



Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

NOVEMBER/DECEMBER 1987



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Theatre Organ

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VOLUME 29, NUMBER 6

NOVEMBER/DECEMBER 1987

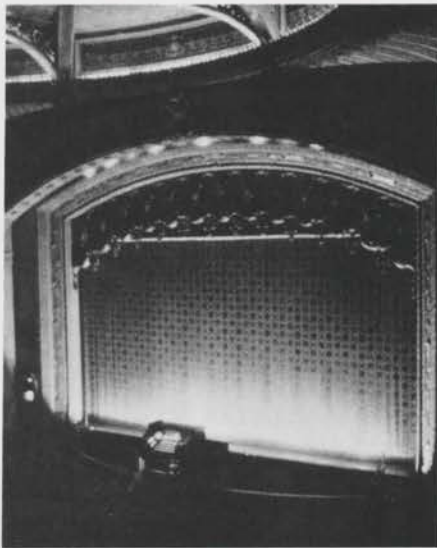
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EDITOR: GRACE E. MCGINNIS
EXECUTIVE DIRECTOR: DOUGLAS C. FISK

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Cover Photo: WARNORS THEATRE
The Warnors Theatre in Fresno, California was opened in October 1928 as the Fresno Pantages Theatre. See article on page 8.

(William C. Schlotter photo)

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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 of current issue \$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 - ISSN-0040-5531 (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 95842.

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AMERICAN THEATRE
ORGAN SOCIETY

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

VOLUME 29, NUMBER 6
NOVEMBER/DECEMBER 1987

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Portland, Oregon

Printing & Mailing

Times Litho / Forest Grove, Oregon

President's Message



It is hard to believe that the Holiday Season is upon us again — a time when family and friends will be getting together and enjoying, among other things, the music of the season.

Beginning with the Sept/Oct issue of THEATRE ORGAN, we relocated our production and printing of this Journal from Livonia, Michigan, to the Portland, Oregon, area. This was done because of convenience in that our Editor, Grace McGinnis, is in that area and the Journal could be handled more efficiently. Floyd Mumm, an ATOS member, of Pica Studio and Scott Publications, both in Livonia, Michigan, have done a superb job of producing the THEATRE ORGAN Journal and making the publication as professional as it has been, and we thank them for this dedication to ATOS. We look forward to the same support from the folks in Oregon. You may notice that there are some format changes, and we hope that you enjoy the new look. It is our goal that the quality

of the production will be at the same high standards and also hope that our costs can be reduced and the publication will be more timely.

While I am on publications, the ATOS INTERNATIONAL NEWS will take on a new look. It is being expanded to eight pages and will contain the classified ads which were normally found in the Journal. In this way, our advertisements will be more responsive. We will have to examine the costs associated with this new method and the separate mailing to ensure that we can afford it. Your continued support in increasing membership and contributions to ATOS would certainly help.

The rules and guidelines for the ATOS Young Organist Competition have been distributed to the chapter Presidents for the 1988 competition. Now is the time to get started on submitting an entry for next year. If you haven't gotten a set of the rules or are not affiliated with a chapter and think that you have someone to compete, please let me know and I will send you the rules. We need our young people involved in the theatre organ, and this is a good way.

The history of ATOS is extremely important. Over the years, we have done a lot in saving organs, saving theatres, putting on concerts and conventions, working hard on projects, making audio and video recordings. I am looking for someone who would like to serve as the ATOS Historian, a person who could collect the many things which are out there, organize them, and provide them to the ATOS Archives and Library. I know that I already have a lot of correspondence collected over the past years, and I don't want to throw it away. It needs to be preserved for the future. If you are the kind of person we are looking for, please let me know. This is a very important part of the ATOS heritage and will give someone an opportunity to ensure that ATOS is not lost. Please let me know.

On behalf of the Officers and Board of Directors, I want to wish each and every one of you and your friends and family the very best during this Holiday Season and continued prosperity as we enter the new year. ATOS is growing, and we need your continued support. Thank you very much for all that you have done during 1987!

Sincerely yours,

JACK MOELMANN

Executive Director's Message



When one reads newsletters from more than 50 chapters for a few years, some kinds of information assume a place of special importance in the fabric of ATOS.

One example: To be successful and contribute to long-term preservation, a chapter needs access to a theatre organ. Where they are located, who owns them, who keeps them in repair, how often they can be used as the focal point for meetings, when (and if) public concerts can be held and what part of town they are in, are just a few of the questions addressed by chapters. And how have they answered them? In just about as many ways as there are chapters. Three chapters own organs and theatres. Many own organs located in publicly or privately owned buildings which are used for a variety of purposes. The arrangements or contracts also vary from virtually "gentlemen's agreements" to carefully drawn leases.

It would seem that this whole area should be, and often is, of significant concern to chapter leadership, as the type of agreements forged in the beginning of a relationship between different entities have such long-term effects. It is quite easy to figure that changes will be minimal within five years, but what about twenty-five years? To keep the organ available and playing when the chapter is made up of totally different members means some careful long-range planning in developing agreements signed today. Has ready access to the organ been guaranteed? Will the debt become an unbearable burden? Have provisions been made to keep the organ in playable condition? Can there be a charge for public events with the chapter retaining the revenue? Can it be rented to other groups? Is the organ's future protected if there is no chapter?

It all adds up to the requirement for very careful planning as chapters buy organs and arrange for their placement in their own or someone else's facility. And there are no "pat" answers, just plenty of responsibility for present leadership.

Doug Fisk

Letters To The Editor

Dear Editor,

I just finished reading your wonderful feature article entitled "Exemplary! Renaissance for a Stately Queen" in the July/August THEATRE ORGAN. With the wanton destruction I have seen over the years concerning our beloved pipe organ, it was all I could do to hold my enthusiasm upon reading your success story.

It is true that my organization spends most of its waking hours searching for acquisitions for its archives and preparing for concert presentations of neglected works for organ and instruments. However, it must never be forgotten that, into whatever area of musical interest our taste carries us, the theatre organ, through the works of many builders and especially the great accomplishments of Wurlitzer, is now an American National Treasure and nothing less!

All of us at the Organ Institute wish we could read a feature article such as yours in each and every issue of THEATRE ORGAN. Shea's Buffalo Wurlitzer becomes another great instrument, lovingly resurrected, to live again and give pleasure to future thousands of new ears, our progeny. Let us hope that they will recognize these magnificent music machines, which survived near-death, as the treasures they are and never allow any of them to become neglected and face ruin again.

Congratulations to all those wonderful restorers, who worked from their hearts. And thanks to THEATRE ORGAN for giving us that inspirational story of rebirth. This is a true affirmation of cultural life in America.

Sincerely,
David Elson, President
Organ Institute of America
Beverly Hills, California

Dear Editor,

I would like to comment on three items in Ralph Sargent's letter in the last issue:

1. Artist's intent
2. Brand of instrument
3. Packaging

1. I do not feel that it is a reviewer's responsibility to determine the artist's intent. Liner notes CANNOT be relied upon for this purpose. Maybe 50% will convey this information, probably less. That leaves guessing in the remainder of cases, and chances are that you'll guess wrong. Do the arrangements work? Are they played well? Do they make you feel something (other than irritation)? I believe these things to be a better measure of success than the usually risky business of second-guessing the artist.

2. While it is ultimately true that "It's the music that counts," I've made decisions to buy recordings of unknown artists based largely or wholly on the brand of instrument or on a specific instrument itself. Different manufacturers had different ideas about what a theatre organ should do and what it should sound like. Most people I know can tell the difference between brands of organs without being told. "Never underestimate the intellect and taste of the buyer," if I may quote.

3. Packaging is important, even vital, when the recording is on the dealer's shelf. The buyer's decision to investigate or to purchase could be based on the package. In a written review, however, a decision to buy will be based on whether the reader agrees or disagrees with the reviewer's opinions, not on what he may have to say about the packaging.

Sincerely,
Bob Shafter, Record Reviewer
Portland, Oregon

Dear Editor,

After reading the description of the events in Los Angeles by Paul Quarino and the account of the Care and Feeding of Pipe Organs Seminar conducted by Dave Junchen, I have the urge to write a letter.

Some of us slaves to the incessant upkeep demands of a theatre pipe organ can't get away long enough to attend a convention. How about doing an article on that seminar so that we can learn how to quell wind noise, the best ways to re-leather a regulator and solve other problems with which we constantly cope? Perhaps a tape was made of this session by some attendee that would aid in preparing such an article.

THEATRE ORGAN, except for an occasional article, has left us technicians gasping for sustenance ever since Lance Johnson writeups have been discontinued.

Sincerely,
Bill Ahlert, Crew Chief
Emery Theatre
Cincinnati, Ohio

(If any of our readers did tape this seminar, please send it to us and we will include the information in a future issue. In the meantime, see article by Dennis Hedberg in this issue. Ed.)

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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Portland has all the fun!

We have just received a review from the June 1987 *Journal of the Music Library Association* which we would like to share with our readers: the review is of the *Encyclopedia of the American Theatre Organ*, by Dave Junchen. The following excerpts indicate reviewer Geoff Smith's opinion: "Junchen draws his readers into the drama and excitement of the organ building industry ...

"... publicity material ... calls the author a 'leading authority on theatre pipe organ design, construction, voicing and

history,' but one look at his book would be enough to make the reader come to a similar conclusion.

"Junchen succeeds in doing that rare thing: producing a reference work which is also fun and fascinating to read.

"Many others will, with me, look forward to the next volumes."

(Mr Junchen has completed writing of Volume II, and it should be ready for distribution by Showcase Publications in the near future. Ed.)



Do You Know Any Young Organists?

The rules and regulations for the 1988 Young Organist Competition have been sent to all chapter presidents. If you know of a talented youngster (age 13-20) who might be interested in entering, contact your chapter immediately so he can start preparing for the competition. If you have questions, contact Lois Segur, 1930-301 West San Marcos Blvd., San Marcos, California 92069.

More Convention Photos ...



Above (L to R):
Madeline Hook shades her head with a Balboa box lunch top. LA Convention 6-27-87.

Dave Moreno gets a laugh from Candi Carley, Pasadena Civic Auditorium. LA Convention 6-22-87

Bill Brown and Lorin Whitney leaving the Orpheum Theatre. LA Convention 6-22-87.



At Right (L to R):
Richard Purvis leaving Bay Theatre, Seal Beach. LA Convention 6-25-87

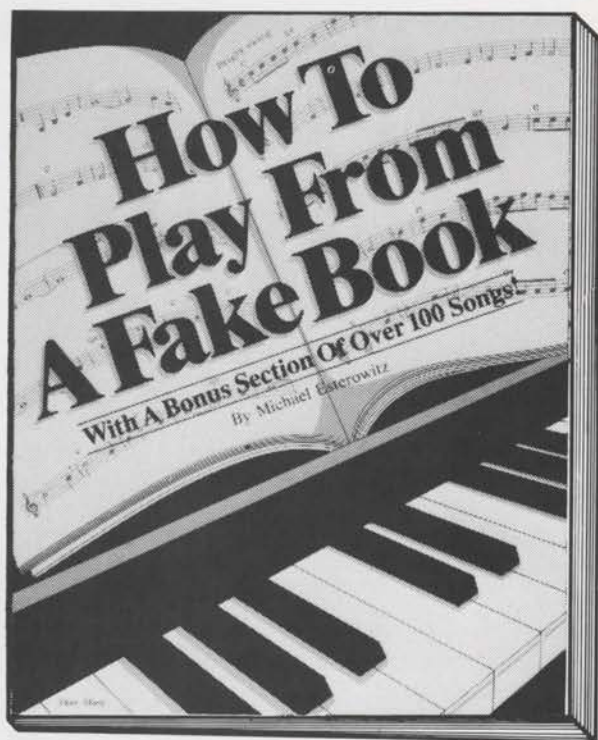
John Ledwon explains organ installation after his concert. LA Convention 6-25-87.

*(Harvey M. Whitney photos)
(Thanks Harvey! Ed.)*

Season's Greetings

from your
ATOS Officers, Board and Staff

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DALE MENDENHALL	ASHLEY MILLER
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The Jewel of Fresno

by Tom DeLay

“To Fresno and the people of the San Joaquin Valley is this beautiful theatre dedicated. To you, dear public, is due credit for its achievement, made possible by your kind cooperation and sincere trust. To you and yours for many years to enjoy, I hereby dedicate and deliver the Pantages Theatre.”
Alexander Pantages, October 20, 1928



Spanish facade of the former Pantages Theatre. Now amid the city traffic lights.

These words, spoken by Alexander Pantages, marked the opening of his then newest motion picture palace, the Fresno Pantages Theatre. With Buss McClelland at the Robert-Morton organ, the eager first-night audience was treated to a long-forgotten *Lonesome* starring Glenn Tryonn and Barbara Kent, plus a complete stage production for the opening festivities. Attendees paid a whopping \$2.50 for seats on the lower floor and mezzanine with loge seats going for \$5.00

Like so many Pantages houses, this theatre featured a mish-mash of Baroque, rococo and Greek styles blended into a masterpiece as only Pantages' architect M.B. Priteca could do. Once a vaudeville house architect, Priteca stood by his opinion that "seeing is hearing." A magnificent, suspended dome occupies a good 80% of the ceiling. He imported many artisans from Europe, and one, Italian craftsman/artist Francis deFeudis, liked the area so much that, once the painting of the dome and ceiling was completed, he settled in Fresno. The dome acts as a superb acoustical reflector and, with modern overblown sound and amplification systems, has proven a major pitfall for sound-booth operators.

By the forties, the Pantages had been renamed Warner's, and later, a spelling variation, Warnors. By the late sixties time and dirt had taken their toll around the house. Cinerama moved in with its multiple main floor projection rooms. The wide screen swallowed the proscenium, and the plaster "grand drape" was destroyed to accommodate its height. A fire on the stage left the arch smoke-scarred; water damaged the stage and dripped through to the understage organ chambers. Still, the organ remained fairly playable and was broadcast over pioneer Fresno station KMJ with the late Arthur Mantor at the console of the 4/14 Robert-Morton.

Thus it was that, by the early 1970s, Priteca's Fresno masterpiece was more than slightly tired. Commercial theatre interests deemed the downtown house a losing proposition, and for a short period (which seemed forever), bids were placed on the venerable building with more of an eye to land value than as an office site or parking lot. A bid was accepted, and it was feared that the Pantages Theatre was finished. Indeed, it was, but Fresno has a human dynamo named Frank Caglia who took over the purchase from the original buyer.

“I bought a pipe organ . . .
there happened to be a theatre around it.”

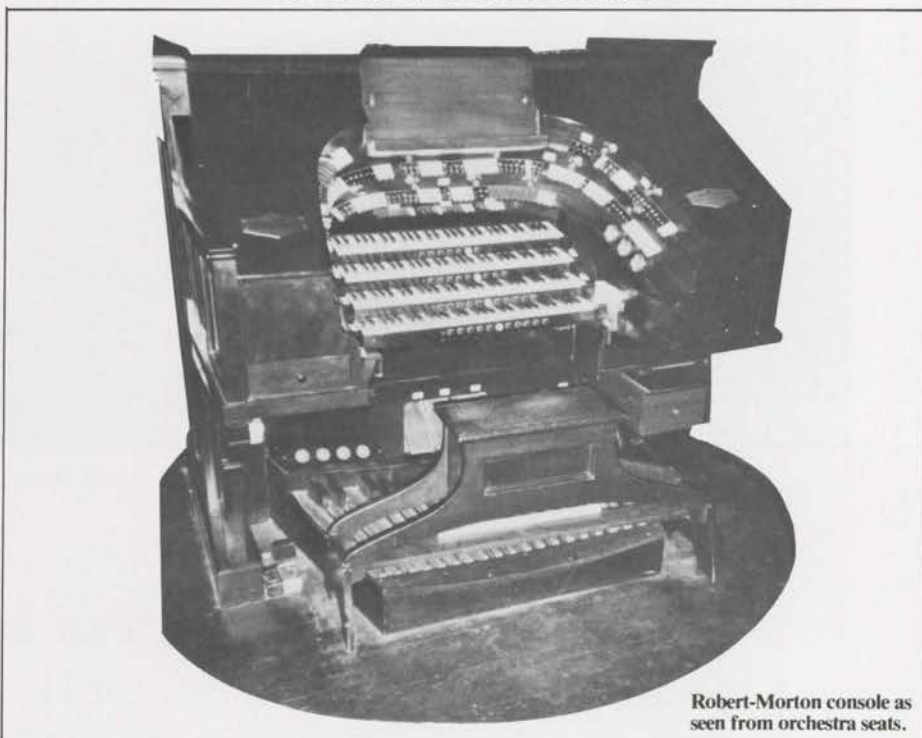
Restoration of the Theatre

Frank Caglia has long been a booster of Fresno, and through the years had become increasingly upset by the destruction of local landmarks. One by one, nearly all the downtown theatres had been destroyed: the Kinema and its five-manual Robert-Morton, the Sequoia/State, and the White are now only history. However, Frank was able to accomplish what few others have been able to do — purchase a beloved building simply to save it from destruction. He says, “I bought a pipe organ . . . there happened to be a theatre around it.” Amen! In a *Fresno Bee* interview, his response to a reporter’s query: “How could I stand to see it torn down? I proposed to my wife in that theatre!”

Frank Caglia saw to it that the building was re-wired to restore the beautiful lighting effects in the dome and plaster shells high up on the walls of the auditorium. The destroyed plaster grand drape was restored as an art project at Fresno State University using photos of the original. The Cinerama booths were removed from the main floor and seating restored to capacity. Although the mezzanine and lobby foyer had been “painted out” in white, the auditorium had managed to escape the typical “Peptodismal-pink” wall treatment which had been so prevalent in the 1950s, for example, the San Francisco Orpheum which was the 1925 sister house of the Fresno Pantages. A thorough cleaning of both the exterior and interior was accomplished. Even the elaborate stenciling on the exterior of the auditorium walls is being restored.

After Frank purchased the theatre in 1973, his daughter, Rose, saw to it that the building was placed on the National Register of Historic Places under its original name, The Pantages. Thankfully, this should protect the house from being needlessly altered or demolished. Once restoration is complete, the original intricate stencil work and contrasting colors will again give life to the painted-out surface. If 1987 Convention attendees will recall the spectacular ceiling in the lobby of the Biltmore Hotel, they will have an idea of how the Warnors lobby ceiling will look when it is restored.

The Robert-Morton



Robert-Morton console as seen from orchestra seats.

Of greatest interest to theatre organ enthusiasts is the Warnors’ one-of-a-kind, 4/14 Robert-Morton. With its console on a lift that was once known as the “Fastest lift in the West,” it literally sits at the feet of those in the front orchestra seats. The understage chambers were a peculiarity of Alexander Pantages’ theatres. Like S.L. Rothafel, he wanted the organ sound to come from the same location as the pit orchestra did in the New York Roxy. However, the orchestra pit was not on an elevator and could not bury the organ sound when elevated to stage level as it did in the Roxy. And woe be unto the poor musicians seated in the pit before the organ solo!

The organ is voiced on rather high pressure for its large-scale pipework. Manual chest pipework is voiced on 15” except for the 8” pressure Vox Humana. All offset chests are voiced on 15” except the 16’ offsets of the English Horn, Ophiclide and Major Diaphone which play on 20 inches. Although its offset is voiced on only 15” pressure, the tremendous scale of the 16’ Tibia requires chest primaries, secondaries and a tertiary sys-

tem to fire double valves beneath each of the lower ten pipes. The 16’ English Horn produces enough “clang-tone” to create a most “delicate and beautiful sound,” rather like a chainsaw cutting through a stack of sheet metal.

The fourteen ranks of this instrument are very well unified. Including couplers, traps and tremulants, it has a total of 201 stops. As seemingly complete as it was, however, at no manual location did a Tibia stop appear above 2 $\frac{2}{3}$. A Tibia Piccolo and Tierce have been added to the Orchestral manual. The English Horn was moved from the right Solo Tremulant and placed on its own untremmed supply. In progress is a separate supply and tremolo to the non-orchestral reeds. The big Spencer Orgoblo provides a rather low 22” static pressure with its 15 hp motor. The dc power is still supplied by the original generator. Frank Caglia is the owner of his own electric motor repair service and has all the facilities to keep the old relic in perfect operating condition. The theatre architect also provided acoustically isolated tremulant spaces, keeping these noisy things out of the chambers.



Ceiling decorations beneath balcony are all 100% restored.

“A magnificent, suspended dome occupies a good 80% of the ceiling.”

Richard Villemin

If any single person, other than Frank Caglia, can be credited with “saving” the organ, it is Dick Villemin. He had, for years, protected the organ from the unscrupulous and kept it intact. Prior to a 1958 concert by George Wright, Dick did a major amount of work correcting some problems that had existed since the Robert-Morton was first installed. So when Mr. Caglia acquired the theatre, Richard Villemin was the obvious choice to restore the organ, and we who maintain it today have our jobs made much easier because of his demanding mechanical perfection.

Following the George Wright program, the scribe for *THEATRE ORGAN* (Spring 1959) wrote: “To have heard the organ in 1953 and then to have heard it played by Wright in 1958 was to reveal a difference in the instrument that was almost impossible to describe. Under the command of George Wright, the organ was breathtakingly beautiful. It was ob-

vious to the experienced listener, however, more had transpired than met the ear. The organ which before sounded loud and raucous, unrefined and coarse, even in perfect tune, was now smoothly beautiful. Responsible for the transformation was Dick Villemin of Porterville, California. Many hours of exacting work had been put in on the organ by Villemin, re-voicing, refining and tuning. Changes were made in the Tibia tremolo hookup so that the right adjustment and depth were now possible . . .”

The Robert-Morton Today

At some later date, however, some person or persons unknown got into the organ and opened the toes of the four ranks of strings, making them so hideously unmusical that they could scarcely be used in full-organ combinations. With similar idiocy, the Tibia pipes had their toes shut down to the power of a stopped flute. The entire organ has now been carefully

and fully tonally restored, and one is left only with the question as to why anyone would want to make Robert-Morton strings even louder — they are already close to the loudest theatre strings ever made.

The typically large Morton console sits in a deep well at the center of the orchestra pit. From the balcony, the console almost appears to rise from the orchestra seats. Although on an elevator, it does not rotate as we used to see on the San Francisco Orpheum Morton prior to its revolting “toss out” in 1977.

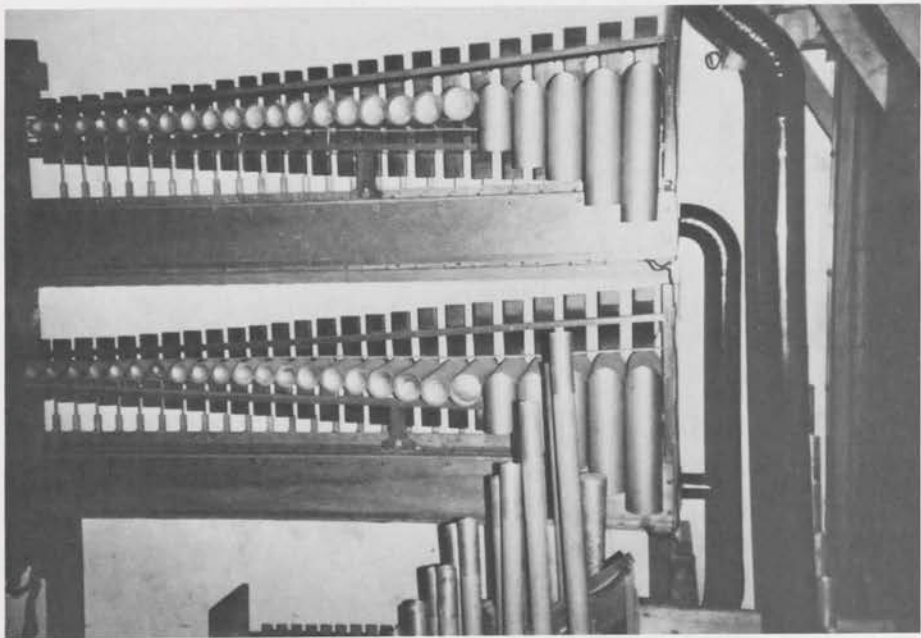
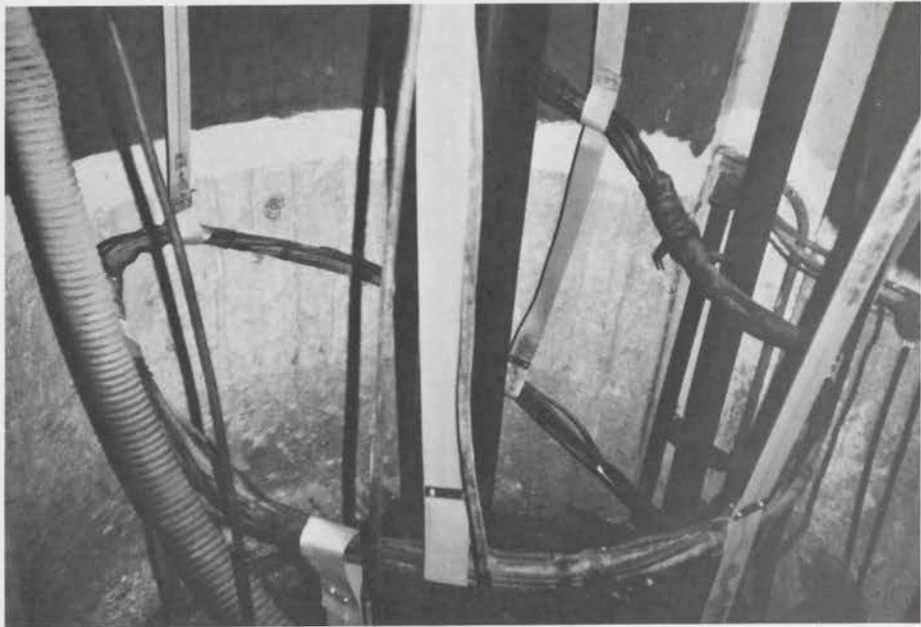
The Warnors Theatre has superb acoustics, and the organ sound rolls out from the pit to reflect for mixing in the dome. This mixing, in natural “reverb,” is not so excessive that the sound develops into a big, mid-range mush. The organ has clarity all about the house, although the volume is, of course, diminished underneath the balcony. Mr. Caglia is installing an elaborate sound system in the house that will enhance the natural room presence.

