and reported that she was continuing to pursue the project.

j. Goals. No report. It was suggested that the committee refer to the purpose stated in the 1971 bylaws as a starting point.

k. Awards and Recognition. The board received the committee's report by John Landon that the committee had elected Ray Bohr to the Hall of Fame, and that the board had elected Jonas Nordwall Organist of the Year. The board then voted to present the Technical Award to Judd Walton in recognition of his many contributions, especially his articles in the journal and his work in publishing the Wurflitzer shipping list. Moved Allen Miller, seconded by Lois Segur, that voting on the Technical Award be limited to Technical Committee members; carried unanimously.

l. Nominating. Chairman Russell Joseph presented a detailed report on the 1987 election. He clarified that the secretary should provide election results to the board. There was discussion concerning various methods of balloting. Moved Tom B'hend, seconded by Vern Bickel to ballot by post card inserted in the journal except for members outside the United States who will receive ballots by air mail; carried with Lois Segur, John Landon, and Dorothy VanSteenkiste opposed. It was noted that the cost and effectiveness of the three methods used should be evaluated.

m. Technical Committee. The board received Allen Miller's report describing the committee's activities, including advising the 1987 Convention Committee on seminars, its work on the Technical Award, and the status of the technical manual which he expects to be published within about six months. Moved Catherine Koenig, seconded by John Ledwon, to authorize up to \$2000 to publish the technical manual; carried unanimously.

n. Chapter Territories. The board received Allen Miller's report; he moved, seconded by Lois Segur, that the committee be dissolved since chapters no longer have "territories" but have an "area of operation;" carried unanimously.

o. Ben Hall Memorial Organ. Ashley Miller reported that the New York chapter has formed a foundation, that the organ is in storage in Middletown, and it appears that Westchester Community College is interested in having it installed in their 400-seat theatre.

Ben Hall Organ Foundation. Dale Mendenhall reported for the committee. Moved Allen Miller, seconded by David Barnett, that the board extend the existing contract with the New York chapter for one year ending November 25, 1988; carried unanimously.

p. Young Organists Competition. The board received Lois Segur's detailed report which outlined the procedures used for

Official Returns of 1987 Election of Directors

Ashley Miller	650
Vernon P. Bickel	476
Dorothy VanSteenkiste	462
Lloyd E. Klos	443
Paul J. Quarino	392
Mark E. Gifford	301
Laurel Haggart	278
Ray Danford	276
Dr. Edward J. Mullins	243
Robert Markworth	212
Robert E. McGillivray	197
Nelson A. Cahil	130
Roy R. Cunningham	126
James R. Weber	103

WRITE-INS

John J. Peters	1
Shirley Flowers	1
Walt Strony	3
Stanley Warzala	1
George Wright	1
Gilbert Deninger	1
Dr. Edward Bebko	2
Robert Dilworth	1
Allen Miller	1
John Ledwon	1
Thomas Lind	1
Rex Koury	1
Alden Stockebrand	1
Robert Atkins	1
Dick Kline	1
Dorothy Gale	1
Stu Green	1
Total ballots received	1,484
Disqualified*	12
Overseas ballots	46

* Voted for more than three

the 1987 competition, as well as entrants and winners. Winners were: Junior Division, Peter Holt (London and South of England chapter); Intermediate Division, John J. Cook (Eastern Massachusetts chapter); Senior Division, Melissa Ambrose (Wolverine chapter); over-all winner; Melissa Ambrose. The committee recommended increasing awards to division winners to \$500 with an additional \$500 to the competition winner effective with the 1988 competition. Discussion followed concerning ways to make the competition more effective in promoting young organists; the suggestions were referred back to the committee. The president commended the committee for its fine work. Moved Lois Segur, seconded by Allen Miller, that the winners in the Junior, Intermediate, and Senior divisions of the Young Organists Competition be awarded \$250 each and brought to convention. At the convention they will compete for over-all winner, the over-all winner to receive \$500 and to appear in concert at the next year's convention, carried with Vern Bickel opposed. [NOTE: See minutes of Annual Membership Meeting for further action on plans for presenting Competition winners at future conventions.]

q. Mission and Responsibilities of Committees. Tom B'hend agreed to continue this project.

