

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

MAY/JUNE 1988





Portland has all the fun!

OREGON CHAPTER
INVITES YOU
TO SHARE THIS FUN

JULY 2 - 6, 1988

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 30, NUMBER 3

MAY/JUNE 1988

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

CONTENTS

PRESIDENT'S MESSAGE / EXECUTIVE DIRECTOR'S MESSAGE	4
LETTERS TO THE EDITOR	5

FEATURE ARTICLES

THE WILCOX WONDERLAND by Paul Quarino	7
CONVENTION '88	17
KINEMA IN THE WOODS by Tom B'hend	22



ATOS SPECIAL GIFTS RECOGNIZED	12
PIPE PIPER	14
NUGGETS FROM THE GOLDEN DAYS by Lloyd E. Klos	26
FOR THE RECORDS	27
CLOSING CHORD	28
ORGANIZING POPULAR MUSIC by Al Hermanns	28
CHAPTER NOTES	29

RECOGNIZE THE CONSOLE? See her in her new home, page 7.

Ed Zollman Photo

ATOS National Membership is \$25.00 per year, which includes a subscription to THEATRE ORGAN, the official publication of the American Theatre Organ Society. Single copies of current issue \$2.50. Make check or money order payable to ATOS, and mail to ATOS Membership Office, P.O. Box 417490, Sacramento, California 95841. 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 417490, Sacramento, California 95841.

Theatre Organ

JOURNAL OF THE
AMERICAN THEATRE
ORGAN SOCIETY

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

VOLUME 30, NUMBER 3
MAY/JUNE 1988

Editorial Grace E. McGinnis
4633 S.E. Brookside Dr., #58
Milwaukie, Oregon 97222
Phone: 503/654-5823

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

Membership Douglas C. Fisk
P.O. Box 417490
Sacramento, California 95841
Phone: 916/962-1019

Back Issues & Binders Verron P. Bickel
1393 Don Carlos Ct.
Chula Vista, California 92010
Phone: 619/421-9629

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

Vice President Russell Joseph
18 Fenchurch Dr.
Bella Vista, Arkansas 72714
Phone: 501/855-1002

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

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

Executive Director Douglas C. Fisk
P.O. Box 417490
Sacramento, California 95841
Phone: 916/962-1019

Board of Directors

Tom B'herd Robert Markworth
Verron P. Bickel Allen R. Miller
Catherine Koenig Ashley Miller
John Ledwon Lois F. Segur
Dorothy VanSteenkiste

Corporate Office

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

Curator - Archive/Library Verron P. Bickel
1393 Don Carlos Ct.
Chula Vista, California 92010
Phone: 619/421-9629

Journal Staff

Editor Grace E. McGinnis
Editor Emeritus W. Stu Green
Contributing Editor Robert Gilbert
Assistant Editor Paul J. Quarino
Associate Editors Lloyd E. Klos, Robert Shafter
Advertising Len Clarke
Publisher Warren Dale Mendenhall

Design & Typesetting

Stanley LeMaster Typesetting & Design
Portland, Oregon

Printing & Mailing

Times Litho / Forest Grove, Oregon

President's Message



Summer is here, and for those of us who are from the midwest and northern part of the U.S. it is certainly welcome. We are all now looking forward to the exciting convention being planned by the people of Portland, Oregon. I hope that your plans will include the convention this summer. It is a beautiful area and the convention promises to be an exciting one. Details and registration information were provided in the last issue of the Journal.

While I am on the subject of conventions, you need to realize that a lot of work goes into them and planning is started several years in advance. In 1989 we will be going to Detroit where Motor City Chapter is already working long and hard.

In 1990 we were to go to San Francisco where the Nor-Cal chapter would be our hosts. Since they wanted it to be a first class operation and realized that some of their venues may not be ready, they have asked to delay the 1990 convention in San Francisco. Since, for planning purposes, and that wasn't far off, Tim Needler, a member of the ATOS Executive Committee and our Convention Planning Coordinator, got the Central Indiana Chapter together and they offered, and your ATOS Board accepted, to have the 1990 convention once again in Indianapolis. You probably remember what a great convention we had there several years ago, and I know that they will come through again. Thank you Central Indiana for your help. Your Board of Directors will be working out locations for conventions after 1990 with the chapters which have indicated that they want to host one, Nor-Cal being one of those for possibly 1991. Then there will be the regional conventions being planned. So look for some exciting times for ATOS conventions.