Organists at Warnors

House organists who have piloted the Robert-Morton have been opening-night artist Buss McClelland, Charlie Bryan, Ted Graham, Arthur Mantor and Richard Cencibaugh. In addition to the 1958 concert by George Wright, Ann Leaf performed for a Nor-Cal/Los Angeles meeting in 1964. Larry Vannucci played for a similar meeting in 1966. Programs have also been performed by Tom Hazleton, Bob Vaughn and Gaylord Carter. Radio organist Paul Carson made a recording on the Robert-Morton which was released in 1958. During the 1983 and 1984 "Fresno Organ Bashes," Dan Bellomy was featured playing that wild brand of pipe organ jazz that only he can do. The Morton kept up with his every lick and never missed a beat.

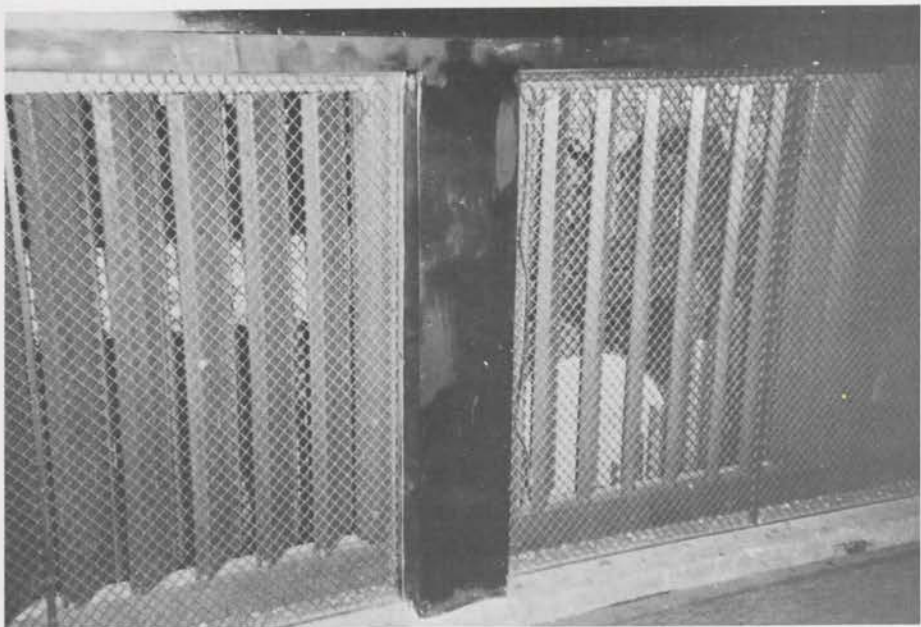
The theatre is now used mainly for performing arts, although not for any one group in particular. It has done well as a center for live shows, small conventions, rock concerts and occasional public organ/silent movie programs. Sequoia Chapter ATOS is most fortunate to have the use of this organ as its major instrument, and Frank Caglia was made an honorary member of the chapter in 1986 as a token of appreciation for all he does and gives to the group.

The interest of Frank Caglia and his family in the restoration of both the organ and the magnificent Warnors Theatre, and his superb cooperation with theatre organ enthusiasts, which enables this organ to be seen and heard, deserves a most heartfelt "Thank you!" from theatre and organ lovers alike.



Eight-foot Salicional offset of 12 pipes, mounted on ceiling.

Top Right: Maze of webbing used to lift cables as console ascends. Top to bottom, console rises about 12 feet. Middle: Large scale 49-note Harp. Notice the longest resonators have been mitered. Bottom: Understage chambers with shutters which open into the orchestra pit.



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The Physics of Tremolo

by Dennis Hedberg

Much has been written and spoken about theatre organ tremolos (tibiae in particular) in the brief history of the instrument. Unfortunately, virtually all of what has been spoken and written about this subject is based upon passed-down information and the belief if Wurlitzer, Kimball or Morton built it a certain way, who are we mere mortals to question their dicta? The obvious should now be noted. All of the above-mentioned builders have been out of business for decades. Many reasons have been postulated for the demise of the theatre organ but might it be possible another cause simply be that far too many theatre organs basically did not sound good with lethargic tremolos as a significant reason? Perhaps the few outstanding instruments are the way they are more out of chance than design. Did those early designers really understand the physics of tremolo or did they extrapolate upon established practices of church organ design? More to the point: Are the present day keepers of theatre organs, the American Theatre Organ Society, doing any better? From much of what this writer sees and hears, with few exceptions, I think not.

At the recent 1987 National ATOS Convention, the author noted a sagging Tibia tremolo in the Orpheum 3/13 Wurlitzer during Dan Bellomy's performance. Organist Jonas Nordwall has a habit of switching off most tremulants in full organ combinations in order to achieve a more incisive, articulate sound. He did not do so during his outstanding performance on the equally outstanding 5-manual Möller organ in the Pasadena Civic Auditorium. Mr. Nordwall later told the author the tremolos failed of their own accord while playing full organ combinations under heavy load conditions. Nevertheless, in this particular instance the instrument's sound was still awesome.

About one year of research, experimentation and consultation with university physics and chemistry professors is the basis for the findings about to be



Author conducting tremolo frequency and waveform experiments.

presented. The experiments were conducted on the author's own instrument, the 4/44 Wurlitzer in the Organ Grinder Restaurant, Portland, Oregon. Other test apparatus utilized was a Tektronix SC 502 oscilloscope, DC 504 counter/timer, DM 502 multimeter with temperature probe, Honeywell-Microswitch 160 PC pressure transducer, stop watch and interface electronics of the author's design.

A number of individuals have been able to obtain good quality, musical tibia tremolos under light to medium load conditions. For this article's purposes, light load is defined as one or two pipes speaking and a medium load as six to ten pipes speaking. However, under heavy load conditions the tremolo breaks down. Very heavy load conditions are defined as 16', 8', 4', 2' Tibia with sub-octave and octave couplers playing an F6-9 chord in the 2nd inversion (keys 37, 39, 42, 44, 46, 49). With pipe #1 being 8'C, this massive chord causes pipes 13, 15,

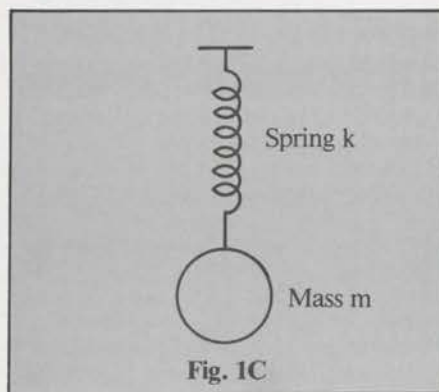
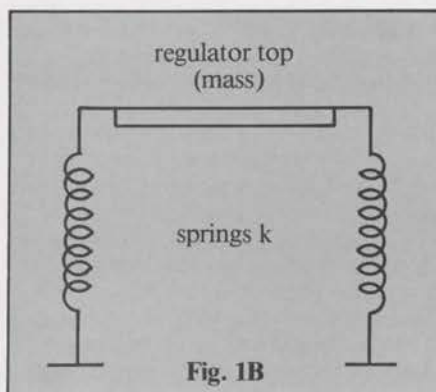
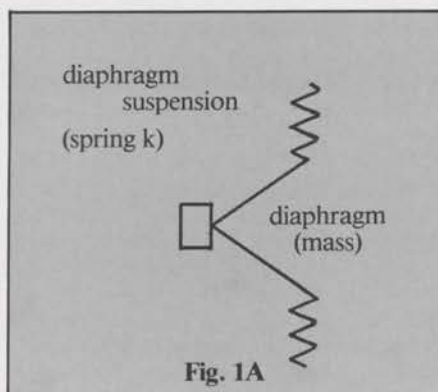
18, 20, 22, 25, 27, 30, 32, 34, 37, 39, 42, 44, 46, 49, 51, 54, 56, 58, 61, 63, 66, 68, 70, 73, 75, 78, 80, 82 and 85 to speak. Success is defined as being able to hold this chord indefinitely without any discernable change in tremolo speed and/or depth compared to no-load or light-load conditions.

Tremolo is an infra-sonic wave of enormous intensity. Assume a rank blowing on 10" wind pressure. Further, assume this rank's tremulant causes its wind to fluctuate 4" above and below 10". Within this closed system for Eq. 1 we get 14.92 psia (pounds per square inch absolute) for 6" pressure and 15.21 psia for 14" pressure. Eq. 2 converts pounds/inch² to Pascals, a metric unit of pressure. Therefore, 15.21 psia = 1.05 x 10³ Pa and 14.92 psia = 1.02 x 10³ Pa for a difference of 2 x 10³ Pa. This amplitude of pressure variation is equivalent to a sound pressure level of 160db or 10⁴ watts/meter². 120db is considered to be the threshold of pain for audible frequencies. It is no wonder, then, that doors, floors, windows, even theatre balconies flex when theatre organ tremolos are operating.

$$\text{Eq. 1} \\ \text{Pounds/in}^2 \text{ absolute} = \\ (\text{wind pressure} \times 3.613 \times 10^{-2}) + 14.7$$

$$\text{Eq. 2} \\ 1 \text{ Pascal} = 1.45 \times 10^{-4} \text{ lb/in}^2$$

Treating tremolo as sound allows us to take advantage of the considerable body of research done in the fields of loudspeaker and loudspeaker enclosure design. Let us look at the similarities between an electro-dynamic loudspeaker (the most common variety) and a theatre organ regulator top board with hold-down springs. Notice how they both relate to the classic physics demonstration of a mass oscillating on the end of a spring. See Figs. 1A, 1B, 1C.



The frequency at which the mass m of Fig. 1C will bob up and down in a sinusoidal fashion when suspended by a spring of stiffness k is given by Eq. 3. Frequency increases as the spring (suspension) becomes stiffer and decreases as the mass (speaker diaphragm or regulator top board) becomes greater. The diaphragm mass of Fig. 1A is supported by its suspension (spring). The regulator's top board mass is offset by the hold-down springs.

Eq. 3

$$f = \frac{1}{2\pi} \sqrt{\frac{k}{m}}$$

where: f = frequency in hertz (Hz) (cycles per second)
 m = mass in kilograms (kg)
 k = spring stiffness in kilograms per second squared (kg/s^2)
 π = constant 3.1416

Moving a little closer to the real world, we now install the speaker in a sealed box, Fig. 2A. We fit fold boards and a bottom board to the regulator top board, Fig. 2B. Assume for the moment there are no valves or other openings in the regulator. In other words, it doesn't need to be releathered.

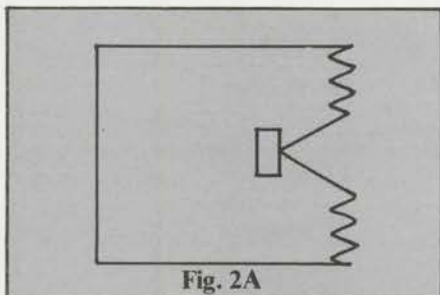


Fig. 2A

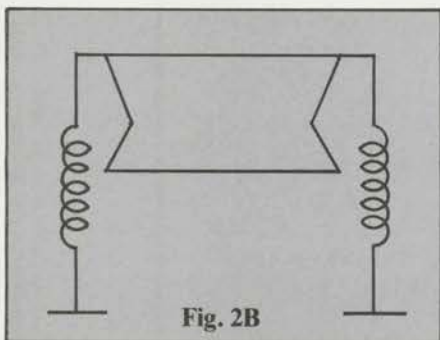


Fig. 2B

The volume of air enclosed by the box of Fig. 2A and the volume of air enclosed within the regulator, Fig. 2B, will behave as springs. The stiffness factors, k , of these air springs will add to the k of the speaker's suspension spring and the regulator's hold-down springs. Determining the k of the springs of Figs. 1B and 1C is easily found by solving Eq. 3 for k .

Eq. 4

$$K = (2\pi f)^2 m$$

K of the air springs is more difficult to determine. A certain volume of air molecules of a certain density, moving at a certain velocity, striking a plane surface of a certain area, with a certain force, will result in a certain stiffness for that particular volume of air. Loudspeaker enclosure research gives us this relationship in terms of compliance.

Eq. 5

$$C = \frac{V}{dc^2 A^2}$$

where: C = compliance in sec^2/kg
 d = density of air in kg/m^3
 c = velocity of sound in m/s
 V = volume of enclosed air in m^3
 A = area of plane surface in m^2

k 's units are in kg/s^2 . Therefore,

Eq. 6

$$K = \frac{1}{C} = \frac{dc^2 A^2}{V}$$

Substituting Eq. 4 for k of Eq. 6 yields:

Eq. 7

$$(2\pi f)^2 m = \frac{dc^2 A^2}{V}$$

Solving Eq. 7 for V :

Eq. 8

$$V = \frac{dc^2 A^2}{4\pi^2 m f^2}$$

Solving Eq. 8 for f :

Eq. 9

$$f = \frac{CA}{2\pi} \sqrt{\frac{d}{mV}}$$

Eqs. 8 and 9 assume a sealed, enclosed volume of air.

Let us now move into the organ chamber keeping Eq. 9 in mind. Mass m is in reality the top board of the regulator plus any additional weights which may be attached to it. Volume V is the sum of chest, windline, regulator and tremulant volumes. In this article tremulant shall refer to the organ component . . . the dump valve. Tremolo shall refer to the musical wavering of the pipe's voice.

Historically organ technicians adjust tremolos by increasing weight on the regulator to achieve a slower, deeper tremolo and by removing weight and tightening hold-down springs to realize more shallow and faster tremolos. Some designers and technicians provide for longer or shorter windlines between the regulator and chest and between chest and tremulant. Others prefer adding a number of elbows to windlines and everyone has his own ideas about how the inlet and outlet valves of the tremulant should be

set. Looking at Eq. 9 we see, indeed, that tremolo frequency will decrease as weight (mass) and/or length and size of windlines (volume) is increased. Actually, frequency varies inversely as the square root of mass and volume.

Auditioning old 78 recordings of theatre organs, dance bands and vocalists reveals a preference for faster, more shallow tremolos than we are accustomed to today. Furthermore, theatre organ technicians today have a propensity for winding bass offset notes of a given rank independently from the manual chest. As we shall see later this habit, while advantageous in terms of bass offset notes, wreaks havoc upon attempts to achieve steady tremolos. In a given installation, as we attempt to slow down tremolos by adding weight to the regulator and/or enlarging the tremulant's outlet valve setting, we can quickly encounter problems. Opening the outlet valve or adding weight to the tremulant will certainly slow the tremolo but it won't necessarily make it any deeper. So we open the inlet valve. Now the tremolo is deeper and it picked up a little speed in the process. Unfortunately, the tremolo has probably lost whatever musical quality it may have had because the violent action of the tremulant has introduced a chopped, abrupt, jerky characteristic. See Photo 1. The circled portion of Photo 1 increases as the tremulant's inlet valve is opened. A little is necessary for color but excess results in chop-chop.

Another aberration of tremolo performance caused by the waveform of Photo 3 is a rise (sharp) in average pitch of the affected rank(s) when the tremulant is operating referred to that pitch when the tremulant is not operating. The usual explanation for this phenomenon is that the tremulant caused the wind pressure to deviate on the rise a greater amount than on the fall. The waveform of Photo 3 indicates no further deviation in the positive (sharp) direction than in the negative (flat). However, because of the clipped nature of the positive portion, wind pressure remains at its maximum for a longer time period than it would if there were no clipping. Therefore, an undesirable sharp pitch offset results.

The desperate technician then increases the length of the windline between chest and tremulant thinking the added volume of this line will cushion the harsh, violent action of the tremulant. He is right. It will reduce the harshness because the tremulant is now being de-coupled from the chest and its regulator. We now have a tremulant doing one thing and a regulator most likely doing something quite different, but both trying to act upon the same chest and pipes. This tremolo system is not in resonance. Its components are not acting in harmony. This tremolo system, while it may do something remotely musical under light load conditions, is doomed to abject failure under demanding heavy load situations.

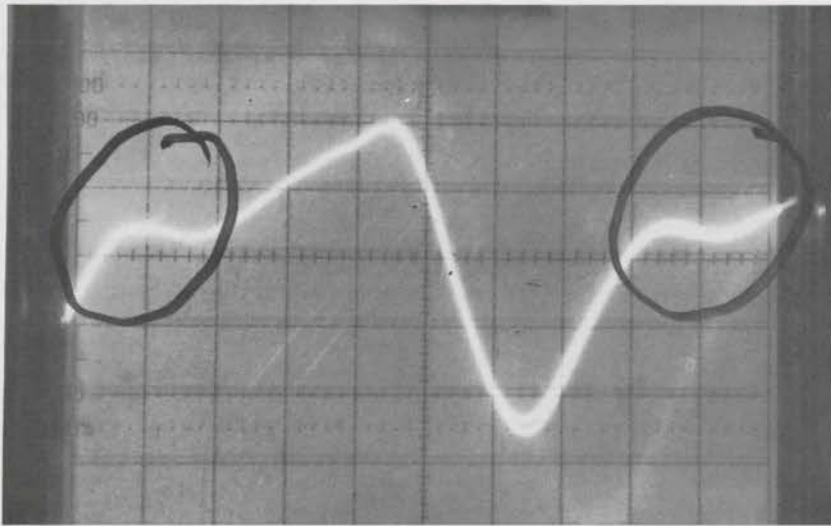


Photo 1: Slightly excessive tremulant inlet valve opening.

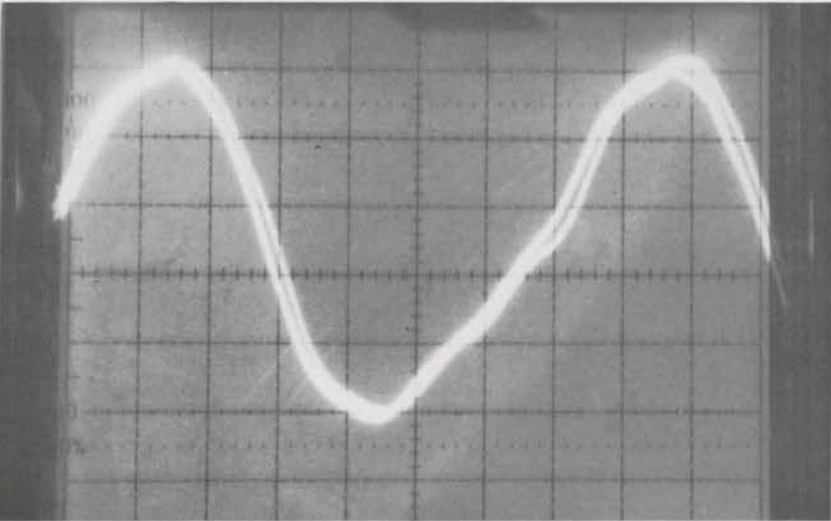


Photo 2: Insufficient tremulant inlet valve opening. Notice sinusoidal characteristic.

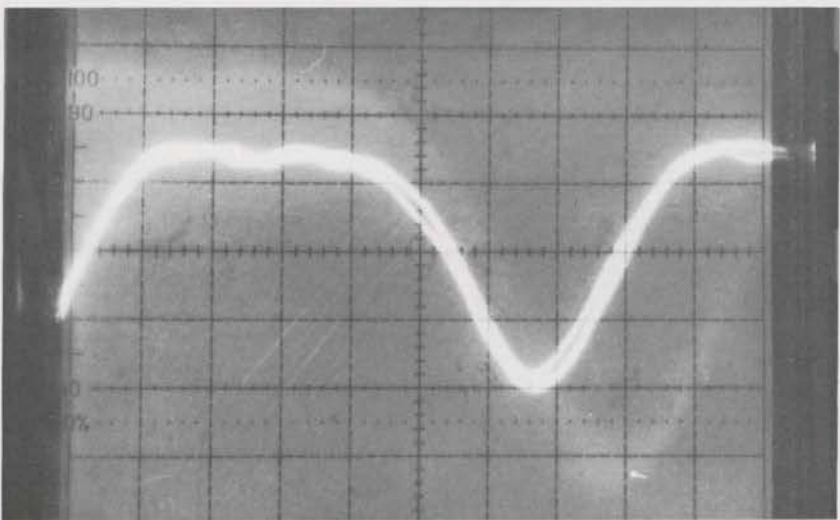


Photo 3: Maximum tremulant inlet valve opening. Note the clipped waveform resulting in a choppy, abrupt tremolo.

Let's approach this problem from the regulator's point of view. We add weight to the regulator. That will certainly slow the tremolo down. Eq. 9 says it will. But adding weight increases wind pressure. That's easy to fix. Just reduce tension on the hold-down springs until the pressure returns to its original setting. This will slow the tremolo down even more. If very much weight is added the regulator's mass will be so great that inertia will prevent the regulator from accurately responding to varying load conditions as the organ is played. Furthermore, depth may be extreme to the point where pipes are flying off speech. We go back to the poor tremulant. It gets blamed for everything. Close the inlet valve. That will reduce depth but at the same time reduce speed (frequency). Close the outlet valve slightly. We didn't want the speed to go any slower. Refer to Photo 2. With the inlet valve shut down so far there is little harmonic development in the tremolo's pressure waveform. Like a sine wave, the tremolo now lacks color. It is boring, insipid, and just plain dumb. By now we should consider ourselves lucky if the tremulant will even start beating when the stop-tab is switched on. Once again, the system is not in resonance. Its various components are incompatible. This tremolo system is also condemned to failure.

Now, let's put the physics to work and see if there is any hope of salvaging this tremolo. Eq. 9 states volume plays an important role in determining the frequency of a tremolo. More important, Eq. 9 describes a tremolo's natural resonant frequency in a closed system. The climactic statement of this entire article follows:

If a tremolo's natural resonant frequency can be made equal to the desired tremolo frequency, that tremolo cannot be disturbed by dramatically varying load conditions!!

The tremulant will now float like a butterfly upon a cushion of wind in perfect harmony with the regulator. Its only task will be to serve as the trigger mechanism and affect minute modifications in speed, depth, and harmonic content of the tremolo's pressure waveform. This is that utopian pinnacle of transformation where the engineering of organ-building gives way to the art of organ-playing.

The very narrow, musically acceptable range of frequency for a tibia tremolo is about 6.2 Hz to 6.5 Hz with 6.3 Hz satisfying most people. The majority of modern theatre organ installations have insufficient total volume in their tibia tremolo systems. Therefore, their natural resonant frequencies will be too high and their depths too shallow.

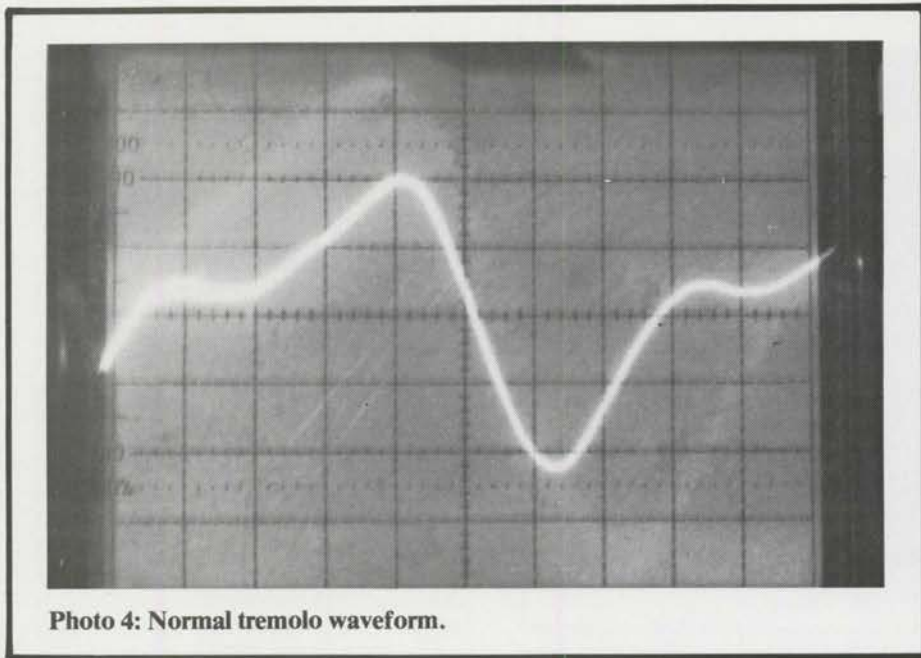


Photo 4: Normal tremolo waveform.