r. National Headquarters Project. Vern Bickel asked that the effort to find a suitable location be expanded, such as through announcements in *ATOS International News* and *THEATRE ORGAN*. Doug Fisk suggested that \$1000 be authorized to pay for preliminary drawings relating to the Towe Ford Museum. Ashley Miller moved, seconded by Dale Mendenhall, to authorize an expenditure of up to \$1000 for generic conceptual drawings which would demonstrate our requirements; this motion was defeated 7 to 4. Dale Mendenhall moved that then we express to the Towe Ford Museum our continued interest in the possible development of our National Headquarters there, along with other possible sites, and our wish to pursue this possibility; the motion was seconded and passed unanimously. The committee is to continue investigating a possible site in the Indiana State Museum complex in Indianapolis, and is to express the Society's continued interest in possibly locating our headquarters there, and other possible sites, including the Redford Theatre. The committee was requested to solicit other ideas from the membership.

s. Executive Director's Report. Doug Fisk reported membership growth over the year of over 300 members; although through no specific campaigns. He reported that work is being done to revise the membership folder. David Barnett moved, seconded by Ashley Miller, that we budget \$7500 for publication of a brochure; carried unanimously. Fisk played samples of existing radio programs featuring the theatre organ, and presented a proposal from Jesse Boggs, a professional producer, which outlined a plan for producing a 52-week series of 30-minute programs to be produced and distributed without cost to ATOS. David Barnett moved, seconded by John Landon, that we accept the proposal and enthusiastically back Boggs in completing the project; carried unanimously. The president established a standing "Radio Program Committee" and appointed John Ledwon chairman. Fisk reported that in the area of publicity there was some coverage in at least one national magazine.

9. Newsletter. Editor Tom B'hend reported on the history of *ATOS International News* over the past year. David Barnett moved, seconded by Vern Bickel, to increase the newsletter's size to 8 pages, mailed separately, and including classified ads currently published in *THEATRE ORGAN*; and to increase classified ad rates to \$5 for the first 20 words and \$.20 per word thereafter for members, with an additional 25% charge for non-members; defeated with Dale Mendenhall, John Ledwon, John Landon, Dorothy VanSteenkiste, Catherine Koenig, and Lois Segur opposed and Russell Joseph abstaining. Dale Mendenhall then moved, seconded by Dorothy VanSteenkiste, to continue the newsletter, published monthly, alternating between separate mailings and inclusion with *THEATRE ORGAN* journal; defeated with Vern Bickel, Allen Miller, John Landon, and Ashley Miller opposing, and Tom B'hend and David Barnett abstaining. There was discussion concerning correspondence relating to the newsletter that had been circulated among directors and staff. During discussion Landon announced that he felt the differences between him and Tom B'hend could not be resolved, and because he presented an obstacle to the newsletter, which apparently had the support of all other directors, he was resigning as a director of ATOS and would have nothing further to do with ATOS on the national or local level. Allen Miller moved, seconded by Ashley Miller, that it be policy of ATOS that correspondence pertaining to ATOS board business be on either ATOS stationery, personal stationery or on blank stationery, and that ATOS stationery shall not be used for non-ATOS business; carried unanimously. [NOTE: There was further action on the subject of the newsletter which is covered in Paragraph 19 of these minutes.]

10. Los Angeles Convention Committee Report. 1987 Convention Chairman Ralph Beaudry updated the board on the status of the convention and projected a profit in the range of \$20-25,000.

11. Portland Convention Committee Report. Grace McGinnis reported for Dennis Hedberg, chairman, that convention dates will be July 2-6 with an afterglow on July 7, 1988. She presented an overview of the committee's plans to date. She reported that some venue seating limits will require several performances by some artists, and on a motion by Lois Segur, seconded by Dorothy VanSteenkiste, and carried unanimously, the following exceptions were approved to artist payment rules in the *Convention Planning Handbook*: \$1250 to Patti Simon for five performances, and \$1000 each to Paul Quarino, Walt Strony, Rob Richards, and Fr. Jim Miller for at least four performances; carried unanimously. Upon hearing the committee's request, David Barnett moved, seconded by Tom B'hend, that the board suspend the organ readiness guideline in the *Convention Planning Handbook* to allow the convention committee to budget \$5000 for an in-kind contribution to repair

the Oaks Amusement Park Wurlitzer, owned by the City of Portland, and which will be made available for convention use at no charge; carried with Allen Miller abstaining. During discussion the board expressed concern that the organ be properly maintained subsequent to our use during the convention.

12. Audit Report. Treasurer Dale Mendenhall reported that the 1986 financial report was audited by Peterson Sence Co. on January 19, 1987, at a cost of \$105; the audited report was published in the March/April issue of *THEATRE ORGAN*. He reported also that Ray Danford had recommended removing journal back-issues, binders, and rosters, currently being carried as fixed assets, and charging the item to printing. This recommendation was accepted by the board as reflected in approval of the Treasurer's Report.