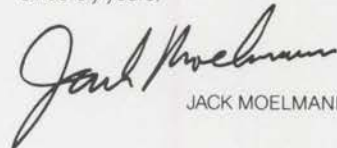
The new ATOS membership brochure has been completed, thanks to the people of Motor City and in particular to Board member Dorothy VanSteenkiste and her committee. They have been sent out to the chapters, and I hope that you like it, but more important, that it will get ATOS some new members. It was an expensive brochure and took a lot of time and talent. Please make the best use of it you can. If you need some, let Doug Fisk know and he can help you out.

In January 1988, we started a new procedure with the ATOS *International NEWS*, the very successful publication that we started over a year ago. We went to a separate mailing and expanded it to eight pages. The cost of the newsletter is very high. I have recommended to the Board that we go back to the way we did it last year, that is have a four-page newsletter, and send it in the center of the Journal in those months that we publish the Journal. In the other months, it would be a separate mailing. The want-ads would also go back into the Journal as there wasn't as big a response to the new method of having want ads every month as we thought. With postage as high as it is, and the fiscal restraint which your Board is trying to maintain to ensure that there are funds for worthwhile projects yet to be undertaken, I hope that you can understand what is being proposed. The vote is not in from the Board yet, but there could be this change soon. In any event, you will still receive the newsletter and enjoy what it has become to be. Your Board of Directors will further discuss the matter at the meeting we will have in Portland this summer.

One last thing, the election of the new members to the ATOS Board of Directors is over. I hope that you voted. The votes are now being counted. The closeout date for ballot receipt was May 15. I won't be able to announce the new members until the July issue of the Journal and at the convention. I thank all of you who voted for supporting your organization and ensuring that the people you want to represent you are on the Board.

See you in PORTLAND!

Sincerely yours,


JACK MOELMANN

Executive Director's Message



Some comments on the records kept and used: On occasion the question is raised regarding information on the mailing label. The top line of the label is the key to your renewal date. The months are stated in terms of numbers and you can quickly determine your renewal date by the number. An 0688 means a June renewal. You will receive your first "renewal dues due" notice early in May and a "reminder" late in June if not yet received. If the renewal is not received early in July your name will be removed from the active membership, and you will not receive the July/August issue of the Journal. This system is repeated every two months. Only even months are used to work with the publication of the Journal and to assure every member that they will receive six copies of the Journal and 12 issues of the Newsletter. Every renewal received up to the day the labels must be run is entered but one received the following day would miss one issue. This office is not authorized to back-date renewals as the expense when it was done became too great to handle.

And a request: Please pay your dues directly to the national office in the envelope provided. It is very helpful in keeping accurate records, saving time, and reducing the number of members who suffer a short lapse in their membership. Your local treasurer has enough responsibility without adding handling your membership renewal. When your membership is in order or an error is made in this office and an issue of the Journal is missed (it happens to a few with each issue), send me a note and that issue will be replaced immediately at no added cost.


DOUG FISK

Letters To The Editor

Dear Editor:

The article of Mr. Herb Merritt, in your issue of January 1988, on cleaning organ pipes, is perhaps the neatest expression of the love of the beauty of the organ pipe as stands single or in mesmeric ranks in its various forms and shapes, but truly the aspect of finest jewelry design, ponderous yet delicate, an awesome sight, so that on first sight of experience of seeing one of these things, as I was at the age of 16, when right is the chemistry, changes life for one, completely and for life.

Bear with me when I tell you a little story about this one person, now 83, crippled and without speech because stroke a year ago, I first saw the Hill and Beard pipe organ at the chapel of Robert College, Constantinople, Turkey, in 1916.

It is a far away and involved story this, but from that moment on as I heard the first sounds coming from it as the student body attending a short, presbyterian service before classes, for the moment became secondary the purpose for which I had come, to learn something, as I begged Professor Charles Estes, the organist, to use me, to keep things clean up there with the pipes and the gorgeous console, and for the next four years as I slowly became a pretty good engineer, that pipe organ was my first love, as it came before everything else.

I graduated and migrated from Turkey to America, I entered the pioneering field of radio broadcasting, and in the interim I went in charge of every pipe organ broadcast concert on my radio station.