Most 1920's factory installations' tremolo systems were more successful for two reasons: 1. Tremolo frequencies, as a rule, were a little higher than today's tastes provide. 2. System volumes were greater (especially in larger instruments in larger chambers) because all bass offset chests were tremoloed with their associated manual chests. These two reasons together would have the effect of bringing natural resonant frequency closer to desired tremolo frequency. Most tremolo systems can be improved by increasing their total system volume.

Eq. 8 gives total volume of a closed system. Measure the volumes of the chest, regulator, tremulant and windlines and subtract them from the volume of Eq. 8. The difference is the additional volume required. This sounds simple enough, but the real work is just beginning.

The physics are done in the metric system so English to metric and back to English conversions will be plentiful. Readers accustomed to the metric system have a definite advantage.

The factors of Eq. 8 are:

- V = total volume of closed system in cubic meters (m³)
- d = density of air in kilograms per cubic meter (kg/m³)
- c = velocity of sound in meters per second (m/s)
- A = area of regulator top board in square meters (m²)
- m = mass of regulator top board plus additional weights in kilograms (kg)
- f = desired frequency of tremolo in hertz (Hz)
- π = constant pi 3.1416

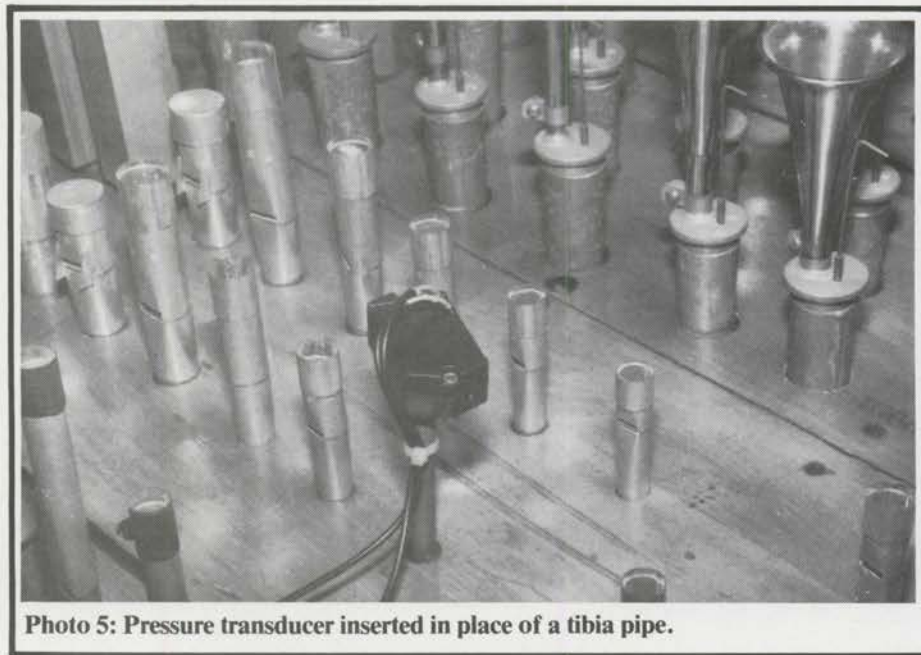


Photo 5: Pressure transducer inserted in place of a tibia pipe.

Determining the density of air and the velocity of sound in air are the two most intriguing factors governing the accuracy of Eq. 8. Air density is determined by altitude, wind pressure, temperature and humidity. Velocity is independent of pressure and density. However, it is dependent upon temperature, molecular weight and the ratio of specific heats. This relationship is given by Eq. 10:

Eq. 10

$$C = \sqrt{\frac{yRT}{M}}$$

- where: c = velocity of sound in Ms
- R = universal gas constant
8.314 x 10³ J/kmol-K
- T = temperature in degrees Kelvin
(Note: K^o = C^o + 273)
- M = molecular weight of gas in question in kg/kmol
- y = ratio of specific heats
(1.39 for polyatomic gasses)

A companion equation for the velocity of sound given in terms of pressure is:

Eq. 11

$$C = \sqrt{\frac{yP}{d}}$$

- where: P = absolute pressure in Pascals
- d = density in kg/m³

We have previously stated that velocity was independent of pressure and density. Eq. 11 seems to refute that statement. The Ideal Gas Law states:

Eq. 12

$$PV = (m/M)(RT)$$

- where: P = pressure absolute
- V = volume
- m = mass
- M = molecular weight
- R = universal gas constant
- T = temperature

Solving Eq. 12 for P yields:

$$P = \frac{mRT}{VM}, \text{ since density is mass per unit volume (m/V)}$$

Eq. 13

$$P = \frac{dRT}{M}$$

Substituting Eq. 13 into Eq. 10:

Eq. 14

$$C = \sqrt{\frac{y d R T}{d M}} = \sqrt{\frac{y R T}{M}}$$

Therefore: Eq. 10 and Eq. 11 are equal

$$C = \sqrt{\frac{y R T}{M}} = \sqrt{\frac{y P}{d}}$$

Returning to Eq. 8 we can now substitute Eq. 11 for c:

$$\text{Eq. 15} \\ V = \frac{\delta y P A^2}{4\pi^2 m f^2 \delta} = \frac{y P A^2}{4\pi^2 m f^2}$$

We now have expressed total system volume in terms of the variables: mass, area, frequency and absolute pressure. Absolute pressure is wind gauge pressure plus atmospheric pressure. At or near sea level, atmospheric pressure is 1.013×10^5 Pascals. Therefore:

$$\text{Eq. 16} \\ P \text{ absolute in Pascals} = \\ (\text{wind pressure} \times 249.1) + 1.013 \times 10^5$$

According to the National Weather Service, a rule-of-thumb for elevations up to 10,000 feet above sea level is that atmospheric pressure decreases approximately 1 inch of mercury for each 1,000 feet rise in elevation. By adding this factor to Eq. 16 we can now determine P for Eq. 15 simply by measuring the wind pressure in the usual manner and by knowing the altitude in feet above sea level.

$$\text{Eq. 17} \\ P_{\text{abs}} = (\text{wind pressure} \times 249.1) + \\ 1.013 \times 10^5 \left[29.92 - \left(\frac{\text{elevation}}{1,000} \right) \right] \\ 29.92$$

Area, volume and mass of the three most common sizes of Wurlitzer regulators are given in Table 1.

If we were to now construct this tremolo system (regulator, tremulant, chest and windlines) we would be horribly disappointed. The frequency would be much lower than we had desired. What went wrong? Thus far all tremolo systems discussed have been qualified as being closed systems. Common sense tells us a working theatre pipe organ tremolo is anything but a closed system. Regulator valves are always open to some extent. As they open, the organ's blower and its windlines become more and more coupled to our otherwise closed tremolo system. This pseudo extra volume explains why a system constructed strictly according to Eq. 15 will result in a natural resonant frequency much lower than desired. An additional factor, b, recognizing the blower's influence must be included in Eq. 15 which then becomes:

$$\text{Eq. 18} \\ V = \frac{byPA^2}{4\pi^2 mf^2} = \frac{.035bPA^2}{mf^2}$$

Solving Eq. 18 for f:

$$\text{Eq. 19} \\ f = .187A \sqrt{\frac{bp}{mV}}$$

The blower factor was determined by experimentation. A tibia tremolo system was refined (The Organ Grinder's small scale 10" main tibia.) by manipulating volume and mass until this tremolo could no longer be disturbed by varying load conditions. The inlet pressure to the tibia regulator was varied in one-inch, water pressure increments. With all else being equal, the tremolo's frequency was recorded at each increment of inlet pressure change. The frequency increases with pressure rise and decreases as inlet pressure falls. The tremolo failed when the regulator's differential pressure was decreased to about 2 inches. As each recorded frequency was inserted into Eq. 15, new volumes were obtained based on varying inlet pressures. The ratio between these *calculated* total volumes and the actual *measured* total volume results in the blower factor tabulated in Table 2.

Since all single rank (i.e., tibia tremolo systems) have insufficient total volume, additional volume must be generated.

The usual method would be to increase length and/or size of windlines — particularly the windline between regulator and chest. This is not the correct method. According to the model presented here, tremolo is infra-sonic sound. A tremolo pressure wave is, therefore, traveling through windlines at a velocity of approximately 68,300 feet per minute! Extrapolating from data published by the American Society of Heating, Refrigeration and Air-Conditioning Engineers yields friction losses in circular wind lines expressed in inches of water pressure per foot as presented in Table 3.

Organ-builders sometimes use rectangular windlines. Losses will be greater in rectangular windlines than in circular windlines because, for equal area, the perimeter of a rectangle is greater than the circumference of a circle. The relationship between circular and rectangular windlines of equal capacities and friction losses is given by Eq. 20.

$$\text{Eq. 20} \\ D = 1.3 \sqrt[8]{\frac{(a \cdot b)^5}{(a + b)^2}}$$

where: D = diameter in inches
a & b = width and depth in inches

TABLE ONE			
SIZE	AREA OF TOP BOARD	MASS OF TOP BOARD	VOLUME (Assume 4" Rise)
20" x 30"	.388m ²	7.49 kg	.039m ³
26" x 35"	.588m ²	11.35kg	.060m ³
32" x 35"	.723m ²	13.96kg	.073m ³

TABLE TWO		TABLE THREE	
BLOWER FACTOR	BLOWER STATIC PRESSURE (Inches/Water)	DIAMETER (Inches)	WATER PRESSURE (Lost/Foot)
.467	11	6	0.14
.484	12	5	0.18
.491	13	4	0.25
.492	14	3	0.375
.499	15	2.5	0.5
.502	16	2	0.6
.504	17	1.5	0.75
.507	18		
.508	19		
.517	20		
.520	21		
.522	22		
.523	23		

(Editor's note: Author/researcher Dennis Hedberg will conduct a seminar, with a working model demonstrating his thesis, at the 1988 ATOS Convention in Portland.)

Even with many, many pipes speaking, the velocity of wind through a given line with the tremulant off will be a minute fraction of the tremolo wavefront's velocity. As an illustration, consider the ten-member team of runners shown in Fig. 3. Assume the runners are equal in all respects. They are to start running simultaneously through a dark, straight tunnel and a specified amount of time to reach the end.

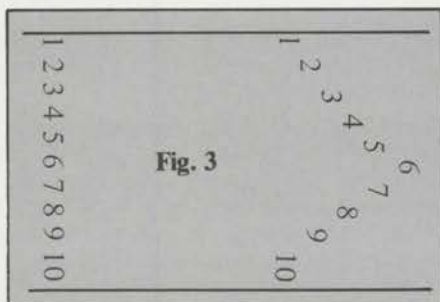


Fig. 3

Runners 5, 6 and 7 in the middle of the pack will exit the tunnel ahead of those runners closer to the tunnel walls because runners 1, 2 and 9, 10 are more likely to scrape the walls and be slowed down than are those runners in the middle. We started with a team of ten runners and finish with only three. Therefore, the strong, ten-member team at the start has become a weak, three-member team at the finish. In the case of an oscillating sound pressure wave we have a clean, well-defined pattern at the beginning of the windline (tunnel), Fig. 4A, and a somewhat skewed pattern at the end, Fig. 4B

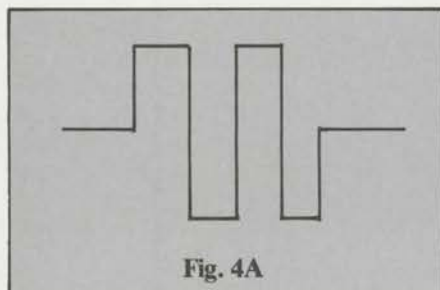


Fig. 4A

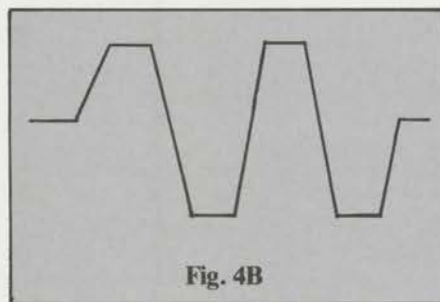


Fig. 4B

Thus, it is important to use large diameter and as short as possible windlines in order to keep friction losses to a minimum.

The correct technique of adding volume to a tremolo system in this model, is to run a separate, large-diameter, short windline from the regulator to a box or some other cavity of suitable volume as established by subtracting the total mea-

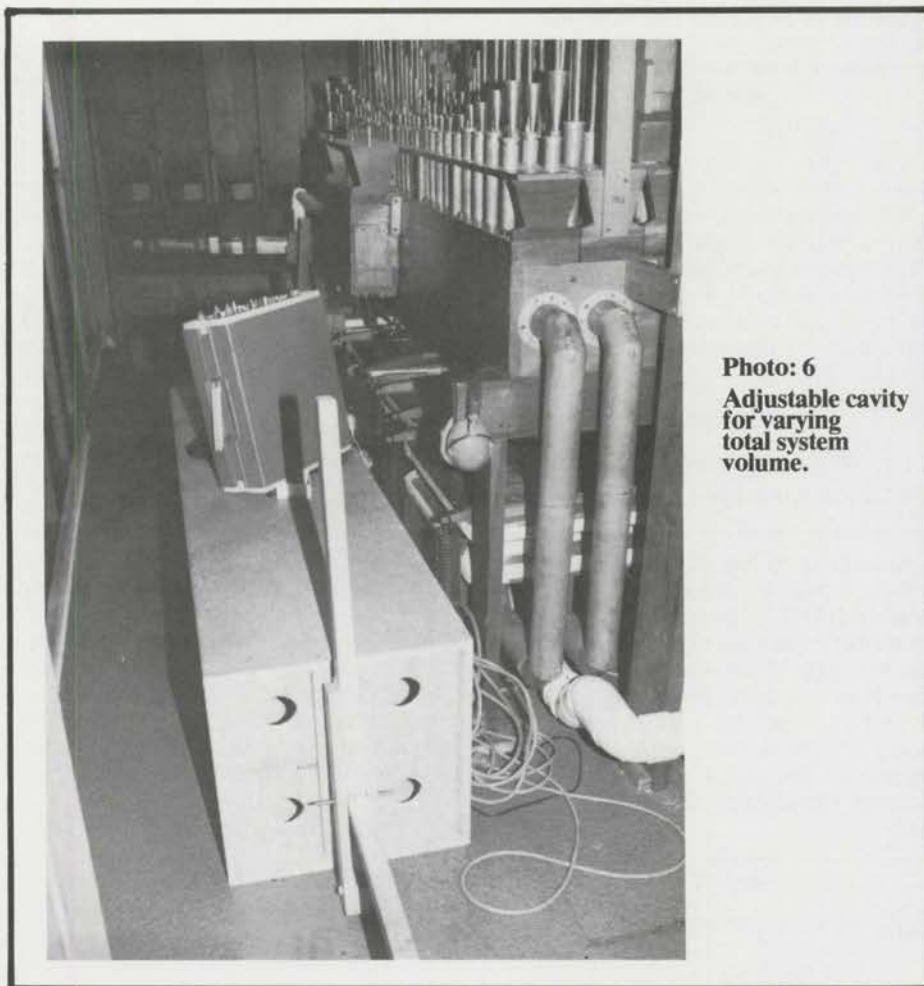


Photo: 6
Adjustable cavity
for varying
total system
volume.

asured original volume from the calculated volume of Eq. 18. Examination of Eq. 18 reveals the calculated volume will be most affected by the area of the regulator's top board since this is a squared function. Therefore, if the area is doubled, the volume required to maintain constant frequency will be quadrupled. We now have a possible explanation as to why Wurlitzer built three common sizes of regulator, all of which have the same size valves and therefore, the same air-handling capabilities. Since the larger size regulators require greater volumes to maintain constant tremolo speed, we can easily satisfy the increased volume demands by feeding multiple chests (ranks). Supplying adequate wind to multiple ranks is not the issue. The smallest regulator will do just as well as the largest in that respect. Supplying an adequate tremolo pressure waveform is the issue. When volume and mass have been properly manipulated to produce a good, robust, MUSICAL tremolo it will not be possible to successfully wind more than three or four ranks from a 20" x 30" regulator. Correspondingly, more ranks may be successfully winded with larger regulators.

This model is not perfect. There is a tendency towards self-stimulation because a properly tuned tremolo system is very efficient. Little is required to initiate and maintain oscillation. Self-stimulation

is most likely to occur under no-load and medium-to-heavy load conditions. No-load self-stimulation is caused by the cone valve allowing excessive wind to pass with the smallest of valve movement. Ironically, this condition is aggravated by good workmanship! It is also aggravated by high differential pressures. The solution is to bleed off a small amount of wind. Medium-to-heavy-load self-stimulation is triggered in much the same way as no-load conditions. That is, the small pallet valve admits too much wind for very small movements. Short of re-designing the entire valve assembly (which might not be a bad idea), the best way to alleviate this type of self-stimulation is to adjust the cone valve for more travel before the small pallet is engaged. 5/8" to 3/4" is usually sufficient. Much more than this and the regulating action will not be smooth. A more complicated approach would be to de-tune the tremolo by reducing regulator mass and/or total system volume thus raising the natural resonant frequency. It will then be up to the tremulant to work harder to maintain the desired frequency. However, this could be self-defeating.

It all comes down to priorities. In modern theatre organ playing, the tibia is seldom used without tremolo unless some sort of comic effect is desired. Diapasons, strings, flutes and reeds are quite another matter. Undesired tremolo

on these ranks caused by self-stimulation could have a serious negative impact. The organ-builder/technician and the musician must cooperate to find mutually acceptable tremolo performance and stable wind supply with tremulans off.

The author is well aware of the controversial nature of tremolo performance. This article is meant to be thought-provoking. If it has helped some, fine. If it has confounded others and dumbfounded a few, that's fine too. This model really works. The physics and mathematics say it works. This technique will stand scrutiny and the Organ Grinder instrument is daily, demonstrable proof it does, indeed, work. Readers should not think the author is attempting to establish himself as the "guru" of tremolo but rather as a researcher who is trying to make it possible for tremolo performance to be predicted by designing to tolerances sufficiently narrow so the performing artist's acute ear can replace the calculator and make magic out of the mundane.

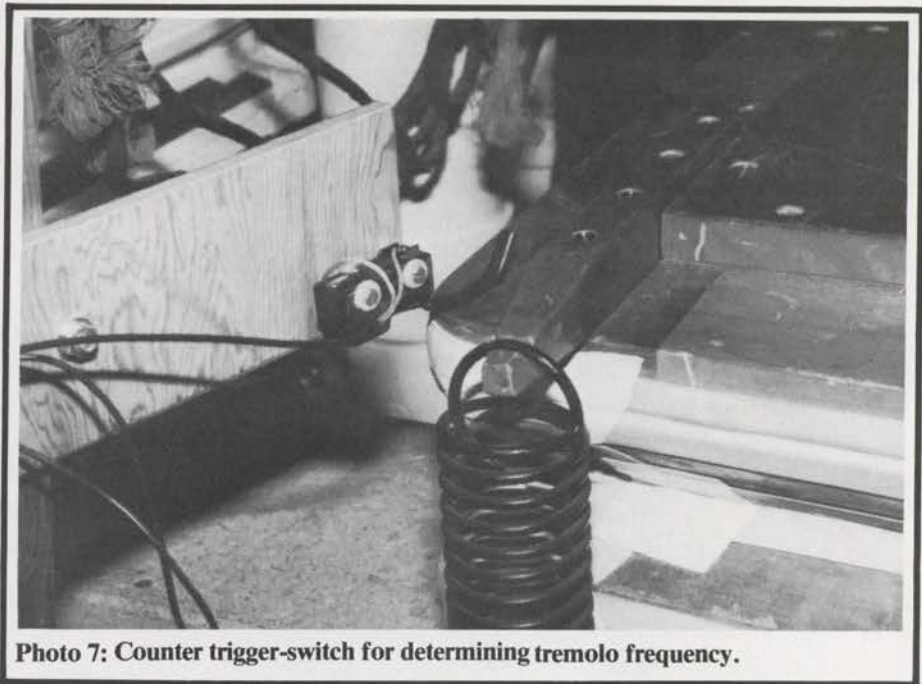


Photo 7: Counter trigger-switch for determining tremolo frequency.

Other Useful Information

1 lb/ft ³	= 16.02 kg/m ³
1 m	= 1 ft x 0.305
1 m ²	= 1 ft x 0.305 ²
1 m ³	= 1 ft x 0.305 ³
1 kg force	= 1 lb x 0.454
1 lb/in ²	= 27.68" water pressure
1 Pascal	= 1.45 x 10 ⁻⁴ lb/in ²
Standard pressure	= 1 Atmosphere = 14.7 lb/in ² = 29.95" Hg (Mercury) = 1.03 x 10 ⁴ kg force/m ² = 1.013 x 10 ⁵ Pascals
1" water pressure	= 3.613 x 10 ⁻² lb/in ² = 5.202 lb/ft ² = 25.39 kg force/m ² = 249.1 Pascals
Fahrenheit ^o - 32 (5/9)	= Centigrade ^o
Velocity of sound in dry air in m/s	= 331 $\frac{1 + \text{Centigrade}^o}{546}$
Density of dry air at 1 Atm. and given temp. C ^o	in kg/m ³ = $\frac{352.17}{C^o + 273}$

Allowing for channeling, magnets, pneumatic blocks, etc., the volume of a Wurlitzer flute chest is 3,354.6 in³. The volumes of other Wurlitzer chests may be found by Eq. 21.

Eq. 21

$$V = 3,354.6 + 798 (\text{toe board width inches} - 6.5)$$

Hence, a Wurlitzer tibia chest's toe board width is 9" and its volume is therefore 5,349.6 in³ or 0.088 m³.

Volume of large Wurlitzer tremulant is 612 in³ or 0.01 m³.
Volume of small Wurlitzer tremulant is 341 in³ or 0.0056 m³.

May We Introduce . . .



IAIN FLITCROFT

Each year the British Cinema Organ Society makes an award to an up-and-coming young theatre organist, choosing someone who has shown considerable aptitude for and interest in that singular musical instrument. The Ian Sutherland Award, as it is known, has, for 1987-88, been given to a very talented young man from the north of England, Iain Flitcroft.

From a very early age Iain had been intrigued by the sound of the church organ, and by the age of six, he had firmly declared to his parents that he would like to learn that instrument. Having been told that he must start with the piano, this he did, taking grades one to eight. By then he was 12 years old, and was soon having organ lessons from John Robinson at Preston, his home town. At the age of 15 he became Organist and Choirmaster at St. Paul's Church, Farington, a position which he held until he was 18.

However, a couple of years earlier, Iain happened to obtain a copy of William Davies's album, "Mighty Wurlitzer," recorded at the Granada Theatre, Kingston. It was a real ear-opener for Iain that

an organ could sound like that, and he was soon making enquiries about having lessons in theatrical playing. With the aid of a phone book, Iain's father discovered an organ teacher by the name of Ernest Broadbent — a famous former resident organist at the Blackpool Tower; after a quick phone call, Iain was on Ernest's books, rapidly picking up all he was taught.

Ernest was so impressed by Iain's progress, that he recommended him for a half-concert at the Three Js Entertainment Centre, Gomersal, and this was the start of a series of regular visits there. At the same time, Alan Ashton recorded Iain on the Free Trade Hall, Manchester, Wurlitzer for his popular Radio show. He entered for the Wersi European Young Organists' Competition, and became the U.K. finalist. Mike Slater, talent-spotter from the Tower Ballroom, soon had Iain involved at Blackpool, part time to begin with, then full time on various organs in the Tower complex, ending up on the Wurlitzer in 1987. Unfortunately Iain was not able to continue this commitment after he took up a place at Birmingham

ham Polytechnic to study Business Studies, for obvious practical reasons.

"I learned a lot from Phil Kelsall while I was at the Tower," said Iain, "but I find myself influenced by other players, too. Ernest Broadbent, of course, is one of these great influences in my life, but I also enjoy some of the American stylists, such as George Wright and Ron Rhode. I find I can enjoy a wide range of theatre organ styles," Iain added, "But there's one proviso — it's got to be good!"

Iain is already beginning to become established as a concert performer, and has recently concertized in various venues in both Britain and Holland. "I don't want to make the theatre organ a full-time career," Iain confessed, "but I do enjoy playing some of the fine Wurlitzers we have in Britain, such as the Tower, Thursford, Kilburn and Worthing. That doesn't mean that I've anything against other makes," he went on, "in fact I have just as much fun playing a good Compton, like the superb example at The Plough, Great Munden."

Iain can be contacted at 150 Halliwell Road, Bolton, Lancashire, England.