13. Bonding of the Treasurer. Treasurer Mendenhall advised that our bond with Firemen's Fund was not renewed because the company had discontinued the service, and that a new \$35,000 policy had been placed with USF&G effective October 30, 1986 at a cost of \$121 per year.

14. Self-Dealing Transactions Disclaimers. Secretary Barnett reported that all director disclaimers for 1985 and 1986 had been filed with the secretary and that all were in order.

15. 1988 Board and Membership Meetings. On a motion by Lois Segur, seconded by John Ledwon, and carried unanimously, the 1988 Board of Directors and Membership Meetings will be held at a time and place agreed upon by the 1988 Convention Committee and the president.

16. Acceptance of New Chapters. On a motion by Tom B'hend, seconded by Catherine Koenig, and passed unanimously, the Santa Barbara, Jesse Crawford, and Cumberland Valley chapters were accepted.

17. Acceptance of Director Resignation. On a motion by Allen Miller, seconded by David Barnett, and passed with Tom B'hend abstaining, the resignation from the board by John Landon was accepted with regret.

18. Filling of Board Vacancy. The board elected Robert Markworth to fill the board seat vacated by John Landon in accordance with policy as reported in Paragraph 4 of these minutes.

19. Dues Increase. Allen Miller moved, seconded by David Barnett, that, whereas the last dues increase was 10 years ago, and that we owe it to our members to be fiscally responsible, and since allowing dues to remain at an amount which barely covers journal production is not fiscally responsible, that effective January 1, 1988, basic annual dues be increased to \$25, along with expansion of the newsletter to eight pages, mailed separately, with classified advertising moved to the newsletter to increase advertising revenue; carried unanimously.

20. Increase in Dues Above Basic Membership. On a motion by David Barnett, seconded by Dale Mendenhall, and passed unanimously, the following dues category increases were made effective January 1, 1988: Contributing \$50, Sustaining \$100, Patron \$250, Benefactor \$500, Life \$1000.

21. Increase in Special Service Rates. David Barnett moved, seconded by Allen Miller, to add a \$5 surcharge to non-airmail, non-U.S. members and to increase the airmail surcharge for overseas members to \$35 effective January 1, 1988, carried with Dale Mendenhall, John Ledwon, and Lois Segur opposing, and Dorothy VanSteenkiste and Robert Markworth absent.

22. Honorary Member. Lowell Ayars was voted ATOS Honorary Member of the Year for 1987.

23. Executive Committee Election. John Ledwon and Tim Needler were elected to the Executive Committee. On a motion by Dale Mendenhall, seconded by Ashley Miller, and carried unanimously, the board expressed its thanks to Allen Miller and Lois Segur for their service on the Executive Committee.

24. Chapter Policies. The president noted that policy assigning territories to chapters had already been rescinded, and read his suggested revisions to the July 25, 1973, resolution which, on a motion by Dorothy VanSteenkiste, seconded by Catherine Koenig, was passed unanimously. On a motion by Allen Miller, seconded by Lois Segur, and carried unanimously, groups applying for chapter charters will be encouraged to use a chapter name indicative of the geographical area to be served by the chapter.

25. THEATRE ORGAN Journal. There was discussion of articles that might be construed as advertising, but no action was taken. Editor Grace E. McGinnis advised that she would no longer publish unsigned reviews of recordings. The directors discussed a new convention coverage process as outlined by the editor.

26. Establishment of Standing Committees. On a motion by Tom B'hend, seconded by Allen Miller, and passed unanimously, the following committees were established: Awards and Recognition, Bylaws, Nominating, Convention Planning, Membership, Gifts and Funding, Goals and Objectives, Archives/Library, Program Planning, Publicity and Promotion, Ben Hall Memorial Organ, Technical, Education, Young Organists Competition, National Headquarters Project, Radio/TV Program, and Chapter Relations.

27. Appointment of Committee Chairmen and Members. The president appointed standing committee chairmen. The first name listed as chairman, followed by any members appointed by the chairman: Awards and Recognition - Ashley Miller; Bylaws - Russell Joseph; Nominating - Allen Miller; Convention Planning - Jack Moelmann; Convention Planning Coordinator - Tim Needler; Membership - Dale Mendenhall and Doug Fisk; Gifts and Funding - John Ledwon; Goals and Objectives - Jack Moelmann; Archives/Library - Vern Bickel; Program Planning - Tom B'hend and Dorothy VanSteenkiste; Promotion and Publicity - Tom B'hend; Ben Hall Memorial Organ - Ashley Miller; Technical - Allen Miller; Education - Catherine Koenig; Young Organists Competition - Lois Segur; National Headquarters Project - Vern Bickel; Radio/TV Program - John Ledwon; Chapter Relations - Robert Markworth.

28. Executive Director. After a brief statement by Executive Director Douglas Fisk who then left the meeting, the president reviewed his current contract and there was a review of his performance by the board. Dale Mendenhall moved, seconded by Ashley Miller, to accept the Executive Committee's recommendation: 1. To continue Fisk's contract for another year with 2. compensation and hours at the current rate, and 3. to form an evaluation committee; carried unanimously. The chairman appointed Tim Needler to chair the evaluation committee. Fisk returned to the meeting, was advised of the board's decision, and accepted the contract offer.

29. Acknowledgment of Outstanding Chapter Activities. Moved Russell Joseph, seconded by Allen Miller, to commend the Alabama chapter for their work toward saving the Alabama Theatre; carried unanimously.

30. Recognition of Margaret Ann Foy. Lois Segur moved, seconded by Dale Mendenhall, that a letter of appreciation be sent to Margaret Ann Foy for her untiring efforts as teller for ATOS national elections; carried unanimously.

31. Standing Rules. The president will compile all current rules, policies, and procedures, and report to the board changes he feels should be made.

32. California State Tax Exemption. Dale Mendenhall reported that we do not qualify for exemption under existing laws, and therefore must pay a small amount in personal property taxes on equipment.

33. Recognition of Life Members. Dale Mendenhall moved, seconded by Lois Segur, to give a plaque to Life Members in recognition of their contribution, with the cost not to exceed \$50 each; carried unanimously.

34. Clarification of Membership Rules. The president will write an interpretation of membership policy regarding family memberships.

35. Convention Youth Activities Committee. On a motion by Lois Segur, seconded by Ashley Miller, and carried unanimously, a Convention Youth Activities Committee was established. Dorothy VanSteenkiste was appointed to be board liaison to this committee.

36. Award Recognizing Young Technical Workers. This award would recognize young people showing outstanding achievement in areas such as staging, and technical work on organs, etc. The item was referred to the Awards and Recognition Committee.

37. Review of Publishing Costs. Doug Fisk reported that publishing costs and convenience had been reviewed. He presented costs quoted by a Sacramento firm, and asked that Grace McGinnis present a quote from Stanley LeMaster and Times Litho of Portland; the quotes were similar with the Portland quote being slightly lower, and both were considerably lower than our current costs for publishing *THEATRE ORGAN*. Russell Joseph moved, seconded by Allen Miller, that in the interest of convenience of publishing the journal, we employ Stanley LeMaster and Times Litho to publish the journal effective with the September/October issue; carried unanimously.

38. Expression of Appreciation to Pica Studios, Floyd and Doris Mumm, and Scott Printing. Lois Segur moved, seconded by Ashley Miller, to express our appreciation to the above-mentioned firms and individuals for their long-standing work in printing *THEATRE ORGAN* and *ATOS International News*; carried unanimously.

39. Adjournment. There being no further business, to come before the meeting, the same, on motion duly made, seconded, and unanimously carried, adjourned sine die on July 25, 1987.

Respectfully Submitted,
David M. Barnett, National Secretary
Approved: Jack Moelmann, Chairman

Request ...

I would like to thank members who have sent material for the ATOS slide program which I am preparing to be shown to various organizations and schools in order to acquaint them with theatres and pipe organs.

At the present time I have complete sets of the following: Embassy Theatre, Fort Wayne, Indiana; Long Center for the Performing Arts, Lafayette, Indiana; Paramount Music Palace, Indianapolis, Indiana; Ohio Theatre, Columbus, Ohio; Rialto Theatre, Joliet, Illinois, and the Chicago Theatre.

A complete set consists of four slides; the exterior of the building, the foyer, auditorium and the console, as well as information about the theatre and the organ.

When this program is completed it will be sent to the ATOS Archives and will be made available for chapters to borrow, so I think it is important to have all areas represented.

So, keep those slides coming!

Catherine Koenig
6852 Lexington Lane
Niles, IL 69648

REPORT
CHAPTER REPRESENTATIVES' MEETING
Biltmore Hotel — Los Angeles, California
June 22, 1987

1. **Call to Order and Opening Announcements.** President Jack Moelmann called the meeting to order at 10 a.m. and introduced the officers, directors, Executive Director Doug Fisk, THEATRE ORGAN Editor Grace E. McGinnis, and Convention Planning Coordinator Tim Needler.