John Leeming

Photo shows Iain Flitcroft at the Worthing Assembly Hall Wurlitzer. (John D. Sharp photo)

PEDAL		GREAT	
Contra Bourd.	32	Double English Horn	16
Double English Horn	16	Tuba Profunda	16
Tuba Profunda	16	Trumpet	16
Diaphone	16	Diaphone	16
Tibia Clausa	16	Tibia Clausa	16
Solo String	16	Tibia Clausa	16
Violone	16	Solo Strings II	16
Bourdon	16	Viole D'Orch.	16
English Horn	8	Sax	16
Tuba Horn	8	Vox Humana	16
Trumpet	8	English Horn	8
Diapason	8	Tuba Horn	8
Tibia Clausa	8	Trumpet	8
Tibia Clausa	8	Diapason	8
Tibia Clausa	8	Tibia Clausa	8
Solo String Celeste	8	Tibia Clausa	8
Viole D'Orch.	8	Solo Strings II	8
Viola Celeste	8	Viole Celeste II	8
Clarinet	8	Sax	8
Quintadena	8	Orch Oboe	8
Flute	8	Kinura	8
Clarion	4	Clarinet	8
Piano	8	Flute Celeste II	8
Bass Drum		Quintadena	8
Cymbal		Vox Humana	8
Hi-Hat		Tibia Quint	5-1/3
ACCOMP		Clarion	4
English Horn	8	Piccolo	4
Tuba Horn	8	Piccolo	4
Trumpet	8	Octave Celeste II	4
Diapason	8	Lieblich Flute	4
Tibia Clausa	8	Twelfth	2-2/3
Tibia Clausa	8	Piccolo	2
Solo String	8	Piccolo	2
Solo String Celeste	8	Fifteenth	2
Viole D'Orch.	8	Tierce	1-3/5
Viole Celeste	8	Fife	1
Sax	8	Piano	8
Clarinet	8	Marimba/Harp	
Flute	8	Xylophone	
Flute Celeste	8	Glock	
Quintadena	8	Chrysoglott	
Vox Humana	8	SOLO	
Viole	4	Double English Horn	16
Octave Celeste	4	Tuba Profunda	16
Piccolo	4	Trumpet	16
Piccolo	4	Diaphone	16
Lieblich Flute	4	Tibia Clausa	16
Piccolo	2	Tibia Clausa	16
Piano	8	String Ensemble III	16
Marimba/Harp		Sax	16
Chrysoglott		Vox Humana	16
Snare Drum		English Horn	8
Tom Tom		Tuba Horn	8
Wood Block		Trumpet	8
Tambourine		Diapason	8
Cymbal		Tibia Clausa	8
Hi-Hat		Tibia Clausa	8
GENERALS		Solo Strings II	8
Viole Celeste Off		Viole Celeste II	8
Solo Celeste Off		Sax	8
Percuss Re-It		Orch Oboe	8
Midi On		Kinura	8
Reverb (+)		Clarinet	8
Pedal Pistons to Accomp.		Quintadena	8
TREMULANTS		Vox Humana	8
Main I		Piccolo	4
Main II		Piccolo	4
Main Tibia/Vox		Octave Celeste II	4
Solo		Twelfth	2-2/3
Solo Tibia/Sax		Piccolo	2
Tuba		Tierce	1-3/5
CAPTURE ACTION w/Keylock		Piano	8
6-Pistons Each Solo Gt.		Xylophone	
Accomp.		Glock	
6-Toe Studs Pedal		Chrysoglott	
10-Pistons & Toe Studs		Chimes	
Generals		EXPRESSIONS	
2-Pistons-Traps 1 & 2		Left - Main	
1-Piston R		Center - Solo	
1-Set & 1 Cancel Piston		Right - Crescendo	
MEMORY (4) A B C D		TUTTI I & II	
		Piston & Toe Stud	
		w/Light	

Organ Crawl Video

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SIG ROSS: The Lifelong Itinerary of an Organist

by Charles Baas and Frank Doka



In 1936 Sig subbed for organist Merle Clarke at the Michigan Theatre, Detroit.
(Photo from Sigmond Ross's collection)

In 1918 an aspiring young lad of sixteen, with a keen interest in theatre pipe organs and six years of piano lessons, landed a job — ushering patrons of the Palace Theatre in Buffalo, New York, to their seats. It wasn't long, however, until the young Sigmond Ross was ushered to his seat — at the console of the Palace Theatre organ. The tale of this man's career reads like a *Cook's Tour Guide* of the theatre organ world.

The Palace staff organist knew of Sig's piano training and interest in organs, and he needed a relief organist to fill-in during his breaks. This was grist to Sig's mill. He eagerly absorbed the necessary rudimentary lessons, and off he went! From then on, whenever Sig wasn't ushering or subbing, he was sitting beside the organist, listening, watching, and asking questions. He practiced diligently at night after the theatre closed, and also found an excellent organ teacher in Mr. George Bouchard, organist and orchestra leader at the Strand Theatre in Buffalo. Sigmond's own intuition propelled him into an organ career!

Before long, young Sig was hired by the Keiths Theatre in Buffalo. His talent for improvising melodies to fit the moods and actions of the pictures, his sight-reading skill, his practicing, were all beginning to pay dividends. This job was soon followed by engagements at other Buffalo theatres: the Broadway, Allen, Seneca, Williams Street and, again, the Palace.

In 1920 Ross left Buffalo to play in an Oswego, New York, theatre. After a brief interlude there, he became organist at the Crescent Theatre in Syracuse, New York. Here he accompanied his first spectacular

film, *The Four Horsemen of the Apocalypse*, starring Rudolph Valentino. Of course, many others followed. Unfortunately, the Crescent closed ten months after Sig became its organist. However, within three weeks he was engaged by the leading theatre in Syracuse, the Strand, which also had a 20-member orchestra. This engagement lasted seven months. During the time he lived in Syracuse, Sig studied piano, organ and music theory at the Krouse College of Music, Syracuse University, and continued his dogged pursuit of perfection in music while living in Albany.

Sig Ross seemed beset with an insatiable drive to keep on the move. After three months as organist at the new Keiths Theatre in Buffalo, he migrated to Detroit where he added five new theatres to his itinerary: the Family, Garrick, Adams, Linwood-LaSalle and the Gladwin Park.

In 1926, after his success in Detroit, Sig yielded to the urge to try his fortune in Chicago. For this city, he needed and obtained a transfer from the union, but with the restriction that, for the first six months, he could only accept substitute jobs. This limitation displeased him, and after a few such engagements, he contacted the manager of the Rialto Theatre in Racine, Wisconsin. An audition resulted in his prompt hiring. The Rialto also had an orchestra and featured Vaudeville. After six months there, Sig traveled to Des Moines, Iowa, where he played for five months at the Paramount Theatre. Next came five months in Waterloo, Iowa, and then he returned to Detroit to play out the era of the silent movies in the Palms-State, Colonial, Linwood-LaSalle and Avalon theatres.

The 1929 crash and subsequent depression, plus the arrival of talking pictures, forced the picture-organists to scramble for new homes. Sig had to adjust his life to a career without movies. His piano-playing ability led to piano or organ engagements in restaurants, saloons, hotels and skating rinks, etc. Between 1929 and 1936 his itinerary records a temporary job at the Senate Theatre pipe organ, a spot with Detroit radio station WJBK playing light classics on the piano, and teaching piano and Hammond organ. In 1934-1936, Sig played at the Oriole and Ramona theatres in Detroit. When staff organist Merle Clarke went to Dallas, Texas, for six months to play for the 1936 Centennial, Sig was his substitute at the prestigious Michigan Theatre.

In the fall of 1937, Sig became the organist for the Eastwood Park Roller Rink. This lasted until 1945. In 1948 and 1949, after a six-month stint at the Pelican Club in Denver, Colorado, Ross had the ultimate satisfaction of being solo organist at the finest theatre in uptown Detroit, the Fisher, which had a 4/34 Wurlitzer. Then follows a record of engagements at the Town Casino in Buffalo and Emery's in Port Huron, Michigan, as well as a nationwide tour (Detroit to Oregon and back) as organist with a commercial show that covered 18 cities and 18 states. Also recorded are three months at the new Miracle Mile Ice Rink in Detroit and five years at the piano at little Caesar's Pizza Parlors. Audiences and patrons have heard and applauded Sig's music in a multitude of Michigan cities.

Sig again played the Fisher Theatre Wurlitzer in 1963 after the Detroit Theatre Organ Club had moved it to the Iris



A Ross guest appearance at Grosse Pointe's Punch & Judy Theatre.

(Photo from Sigmund Ross's collection)

and again after it was moved to the Senate, the current home of the DTOC. Sig's last booking-record entry is that of organist in the then new Americana Theatre in Southfield, Michigan, in 1969. He was 67.

Retire? Not on your life! Sig was a musician for life. Through the seventies and early eighties, he participated in organ workshops presented by Motor City Chapter under the supervision of Gil Francis. He also played some Motor City Fourth Sunday programs at the Royal Oak Theatre (These are free programs offered to the public to acquaint them with the charm of theatre pipe organ music.).

In the Macomb Theatre in Mt. Clemens, Michigan, Sig had a chance to demonstrate his past forte, accompaniment of silent films, when he played the Rudolph Valentino film, *Son of the Sheik*. Opportunities like this put him back in touch with his substantial following in Michigan. Many a fan recognized Sigmund Ross from his supper club and roller rink days. Alas, such events became too few and far between.

Sig was rebuilding a circle of friends, centered around the Grande Barton in the Royal Oak Theatre, when his health failed and, on June 12, 1987, his 74 years of music came to an end. His friends at the Royal Oak will continue to meet there, but they will listen in vain for the "Ross sound" which betrayed his long career at the console and his mastery of registration. "Wedding of the Winds" or "Kamenoi Ostrov" will never sound quite the same as when we heard it Monday nights at the Royal Oak.

Opening of Nominations for 1988 Election of Directors

**NOTE:
DEADLINE IS
FEBRUARY 1, 1988**

It is time to nominate candidates for the National ATOS Board of Directors for the three-year term from July 1988 through June 1991. All regular ATOS members are eligible for nomination and may nominate themselves or be nominated by other members, in which case written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot.

A nominee need have no special talent or experience in pipe organ technology or musicianship; however, nominees should have a demonstrated interest in ATOS and the time to work toward the goals and the growth of the society. While there are certain benefits enjoyed by directors, one of which is the reimbursement of certain meeting-related expenses, there are also responsibilities. Along with a willingness to participate in the administrative affairs of the society, it is most important that Board members faithfully attend both Board and Committee meetings.

The Board usually meets only once a year during Convention, so attendance of all Directors is necessary if the decisions and actions of the Board are to be truly responsive to the membership. In addition, Directors serve on one or more committees providing valuable input to the Board. The chairmen of these committees are responsible for submitting a written report of their activities and recommendations prior to the annual meeting of the Board.

Procedure to be observed in the nomination process is as follows:

1. Each nominee shall furnish a small black and white photo, together with a statement, **not to exceed 100 words**, including personal data, work and theatre organ experience, and a short platform statement.
2. All candidates must have their resumes and photos mailed to the ATOS Secretary, 423 North Stafford Avenue, Richmond, Virginia 23220, **no later than February 1, 1988.**
3. Your ballot and the resumes of candidates will be included in the March/April THEATRE ORGAN. By voting for the candidates of your choice, you are demonstrating your interest in and support of ATOS objectives.

If you have any questions, write or call Allen Miller, Chairman, Nominating Committee, 167 Carriage Drive, Glastonbury, Connecticut 06033, or phone 203/633-5710.

SIX SILENT FILMS CUED BY GAYLORD CARTER

These VHS films are available from Film Technology Company, 6900 Santa Monica Boulevard, Hollywood, California 90038. The price is \$29.95 each plus \$3.00 shipping and handling. California residents add 6.5% sales tax. Shipping outside North America add \$10.00 each.

OLD IRONSIDES (2786), starring Wallace Beery and Boris Karloff, and directed by James Cruze. For fans of the swash-buckling stories made popular in early silent, *Old Ironsides* will be of particular interest. There are plenty of grizzly looking men working the rigging, carousing when in port, and generally leading lives perpetually on the verge of mutiny. In the midst of this colorful world, a young greenhorn and an equally young and innocent wench color the otherwise black and white picture.

The story is based on the Oliver Wendell Holmes poem, "Constitution," written about 1830, and tells of the perils of U.S. ships at sea because of the pirating of the day. Screen writers Harry Carr and Walter Woods wove a tale full of Mediterranean intrigue that was so popular during the early part of this century. White slavery, a marketplace in Tripoli, even scuttling the ship, all lend flavor to this film.

The print is excellent, considering the age and the material on which the original print was issued. The sound is superb, and like the other films, is recorded in Dolby and stereophonic sound. After viewing *Old Ironsides*, one cannot help being impressed with the amount of work that must go into preparing and playing a silent film score. Clearly, the industry blossomed in the 1920s in large part because of the talent of the musicians in the orchestra pit. Accompanying a silent film is much more than just playing bits and pieces of popular songs from the twenties.

Plan on plenty of popcorn. This film is 109 minutes long, and you won't want to stop it once you start it.

Stephen L. Adams

THE DOCKS OF NEW YORK (2807), starring George Bancroft and Betty Compson, and directed by Josef Von Sternberg. Some stories in life are timeless. This is the story of two desolate people in a tawdry setting of filth and abandonment, one of whom decides to give up and commit suicide. Star George Bancroft plays Bill Roberts, a boiler-stocker on a tramp steamer who comes ashore for a good time. Betty Compson plays Mae, who is rescued by Bill Roberts from her suicide attempt.

Unlike contemporary dramas which bear a great similarity to our own lives as viewers, this movie provides little with which to identify. Although viewers in



the 1920s may not have found anything to identify with, either, the basis of the story is quite familiar to all who have loved in life. Because of this, the viewer is able to become involved in the story without the constant reminders of our identification with the plot.

Once again, Adolph Zukor and Jesse Lasky produced a well-crafted film of substance, character, and a well-developed story line. The characters are cast with sensitivity, and only a modest content of 1920s styles and mannerisms are evident. Indeed, the film could almost be considered timeless in character.

Gaylord Carter's accompaniment on the Sargent/Stark Wurlitzer is masterful — the organist and the organ are nearly transparent, even to the theatre organ enthusiast. Had anyone unskilled in the art of silent film accompaniment provided the score, the film would have been dramatically diminished in its integrity.

Stephen L. Adams

RUNNING WILD (2744), starring W.C. Fields and Mary Brian; produced by Adolph Zukor and Jesse Lasky. This is the delightful story of Elmer Finch, the stereotypical, hen-pecked husband of a domineering second wife and her spoiled-brat teenage son. Elmer Finch, played by Fields, brings to the household his own daughter, from a previous marriage, to whom he is quite devoted in spite of his inability to provide the style of living she would like to have. Her frustrations lead her to the courtship of the son of her father's boss. Mix all of this with a small feisty dog that plagues Elmer's every step and a tongue-in-cheek poke at the Lyon's Club and Hypnotism, and you have an idea of the lighthearted plot by Gregory La Cava.

Produced in 1927, the story and situations seem timeless. The print used for this video exhibits little deterioration and no damage from commercial use. It is, in addition, presented with a style and

honor that is often completely lacking in films that may be purchased or rented from some of the better-known distributors.

Of particular interest to the theatre organ enthusiast is the accompaniment by Gaylord Carter. The association of Paramount Films, Film Technology, Carter, and the Sargent/Stark Wurlitzer is setting a new standard of excellence by which the rest of the industry must be compared.

Stephen L. Adams

THE TEN COMMANDMENTS (2506):

This classic Cecil B. DeMille film is so well known that the only comment I can make about the film itself is that I am still amazed at how well DeMille handled large crowds, literally a cast of thousands. The print is excellent and shown at the proper speed. We are able to view this film much as it might have been seen when it was originally shown in 1923. Gaylord Carter's performance on the Sargent/Stark Wurlitzer is excellent. He truly is a master of silent film accompaniment. My only criticism I have here is that there are some non-Wurlitzer sound effects dubbed in — that, in and of itself, would not be so bad except that the dubbing is so obvious. It does not, however, ruin the experience and is the only thing that is not quite up to the otherwise high standards of this tape.

Bob Shafter

THE WEDDING MARCH (39501):

This is completely an Erich Von Stroheim creation. He, of course, is one of the stars, along with Fay Wray and Zazu Pitts. No expense was spared in the production of this film. Extravagant sets, lavish costumes and meticulous craftsmanship throughout mark this as a true classic. The first two reels are a little faded and lacking in contrast, but after that the quality is excellent. Carter's performance is equally meticulous except in one scene where he drew unnecessary attention to the accompaniment and away from the film.

Bob Shafter

THE LAST COMMAND (2785):

This story is set during the Russian Revolution, and Emil Jannings turns in a masterful performance as a Czarist general. This epic was nominated for "Best Picture" in 1928. The quality of the print is excellent throughout, and Carter's accompaniment is without flaw.

Bob Shafter



GAYLORD CARTER

PIPE-POURRI, Dan Bellomy on Bob Trousdale's 3/23. Order from Beldale Records, P.O. Box 66392, Portland, Oregon 97266. Cost is \$20.00 postpaid.

It's a compact disc unlike any other ever issued, as the music ranges from the lushest ballads ("Laura" and "My Romance") to the hottest, funkier jazz you've ever heard on pipes. Just sample "Funkiepipes," a completely off-the-top-of-the-head recording, and "I'm Walkin'." It is also unusual in that Dan uses M.B. Gordy on drums in several of the selections and proves that, beyond a doubt, drums and pipes go very well together.

You may not believe the sounds on some of the "cuts" as the Trousdale organ was in such perfect tune and regulation it sounds almost electronic! We suspected that Dan was using some "trick couplers," (which the Trousdale organ has), but he assures us that he was not — it's just the stop tabs and playing "Hammond style" that fooled our ears.

It runs just over 61 minutes, and the other selections are: "The Way You Look Tonight," "Blue Hawaii," "Undecided," a nine-and-a-half minute "Over the Rainbow," "Teach Me Tonight," "Why Should I Wake Up" (a little-known, but beautiful, melody from *Cabaret*), "When You and I Were Young Maggie, Blues," "A Nightingale Sang in Berkley Square," "Summertime" and "Willow Weep for Me."

First class in every way, with good liner notes about the music, this is a "must have" album for everyone who loves the complete versatility of theatre pipes.

Ralph Beaudry

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BRUCE ARDLEY

Five local organists entertained during registration and the evening meal. The 2/12 was rather lost trying to compete with the excitement generated by friends and acquaintances as they mingled and exchanged greetings. The Jazz Jesters entertained for the remainder of the evening, providing a lively start to the convention and a stimulus to the many weary people who had travelled great distances for this conclave.

It was up with the birds the next morning to hear John Atwell at the Adelaide Town Hall organ. John was in top form with a program ranging from the classical to an exciting and rhythmic "How High The Moon." He excels in Sidney Torch styling, and played a delicious "Hot Dog." John also presented the first public performance of his own composition, "Celebration Fanfare." An excellent concert to set the pace.

There were two choices for the afternoon, the beautifully renovated Barr Smith Hall at Scotch College or the wonderful, historic Anglican Church of St. Peter at Glenelg. Barr Smith Hall drew an almost capacity crowd. An intimate building of late Victorian architecture, lighted entirely by gaslight, it provided the right atmosphere for Ray Thornley's concert of music from the turn of the century played on the 1910 Bechstein grand piano. Soprano Penny Kay and the Gary Beadell Singers added to the fun. Tony Whitehall, resident organist at St. Peter's gave a demonstration of this historic instrument using music of Purcell, Elgar, etc. Conventioneers were invited to play, and some enjoyed this opportunity.

Wyatt Hall was the site of the Saturday night program which featured Ray Thornley at the 2/12, Malcolm Ross on grand piano and Rosemary Boyle, a fine classical singer, in an interesting program.

Easter Sunday morning, those conventioneers who could stand the pace arrived at Wyatt Hall to listen to a number of organists each present a fifteen-minute program.

The Capri was the scene of the afternoon concert which featured Donna Parker. This may have been the first time that many conventioneers had seen the console mounted on the newly installed lift. As the lights dimmed, the console rose to the sound of Gershwin's "Oh Gee, Oh Joy." Coloured lighting is installed in the glass-fronted chambers on either

THEATRE ORGAN NEWS FROM AUSTRALIA

Hello again from Australia. Since my last column, the big event on the organ scene has been the National Easter Convention in Adelaide, the South Australian capital, is a beautiful, graceful city situated on the banks of the Torrens River and nestled at the foot of the Adelaide Hills. The featured instruments at the convention were the 2/12 Wurlitzer in Wyatt Hall of Pultney Grammer School and the 4/16 organ in the Capri Theatre. Wyatt Hall was the venue for registration, and we welcomed a number of interstate visitors as well as folk from New Zealand and the U.S.A. for a total of 500 conventioneers.

side of the screen, and I imagine the effect is something like your pizza parlour installations — quite spectacular. Donna's programme was one of easy listening music, coupled with some excellent playing. I had heard her rendition, some years back, of Vincent Youman's "More Than You Know," and hoped she would include it in her program. The vibrations must have reached her, for she played it — and superbly. Her love and respect for her music and her bright personality make her a most welcome visitor to our shores.

After the convention dinner, those who could still keep their eyes open returned to the Capri for the Midnight Show where Melbourne's David Johnston accompanied Charlie Chaplin's *The Kid*. Great entertainment!

A Monday Workshop by Donna Parker was appreciated by an enthusiastic audience. On Tuesday, a number of guests visited the home of long-time member Geoff Smith to inspect the 2/8 Christie installed there.

During early February, Lance Luce paid his second visit to Australia for concerts in Sydney, Adelaide and Melbourne. He drew high praise for all performances. His presentation shows an increasing maturity, and his verbal exchanges with his audience were spirited.

Goodbye for now.



Donna Parker had every reason to smile following her concert at the Capri Theatre in Adelaide.

(Photo - John Thiele)

Progress Report: MELISSA AMBROSE



1987 has been an exciting year for Melissa Ambrose, 1987 winner of the Young Theatre Organist Competition. She was thrilled at winning and having an opportunity to play a cameo at the convention in Los Angeles. The response and standing ovation she received from the audience will long be remembered.

Melissa is also the recipient of a scholarship from the Detroit Chapter of the American Guild of Organists. The award will be applied each year to her tuition at Oakland University in Michigan.

The ITW (International Tool Works) where her father works also presented her with their annual scholarship for an outstanding student.

Oakland University again this year presented her with the Lee Grekin Memorial Scholarship for Outstanding Musicianship at the University.

Her teacher at Oakland University, Frederick DeHaven, who is also the renowned church organist and music director of Christ Church in Grosse Pointe Farms, Michigan, has Melissa fill in for him. He is very impressed with her capability.

A fun person, Melissa loves life, people, and performing and works very hard to perfect her God-given talent.

In addition to a very heavy load during her Junior year at college, Melissa is busy practicing for a concert appearance at the Detroit Theatre Organ Club, a concert at the Redford Theatre for Motor City chapter, a performance in Erie, Pennsylvania, one in Ohio and two classical concerts: one at Christ Church, Grosse Pointe Farms, and another at Oakland University.

At the first meeting of the Young Theatre Organ Enthusiasts in Los Angeles, Melissa was appointed Chairman of the group. She has been corresponding and sharing ideas with several members. Locally in her own chapter there have been two meetings with YTOE members. They are discussing ideas and making suggestions for their first program in 1989. The Convention Committee for Detroit in 1989, chaired by Marge Muethel and Jim Casterson, invited Melissa to join them, assuring the YTOE a good start in Detroit in 1989.

If you wish to be a member of the YTOE Committee, please send your name and address to:

Miss Melissa Ambrose
2125 Dallas
Royal Oak, Michigan 48067

An address list is being prepared and you will be receiving a copy. Noreen Castine of Motor City has offered to be Editor and compile interesting items sent in by all you YTOEs. Let Melissa and Noreen know what you are doing and would like to do — WATCH FOR THESE NEW ITEMS IN THE ATOS INTERNATIONAL NEWS ...

START MAKING PLANS TO ATTEND THE CONVENTION IN PORTLAND IN 1988.

THERE WILL BE A MEETING AND GET-TOGETHER FOR THE YTOEs.

Dorothy VanSteenkiste
YTOE Coordinator

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“The musician’s art is to send light into the depths of men’s hearts.”

Robert Schumann



Buffalo Show Was Boffo!

by Frank Sherwood

This was one of the best ATOS shows ever produced—the artists put out in great style—the organs behaved as they should (not a cipher)—and there was no time spent on politicizing as most have experienced at National affairs when there is a banquet and the peacock parading that goes with it.

If ATOS chapters want to get youngsters into theatre organ, it is advised they get British Organist Robert Wolf to perform especially for them. He would have the kids lined up to sign up.

Hector's show was great. So was Sir Walter Strony's (he could have been knighted for his classical clobbering—it was magnificent)! Dennis James and Tom Gaul were pitted against several factors that detracted from their presentation—but it was still well presented.