2. **Membership.** Doug Fisk reported that membership is increasing, but at a slow rate because a number of members fail to renew. He reported that the Society had added three new chapters during the past year. He reviewed the dues procedure whereby members pay direct to the national membership office, and the benefits of this procedure in reducing errors, promoting cash flow, and reducing delay in renewals. He mentioned that listings of members coded as belonging to each chapter are sent out every two months and reminded the representatives that chapter members must also be national members.

3. **Chapter Relations.** The president announced the formation of a new Chapter Relations Committee to be headed by Bob Markworth.

4. **Board of Directors Nominations.** The president encouraged chapter representatives to think about making board nominations next year.

5. **Committee.** The president asked for volunteers to serve on the various ATOS committees.

6. **Conventions.** The president announced future conventions and asked for bids for conventions beginning 1991 and regional conventions beginning in 1988.

7. **Young Organists Competition.** The president reported that the competition is now in its third year, and was being coordinated by Lois Segur. He advised of the board's action to bring the three division winners to the next convention. He mentioned that young people attending future conventions will be organizing to outline activities for their age group both at conventions and throughout the year.

8. **Library/Archives.** Curator Vern Bickel outlined the various services of the Library/Archives. He mentioned that he has available for distribution over 30,000 back issues of the journal which make good membership recruitment items. Back issues are available for this purpose for the cost of shipping them. He encouraged the contribution to the archives of collections, both as donations and bequests. He showed the current annually-updated catalog, and mentioned that the most frequent request is for copies of sheet music.

9. **THEATRE ORGAN Journal.** Editor Grace McGinnis introduced new Associate Editor Paul Quarino, who will have responsibilities in the historical and technical areas. She encouraged the reporting of chapter events and advised that she would like news of home installations in each issue. She said it is helpful to have notice of major stories which will be submitted for publication.

10. **Roll Call of Chapters.** The president advised that his advance request for names of delegates and written reports had met with only partial success. He had requested that written reports be provided in advance to be used in preparing this report and for a permanent record in the Library/Archives. *Alabama:* Gary Jones reported that the chapter has purchased the Alabama Theatre and is preparing to mount a restoration fund, enlarge the organ, expand their concert series, and host the 1988 regional convention. *Aloha:* Dan Engelhard noted that the chapter sponsors four concerts a year, and has parts to assemble a 13-rank Wurlitzer in Bishop Museum. *Atlanta:* Ron Carter advised that the 85-member chapter has installed a 2/9 Robert-Morton, and that the Fox Theatre continues its Monday evening film series with Bob VanCamp, organ restoration there continues, funded by a \$150,000 anonymous gift. *Australia-Felix:* Eric Wicks reported that 29 Australians were attending the convention. The chapter was active in the 1986 "Pipes Down Under Tour," and through its efforts, TOSA and ATOS, world's largest theatre organ societies, are getting to know each other better. *Beehive:* *Bluegrass:* *Buffalo Area:* *Cedar Rapids Area:* *Central Florida:* Bob Foody advised interested members to contact Hal Vernon, program chairman, to arrange to play organs in the area. The chapter presents programs at the Tampa Theatre and on the Hunt and Brown residence organs. *Central Indiana:* Tim Needler noted the chapter's donations of \$2000 to the Long Center and \$2500 to Manual High School for organ expansion. The chapter participated in the Young Organists Competition, held a joint dinner-meeting at Manual with the Indianapolis AGO featuring Ron Rhode, and held a "Work Party" at the school where members learned maintenance techniques. *Central Ohio:* Margaret Love related that the chapter is in desperate need of financial help and technical advice to restore the Palace Theatre organ. *Chattanooga:* Larry Donaldson noted that the Tivoli organ is undergoing restoration using a \$30,000 city grant, and that they expect the organ and theatre restoration to be complete by 1989. *Chicago Area:* Hal Pritchard reported that the chapter is restoring the Chicago Theatre Wurlitzer, boasts 360 members, and produces six shows a year in addition to frequent "socials." *Connecticut Valley:* Cog Briggs advised that while the Thomaston Opera House is closed to the public, probably until next year, the chapter is presenting concerts on the 3/12 Austin at Shelton High School. The chapter is working to complete the 3/11 Wurlitzer in the Springfield, Massachusetts, Paramount; they hope to install their 4/17 Marr & Colton in the Torrington Warner Theatre, and their 3/33 Wurlitzer in the Waterbury Palace Theatre which is currently undergoing restoration. *Cumberland Valley:* *Dairyland:* Gary McWithey advised that a 13-rank Wurlitzer has been donated for the Milwaukee Riverside Theatre; a 13-rank Wurlitzer owned by a member is installed in the Avalon Theatre. The chapter presents a concert series and expects to bid on the 1988 regional convention. *Delaware Valley:* Earl Strausser noted large chapter growth and advised that the chapter is immersed in

restoring the Philadelphia Civic Center's Möller. The chapter has varied monthly organ-related activities. *Eastern Massachusetts:* Dick Johnson reported that the chapter presents four concerts a year, that the Babson Wurlitzer is undergoing tonal work with help of the Rhode Island chapter, that the chapter has located many historic documents from Wurlitzer, including blueprints, and that their on-going project is the rebuilding of the E.M. Skinner concert organ at the John Hancock Auditorium. *Egyptian:* *Foothills:* *Garden State:* Mike Cipolletti advised that the chapter has completed eleventh season of concerts on the Trenton War Memorial Moller, has re-installed the Pascack Theatre organ, has installed the Rahway Theatre Wurlitzer where they presented a virtual sellout of *Wings* accompanied by Lin Lunde. The chapter has applied for state grants which appear to be promising, has initiated a series of concerts to expose the talents of young organists, and is active in a coalition to save Loew's Jersey Theatre. *Gulf Coast:* *Hudson-Mohawk:* *Jesse Crawford:* Ed Mullins reported that owners of the Babcock Theatre have approved plans to install an organ. Chapter goals include encouraging the Library of Congress to copy Crawford films to safety film, working toward a Postal Service commemorative stamp, and a celebration of Crawford's birthday on December 2. *Joliet Area:* Jan Challenger advised that the chapter continues to maintain the 4/21 Joliet Rialto Square Theatre organ, and outlined the chapter's current concert series and "social" plans. *Kingston:* *Kiwi:* *Land O' Lakes:* Don Johnson noted that the Minnesota Auditorium and its dual-console Kimball will probably be saved, and expressed the chapter's chagrin concerning the way the World Theatre Wurlitzer has been presented on the *Prairie Home Companion* radio program. The chapter plans to install an organ in a Minneapolis church. *Land of Lincoln:* *London and South of England:* Desmond Jenkins extended greetings and reported on the re-opening of the "torch" Christie from the Regal Edmonton which has been re-installed in the Barry Memorial Hall. The chapter also maintains the Barry Christie, the Top Rank Club "Torch" Wurlitzer, Granada Harrow, Granada Slough, and Brentwood Musical Museum organs, and maintains an interest in the Granada Tooting Wurlitzer which has been restored, but is now "entombed." The chapter holds monthly "Club Nights" at the Rawle Wurlitzer Lodge, and participates in the Young Organists Competition. *Los Angeles:* Stephen Ross welcomed conventioners to the area and reported that the chapter currently has under its care the 3/16 San Gabriel Civic Auditorium Wurlitzer, the Orpheum Theatre 3/13 Wurlitzer, the Ebell Theatre 3/13 Barton, and is installing their 3/27 Wurlitzer at Sexson Auditorium Pasadena City College. Their concert series features major artists, and their Scholarship Competition awarded \$1200 to six finalists in 1987. Board member Hal Sanguinetti produces a Sunday evening radio show in which members take part. He encouraged increased communication among chapters. *Magnolia:* *Mid-Florida:* *Motor City:* Dorothy VanSteenkiste noted that the chapter has a bi-weekly movie schedule featuring organ playing, plans improvements to the Redford Theatre 3/10 Barton, is organizing a library and archives, and has begun restoring a Wurlitzer Model 108. They continue presenting nationally-known concert artists at the Redford Theatre, on which improvements continue, especially in the parking lots, and at the Royal Oak Theatre. Membership is increasing, and planning is under way for the 1989 convention in Detroit. *Mountain State:* *New York:* Bob Welch reported that the Claridge 2/10 Wurlitzer is now ninety percent complete in the Middletown Paramount Theatre. In July the chapter removed the Ben Hall organ from Carnegie Cinema and is considering other locations for it. The chapter has entered into a contract with the Poughkeepsie Bardavon Theatre to purchase the original organ for reinstallation there; a volunteer crew is currently restoring the organ. Membership is increasing, and they continue to present a wide variety of programs in their concert series. *Nor-Cal:* Lowell Wendell invited members to attend the 1990 convention in the San Francisco Bay Area when their 3/32 Wurlitzer, largest theatre organ in California, will be heard. The chapter has applied for \$67,000 in grants, and suggest other chapters work toward tax-exemption and grants to support their projects. *North Texas:* Irving Light noted that the chapter is installing a 3/8 Robert-Morton in a theatre with the first concert scheduled for April. *Ohio Valley:* Gordon Cornell