It is said 450 organ lovers signed on the dotted line for this one. There was also a great turnout for the Crawford fan club doings that usually took over after regular programming ended. As for the other artists—why bother to say anything since they were as wonderful as the rest.

Organist Seeking Personal Manager

Organist Ashley Miller is seeking a manager to take charge of arranging bookings, sending out publicity releases, etc. Anyone feeling qualified to take such a position is invited to contact him at 66 Demarest Avenue, Closter, New Jersey 07624.

Wiltern Kimball Now Needs Another Home

Due to problems encountered in its building program, Faith Evangelical Church has advised Los Angeles Theatre Organ Society officials it is not possible to install the former 4/37 Wiltern Theatre Kimball which the Society donated to the church.

LATOS President Stephen Ross and the Board of Directors have indicated their desire to keep the big instrument intact and have started a search for another home for it.

Yamaha In Business A Century; First Exported Reed Organs

Yamaha is entering its second century of business. It all started when Torakusu Yamaha, a medical equipment repair technician, was asked if he could fix a reed organ in a school—it had been sent from overseas several years before and there were no instructions for its repair. The year was 1886 and Yamaha succeeded repairing it. He became intrigued with the reed organ.

Within a year he had built his first organ and opened a business. Within five years Yamaha Organ was exporting reed organs to Great Britain. Subsequently the firm started producing pianos.

In 1904 Yamaha reed organs and pianos were the recipient of a Grand Prix award at the St. Louis World Exposition. This heralded the beginning of Yamaha's international reputation for excellence in the making of musical instruments.

Monthly Ad-Vantage Set For ATOS Members In January!

Monthly classified ad service for ATOS starts with the January '88 issue of the NEWS. Initial deadline for ads will be December 5 for publication in the January issue; a permanent deadline for insertions will be announced next month.

All advertising for the January issue must be sent to ATOS ADVERTISING, 1839 Weeg Way, Park Ridge, Illinois 60068. Insertion rates remain the same as they were for publication in Theatre Organ Journal.

Pink Lady Will Be Playful Once More

After 25 years in mothballs the Pink Lady of Los Angeles will become playful again—this time in the Woodcarvers Work Shop on Martin Luther King Blvd.

For the uninitiated, the "Lady" is the former 3/7 Wurlitzer organ originally installed in Radio Station KGER Studios. Owned by Bill Colffman, he has arranged for his Old Town Music Hall partner Bill Field to set up the organ. Originally, this was the first location of the Old Town Wurlitzer after its removal from the West Coast Theatre in Long Beach.

Fields is removing a 3/5 Reuter organ which he has given to a young enthusiast who will help him install the "Lady".

The new installation will offer limited concert presentations, recording work and possibly be used for teaching students.

City Soft Pedals Use Of Home As A Hall

La Canada/Flintridge city officials now say they have put a plan to use the Lanterman residence as a city hall "on the back burner". Area residents are objecting to using the house for offices, but are not against it becoming a museum-organ recital hall.

Gov. George Deujmejian last month signed a bill in which a \$500,000 allocation was inserted to restore the 73-year-old California Craftsman style house. The former San Francisco Fox Theatre 4/36 dual console Wurlitzer is installed in a studio that was added to the residence.

Owners Moving Kimball Again

by Jim Koller

Fred Arnish and Art Fike, owners of the 3/20 Kimball organ they recently erected in the long dark Monte Clare Theatre, have announced they are moving the instrument to another Chicago house—the Mexico/Congress at 2135 No. Milwaukee Ave. The latter house, opened during Sept. 1926 by Lubliner & Trinz, had a 4/20 Publix #1 Wurlitzer. After Balaban & Katz took control of the house, they moved the organ to their new Southtown Theatre in 1931.

Closed since 1985, conditions in and around the Monte Clare had deteriorated badly, and when the power was cut off last Sept. 13th, Arnish & Fike started investigating other locations for their Kimball which was basically the organ from the Bala Cynwood Egyptian Theatre in Pennsylvania. Additions came from the former Hub Skating Rink organ in Chicago.

Encore Plans Are Shaping Up Nicely

by Diane Whipple

Plans for the 1988 Encore of the Portland National ATOS Convention are falling into place nicely—and it will be an exciting day.

Planners have already made an initial visit to Dick Wilcox's fabulous home and say it is "really indescribable." The organ is like new, the chambers spacious and as beautiful as the grand living room.

The entire residence is unusual—for example, a downstairs bathroom is papered in metallic coppery wallpaper with an abstract design of paper money, very apropos.

Calif. Firm To Take Out City Kimball

Newton Pipe Organ of San Jose, Calif., has been named to dismantle and pack the Minneapolis Civic Auditorium dual console Kimball organ for storage, it was announced by Stevens Leslie, a partner in the firm. The organ will be erected in the civic auditorium to be built on the site of the present structure.

ATOS
International
NEWS

Volume 2 Number 4

December 1987

Denver Eaterie Is Auctioned

"We all wonder why an auction was even held at the Organ Grinder because it remains just as it has been," explained David Love, President of Rocky Mountain Chapter in Denver. He noted the business was auctioned Monday, Oct. 19th to wipe out its financial problem which reportedly was with the City of Denver tax department.

The organ, which is basically the Portland Paramount Theatre Wurlitzer, was purchased by the building's owner for around \$19,000. Furnishings were bought by Jerry Forchuck, who has been operating the restaurant. No purchase figure was given.

It was learned an announcement was made the pizza palace would be open for business as usual the following Friday. "It's really being called the 'Miracle of Alameda' (the street on which the place is located)," Love noted, because absolutely nothing changed due to the auction.

London Chapter Invites You

ATOS members vacationing in London are welcome to join London and South of England Chapter at any of their concert presentations, it was announced by Edith Rawle, Secretary. Vacation planners are invited to write her for complete information at—Wurlitzer Lodge, 47. Doncaster Drive, Northolt, Middx, VB5 4AT, England.

Upcoming events: Jan. 24, Top Rank Club, Kilburn, 4-man. Wurlitzer (London concert); March 6, Memorial Hall, Barry, South Wales, Christie organ; Mar. 20, Kilburn, May 15, Kilburn; May 22, Memorial Hall.

Detroit Opens Aussie Conclave

Tony O'Brien, 24-year-old Detroit organist, has been named as the main convention artist for the 16th Theatre Organ Society of Australia Convention next April 22 through 25 in Canberra.

O'Brien was selected in keeping with TOSA ACT Division's desire to promote young artists, it was noted in the Oct. '87 issue of VOX, official publication of the Victorian Division.

San Gabriel Has Two Size Bricks

Brick and patches of ceiling plaster figure prominently in the aftermath of the earthquakes that rocked and rolled across Southern California in October—particularly at San Gabriel Civic Auditorium where a bevy of brick parted company with the facade and is now being sold in two stunning sizes—the full rectangular model at \$3 each, or special one-third size at \$1. Either size may be selected and picked up in person at San Gabriel City Hall, 532 West Mission, San Gabriel, Calif. Mail order prices upon request.

Funds received from this sale will be used to help defray restoration costs.

The special sale was made possible when a portion of the center facade bell tower sluffed off and crashed through the ceiling of the arched entrance loggia, and the east bell tower became cozy with a storage room immediately below it. Additional brick became saleable when the west tower and remainder of the facade was removed.

As for ceiling plaster, portions of color coat plaster dislodged and fell to the auditorium floor. In the two organ chambers some of the ceiling decided to become acquainted with Wurlitzer pipework; this togetherness created dust and debris but little, if any, damage. Los Angeles Theatre Organ Society organ crew has been busy removing the plaster from both chambers.

Bill Shaw, Auditorium Manager, reported that the facade bell towers have been removed and that cranes involved in the work left Oct. 23rd. The facade will be completely rebuilt.

Ceiling decorators were also due on that day to give a time-table for completing repairs to the entrance loggia and main auditorium ceilings.

Shaw said that hopefully the interior work can be completed by mid-December; facade restoration will take longer but will not delay reopening the Auditorium.

Small Morton For Sale

A two-manual, five-rank Robert-Morton organ can be yours for \$1,000. Highland Park (Calif.) First Baptist Church has purchased a new Rodgers and the Morton is now surplus. It must be removed by the purchaser.

Chapter Donated Lew White Organlog

As a result of publishing a Lew White edition of their chapter newsletter, the Jesse Crawford Theatre Organ Society in Billings, Montana, was donated a 35mm print of a Lew White Sing-along organlog.

Ferrari On TV

Larry Ferrari is well organ-ized every Sunday over WPVI-TV, Channel 6, Philadelphia, at 8am. He plays a Wersi Delta DX500T.



ABOUT 200 YEARS of organists is represented in the above photo. Left to right—Lloyd Del Castillo, now in the 90-year bracket, Chris Elliot, who admits to being slightly over 20, and Gaylord Carter, who has over 80 years to his credit, enjoy the buffet dinner at the Malin Dollinger residence in Palos Verdes Estates during the festive evening last Sept. 5th honoring Hal Roach, famed movie producer.

Big Organ May Be On Endangered List English Compton Is Feted In Australia

by William Brown

Wanamaker's Philadelphia store is reported sold and possibly the building will be divided. Woodworth of Lathrols, Washington, D. C. and Baltimore firm has the first five floors of the big store. Albert Greenfield has the top four stories. It is not known how this may affect the massive organ that has been a feature of the store for 76 years.

Two Team Up For Old Radio Show

Barbara Sellers and Ken Double teamed up to present a radio broadcast recreation Sept. 26th at the Van Der Molen Robert-Morton organ studio in Wheaton, Ill., for Windy City Organ Club. The program was filmed and televised over Channel 38, Chicago.

On Saturday, Sept. 26, fifty members and friends of the Theatre Organ Society of Australia gathered to celebrate the 50th anniversary of a well-travelled 3/6 Compton organ & Melotone now installed in the former garage of the Blair and Ellen Linnett residence in Brisbane.

Kenn Richardson and Norman Smith were featured organists of the evening. Following their program it was open console for all.

The organ, built in 1937 for the Regal Cinema, Chester, England, was used until 1969. Shipped to Australia in 1971, it was restored and erected in the Linnett family expanded garage which was remodeled in theatrical style with lamps, curtains and seating from various closed Brisbane theatres.

The inaugural concert was celebrated in 1981 at TOSA's tenth national convention.

'Capitol, Roxy Organists Were Boring,' Lanterman Found On N.Y. Visit

Frank Lanterman, an excellent theatre organist who chose to remain in relative obscurity as a head organist in a Los Angeles suburban city's leading theatre, was an ever-progressive artist. He went to Australia to open the Wurlitzer in Melbourne's 4000-seat State Theatre. In 1927 he vacationed in Chicago, New York City and Seattle. From letters to his family the NEWS presents the second installment—his visit to Gotham. His letters are part of the extensive Lanterman collection being 'organ-ized' by Historian June Dougherty.

NEW YORK, August 17, 1927—A packed house at the Capitol saw Norma Shearer in "After Midnight." It was being shown to rotten music and the organist is terrible—made me itch! The big orchestra of 100 played very well.

Went to see "What Price Glory" at the Roxy. I enjoyed the picture except for the annoying organ music. Rotten and no exception granted—no sense of rhythm, tone colors or appropriateness. At 7:30 the real program commences—the three consoles come rising out of the great orchestra pit and the three featured artists do their stuff. It was blah and more of it indistinct, unrhythmic and boring to the extreme—I couldn't even coax myself that I liked it even for the sake of the organ, which is a Kimball (like the L. A. Forum) and is only so so.

The Paramount relief organist Krumgold certainly plays a picture as it should be—as I would do it. He's an artist—the only thing really interesting so far.

The Paramount Theatre is a very gorgeous and elaborate marble and gilt affair, typically theatrical and of French Renaissance design, seats about 3,800—the organ is effective as mine in the Alex and is just four times as large. (Lanterman played a Style 215 Wurlitzer.)

Sigmund Krumgold, the associate, who plays morning and supper shows, is the finest picture performer heard so far. When he plays, the picture actually lives and breathes. His playing was excellent—everything timed as I would have done it—it all sounded like I would imagine I sound at my best only a little smoother—he has more polish and four manuals and unlimited resources to accomplish his ends.

Next month Frank assesses the great Crawford's playing—in Frank's most frank manner!

Will Try Hal Roach Award Show Again

Approximately 75 organ buffs were guests of Malin Dollinger and John Pawson Saturday, Sept. 5th at the Dollinger residence in Palos Verdes Estates, Calif. for a Roaring Twenties party honoring famed film producer Hal Roach. Unfortunately, Roach was taken ill that morning and was unable to attend the event. His indisposition occurred too late to reschedule the party, but both hosts said it will be repeated at a later date.

A buffet supper and Gaylord Carter at the residence 4/32 Wurlitzer were highlights of the evening. After Carter accompanied two silent films that Roach produced, it was open console for the rest of the evening.

Money Rolls In For Console Conversion

A chapter appeal for funds to aid the project of adapting a donated three-manual Morton console to the Chapter-owned Seaver Memorial Wurlitzer has resulted in donations amounting to \$770 being received as of August 21st, it was reported in *The Organ Spiel*, chapter newsletter.

COS Chief Quits; Will Break Up Cole Organ

British organ circles are still buzzing about the abrupt resignation by Tony Hinkley as General Secretary of Cinema Organ Society, plus his recent purchase of the Buddy Cole Wurlitzer from Dale Haskins in Portland, Oregon. Hinkley has disclosed he will ship the instrument to Great Britain and break it up for parts.

Club Talks Up Organ Use In State

Pre-show organ music is being tried out at the State Theatre, Kalamazoo, Mich., each Saturday evening. Ken Butela, Vice President and Program Chairman, South Michigan Chapter, approached State management to try the pilot program until January.

So far it has been well received and may continue into 1988. Organists who play a 20-minute overture on alternating schedule are Betty Darling, Bill Mollema and Ken Butela.

Cooperate In Other Events

The chapter also collaborates with State Theatre Vaudeville Association in sponsoring special events. Such programs have included organ concerts, sing-alongs, silent and sound films and stage presentations.

On Sunday, December 31st the chapter will have a special 60th anniversary show for the theatre.

Tivoli Barton Is Heard Weekends

Weekend organ music is heard at the Tivoli Theatre, Downers Grove, Ill. The organ is a 2/7 Barton.

Short Flight Into Pipework Hurts!

by Jim Koller

Bob Adams, Quad Cities Chapter Vice President and Crew Chief at the Davenport Capitol Theatre, sustained minor injuries in the theatre's main organ chamber just hours before a recent concert. Weighing a mere 145 pounds, Bob was working alone on the third rung of a ladder and leaning against the fourth when it fell apart and he fell, landing in a precarious position on the Vox Humana chest and three large pipes; he broke them with his fall.

Sustaining deep scratches on his elbows, forearms and abdomen, it was fortunate Chapter President Joan MacFadden and organist Bill Tandy were in the theatre to help him.

There's a sage bit of advise to give one and all here. Too many organ technicians work alone. It's not a bad idea to have a 'buddy system,' even if it means just holding a ladder.

Chapter-School Dig Funding

Officials of Rocky Mountain Chapter and Denver School System have agreed to work together to obtain more funding for installation of the Wicks organ originally installed in the Aladdin Theatre there. According to David Love, Chapter President, School Music Director Robert Johnson is behind the project and has indicated full support for the installation.

Love also noted that many of the students are enthusiastic and offering to help in the project, which could provide future members for the organ society.

Organist Recounts Unique Funeral Playing Experience In Temple

In what he termed "a rather unique experience," Ken Rosen, southern California organist, related to the NEWS playing the funeral service for Edgar Rosenberg, husband of Joan Rivers, at Los Angeles' stately Wilshire Temple, Sunday, August 30th.

That he was even located in time to play the service on the big Kimball organ was in itself unusual. Edgar Rosenberg had been extremely fond of music by Gershwin, Rodgers and Hart, etc., and a request was made to engage an organist who could play the ever-popular show tunes by these composers.

This was Saturday, August 29th. Calls were placed to the musicians union; it was closed. No one answered at AGO headquarters. In apparent desperation, a call was made to Hollywood Sheet Music, and there Stephanie Rivado recalled that Ken Rosen might fit the bill—he played theatre organ in addition to other musical instruments.

Saturday night he was finally located at the Polo Lounge in the Beverly Hills Hotel where his group was appearing. A lengthy telephone discussion ensued and he agreed to play, but only after he first played a wedding the same morning. Rosen then contacted Anita Priest, classical organist at the Temple to have her describe the Kimball to him.

Asked how the organ sounded, Ken's reply was, "I really don't know—I didn't get to hear much of it." He explained that upon arrival he was escorted to the Temple's organ loft, which is out of view of the congregation. A man loaded with music told Rosen he didn't want the organ to sound like a roller skating rink instrument—nor Radio City Music Hall's Wurlitzer. And he continued to offer "don't do that, don't do this" advice.

Ken finally settled for four ranks—Aeoline, Clarinet, Stopped Flute and a String. He played about half an hour without once opening the swell shades. And that's why he didn't "hear" the organ. "The intense silence during the service was unusual, and a dropped pin could have shattered the place," he said.

He also noted the closest he got to any celebrity was Milton Berle. "He was just getting into his car as I came to the parking lot to leave," Rosen disclosed.

FOR THE RECORD Dutchman Says Organ Not Gone

"Opus 1067 is alive and still playing in Sweden," writes Taco A. Tiemersma of Leeuwarden, Netherlands. He was correcting a notation by Judd Walton, who wrote in the August issue of the NEWS that this particular Wurlitzer, a Style E, had been broken up for parts.

Tiemersma did provide information that the 3/7 Wurlitzer in Copenhagen's Palladium Theatre was broken up for parts when that house closed many years ago.

Opus 1067 is in a private residence in Gothenburg, Sweden. It was originally installed in the Stockholm Scandia Cinema in 1924.

Tiemersma also expects, in the near future, to obtain information about the Wurlitzer, Opus 1852—Style 190, that was shipped to Calcutta, India.

Organist Killed In Fall From Ladder

Bob Newton, 46, organist for the Los Altos (Calif.) United Methodist Church was killed while cleaning the organ for his popular Sunday concert *Organ Concert For People Who Don't Like Organ Music* when he fell 20 feet from a ladder and struck the concrete floor at the altar.

He was one of the crew on the installation of the Oakland Paramount Wurlitzer and also the added slave console project.

—from The Windsheet

Dallas Hotel Organ Aired

Dallas' posh Adolphus Hotel housed a Bennett organ that was used for broadcasting in 1928.

Evil Plotter Is Big Music Month Bargain

Let your imagination run wild and then find out what it is that Zamecnik has in mind with his *Evil Plotter*. It's this month's ATOS Archive music special that is priced at \$2.50 per copy. (#1-0908). Order from ATOS Archives, 1939 Don Carlos Court, Chula Vista, Calif. 92010.

Phantom Phlies Across Nation!

Had Universal Pictures and Lon Chaney ever dreamed his artistic horror would become historic after its initial 1924 introduction, they probably would have established a foundation for the Phantom to take care of those who poop him out annually.

For example, this year Eric the ugly played Coos Bay Egyptian Theatre for the first time; he took on patrons in the Lakewood Theatre at Dallas; at Pasadena City College; ran through three shows at the Vancouver Orpheum. In Philadelphia the Curtis Institute put its 4/151 Austin into play to aid Eric in his Paris Opera House peccadillos. Elsewhere across the nation the ugly one was kept busy scaring those who had the intestinal fortitude to peek at his performance.

And he's undoubtedly responsible for another macabre deal—Los Angeles Orpheum presented *Houdini* on stage. Stan Kann provided background music on the theatre Wurlitzer.

Long Time Organ Buff Dies In Minnesota

One of the early-day pioneer promoters of theatre organ, Alden E. Miller of Minneapolis, Minn., died last June 17 following a lengthy illness. He was 75. First issuing a 'round-robin' letter, and later publishing and editing *Kinura*, he also contributed to Los Angeles Theatre Organ Club's *Posthorn* in the early 1960s.

One of the early owners of a theatre organ, he sold his three-manual Wurlitzer from Duluth's Lyceum Theatre to John Ledwon in Canoga Park.

A lifelong collector of memorabilia, three of his collections were given to Bill Lamb, Princeton, Ill., The Console, Pasadena, Calif., and most recently to the archives of Land O' Lakes Chapter, which he helped found in 1959.

Both a model and genuine railroader, he was for many years employed by the Chicago & Northwestern Railroad.

He is survived by his wife Lorayn, three children, seven grandchildren, and a sister, Alice Rabvus, who has been treasurer of Land O' Lakes Chapter since 1980.

South Africa Has Busy T.O. Scene

South Africa is a land of theatre pipe organs with an enthusiastic group organized as the South Africa Theatre Organ Society.

Dean Herrick's Wurlitzer, the former Johannesburg Metro Theatre 3/17 instrument, is now in the new Wilbank (Transvaal) Town Hall. The opening concert, under auspices of the Society, was held recently with Heinz Alexander, Ken Mathew, Pieter Delen and Simmy Yuter performing. Disaster nearly struck due to someone turning off the air conditioning in the chambers and temperatures went up into the 90s. The organ had just been tuned!

Dean Herrick was an American who moved to Johannesburg, where he was a successful musician. He installed the Metro organ in his home several years before he died.

Leslie Wenman and Arthur Hovis have had an offer to sell their 3/11 Moller organ to the Nico Malan Opera House, a magnificent theatre and Cape Town's foremost performing arts centre. By strange architectural quirk, the house has four 'chambers' which are suitable, but were never intended to house a pipe organ.

Sahar Schlesinger, a 17-year-old schoolboy, was the first winner of the Dean Herrick Memorial Trophy to encourage young organists in the theatre idiom. London Chapter ATOS has a similar trophy.

Eric Schroeder has sold his 3/13 Wurlitzer, which was in the Knysna High School, to Swiss/German interests. It has already been shipped out of the country. The organ was originally in the Metro Theatre at Durban.

Pretoria's Capitol Theatre, designed by John Ebersson, is to be revamped, and its Wurlitzer has been repurchased from a church for re-installation.

The former 20th Century Theatre 4/16 Wurlitzer is now in the Ranburg Afrikaans Presbyterian Church. It is reported to be the only theatre organ playable in the Johannesburg area.

Twelve years ago Hazel Nyss of Port Shepstone, Nahal, purchased a 3/8 Wurlitzer, and the organ is still standing with no progress reported. Former owner Terry Dover would like to repurchase it.

London's Pavilion Cinema, Marble Arch, 3/10 Christie is now ensconced in the Seventh Day Adventist Church in Port Elizabeth.

Two huge classical organs—the 4-6/134 Kimball in Pretoria City Hall, and the 4/111 Hill, Norman and Beard in Johannesburg City Hall have been reconditioned and sound magnificent.

Forster Had Home Organ

Theatre Organist Paul H. Forster had a two-manual Marr & Colton in his home when he lived in Syracuse in 1928.

Sellers Will Play Three 'Birth' Shows

by Richard Sklenar

Barbara Sellers will accompany *Birth of a Nation* at Chicago's Music Box Theatre, 3730 North Southport, Nov. 28th. Four performances will be presented.

During the recent 22nd Annual Chicago International Film Festival at the Music Box, Sellers accompanied three Paramount silents as a salute to the film firm on its 75th anniversary.

36TH KILEY LETTER IN

Dick Metzger, of Brooklyn, N.Y., is the 36th Kiley Comer with his comments about John Kiley's Boston Met Wurlitzer discs. He noted the jacket cover photo is printed in reverse which shows the Wurlitzer name plate backwards.

Major L. A. Concerts May Be Available

Major concerts of the '87 Los Angeles Convention were recorded by Bruce Grulke of Nor-Cal Chapter. According to the September issue of *Windsheet*, official newsletter, members may have copies for the expense of the processing and mailing costs. Grulke may be contacted for information at 357 Whitley Place, Palo Alto, Calif. 94306.

Cuts Rolls, Sends One To Museum

Ken Rosen hand-punched two RJ style Wurlitzer rolls of British organist Joseph Seal's melody theme. He sent one to the British Piano Museum where the Wurlitzer that Seal used to play in a cinema is now installed. He was not aware Seal had just recently died. The role was played prior to Dennis James presenting a concert. Rosen was notified that his role added to the show and made it a sort of American evening.

Party Planned For Pickwick In '88

A 60th birthday celebration for the Pickwick Theatre in Park Ridge, Illinois is being planned for November 1988. Currently, Tom Wibbels and Ted Gyson alternate on weekends at the console of the Wurlitzer.

And All That Jazz Caused Theatre Organists To Shudder Over Playing It

Strange as it may seem, when jazz became popular, it created a problem for the theatre organist in the same manner that rock is doing today.

British Organist George Tootell, in his book *How To Play The Cinema Organ* has this to say about "Jazz":

"We must now, for a moment, consider the playing of "jazz" music, under which classification we include the fox trot, one-step and similar creations; a style of music which, though the high-sounding term 'symphonized syncopation' has been applied to it, may be collectively spoken of here as "Jazz".

"Whether we like or do not like jazz is beside the point and quite immaterial; jazz is here and must be attended to, and to shut our eyes to it is only to imitate the proverbial stupidity of the osterich. No one can pretend that it is a high form of musical art, but whether it is art, science, or mere mechanical tricks, jazz is a fact, and we cannot overlook it."

Joynt Still Jumping With Juicy Biz

One of, if not the first pizza parlors to be equipped with a pipe organ—the Style 235 Wurlitzer from San Francisco's Warfield Theatre, The Pizza Joynt in San Lorenzo, Calif. continues as an outstanding success story long after most pipe organ pizzerias have pooped out. It is reported July '87 business was ten percent above the previous year.

Patti Pounds Now To Play Positive Later

Dick Wilcox's new Gig Harbor, Wash., organ installation didn't suffer delay when Ivan Duff, who has been assisting Ed Zollman with setting up the 4/46 Wurlitzer, was called home unexpectedly to be with his wife during the recent triple by-pass surgery performed on her. His place was taken by Patti Simon who has been assisting husband Ed on the job. She's sure to see the project finalized—she's been engaged to play the dedication program on it!

Double's Pinkie Is Packed In Plaster

Organist Ken Double broke a small bone in his right index finger and will be unable to play for about four weeks while it is in a cast. He was helping Recording Engineer Robert Ridgeway remove equipment from the balcony of the Embassy Theatre in Fort Wayne where Ridgeway was recording the Dwight Thomas show on Sept. 19th.

Owner Of Castro Theatre Dies

Mel Novikoff, owner-operator of the famed San Francisco Castro Theatre, died at his home Sept. 24 after a long bout with cancer. He was 64. In 1977 he made arrangements with the Taylor Family for installation of the Wurlitzer organ now heard in the theatre.

Kilgen In Hotel

Kilgen Organ Co. installed a two-manual instrument in the Lido Beach Hotel at Long Beach, Long Island, N. Y. in 1927. Does anyone know if it is still there?

Death Takes Dick Villemin

Richard Villemin, well-known west coast organman, died Friday, Oct. 9, the victim of congestive heart failure. He was 69. He carried on his organ business in Porterville, Calif., up to the day of his death. He is survived by a sister, Ruth Dresser, and nephew Mark Dresser, who will inherit the excellent 4/14 Wurlitzer that was installed in Villemin's residence. Villemin requested that no services be held for him. He installed the Lanterman Wurlitzer and restored the Wurlitzer now in San Sylmar Museum.

Last Devtronix Goes To China, Australia

Ron Sullivan, a marine engineer from Hong Kong, wanted a four decker theatre organ console. He ordered it from Devtronix in Sacramento, Calif. Devtronix' builder agreed to fabricate one more unit before closing up shop. The complete Devtronix was shipped to Hong Kong and later this year will be sent to Australia with household furnishings when Sullivan and his wife return there.

Bad Pix Has Good Organ Scene In It

In opening scenes of a bad movie, *Three Amigos*, a Mexican church is depicted with thousands of candles burning (circa 1916), a screen is mounted on the altar, and the church organist is accompanying a picture on a two-manual console. It is one of the best scenes in the entire film, according to an ATOS buff who reported on the feature.

Club Buys Sparker, Rents Hall For It

Bendigo and District Theatre Organ Society, a chapter of the Victorian Division of Theatre Organ Society of Australia, has purchased a Lowry Model H25-3 electronic organ with full theatre console and pedalboard. The group has also negotiated leasing a suitable hall at Golden Oaks Village where the organ will be housed and available to members. The Victorian Division is the Melbourne area of Australia. —from VOX

Who Knows About Cook Player Organs?

Can anyone furnish information about Cook (or Cooke) player organs? When the Los Angeles Hippodrome (Adophus) Theatre was being razed in 1954, amongst items brought out of the house and displayed for "quick sale," was a player organ ostensibly removed from the backstage area. It is not known if it was purchased or junked, but it was a player instrument. Information is needed by the NEWS about it.

ATOS *International NEWS* is published monthly by the American Theatre Organ Society. Please address all editorial communications to P.O. Box 40165, Pasadena, Calif. 91104, or telephone (818) 794-7782.

All changes of address, subscription matters, etc., must be sent to Doug Fisk, P. O. Box 420490, Sacramento, California 95842.

Editor . . . Tom B'hend

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%Mari-Anne Travel, 9435 W. Irving Park Road, Schiller Park, Ill. 60176, telephone (312) 671-0275.

Read How To Build A Portable Console

Organist Francis S. Farney, who was resident at the KiMo Theatre, Albuquerque, New Mexico in 1929, wrote an article for *Exhibitors Herald-World—How To Construct A Portable Console*. Because of its great interest to organists, the magazine republished the article in its April 13, 1929 issue, in exceedingly small type face. Readers interested in having a xeroxed copy are invited to send a stamped, self-addressed envelope PLUS a single, unattached five cent stamp (to defray cost of xerox) to the NEWS.

'Strictly Solo— No Accompaniment!'

When a famous band came to a midwest theatre recently to play to a 'sold out' house, the band pianist learned there was an organ in the theatre. Well schooled in both organ playing and technical work, he thought an organ/orchestra number would go over quite well. He asked the local group if he could work up such a number and use the organ. The reply: Oh no, we don't want the organ to be known as an accompaniment instrument—it is only for solo work!

Four Open Airs Were Lighted

Four atmospheric style theatres were in operation Oct. 31/Nov. 1 in Chicago, it was reported by Bill Benedict in the Oct. issue of VOX CATOE. The four—Music Box (with its big Allen); Gateway with its organ; the new Regal (formerly Avalon/without organ); and the restored Patio Theatre with its 3/17 Barton.

NEW MAGAZINE DEBUTS

Keyboards Today, a new publication featuring piano, organ, portables and MIDI, has made its appearance. Issued five times yearly, subscription price is \$13.50. The magazine is published at 12751 County Road Five, Suite 104, Vernville, Minn. 55337.

They'll Laugh When You Sit Down To Play!



Organists
Love
It!

In the teens it was *Where Did Robinson Crusoe Go With Friday On Saturday Night?* In the twenties it was *I Scream, You Scream, We All Scream For Ice Cream*. In the thirties it was *Minnie The Moocher*. The forties gave us *Mairzy Doats*. Then we were treated to *Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini* and *Does Your Chewing Gum Lose Its Flavor On The Bedpost Over Night?*

Now, they are all here in one riotous collection — plus *Gilly Gilly Ossenfaffer Katzenellen Bogen By The Sea*, *Inka Dinka Doo*, *Lydia, The Tattooed Lady*, *Shaddap You Face*, *Yes, We Have No Bananas*, *Too Fat Polka* and more! There are over forty (136 pages worth) of the funniest, most nonsensical novelties from seven decades in this wild compilation. You'll have hours of fun singing these silly songs with friends, family, or even alone in the shower. It makes a great gift idea, too!

You'll find the best-known comical numbers, like *Ahab*, *The Arab*, *Where Do You Work-a, John?* (*Push-a Push-a Push*), *When Banana Skins Are Falling* (*I'll Come Sliding Back To You*), *Van Lingle Mungo* and *If I Said You Had a Beautiful Body Would You Hold It Against Me*, and little-known gems such as Irving Berlin's *Sadie Salome* (*Go Home*), *Gertie From Bizerte* and *Dummy Song* (*I'll Take The Legs From Some Old Table*). PLUS *Gimme A Little Kiss*, *My Attorney Bernie*, *A Nose Full Of Nickels*, *Chickery Chick*, *Papa Loves Mambo*, *Sam, You Made The Pants Too Long*, *There's A Little Box Of Pine On The 7:29*, *They're Wearing 'Em Higher In Hawaii*, (*I'll Be Glad When You're Dead*) *You Rascal You . . .* and dozens more!

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With our season's greetings come these nuggets concerning big-name organists. Sources were *American Organist* (AO), *Local Press* (LP), *Motion Picture Almanac* (MPA) and *Motion Picture Herald* (MPH).

July 1923 (Ao) ...

FRANK VAN DUSEN heads the American Conservatory's organ department in Chicago. The recent graduation festivities presented six post-graduates in public recital in Kimball Hall, all of whom received their Bachelor of Music degrees. There were also four graduate and eight teachers' certificates given. The organ-playing contest resulted in the first-prize gold medal to EDWARD EIGEN-SCHENK, second-prize silver medal and teacher's certificate to GEORGE CEIGA, and special honorable mention to LOUIS NESPO.

August 31, 1924 (LP) ...

ROBERT J. BERENTSEN and HAROLD OSBORN SMITH, Rochester's Eastman Theatre organists, share with orchestra conductors Frank Waller, Victor Wagner and Guy Fraser Harrison, the credit for the excellent musical programs offered each week. Organ playing for the pictures is almost entirely improvisation, and good motion picture organists are rare. The organist must not only have an unusually wide repertoire to enable him to call to mind instantly the most appropriate selection to fit a particular scene, but he must also have a sound knowledge of dramatic values and a good sense of humor. Both Messrs. Berentsen and Smith are unusually well equipped in this regard. Their picture accompaniment and their daily recitals are among the most enjoyable features of the Eastman program. The letters S.T.O., found after their names on the programs, stand for Society of Theatre Organists.

January 1928 (LP) ...

HENRY B. MURTAGH, who has come to be known among picture theatre audiences as "an organist with a sense of humor," has been engaged to preside over the gigantic Estey console at New York's Capitol Theatre.

Mr. Murtagh started his musical career as a pupil of Leopold Godowsky, world famous pianist, and later was a concert pianist himself. But he was attracted to the organ before he had gone very far in his career, and soon became a convert. Today, he is so proficient at the latter instrument that he can turn a Gregorian chant into "My Hot Lips Baby Is a Cold, Cold, Mamma Now." Frequently, he plays "just for fun," and therein lies his charm and the secret of his popularity.

June 4, 1929 (LP) ...

Richard Arlen, Mary Brian and Jack Oakie are appearing in *The Man I Love* at the new Seattle Theatre. A deluxe program features RENALDO BAGGOT and DONOVAN MOORE (Ron & Don)

NUGGETS from the GOLDEN DAYS

Prospected
by
Lloyd
E.
Klos



at the twin-console, 4/20 Wurlitzer. (This house at Ninth and Pine became the Paramount shortly after its opening.)

September 7, 1929 (LP) ...

The \$4 million Loew's Paradise opened in the Bronx, New York today. Featured film is *Mysterious Dr. Fu Manchu* with Warner Oland, Neil Hamilton and Jean Arthur. Don Albert conducted the Paradise Grand Orchestra in the overture "Divertissement Musicale" while HAROLD RAMSAY was at the console of the \$100,000 (sic) Robert-Morton organ.

September 1930 (MPA) ...

FRANCIS KROMAR, JR. is at Warner's Uptown Theatre in Cleveland as featured organist. Vienna-born, he features original organ novelties and presentations.

May 23, 1931 (MPH) ...

ADOLPH GOEBEL, formerly of the Atlanta and Springfield Paramount theatres, was in New York a few days ago and got the job of guest organist at Loew's Pitkin Theatre in Brooklyn for an indefinite stay. He is now in his third week and is going great.

August 22, 1931 (MPH) ...

JACK WARD is at the Fox Academy of Music, down on 14th Street in New York. FREDERICK KINSLEY and C. SHARPE MINOR are the latest organists in New York to get radio hookups. Fred is now featuring a lot of high-class music from the Astor Hotel, and Charlie is featured over the Mennen Hour, both on WOR. HENRI A. KEATES, for the past five or six years one of Chicago's biggest and most popular advocates of community singing, is soon to open at Brooklyn's Keith-Albee Theatre. Dr. MELCHIORE MAUROCOTTONE and WILL GILROY, organists at New York's Capitol, are out. Gilroy, however, opens next week at Loew's Pitkin in Brooklyn. ARTHUR "HICH C" GEIS, "the Eiffel Tower of Organists" ('67"), who presided at the console of the Jersey City Stanley for the past three years, opens at the Fox Theatre in Washington on August 27. KEN WRIGHT, "The Singing Organist," formerly of the Orpheum in Green Bay, Wisconsin, is now featured

at Lloyd's State in Rhinelander, Wisconsin.

October 24, 1931 (MPH) ...

JOHN HAMMOND at the St. George Theatre in Staten Island, presented an entertaining solo this week. After the console ascended, during which time Hammond played a hot arrangement of a special arrangement of a special number, he stood beside the bench and introduced the numbers. The first was a special arrangement of "If I Had To Go On Without You," with the first chorus played in concert style, the second for the audience to sing. A beautiful arrangement of "Mother Macree" was next, played as a straight "spot" solo with the audience singing the second chorus. The final number was "Me," in which Hammond sang special lyrics for the first chorus, and the audience's singing of the second chorus closed the solo. Beautiful and appropriate "effect" slides were used as background for each song, and they lent a pleasing effect as opposed to the usual black background slides. Hammond received fine applause.

November 21, 1931 (MPH) ...

CORNELIUS "CON" MAFFIE at New York's Paradise Theatre offered an original song fest which earned him favor with the local patrons. He played both the Fordham and N.Y.U. school songs and dedicated two or three more to the gridiron warriors. Following this, he gave "advice to the lovelorn," answering the question with popular songs and then introduced a local girl, Vera Thielman, who does very well in singing "Why Can't We Be Sweethearts Once Again?". Con harmonizes with her and then has the audience sing a special version to "Through With Love." The solo was very well presented, and applause at the finish was very good.

November 28, 1931 (MPH) ...

STANLEIGH MALOTTE, formerly of the Minnesota Theatre in Minneapolis, is at Toledo's Paramount.

June 18, 1932 (MPH) ...

In addition to his junior organist's duties at the New York Paramount, FRED FEIBEL is a radio artist on CBS.

October 22, 1932 (MPH) ...

HERBIE KOCH at Shea's Buffalo, responding to popular demand for a song-fest and old-time favorites, called his console session this week "Long, Long Ago." Exhorting the audience through the mike to do their best, he had them sing lustily "Let Me Call You Sweetheart," "Let the Rest of the World Go By," "Shine On, Harvest Moon," "In the Shade of the Old Apple Tree" and "Put on Your Old Grey Bonnet." Suitable screen backgrounds were used; those for "Apple Tree" being especially effective in this reminiscence of the old song. Original and strictly modern words for "Let the Rest of the World Go By" brought the act to a rousing climax.

GOLD DUST ...

12/16 NORMAN NAIRN, Rochester's Piccadilly ... 2/26 EDDIE DUSTED-TER, Minneapolis' WCCO; OTTO F. BECK, Washington's WRC; ALFRED HELLEMS, Philadelphia's WOO; LEON WOOD, Newark's WOR ... 5/26 BERNIE COWHAM, Milwaukee's WHAD and Tower Theatre ... 9/26 UDA WALDROP, San Francisco's KPO ... 3/27 RUSSELL M. FLOODAS, Madison,

Wisconsin's Orpheum ... 6/27 R. WILSON ROSS, Rochester's Victoria; J. NEWTON YATES, Berwyn, Illinois' Auditorium Theatre; CLARK FIERS Scranton's Comerford West Side Theatre ... 7/27 BERNIE COWHAM opens Milwaukee's Oriental Barton; P. HANS FLATH opens Kansas City's Midland Robert-Morton ... 9/28 HELEN ANKNER, Rochester's WHAM ... 11/28 LEW WHITE and EDWIN LEMARE

in recording sessions ... 1/29 JEAN WEINER, Atlantic City's WPG ... 7/29 Rochester's EDWARD C. MAY on WHEC from the Riviera Theatre ... 10/29 KEN WIDENOR at Loew's Rochester ... 3/31 ARLO HULTS, alternating at New York's RKO 86th St. and 58th St. theatres.

Have a Merry and a Happy! See you next time!

Jason & The Old Prospector

Closing Chords

JOSEPH J. DEC

Joseph J. Dec of Minneapolis, Minnesota, passed away recently just two days before his 64th birthday. He is survived by two sisters, Stephanie Dec and Frances Wacker. A sweet and gentle man, he was devoted to the music of the theatre pipe organ.

During his spare time, Joe searched out every second-hand store, every Salvation Army store, and any other possible source of 78 records of theatre organ music. His search was long and lonely as he thought he was the only one left in the whole world who shared his love of theatre organ music, this being years before ATOE (not ATOS) was founded. As the organs were silenced in theatres and on the air waves, he had left only his precious record library as the source of his enjoyment.

One day in the early forties, he quite accidentally encountered another collector of organ records in one of the Salvation Army stores that he haunted. A beautiful friendship quickly developed, and they continued their individual searching for records, and meeting weekends to play for each other their recent "finds". One such weekend, Joe produced the first English-made theatre organ record that either had ever seen. This was Reginald Dixon's "Land of Hope and Glory," which sort of became Joe's theme song! This was a whole new field for these friends, but the English organ releases were very few, indeed.

As WWII progressed, Joe's friend was stationed on the West Coast, and Joe joined the Navy. Contact between the two friends was lost. It was after nearly forty years that Joe's friend located Stephanie only to learn that Joe had died; his injuries had left him a double amputee, and he was honorably discharged. He enjoyed his music to the end, faithful to the last to his beloved theatre organ record library. His life was blessed by the beauty of the music that the theatre organ bestows on the listener. *Judd Walton*

EDWARD WIELGOT

Edward Wielgot passed away at his Denver home July 29, at the age of 66, after a long illness. Long active in the af-

fairs of Rocky Mountain Chapter, he served as its president in 1981, and, with his wife, Virginia, helped on many chapter projects and helped to guide the chapter through difficult years. They served on concert committees, took care of newsletter printing and mailing, and hosted club gatherings and board meetings. Ed was also involved in work on the club organ and on the Aladdin Theatre organ. He and Virginia were also active participants in National Conventions. *Donald Zeller*

FRED RISER

Memorial services for **Fred Riser** were held in his organ studio on August 21. Fred passed away on August 17 at the age of 81. Until recent years, Fred had been active in many Rocky Mountain Chapter projects, and in return, chapter members had helped with the installation of his mammoth instrument. Fred served as chapter president in 1979. His studio has been the setting for many chapter meetings and concerts, and we listened with fascination as the instrument continued to grow. Chapter members gathered at the studio in August 1986 to help Fred and Evelyn celebrate their 60th anniversary as well as Evelyn's birthday. The studio was also one of the venues during the Afterglow of the Rocky Mountain Regional last fall. At present the organ stands at 31 ranks, with 24 playing, and is controlled by two consoles. Following the memorial service, the console was open to all, but NO solemn music was allowed — as Fred had requested. *Donald Zeller*

HAROLD PETERSON

Harold Peterson of Minneapolis, Minnesota, age 77, died August 14. In earlier years, as chairman of Land O' Lakes Chapter, he organized several bus tours to the Hermes organ and other instruments in the area of Dairyland Chapter. He designed and installed theatre projection and sound equipment throughout the country, working for the National Theatres Supply Company. The sophisticated Cinerama-like equipment in the Johnson Wax Rondelle was installed by Harold in the sixties.

Harold had his own 2/5 Wurlitzer from the Paramount Theatre in St. Cloud, Minnesota, which replaced the 3/8 Barton he had from the Uptown Theatre in St. Paul. He was also responsible for helping Fred Hermes acquire the Brenograph projectors used in his home productions.

He will be missed by all who knew him.

Fred Hermes

MARIE SINGLETON

Former theatre organist **Marie Singleton** died in Kansas City, Kansas, on July 21 after a long illness. She was 92.

During the twenties, she was employed by the Royal Theatre in Kansas City, Missouri. While on vacation, she chose young Billy Wright to substitute for her, and they remained friends for years. After the advent of talking pictures, she was employed by the Jenkins Music Company and introduced the first Hammond electronic to the area to audiences in many concerts and demonstrations. *Lloyd Klos*

ALDEN E. MILLER

Alden E. Miller, one of the pioneers in the ATOS movement, died on June 17 in Minneapolis, Minnesota, following an illness of several years. He was 75.

Miller published the *Kinura* newsletter and wrote the *Kinura Korner* in the Los Angeles Theatre Organ Club's *Posthorn* around 1961. In the 1950s, he owned the three-manual Wurlitzer from the Lyceum Theatre in Duluth, Minnesota, which he subsequently sold to John Ledwon. A lifelong collector of organ memorabilia, Alden donated his collection (which included that of Sylvester "Sal" Cargill) to the Archives of the Land O'Lakes chapter, which he helped form in 1959. Many ATOSers are model railroad hobbyists, as was Alden; however, he was also a genuine railroader for the Chicago and Northwestern.

He is survived by his wife, Lorayn, and three children. His sister, Alice Rabus, has been treasurer of Land O' Lakes Chapter since 1980.

John Zetterstrom

Continuing with 9th chords: When playing chord melody, select songs in which the melody does not move too far or too fast. Some easy songs for this purpose are "Drifting and Dreaming," "The World Is Waiting for the Sunrise," "Don't Blame Me" and "June Night." Before attempting the songs, practice harmonizing the scales of the five keys used for most popular music. It is necessary to understand 3-part chords before adding a fourth part. (Review O.P.M. in March/April THEATRE ORGAN.)

ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN

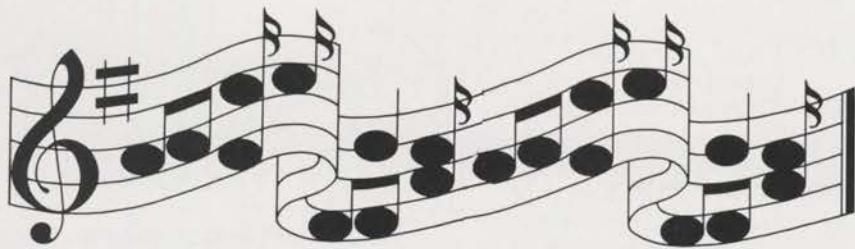


If you will study, analyze and practice this first exercise harmonizing the C scale with 3-part chord melody, you will find that 4-part chord melody follows with just a little effort. By analyzing, I mean to realize which note is the 3rd, 5th and 7th of each chord. Then apply the same procedure to the F, G, B^b and E^b scales. The chords are I V⁷ I⁷ IV I II⁷ V⁷ I, in each key. You should then be able to play songs with 3-part chord melody. Notice the nice clear sound and texture this produces.

The next step is to add the 6th to the major and minor chords and the 9th to the 7th chords as shown in the C scale with 4-part chord melody. The 7-9 sign on the 7th note of each scale means to add a flat 9th. This is the same as raising the root of the chord one-half tone. This chord is often called for on the next to the last note of a song. It is not necessary to duplicate these 6th and 9ths in the left-hand accompaniment chords. Listen to the sound — the fuller, thicker texture these chords produce. I do not say that this is a better sound; many prefer the clear sound of 3-part harmony.

When you can play the C scale easily, then play the others the same way. If you understand the process, they will be quite easy. If you depend on seeing the notes written, as in the C scale, then you haven't learned what is necessary to play chord melody. Additional study and experimenting at the keyboard should be helpful.

Portland has all the fun!



Chapter Notes

ALABAMA Birmingham 205/942-5611 or 205/664-3606

August was a very busy month for us. We had the opportunity to participate with Lee Erwin and CBS News in their story concerning the resurgence of silent films. Lee performed a mini-concert and then accompanied *The Kid*, starring Charlie Chaplin. CBS broadcast the story on Sunday morning, August 30.

Our August chapter meeting was a picnic on the pavillion of the restored Sloss Furnaces here in Birmingham. This is the world's only cast-iron furnace museum,

and it provided a beautiful and historic place for us to meet.

At a special meeting in September, we voted to proceed with our second chapter-produced recording at the Alabama Theatre. Watch for this recording to become available just after the first of the year!

Planning continues for the 1988 Regional convention to be hosted here in Birmingham October 14, 15, 16, 1988. Make your plans to attend! *Gary W. Jones*



CENTRAL
FLORIDA
Tampa

813/685-8707 or 813/734-5721

As a highlight of our summer, members of our club and the Tampa Arts Council have joined to start a new organization, Partners for Tampa Theatre, which will continue the upgrading and renovation of the Tampa Theatre and its beautiful 3/12 Wurlitzer. In this endeavor is the possibility of more ranks for the organ, new lighting and new projectors for the movies which would involve the organ. Donors may also be special patrons to the theatre. Theatre Director John Bell and members of the Arts Council have established the needs for the theatre, which include the organ.

During the past month, a social was hosted in Carrollwood by Debbie Krueger and Keith Pitts to get acquainted and discuss the theatre, the organ and other highlights for the coming year. This, by the way, might be a way for many theatre organ buffs to become involved in theatres in their areas where the future of the theatre and the theatre organ are combined.

We are proud of the time and effort given by chapter members who worked on the Wurlitzer this summer. Most of the work was done with the Tibias and the moving of ranks for better tonality. The blower system has been improved and more volume will be available. We look forward to having the organ back on line and continuing our fun and events.

Come see us, you will be glad you did!
Paul & Eleanor Danielson



CENTRAL
INDIANA
Indianapolis

317/255-8056 or 317/546-1336

Manual Technical High School auditorium is the scene of much activity every Saturday as members are busily installing the new Peterson relay on the organ under the direction of Kevin Aikman. The Indianapolis Public Schools have given a commendation to chapter board member Carl Wright, a benefactor of the Manual organ, for all the time and effort he has put forth on the organ.