reported that the Emery Theatre, where chapter concerts are presented, is for sale, and the now 29-rank organ may have to be moved. *Oklahoma City:* Oregon: Paul Quarino advised that the chapter had a successful concert series and worked with the Historical Preservation Society to present silent films. The chapter is busy preparing for the 1988 convention in Portland. *Piedmont:* *Pike's Peak:* John Grunow advised that a relay has been donated to the chapter, and that Patti Simon uses their organ for teaching. *Pine Tree:* Dorothy Bromage noted that the chapter is building membership, working on bylaws and articles of incorporation, and would like to exchange newsletters with other chapters. The chapter holds work parties, is compiling a list of theatre organs in New England, and has acquired two organs. She acknowledged support from other New England chapters and from AMICA members. *Potomac Valley:* Donald Faehn reported that the chapter's major efforts have been improvements to chapter-owned organs. They are proceeding with purchase of a solid state relay for the University of Maryland 3/11 Kimball, and the installation of their 2/8 Wurlitzer at George Mason University in Fairfax is nearing completion. *Puget Sound:* Jack Becvar advised that the chapter participated in the Young Organists Competition and sponsored a "Silent Movie Organists Day" in which many of the Northwest's silent movie organists were invited to renew their acquaintance with the Seattle Paramount Wurlitzer. The chapter had an ambitious program series and produced a 1988 calendar featuring pen-and-ink renderings of theatre organs. *Quad Cities:* Joan McFadden reported a doubling of membership over three years. The chapter presents two public concerts per year on the 3/12 Wicks in the Davenport Capitol Theatre, and has held its second regional "social" in which five chapters participated. They will be sponsoring their first Young Organists Competition this fall. *Red River:* *River City:* Bob Markworth reported that the chapter is strong and growing, and has become incorporated as a non-profit organization. The chapter enjoyed many concerts and other events, and has ambitious plans in place for the coming year. *Rocky Mountain:* David Love told of a busy year including the Denver regional convention. Membership has grown to over 140 families, and momentum continues to build. They are heading up the installation of the Aladdin Theatre Wicks in the East High School. *San Diego:* Margaret Fredericks invited all to San Diego, and noted that the convention Encore is sold out. The chapter has frequent concerts and get-togethers. *Santa Barbara:* Margie Bang told of the chapter's enthusiastic workers and wonderful Wonder Morton, and noted the donation by Wells Fargo Bank of a building where the chapter is currently storing their organ. *Sequoia:* *Sierra:* Chuck Shumate advised that the chapter is working on the national headquarters project with the Towle-Ford Museum in Sacramento Old Town and is proceeding with modifying and installing a 3-manual Robert-Morton console to replace their current console in the Fair Oaks Clubhouse. They are working toward participating in the Young Organists Competition. *Sooner State:* Dorothy Smith reported that seven chapter members participated in the George Wright Theatre Organ Workshop held at Colorado State University in June 1986. They invited the general public to a "Sleeping Beauty" concert on the 4/11 Robert-Morton at Tulsa's Central Assembly of God Church which was attended by 1300; entertainment was by members, and there was extensive press and television coverage. The chapter continued their varied series of programs for members. Work on the chapter's 3/10 Robert-Morton in Tulsa Vo-Tech's campus auditorium is progressing. *Southeast Texas:* Floyd Broussard reported that the chapter is growing, but that he finds that a lack of culture in the area inhibits their activities. They are fortunate to have the availability of the 3/8 Robert-Morton at the Jefferson Theatre for concerts. *South Florida:* Ken Whiting told of the chapter's continuing maintenance of the Gusman Hall Wurlitzer which receives much public exposure. The chapter also has use of outstanding home organ installations in the area. *Southwest Michigan:* *St. Louis:* Alice Bauer reported that the chapter is restoring their 3/15 Wurlitzer. They are also working with the owners of the "shuttered" Granada Theatre in South St. Louis where they expect to hold organ concerts and other shows. They have worked on the St. Louis Fox lobby organ, but the theatre management's unwillingness to pay union wages has prevented the lobby organ from being used. *Toledo Area:* Helen Sherman reported that the chapter may present the 1989 convention pregrow or afterglow. They have a 10-rank Marr & Colton organ. They enjoy a good working relationship with St. Hedrick's Cultural Center where they have presented sellout performances. *Tri-Counties:* *Valley of the Sun:* Ray Danford reported that membership has declined somewhat. The chapter sponsored a Young Organists Competition, has continued to improve the organ at First Christian Church Fellowship Hall, and is involved in work toward installing a 15-rank organ in the city owned Palace West Theatre. He noted the closing of the 7th Street Organ Stop Pizza restaurant. *Virginia:* Sharolyn Heatwole told of the presentation of the George R. Meek collection of theatre and organ memorabilia to the Richmond Public Library, of the chapter's activities maintaining area theatres and organs, and of the chapter's past programs and future plans. She recommended that standing rules be established for the Chapter Representatives meeting, and that the roll call of chapters be in reverse alphabetical order on alternating years. The chapter has tentative plans for a "VTOS Weekend" involving several chapters. *Western Reserve:* *Wolverine:* Dorothy VanSteenkiste noted the chapter's concern that the cost of attending national conventions is decreasing participation. The chapter is concerned with developing programs that will be of interest to younger people. The chapter has a good relationship with two unaffiliated groups, and tries to promote interest in ATOS among members of those groups.