On September 12, we sponsored a booth at the Penrod Arts Fair on the grounds of the Indianapolis Museum of Art. The Penrod Society is a charitable organization formed for the purpose of cultivating, encouraging and developing public interest in and support of cultural institutions in the Indianapolis area. This was a great opportunity for us to advertise our club and increase public awareness of our purpose.

A yard sale at Manual High School was held on the hottest day of the year. It was, however, a great success.

Martin Ellis, 1985 ATOS Young Organist winner, presented a concert on the 4/65 Kimball at Gobin United Methodist Church in Greencastle. Everyone was amazed at the variety of sounds he was able to produce.

Past Chapter President Tim Needler has been elected by the ATOS National Board of Directors to serve on the Executive Committee. Tim is also Convention Planning Coordinator for ATOS and has authored the handbook which is currently being used by chapters for convention planning.
Carol M. Andrejasich

ADDITION:

The following chapters have requested that their current officers be added to the list which was printed in the July/August issue. (*The first name listed is chapter president; second name is chapter secretary.*)

SOONER STATE

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45 Forest Rd., Cape Elizabeth, Maine 04107
207/767-4446

EDITH PENNOCK
R.D. 1, Box 106, Kezar Falls, Maine 04047
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Margo Burkhart at the console of her Conn 653.
(Photo J. Polsley)



Betsy Richards takes a turn at open console.
(photo J. Polsley)



Central Ohio's Harry Connett.
(photo J. Polsley)

CENTRAL OHIO

Columbus

614/652-1775 or 614/882-4085

The July heat did not scotch our enthusiasm for meeting at Worthington High School. Through the diligent efforts of Jim Blegen, John Germer, Neil Grover and Don Reighard, the couplers were all working on the console and very few dead notes reared their ugly heads. President Polsley conducted the business meeting during which the membership voted overwhelmingly to finance the achievement of a first-rate organ.

The program began with member Harry Connett who led off with a band-organ number (one could visualize a carousel) and then a number of vintage tunes, including a catchy "Satin Doll." A continuous procession of members entertained for the rest of the afternoon. Our thanks to the organ crew and to Harry for a memorable occasion.

Cirleville, Ohio, is noted for its annual Pumpkin Show and as the home of the late Ted Lewis, but it is also the home of members Margo and "Burk" Burkhart who hosted us on August 16. A brief business session preceded the program which was opened by Margo on her Conn 653. She played such lilting refrains as "Here's That Rainy Day" and "Body and Soul" before moving into the difficult "Dizzy Fingers." We were impressed with the electronic wizardry which essentially creates a fourth manual with an overriding synthesizer. It also has some gorgeous Saxophone and Trombone solo stops. Margo was followed by members and guests at the keyboard, but the highlight had to be the piano-organ duo of Margo and "Burk" playing two old favorites, "New York, New York" and "Laura." Our thanks to the Burkharts for an afternoon that will be hard to top.

John Polsley



312/282-0037 or 312/698-6898

It is great to report that the Chicago Theatre Wurlitzer is progressing nicely toward completion. The console has been refinished in a honey-gold tone somewhat like the original. To Gaylord Carter will go the honor of being the first organist to perform on the newly refurbished instrument in a fund-raiser to help pay for needed equipment. This will be covered in the next issue.

We were honored to have Ken Double perform at our summer social at the Van Der Molens. Their 3/19 Robert-Morton is an excellent installation, and Ken demonstrated some of its many possibilities with a wonderful performance to a full house. Our deep appreciation goes to the Van Der Molens for their generosity.

Lee Maloney instigated a Circus/Organ Show at the Pickwick Theatre in August to the delight of all who attended. In spite of the Chicago Flood of '87, which reduced attendance, the show did go on! Paul Niebauer was Ringmaster (in full regalia), and circus acts included jugglers, high-wire acts, chimpanzees and the Pickwick's excellent Wurlitzer with Lee Maloney at the console. This was a delightful change of pace with quality performers.

Here comes the Patio Theatre again, all spruced up for another try at movies and whatever. We will present the first public show in the newly renovated house on November 1 with Bob Ralston. ATOS President Jack Moelmann will serve as emcee, and this, too, will be covered in our next report.

Happy Holidays to all!

Almer N. Brostrom

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December 10	Public Library, Westerville, Ohio
January 9, 1988	Fox Theatre, San Diego, California
January 16	California Theatre, San Diego, California
January 23	Phipps Center, Hudson, Wisconsin
February 5	I.U. Auditorium, Bloomington, Indiana
February 13, 14, 15, 16	Granada Theatre, Kansas City, Kansas
March 2	Michigan Theatre, Ann Arbor, Michigan
March 13	Short North Tavern, Columbus, Ohio
March 18	Ohio Theatre, Columbus, Ohio
March 19, 20	San Francisco Film Festival
March 26	Fox Theatre, San Diego, California
April 1, 2	Contemporary American Theatre, Columbus, Ohio
April 15	Washington International Film Festival
April 23	Fox Theatre, San Diego, California
April 29, 30	Contemporary American Theatre, Columbus, Ohio
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Patsey and Rosalie Fucci hosted their annual picnic on July 12 and invited our members to a day of good eating and good music from their 4/20 Robert-Morton which was originally installed in Loew's State Theatre in Providence, Rhode Island, but now resides in the "Crystal Palace," a large (29' x 76') addition to their home in Waltham, Massachusetts.

Another picnic in August for our membership meeting was held at President John Angevine's farm in the Litchfield Hills of Warren, Connecticut. The afternoon was filled with music as members took advantage of open console on John's 3/10 Robert-Morton. This instrument was removed by John and friends from the Capitol Theatre in Danbury, Connecticut, and is now installed in a spacious studio in a building which was once used to inspect and crate eggs.

The organ was shut down for a brief business meeting and was opened again for an evening concert with member artists Brian Colton, Larry Hazard and Allen Mills doing the honors. When the concert came to a close, the organ stopped only long enough for someone else to slide into playing position. There are only a few resident chickens left on this farm, but they began to sing their morning song as the last members left and the organ was stilled.

Barry Goodkin



414/463-2365 or 414/771-8522

We piped our way to the Organ Piper on May 31 to welcome Garry Sette back to Milwaukee. He has returned to play our social for the afternoon, and he also plays at the restaurant on weekends.

Much of the pipework in the organ is now Kimball, having come from a Madison, Wisconsin, church.

Bill Roth, of Carthage College in Kenosha, presented our June program on the 4/63 Casavant tracker in the College Chapel. His program included the Guilment "Sonata in D minor" and Bach's "Gigue Fugue."

We closed our summer season with our annual picnic at the home of Paul and Jean Van Der Molen in Wheaton, Illinois. Food was provided by the membership, and music from the Majestic Morton was by Clark Wilson.

Work progresses on the expansion of the Avalon Wurlitzer. We have added a Quintadena and a Tuba Mirabilis. Many thanks to the organ crew of Rick Johnson, Scott Bilot and Phil Marten for all the time they have spent on this project.

Bill Campbell



617/662-7055

On July 12 we were guests of long-time chapter members Patsey and Rosalie Fucci at their spacious Waltham home. This venue has been a yearly gathering place for leisurely picnicking and dessert of theatre pipe organ music. Connecticut Valley Chapter members were also invited.

Robert Legon again presided at the white and gold, four-manual Wurlitzer-style console which controls 20 ranks of Robert-Morton pipework from the former Loew's State Theatre in Providence. One of the highlights of Bob's short concert was a tribute to the late Fred Astaire, "The Continental" and "Dancing Cheek to Cheek." After an appropriate "Lazy, Hazy Days of Summer," Bob turned the season around musically with the wonderful world of winter of Hoagy Carmichael. The program was augmented with the fine voice of Ms. Rita Paolini singing three selections with Bob's sensitive accompaniment. Another interesting feature was a medley of National flag-wavers as

Pat showed slides of the original Robert-Morton console before its first flood inundation from the 1938 hurricane. Pat also showed other slides of downtown Providence during that destructive blow as well as some colored slides of America's beauty spots.

Young John Cook was our second organist and, as usual, played with aplomb. His final duel, "Fiddle Faddle" and "Dizzy Fingers," left us breathless. Watch this lad, for he is going places musically!

Pat has put in countless hours and *mucho dinero* on this organ, and it is slowly, but surely, coming around. We thank the Fucci's for their generous hospitality.

Stanley C. Garniss

HUDSON-MOHAWK VALLEY 518/273-2000

We completed an active 1986-87 season with a most unusual presentation: a two-hour concert of popular music played on a 140-year-old tracker organ! Accepting an invitation from Round Lake Auditorium, four talented members provided a delightful change of pace in the sponsor's summer series of concerts on its 1847 Ferris tracker organ. Carl Hackert, William Hubert, Ned Spain and John Weisner made the all-wooden auditorium literally vibrate with melody. Selections ranged from "Valencia," Jesse Crawford's arrangement of "Ruby," to "Slaughter on Tenth Avenue" and "42nd Street."

One appreciative listener nicely summed up the artists' efforts: "These fellows really worked hard to show us that it is possible to get pleasing orchestral music from an antique instrument without tremulants, expression, percussion or quick-change pistons."

Variety was the club's theme during the past year. We opened the season with a Halloween party at Gus Pratt's spacious A-frame house with its hybrid theatre organ and articulated player-piano. When Gus presented "Midnight Fire Alarm," our socks were blown off! When a mystery organist in a hideous mask played "Tocatta and Fugue" we shivered. Truly an emotional event!

(continued)



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Hudson-Mohawk members (L to R) Carl Hackert, John Wiesner, Ned Spain and William Hubert who played the 149-year-old Ferris tracker.

In November, Allen Mills, house organist at Proctor's Theatre in Schenectady, gave a talk and demonstration on playing techniques using the theatre's 3/18 Wurlitzer, "Goldie."

December was highlighted by combining our monthly get-together with Proctor's annual Christmas concert and carol sing, while the January meeting, held at Editor Stanley Jones' home in Scotia, focused attention on compact disc players and their reproduction of organ recordings.

John VanLaak led the February meeting with a talk on Challenges Facing an Organbuilder. He was followed in March by Dr. Ed Farmer, who gave an illustrated talk on last year's ATOS Convention. Ira Freedman's presentation in April told members how and where to find interesting music to play, and everyone had a chance to inspect his collection of old sheet music.

In May, members adjourned to the VanLaak home for an evening of light classical and popular duets by two Johns, John VanLaak on the grand piano and John Wiesner on the residence 4/27 pipe organ.

Most sessions concluded with open console, including the end-of-the-year picnic at members Don and Lillian Wheatley's Lake Lauderdale Pavilion. On that occasion, members could play the big Kawai in the dance hall or travel a dozen miles to Ted Wood's farmhouse in Salem, New York, the location of Ted's 3/30 Wurlitzer.

Ira Freedman



MONTANA- NORTHERN WYOMING 406/3171 or 406/259-6111

We met in Billings on September 13. A 1921 silent film was screened showing the Wurlitzer factory in North Tonawanda, New York. A four-manual organ was shipped in ten freight cars pulled by a steam locomotive. The film shows it being loaded and then unloaded in San Francisco with a parade down Market Street to the Granada Theatre.

A videotape, "Legendary Theatre Organists," was also shown. In the introduction, Gaylord Carter incorrectly states that Jesse Crawford first played organ professionally on the West Coast. Crawford began his career at the Gem Theatre in Billings in 1913; ergo, our chapter name. The videotape features Crawford playing three "Songs of the Organ" and accompanying four sing-alongs. Other featured organists are Lew White, Ann Leaf, Dick Leibert, Reginald Foort and Don Baker. Charles F. Paul plays a Hammond.

Member Geoffrey Hansen has donated a 35mm sound film to the Society's Archives. It is an organogue made by Lew White. Lew White is featured in the Summer 1987 issue of our journal, *The Poet*.

Steve Plaggmeyer



Ron Rhode at the custom Rodgers, Indian Hills Resort.



Land O' Lakes Chapter
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Installation of the chapter's 2/7 Robert-Morton (a gift from Diamond Jim's in Mendota) is proceeding slowly, but surely, at the All God's Children Metropolitan Community Church in Minneapolis. Two dedicated volunteers, members Don Johnson and Bob Scholer, hope to have it playing by Christmas. Parts and money are desperately needed! Fund drives by Minneapolis Auditorium (to save their 5/122 Kimball) and the World Theatre's 3/21 Wurlitzer installation have left our members and friends quite drained. What we need is a "Sugar Daddy!" We would appreciate hearing from anyone who may have an idea of a profitable way to raise funds.

An all-day outing at Bob Schmidt's Indian Hills Resort at Stone Lake, Wisconsin, on July 26, included 24 participants who traveled by bus from the Twin Cities. The day was perfect, bright with sunshine, prompting pontoon rides on beautiful Long Lake. Impromptu organ music was heard during the day, and a picnic supper was served before we departed for home. Don Taft and his accordion made the trip even more enjoyable as passengers joined in with singing, and in no time at all we were back home.

Several members returned to Stone Lake over Labor Day Weekend to enjoy the concertizing of Ron Rhode, who had just returned from England. Visitors from as far away as California joined us to fill the Evelyn Schmidt Music Room to capacity on all three nights to hear Ron at the custom Rodgers and the grand piano. He is one of our absolute favorites, and we look forward to hearing him in Buffalo. He is always so entirely at home at any console and plays with such ease that it is a joy to watch him as well as to hear his varied and entertaining selections. In the intimate surroundings of Indian Hills, concert attendees had an opportunity to visit with Ron personally,

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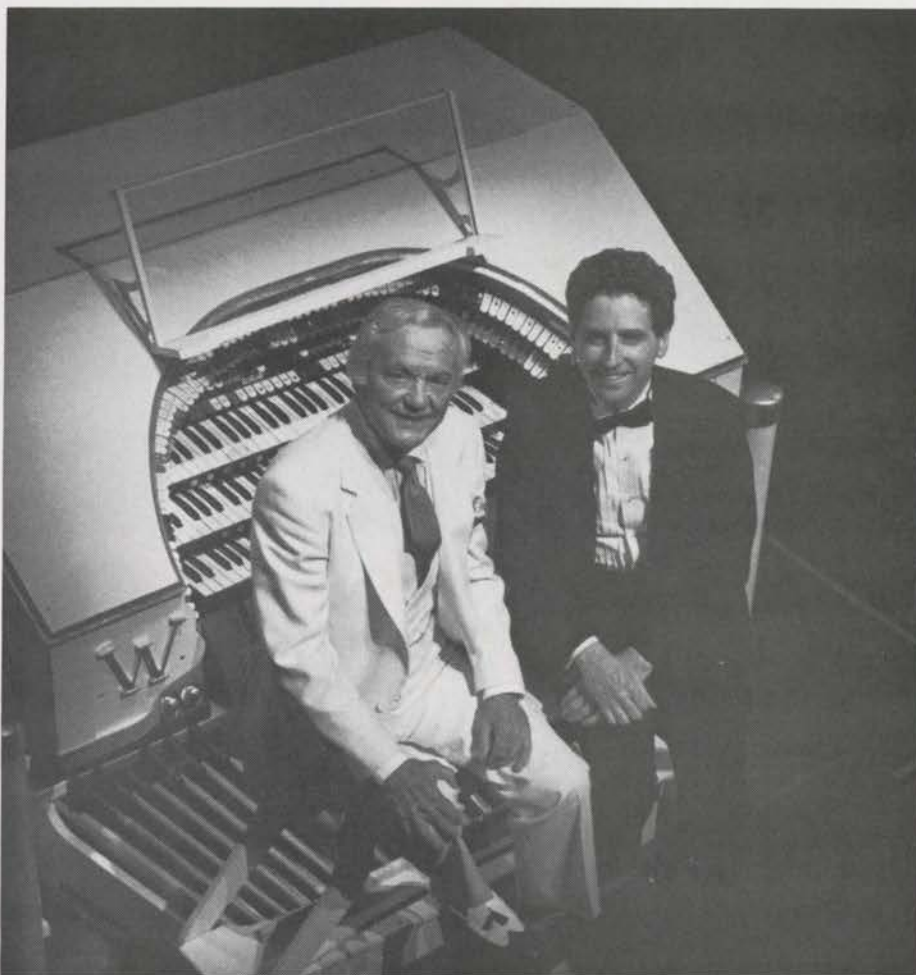


and a pontoon ride on Sunday afternoon afforded another chance to get better acquainted with him.

Silent Film Presentations, the "Bijou Dream," sponsored by Minneapolis Ron Hall at the World Theatre, have been quite successful during the past two months. Local artists Karl Eilers and Mike Grandchamp did the honors at the Wurlitzer. "Count Dracula" appeared in person at the August 22 presentation of *Cat and the Canary*, a spooky silent.

Walker Art Center sponsored the classic *Wings* at the World Theatre on September 12. The movie features Charles "Buddy" Rogers as Jack Powell and Richard Arlen (a native of St. Paul) as David Armstrong, Army Air Corps pilots fighting the Germans in WWI. Gary Cooper also played an ace flyer, but his career in the movie was short-lived. "It" girl Clara Bow was the object of their affections. Introductions were made by screen-writer Budd Schulberg, son of *Wings* producer B.P. Schulberg. Buddy Rogers, now 83-years young, appeared in person in a dazzling white suit — he is still a handsome man with his silver hair and is vivacious and charming.

Local film historian Bob DeFlores had prepared a tribute reel highlighting Buddy Rogers' career in a musical short with a big band. Before the movie, Buddy played his trombone in a duet with organist Dennis James at the 3/21 Wurlitzer, after which Dennis invited Buddy to try the organ. For Buddy, it was no problem at all. Dennis, who is resident organist at the Ohio Theatre in Columbus, accompanied the film with great sounds, very appropriate sound effects, bugle calls, and the French National Anthem when the French Commander awarded Rogers and Arlen their medals of honor. Buddy appeared on stage again after the movie and invited questions from the audience. It was thrilling to hear about the old movie-making days. It was a memorable evening! *Verna Mae Wilson*



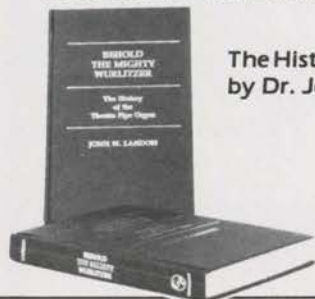
Buddy Rogers and Dennis James at the World Theatre.



Don Taft, Ron Rhode, Joan Johnson, Jean Scholer, relax on pontoon ride, Long Lake, Indian Hills Resort.

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Two guest artists at the Los Angeles Chapter Summer Social: John Brown & Chris Elliott.



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After two months of inactivity, our Summer Social was a real joy to attend. It took place on August 29 at the lavish residence of Sargent/Stark in Hollywood, home of the 4/22 Wurlitzer. Our two surprise guest organists were John Brown and Chris Elliott. The weather was most cooperative, and to the large group of members and guests who attended, it felt like a class reunion in beautiful surroundings. A delicious cold buffet supper was served followed by open console and swimming.

We wish to thank our hosts, Ralph Sargent and Alan Stark, for allowing us to invade their beautiful mansion and for making us feel so at home. And thanks, too, to the guest artists who did such a wonderful job and to Dick Shaefer, who was in charge of the supper and refreshments. It was a great afternoon of music, fellowship and fun!

Maria Olivier



313/537-1133

Hector Olivera appeared with his O-1 Orchestra at the Redford Theatre before a very appreciative audience on June 6. He played the Redford's 3/10 Barton for the first half of his program, then turned to his O-1 after intermission. Designed and assembled by Hector to bring music to people where there are no concert halls with organs, his O-1 Orchestra is capable of reproducing just about any musical sound. His arrangements were predictably unusual and interesting, and for his closing number, he played the Barton in a duet pre-programmed on his O-1.

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Wilma Steslick, now a Florida resident, played for Motor City at the Royal Oak Theatre's 3/16 Barton in June.
(Fred Page photo)

Prior to the start of Hector's program, emcee Don Lockwood presented a very surprised Ethel O'Leary with a plaque recognizing her efforts on behalf of Motor City. Ethel has, for many years, publicized Motor City events on phone-in conversations over radio station WJR on Saturday mornings. The inscription on the plaque reads: "Presented to Ethel O'Leary for Being Our Redford Radio Sweetheart. We Love You, Ethel. Motor City Theatre Organ Society Members."

We hosted Central Indiana Chapter on May 17 at the Redford Theatre with Tony O'Brien and Jennifer Candea entertaining at the Barton.

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Guests at the Sargent/Stark home listen to the 4/22 Wurlitzer.

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Pat Skelding displays the 26th Birthday cake at LATOS' party.

(Zimfoto)



Hector Olivera and his "O-1 Orchestra" at the Redford Theatre.

(Bill Vogel photo)

Sales of parking lot improvement certificates (at one dollar per square foot), in addition to donations, are helping to raise the money necessary to resurface the parking lot at the Redford Theatre. Much more is needed, however, before we reach our goal.

Greg Yassick was our Fourth Sunday artist at the Royal Oak Theatre's 3/16 Barton on May 24. He was joined by his brother, Jimmy, on the harmonica and

in a piano duet with the organ. Wilma Steslick, who now resides in Florida, was the artist for our Fourth Sunday show at the Royal Oak on June 28.

Tony O'Brien will appear at the Redford on December 12.

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

Don Lockwood



Emcee Don Lockwood presents a plaque from Motor City members to Ethel O'Leary, the Redford's radio sweetheart.

(Bill Vogel photo)

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A revised version of Trivial Pursuit might ask: Who is the only man ever to play for the Yankees, Knicks, Rangers and Islanders, and to bring out nearly 400 theatre organ fans to the Middletown Paramount on the hottest night in July? The answer, of course, is Eddie Layton.

Eddie's concert on July 26, on the chapter's 2/10 Wurlitzer, was enthusiastically received and made many new friends for the Paramount Wurlitzer in spite of the heat wave and a malfunctioning air-conditioner in the theatre. The audience, a combination of theatre organ enthusiasts, general lovers of pop music and Yankee fans, was treated to the kind of delightful entertainment that Eddie does so well. His opening statement that his approach would be one of an informal evening at home was followed by his playing medleys of pops standards. "Strike Up The Band" segued into "S Wonderful," "Liza" and other Gershwin favorites. Eddie's seemingly simple, but always pleasing, style reflects his extraordinary talent for harmony learned under the tutelage of the great Jesse Crawford.

Following a thundering arrangement of "Granada," which opened the second half, Eddie quizzed the audience about old-time radio themes — they scored 100% (with the help of a few clues). A highlight of the show was a sing-along which began appropriately with "Take Me Out To The Ball Game." Hoping to help everyone think cool, he closed his program with "White Christmas." In keeping with his informal approach, Eddie was available after the concert to meet and greet people.

Thanks to Bob Seeley and crew, the organ performed splendidly. During the afternoon, chapter members and guests had an opportunity to play for open console. Except for the tuned sleigh bells, piano and a few of the toys which need to be rebuilt, the organ is complete, and the sound is extraordinary. Few other ten-rank instruments produce such a big organ sound.

As an interesting epilogue to Eddie Layton's concert, Rob Parker's sports column in the *New York Daily News* on

July 31 included a feature entitled "Play It Again, Eddie," in which Eddie discusses the themes he plays for each of the Yankees. Unable to think of an appropriate theme for Don Mattingly, he invited the fans to send him cards suggesting a melody and offered \$8.37 for the best theme playing on Mattingly's name. Among the several thousand cards he received at Yankee Stadium, there were more than three dozen from fans in Middletown saying how much they enjoyed his concert. How about that for a marketing survey?

Many New York Chapter members took advantage of the opportunity during the summer to attend Lee Erwin's popular program of silent films at the Cathedral of St. John the Divine. This program, sponsored by the Cathedral, has been so successful that it will continue through the fall.

Tom Stehle



Gaylord Carter at 4/27 Wurlitzer, Oakland Paramount Theatre. (Ed Mullins photo)



L to R: Curt Wood, Aura and Fred Edwards on bench of the Edward's 3/19 Wurlitzer.

(Ed Mullins photo)



415/846-3496 or 415/524-7452

Kevin King played the 3/15 Wurlitzer at Bella Roma Pizza in Martinez for our April 12 meeting. Tom Sheen presented a concert at San Francisco's Castro Theatre's 4/21 Wurlitzer on May 17.

Nor-Cal Honorary Life Member Gaylord Carter accompanied two silent films at the Oakland Paramount on July 18. "Flicker Fingers" recently celebrated his 82nd birthday.

August 9, our picnic was held at the Fred and Aura Edwards residence in Lafayette. They designed their home around their 3/19 Wurlitzer in 1965. Curt Wood installed, voiced and tuned the instrument, which also has a Fischer Ampico grand piano. Opus 1271 was originally installed in Loew's State Theatre in Memphis, Tennessee, in 1926. One of the highlights of the open console session was a duet by Dean Cook on the saxophone and Jim Riggs at the organ. Aura Edwards is organist at Bella Roma Pizza. We thank the Edwards for allowing us to have this year's picnic at their beautiful home.

We joined Sierra Chapter in Shingletown on September 12 to hear Norm and Lorraine Lippert's 2/12 Wurlitzer as well as Mrs. Aurora Leininger's 3/14 Style 235 Wurlitzer originally installed in the Oakland Fox Theatre. (Ed Mullins)

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L to R: Jim Roseveare, Gaylord Carter and Bob Vaughn in the Green Room at the Oakland Paramount.

(Ed Mullins photo)



NORTH TEXAS CHAPTER

Dallas-Fort Worth



L to R: Lorena McKee, Linda Osborne and Kathleen McDonald, enjoying break at Pasadena Civic Auditorium.

(Irving Light photo)



Charles Evans at 3/8 Robert-Morton.

(Irving Light photo)

214/256-2743 or 214/233-7108

We were on hiatus during the early summer while a number of us were enjoying the opportunity to attend the National Convention in Los Angeles. Those of us who were there wish to thank the Los Angeles chapter for an outstanding event and the careful attention to preparation and execution that made it grand.

Our August meeting, at the Lakewood, featured our own Charles Evans at the console. Charles brought the organ up to concert level with his rousing opening selections, and his program was, as usual, of a very pleasing variety including his transcription of the orchestral "Polka" by Weinberger. Charles knows pipe organ sound and how to register to get the colors and tones that complement his richly ornamented arrangements. His programs are always a delight, and this one was especially enjoyable.

At the open console which followed, those who accepted the challenge of the Robert-Morton included visitor Jerry Ward who has been working primarily with his X77 Hammond in recent years. Jerry was very pleased with the responsiveness of this installation and, with a little arm-twisting, may play it for a future chapter meeting.

President Gordon Wright has completed the hook-up of his reproducing grand piano to the Wurlitzer console of his home installation, and the results are most rewarding. He is now seeking help from his electrical engineer son for designing electronics to cope with the piano's inherent volume control mechanism. We look forward to hearing this addition at a future meeting.

Irving Light

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On August 15 we made a return visit to the town of Pleasant Hill and the home of Ken and Doris Ensele. The organ bench was never empty, and the weather was beautiful, so a good time was had by all.

The organ is a 2/9 Wurlitzer named "Alice." She came to Oregon from Napa, California, (organ chambers and all) on a lowboy flat-bed semi. What a painless way to move a pipe organ!

Thanks to Ken and Doris for their hospitality. We hope to make many more return visits.

Karen Minear



Oregon Chapter members listen to Paul Quarino playing "Alice," the Ensele's Wurlitzer. (Claude Neuffer photo)



Pleasant Hill home of "Alice," the 2/9 Wurlitzer, where Oregon members held their picnic in August.

(Claude Neuffer photo)



Homer and Jane Johnson, Tacoma Temple Theatre.

(Diane Whipple photo)



207/767-4446 or 207/625-3397

Our annual summer concert was presented July 29 on the 3/13 Wurlitzer at the Loranger Memorial School in Old Orchard Beach. Ashley Miller delighted the audience with a program entitled "Echoes of New York." Among the many favorites he played were "Misty," "Lady of Spain" and "Granada." Chapter members had a challenging oppor-

tunity to work with Ashley in a master class the night before the concert. They will be studying notes for quite a while! Many thanks to all the members and guests who helped make our concert a success — especially the artist — thanks, Ashley!

The August meeting, at the home of President Dorothy Bromage, enabled members to marvel over Dorothy's collections of musical memorabilia which include a three-manual Conn theatre style organ, and Estey reed organ, a 1922 Weber baby grand piano, a Brunswick Ultona phonograph and many unique music boxes. The meeting was held in the midst of our newly acquired "Bowers" Wurlitzer, 2/9 Style 210, which is

being stored temporarily in Dorothy's basement. Don Rand of Thomaston presented a fascinating slide show of carousels, the Wurlitzer factory in North Tonawanda and his Victorian home in Thomaston.

We are looking forward to a busy autumn season.

Edith Pennock

SEE PAGE 50
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Erskine MacPherson, Dick Wilcox and Cheryl Linder discussing organ installation at Wilcox home, Gig Harbor, WA. (D. Whipple photo)



View from balcony in living room of Dick Wilcox home, Gig Harbor, WA. (Mel Whipple photo)



Dick Schrum at Tacoma Pizza & Pipes. (D. Whipple photo)

PUGET SOUND

Seattle

206/852-2011 or 206/631-1669

Our annual July picnic at the home/museum of Bert and Frankie Lobbereg in Issaquah again gave us an opportunity to become acquainted with new members and renew old friendships, not always possible at regular concerts. The museum buildings were open for browsing amongst antique cars, music machines and countless curiosities and treasures, many of which have been meticulously restored. The massive stone and timbered home was available for open console on the Wurlitzer installed there.

On Tacoma Day in August, we first met at Pizza and Pipes for a program by well-known organist Dick Schrum. Gracious hosts Margaret and Dick Daubert announced that they were beginning their thirteenth year as restaurateurs on this day — this lent a festive air to the occasion and evoked many fond memories for all.

Dick Schrum's programs are always entertaining as they include bursts of both spontaneous musical improvisation and ad-lib humor. One of the highlights was an interesting "Strange Music" set against a "Take Five" accompaniment, typical of his Saturday night jazz stylings. His closing "Opus One" has become a perennial favorite with his audiences.

Jane and Homer Johnson played dual roles as both artists and congenial hosts

at the Temple Theatre where we heard the sonorous 2/9 Kimball installed by Sandy Balcomb around 1926. This was a fitting location for a duo concert by this popular pair as a long-time casual acquaintance in their church and the AGO blossomed into a romance and happy marriage following the 1971 Seattle convention when Homer was readying this organ for Jane's performance.

Jane plays Cole Porter tunes as though they could have been written for her on the organ, and she included "It's Delovely" in her polished and up-tempo style. Homer, who is an "ear player," soloed on the organ with a smashing rendition of "El Relicaro." In duet, they did an exciting "I Love A Parade," also full of panache and vigor. This couple also share their talents in the technical and book-keeping operation of Homer's pipe organ service, complementing each other harmoniously.

During an open console period, young Cheryl Linder and husband Timothy Drews, en route from Boston to a new home on the West Coast, were introduced as guests. Cheryl, a graduate of New England Conservatory of Music, declared that there is no music like theatre pipe organ music and then played several numbers. Timothy, also a musician and pipe organ builder, will soon be employed in the Portland, Oregon, area.

Later that day we had the opportunity to view construction progress on the

highly individual, 17,000-square-foot home and 4/52 Wurlitzer being installed for Dick Wilcox at Gig Harbor on a hillside above the Tacoma Narrows. A 1988 Convention Encore program by Lyn Larsen is planned on this organ, originally a Fox Special console installed in the Brooklyn Fox Theatre and later, with an additional thirty ranks, used at the Cardinal Music Palace in Fort Wayne, Indiana. It is now being beautifully restored and enlarged by Ed Zollman of Denver.

The unique design of the Wilcox home captures unexpected vistas of the water from its many alcoves and its wrap-around deck, but all eyes this day were on the living room and chambers, both with stark white walls as a background for richly finished natural wood. A 16' Tibia Plena hangs on a side wall in perfect proportion as a wall hanging, drawing the eye upward to the intricate design created by the beams on the 32' cathedral ceiling. Great care has been used in the construction of this home to assure a suitable environment for a beautifully restored instrument which promises to make a significant impact on theatre organ circles. It will be controlled by a Wilcox-Devtronix Computer Control system, replacing the relay with sophisticated computer software. It is expected that the home will be ready for occupancy late in the year and that the organ will be finished shortly thereafter.

Diane Whipple

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Our main news continues to be our massive lobby reconstruction project which is on schedule toward its end-of-October completion. The patrons haven't seemed to mind the inconvenience, and movie attendance has been very good.

Our silent movie nights, November 6 and 7, will emphasize showing off the new lobby and mezzanine. Charlie Chaplin's *The Circus* should also please the audience.

Another project is underway. The 1926 Wurlitzer console was refurbished for display on the mezzanine. Instead of just display, it will also play as we are installing a lobby organ to play seven ranks matching the original stoptabs.

Sonia Carlson

Koenig Request

Catherine Koenig has asked that we inform our readers that she can still use more pictures for her slide show, and that slides can be made from negatives of prints, so they, too, can be used.

Send materials to Catherine at:
6852 Lexington Lane
Niles, Illinois 60648

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.

DEADLINES:

November 10 for January/February
January 10 for March/April
March 10 for May/June
May 10 for July/August
July 10 for September/October
September 10 for November/December

Send Chapter Notes and photos to:

GRACE E. MCGINNIS
4633 S.E. Brookside Drive, #58
Milwaukie, Oregon 97222
Phone: 503/654-5823



Visiting organist Edward Druse judged our musical contest. (Tom Jeffery photo)



River City Chapter members, divided in two teams, square off for a musical competition. (Tom Jeffery photo)

RIVER CITY Omaha, Nebraska

402/292-7799 or 402/572-1040

Our August 16 meeting was held at the home of Subby and Corinne Sortino whose living room boasts two digital organs, a Technics and a Lowrey. Eight members tried their skills on their favorite instruments during open console. During a short business meeting, President Harold Kenney discussed plans for our next public concert at the Orpheum Theatre which will star Jack Moelmann.

Vice-President Dick Zdan introduced visiting organist Edward Kruse, formerly at the Eagles Club Lounge, who entertained us at the organ. Ed's main job for the evening was to serve as judge and final arbiter for a competition of musical knowledge. After dividing the members present into two teams, Dick Zdan explained the rules: players in Team A and Team B would each take a turn picking a well-known tune with a title involving a city or state in the contiguous 48 states, then someone had to go to the organ and play a recognizable rendition of that tune, with Ed Kruse having the final word. In the absence of volunteer organists, Dick Zdan, with an assist from Verne Kelso, was designated organist for one team. George Rice, with Wendall Hall on the banjo, served the other team. The end product was an evening of fun and friendly competition settled finally over a bountiful buffet.

Tom Jeffery

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ST. LOUIS

Holiday Greetings from St. Louis Chapter. It has been a big year for us, the biggest in the history of our group. After optimistically planning opening dates to introduce our 3/20 Wurlitzer and re-open the gorgeous Granada Theatre in South St. Louis, and seeing them go by with nothing happening, we should finally see the fruition of all of our efforts no later than January 1988.

Through a generous loan from a marvelous lady, who wishes to remain anonymous, we have been able to purchase the balance of the Peterson relay, contacts and other items we need to finish the instrument. According to crew chief Joseph Barnes, without whom we could never have made this project a reality, our Wurlitzer never sounded like this when it was in the New York Rivoli Theatre. Since our group will be overseeing the operation of the theatre for its owner, this will be a very open installation. We will invite other chapters to come and hear and play and enjoy our flagship instrument. Much of the use of the Granada will involve the use of the organ, and many of our members will play for its functions. We also plan to have special artists for our once-a-month special organ-centered productions.

Another interesting bit of news: Marlin Mackley, of Mackley Organ Service, has been involved in the restoration of the 4/105 Kimball classical/theatre organ in the Scottish Rite Cathedral in St. Louis. Marlin accomplished the tremendous restoration of the Fox 4/36 Wurlitzer.

Marlin and Joseph Barnes have been invaluable in the Granada Wurlitzer installation, and we certainly appreciate their help. We have also been extremely fortunate to have ATOS President Jack Moelmann as a member of our organization. He is a fantastic person who has been indispensable for fund-raising performances and who will do a special silent movie for the opening nights of the Granada. This, along with live entertainment, should make for very enjoyable first three nights. If you are interested in attending our opening events, call Dennis Ammann at 618/654-7855 or 618/654-6060 for more information.

Dennis Ammann

SAN DIEGO

Our 1987 concert series has been an overwhelming success. Presenting such artists as Dennis James, Ron Rhode, San Diego's own Wayne Seppala, Chris Elliott, Donna Parker, Walt Strony and the incredible George Wright, in a mixture of concerts with films seems to be magic for San Diego.

Our chapter has worked on a rigid schedule to present George Wright and our Mighty Wurlitzer, at their best, for the Encore of the National ATOS Convention.

We were represented, for the second year in a row, in the Young Organist Competition by Miss Laura Van Eyke. She and four other talented young organists participated in our local scholarship competition. In keeping with our scholarship goals, we featured one of our local artists, Gred Breed, in a *Phantom of the Opera* night on Halloween with proceeds going to our scholarship fund.

Plans are now being made to say a special "Thank you" to the hardworking members of the chapter for all their extra effort this year. This will be combined with our annual Christmas party and the installation of new officers.

We wish you a very special Holiday Season, and hope your success will be as great as ours for the coming year.

SANTA BARBARA

The largest "organ transplant" in Santa Barbara has begun. At this time, our chapter members, along with Stephen Leslie of the Newton Pipe Organ Company in San Jose, are installing the rebuilt, re-leathered and totally refinished components of the 4/24 Wonder Morton donated to the Arlington Theatre by the North Texas chapter. The slumbering giant will perfume the air with organ music by next May if all goes on schedule. Enough coal soot has been removed to heat its original home (Loew's Jersey City) for a month.

The long, narrow pipe chambers on either side of the Arlington should make this one of the best sounding organs on the West Coast. Local citizens are donating materials and skills to aid in this giant restoration. One woman is donating genuine "gold leaf" for the console. Another local woman came in one day and gave the chapter \$10,000 to help speed up the installation. A vacant Wells Fargo Bank building, just three blocks from the bank was donated for a restoration center.

The stolen upper 49 pipes of the Post Horn are being built by Trivo, and Devtronix will supply the electronics. Chapter members and others work evenings and weekends refinishing the thousands of parts of the organ. The "buzz" of activity at the center has attracted the interest of tourists as well as local citizens. With the refinished ivory and gold console in the window, it makes quite an attraction. Several fund-raisers are planned for the fall and winter, and many observers have been amazed at the success thus far of a young and small new chapter.

John Oien

Portland
has all the fun!



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SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

Our July meeting was held at Tulsa's Central Assembly of God Church. Two business matters were approved by the membership; we voted to start meetings at 7:30 instead of 8:00 to give us some additional time at open console, and we voted — after much discussion — to continue our new (for us) policy of drawing numbers to determine the order of players for open console and to divide the time equally among those wishing to play. Seven members then played for us at open console on the 4/14 Robert-Morton.

Our August meeting was also held at Central Assembly of God Church. Dick Van Dera presented a delightful mini-concert on the Robert-Morton, including "by popular demand" what has become a signature song for him, "Chopsticks." ("I wasn't gonna play it," he commented.) Nine persons then enjoyed open console with organ and piano duets by Dick and Dorothy Smith finishing off the evening. We were pleased to have a number of guests present, many of whom had seen meeting notices published in both Tulsa newspapers. It's truly wonderful what a little publicity will do!

Our chapter's 3/10 Robert-Morton is still slowly progressing. The console wiring is nearly done and a "sanding party" was held over the Labor Day weekend to ready the console for its new coat of paint.

Dorothy Smith

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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. Shamer, Program Chairman, Rochester Theatre Organ Society



WOLVERINE CHAPTER
of the American Theatre Organ Society

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If July and August presented us with two contrasting media in music (a Devtronix "Juice box" versus a windpowered Wurlitzer), you wouldn't know it from the sound and flavor of the fellowship which prevailed at both events. Les Hamilton and Bob Kynaston at Commerce Lake and Dave Voydanoff and Glen Rank at Algonac sure know how to roll out the welcome mat. Special guest Arthur Anderson, who came from Rockford, Illinois, to hear the Hamilton Devtronix, and Don Lockwood, who came to Algonac from Detroit to be with old friends, can vouch for that.

The Devtronix was put through its paces to the satisfaction of all present. The pollen season caught up with the Wurlitzer — it sneezed (ciphered) to prove its authenticity. The Algonac event was the chapter's annual picnic and was enjoyed by many "outsiders" under great weather conditions.

With greater Detroit's new ATOS celebrity, Melissa Ambrose, charming us with a cameo on the Devtronix (including Bill Irwin's "Finger Flip") and John Steele closing out the afternoon on the Wurlitzer with his so enjoyable stylings, we have memories of two more Wolverine Chapter highlights.

Charles and Betty Baas



Barry Rindage at Lester Hamilton's Devtronix.

(Bill Vogel photo)



Dave Voydanoff watching John Steele at Wurlitzer.

(Bill Vogel photo)



Melissa Ambrose at console of Devtronix in home of Les Hamilton.

(Bill Vogel photo)



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The cash awards are made possible through the generosity of Mr. and Mrs. John Strader.



Dick Leis steadies himself on the forklift after delivering components to the ground floor. (DB photo)



The organ is turned on for its final concert in Ohio, by Roy Haning.

(All photos by the author)

The Bowers Organ Project

by Dorothy Bromage

It was a familiar story. The theatre was to be torn down, and the manager called someone he knew to see if the person would be interested in removing the organ. So it happened, in 1965, that Dave Bowers, then residing in Dayton, Ohio, removed a Wurlitzer Style 210. When he went to the theatre, he was shown the console, but when he asked about pipes, the manager indicated that he had never seen any. A search led to the pipe chamber in an area on the left side, reached by catwalk, where the contents were in mint condition. For the sum of \$4000, Dave got the console and the contents of the chambers. The deal included the brass plaque from the front of the theatre, but when Dave went to get it, the plaque had vanished. The RKO Keith Theatre had been the home of the organ since April 28, 1922. Dave and friends Neil White and Roy Haning removed the organ.

The 2/9 Wurlitzer remained in storage until Roy and Neil constructed a special building in Troy, Ohio, to house and display their automatic musical instruments and to provide a space designed specifically for organ chambers and console. Chosen as installer was Dave Junchen, and the result was an instrument with a rich, exciting sound.

Another change was to occur for the RKO Keith organ. In 1986, Roy and Neil decided to sell the large residence/business in Troy. Dave Bowers, now living in New Hampshire, purchased the organ from them. Enter Pine Tree Chapter. Dave, in a letter to me on another matter, mentioned the possibility that the organ might be donated to the chapter if other options did not prove to be viable.

At our next chapter meeting, the major topic of discussion was whether we

could accept the organ as a gift if it were to become available, including the conditions: as is, where is. Transport of the organ was workable, as was storage here in Maine. Arrangements for volunteers to dismantle the organ and load it on a truck were underway. Discussion of estimated costs and a list of potential homes for the organ resulted in the chapter membership voting a \$50 per member assessment. Acquisition of the organ came even closer to being a possibility.

Then there was a week of suspense when the matter could have gone either way. Finally, the offer was made firm, the acceptance was put in writing, and the Bowers Organ Project was underway.

Pipe trays were purchased from Dr. Dwight Leighton, who had installed the organ maintained by Pine Tree Chapter in Old Orchard Beach. I borrowed a pickup truck from my son and met Bill McCullough and his two children, Marcie and Colin, at Dwight's home to haul the 18 pipe trays out of his barn. Off went the trays by Consolidated Freightways to Troy. My plane reservations were made, and the rental of the truck in Ohio was finalized. Most important, willing workers were found in Dayton, Mike and Liz Barnhart, friends I had met through AMICA (Automatic Musical Instrument Collectors' Association) and who are also ATOS members.

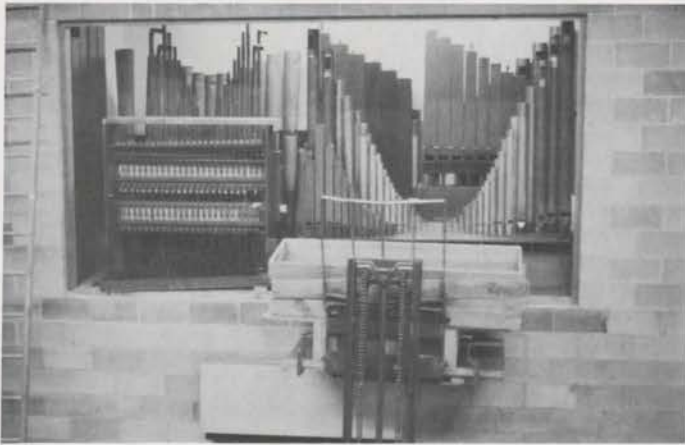
After work on Friday, May 29, I flew from Portland, Maine, to Dayton, Ohio, where I was met by Lawrence and Margaret Frazer, also AMICA members, who live near the airport. I stayed overnight with the Barnharts. What a home! They have a truly fine collection of auto-

matic musical instruments and a Wurlitzer pipe organ, from the prison in Jackson, Michigan, which Mike is in the process of installing.

On Saturday morning the weather in Troy was more like July, I was told. At nine o'clock, the temperature was 80 degrees and the humidity was high. Mike, Liz, and their son, Doug, were joined by friends Dick Leis and Lawrence Frazer. These people and myself, with the assistance of Roy Haning and Neil White, constituted the crew which took on the monumental job of removing the organ in two days.

Those who have moved an organ realize what took place that weekend. Although the organ was quite clean (for an organ), there was dust added to sweat, and fatigue built up quickly because of the humidity and the necessity of operating at both the ground level and the level of the chambers (one flight up). Our spirits were lifted by Neil as he occasionally turned on one large Belgian orchestration or another. He and Roy also provided uplifting experiences of another sort with the forklift which was used several times by crew members who preferred it to the stairs. This was a busy vehicle as the parts of the organ were separated, lifted over a four-foot wall and placed on the lift platform to be lowered to the floor near the 12' doorway where the Ryder truck awaited its precious cargo.

As the swell shades began to feel the action of cordless screwdrivers, I dashed over to the console, Roy turned it on, and I played a ballad before my mini-mini-concert was brought to a halt by pipes being pulled out of chests. But — a playing organ! Not every chapter is so fortunate!



With swell shades removed and pipe trays raised to chamber wall height, the pipes are about to start their big move.



Lawrence Frazer and Mike Barnhart find that riding the forklift beats climbing stairs.

Packing the truck began on Sunday morning with Mike in charge. Two of the toughest tasks involved the blower and the relay. Fortunately, the Ryder agency had substituted a 24-foot truck for the 22-foot one I had reserved. The console and bench went in last with much measuring and some adjusting of the contents of the truck. At ten o'clock that night, the Ohio portion of the project was complete.

I drove to a point just east of Columbus before bedding down for the night. A second night in Newburgh, Pennsylvania, and then the 1004-mile trip was

completed on Tuesday night. It was uneventful, which is the way such trips should be. Crossing Pennsylvania on Route 80, I saw some of the most beautiful countryside I'd ever seen.

The magnificent gift from Dave and Christine Bowers is now in its temporary home — my garage. Unloading in Maine was done by a work party headed by chapter technician Jim Martin along with Bill Pennock, Bill McCullough, Colin McCullough, Dick Perham and Maurice Pope. The job was completed in the hours between 9:00 and 5:00, with a break for lunch which was prepared by Margaret Green, my mom. As the organ was un-

loaded, all remarked at the absence of any signs of damage — a real credit to the Ohio crew, especially Mike Barnhart.

Exciting days are ahead for Pine Tree Chapter. The five-member search committee is checking out each prospective site for installation of our Wurlitzer. There was no time to launch a fundraising drive, and chapter members can take real pride in funding the entire project — they did this without using the money in our treasury which is currently dedicated to the chapter's 3/13 Wurlitzer in the Loranger School in Old Orchard Beach and its ongoing maintenance and refurbishment.



The Ohio crew: Roy Haning, Mike Barnhart, Liz Barnhart, Doug Barnhart, Lawrence Frazer, Neil White and Dorothy Bromage. Not shown: Dick Leis.



The crew in Maine: Jim Martin, Bill McCullough, Colin McCullough, Bill Pennock and Dick Perham. Not shown: Maurice Pope and Dorothy Bromage.



Soldering connections being separated here by Doug Barnhart and Lawrence Frazer.



Dorothy Bromage tapes down pipes.

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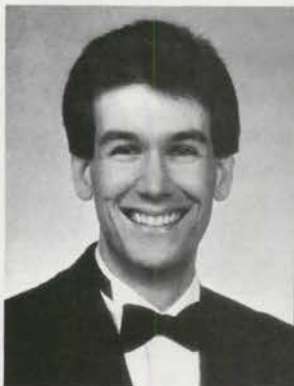
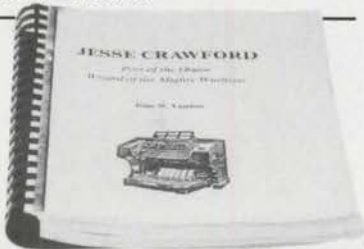
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3. FREQUENCY OF ISSUE BY-MONTHLY		3A. NO. OF ISSUES PUBLISHED ANNUALLY 6	3B. ANNUAL SUBSCRIPTION PRICE \$25.00
4. COMPLETE MAILING ADDRESS OF KNOWN OFFICE OF PUBLICATION (Street, City, County, State and ZIP Code) (Not printer)			
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Tibia Clausa	16	Tibia Clausa	16	Vox Humana	16	Tibia Clausa	8
Violone	16	Violone	16	Post Horn	8	Clarinet	8
Post Horn	8	Krumet	16	Brass Trumpet	8	String	8
Tuba Horn	8	Sax	16	Tibia Clausa	8	Quintadena	8
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