11. **Buffalo Regional Convention.** Allen Miller reviewed plans for the regional convention to be held in the Buffalo area in the fall of this year.

12. **Adjournment.** There being no further business to come before the meeting, it was adjourned at 12:20 p.m.

Respectfully submitted,
David M. Barnett, National Secretary

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

MINUTES
ANNUAL MEMBERSHIP MEETING
Pasadena Civic Auditorium — Pasadena, California
Juen 23, 1987

1. **Call to Order and Opening Announcements.** The Annual Meeting of the Membership of the American Theatre Organ Society, Incorporated, was held on the 23rd day of June, 1987, at the Pasadena Civic Auditorium in the City of Pasadena, California, pursuant to due notice. President Jack Moelmann served as chairman of the meeting. The president introduced the officers, directors, publication editors, Advertising Director, and Convention Planning Coordinator.

2. **Approval of Minutes.** On a motion by Allen Seiler, seconded by Davis Heatwole, minutes of the July 8, 1986 Annual Membership Meeting held in Richmond, Virginia, were approved as written.

3. **Treasurer's Report.** On a motion by Joe Lucky, seconded by Annie Olive, Treasurer Dale Mendenhall's report was accepted. The treasurer reported that the Society is in good financial condition with a current membership growth rate of eight percent annually.

4. **Executive Director's Report.** Douglas Fisk reported on his findings as to why members leave ATOS, and noted that most who leave do so because of something that happens at the chapter level, often a personality conflict. He suggested that chapters set goals and keep in mind that there is always more than one correct way to do everything.

5. **Young Organists Competition.** Division and over-all winners were announced, as well as a planned competition procedure change that would have the finals of the competition held "live" during the annual convention instead of by judging tape-recorded performances. A number of objections to this change were voiced by members, and the president agreed that the proposed changes would be reviewed by the Young Organists Competition Committee and the Board of Directors.

6. **Future Conventions.** The president reviewed plans for upcoming national conventions in Portland in 1988, Detroit in 1989, San Francisco in 1990, and the regional convention in Buffalo in 1987, and announced that ATOS would be involved in future regional conventions.

7. **Library/Archives.** The president extended thanks to curator Vernon Bickel, and to members Ralph Beaudry, Harry Heth, Jim Miller, Bob Balfour, and Jack Beilfull who had given audio equipment to the collection since the last convention. He expressed the need for state-of-the-art video recording equipment as well as a 16-millimeter motion projector and film splicer.

8. **Technical Manual.** Allen Miller reported that a manual of over 70 articles and over 200 pages was in the hands of editors, and was being indexed by key words. Because the project has expanded considerably, it has taken longer than planned to publish, and he now expects the manuals to be available in four to six months.

9. **Program Highlights for the Coming Year.** The president noted the following items: Radio and television program, new membership brochure, expansion of ATOS *International NEWS*, locating a national headquarters, improved storage for Library/Archives, education program, expansion of Young Organists Competition, award for young technicians, convention meetings for young people, and a Chapter Relations committee.

10. **Membership Participation.** The president asked that members consider serving on the various committees, and to make their interest in serving known to the committee chairmen.

11. **Dues Increase.** The president announced that basic membership dues are being increased from \$20 to \$25 effective January 1, 1988.

12. **Questions and Comments.** Floyd Broussard questioned why recordings of convention performances could not be made available for sale to members; the president agreed to refer the item to committee. Paul Wendell asked about the availability of lifetime memberships, and existing policy was outlined. Candi Carley commented on the dues increase and suggested a student discount. She also suggested that more women organists be featured at ATOS conventions.

13. **Adjournment.** There being no further business to come before the meeting, on a motion by Arthur Bass and seconded by Virginia Cheshire, the meeting was adjourned at 7:40 p.m.

Respectfully submitted,
David M. Barnett, National Secretary



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