It was Charles Courboin, playing the residence organ of Charles M. Schwab in New York; I moved to Woolsey Hall and the now much composite instrument there, and one day I was supervising the microphone placements on a very fine organ in a cathedral. Slowly, the door to the pipe loft opened and out shuffled the dearest looking elderly man with dust all over his clothes; he had been tuning the organ for the occasion ... this was Harry Hall, the great architect of the Hall organ, native of Nottingham, England, with his factory near my area of engineering operation. I introduced myself to this great man, so softspoken as like one of his Aeolines, I came to know later, he caught onto my enthusiasm and asked, "Why don't you build one for your house?"

That was the magic question, for I neither expected such luck as where I could get help and facilities, but here it was, handed me on a platter.

For the next year, after making working arrangements with him, I would play hookey from my lucrative business as Harry and I used to sit in the sun in front

of his factory, whittle a little stick of sugar pine, and talk organs. At the end of the year, my house was full of ranks of pipes neatly stacked, the 16-footers and the Sifflotes, as the chests began to take shape, and one day it all came together in the attic of my home in 1938.

But soon the greater ambition of three manuals and something over 45 ranks, the itch to do this, as the small organ of 16 ranks outgrew the house as came the decision to build a new house, with a balcony and all that, this time, the house to be built around the organ.

We designed the house and started to build it but the first requisite was that the organ loft must be finished first, for by the time the house was finished, the organ must be secure in its place. For this, we built the new chests at Harry's place and in proper schedule, we opened the new house, with organ in its permanent place, three manuals, 45 ranks, with 12 ranks of reeds, as the whole became the facility, where the past quarter of a century have come organists, AGO and all manner of artistry doing the thing we enjoy most.

But Harry Hall, that great contemporary of Ernest Skinner and Moller, died, but he had left me with a heritage so precious as to teach me his art of the chest mechanisms, his delicate but assertive voicing, as he charged me near death, to watch over his precious vintage organs all over the place.

These organs became old and neglected by some churches, but as I promised Harry Hall, I myself collected around me students of the same injection of enthusiasm, particularly one Bradford Elker, your subscriber who brought me your latest magazine, and with this group of my own students headed by Elker, we have thus far rebuilt several of his instruments on a cost plus something-for-the-boys basis, which does not make us very popular with commercial builders, but our work is equal to the best they have to offer and then some, as Harry Hall vintage instruments will live yet for more generations, refurbished, often augmented and in fine shape.

It was one of these, as I personally crafted all the chests and gave St. Mark's of Bridgeport a new organ, just as I declared the instrument ready for its first concert, I was struck down with stroke and lost my speech ... and that's where it stands for me now.

But I began this letter to you with admiration of the thoughts, the competence and love so evident of your Mr. Merritt, I love every word of what he has written for it virtually exhudes intense love and knowledge of the instrument and pipes to

gladden the hearts of all who are in love with this thing.

There have been some pompous upstarts, imports from Europe, who have theorized and written, urging that pipe laden with the grime of time, be left alone, "for it is the patina of this mess which IMPROVE the sound of pipes" and I have never heard a bigger pomposity or lie, for patina or no patina, no pipe mouth laden with junk of time, speaks as well as its voicer intended. There is nothing more beautiful than a clean, gleaming rank of organ pipes with all the evidence of time and natural zinc in the Montres, often becomes uniformly mottled in the browns and the olive greens and the like, which renders these more beautiful to the eyes that love them.

Pipe organ service is a very lucrative way of making a living but in all these years of my own involvement with the organ, I have seen a criminal element indeed, who with little interest in the artistry of it, with a smattering of tinsmithing, have virtually destroyed some of the new pipeworks of masters of the art. A brief account of one such I cried over, as Holtkamp had installed a beautiful instrument in a nearby church, with shiny, copper resonators of the 8-ft. rank of a reed.

Holtkamp, finished with his beautiful work, had departed and the church was approached by a nearby "tin monger" posing as curator of some important pipe organs in nearby universities and such, and he was given the job to maintain the Holtkamp organ.

I visited the church with great anticipation of inspecting that fine organ for observation of some of Holtkamp's clever applications of his craft.

I looked and saw in horror what the BUTCHER had done to those copper resonators of those once beautiful shapes of the eight-foot Trumpets.

Apparently he could not manage to tune to a lower cent in the traditional manner, and he had taken the tops of the pipes and squunched them with his hand like he might have done with one of his beer cans, and there stood that beautiful rank, reduced to an unbelievable ugliness.

Thus, my final and appreciative comment on the article by Mr. Merritt. There is nothing quite like the perfection of a long, continuous seam of a solder joint of the master craftsman, the good pipe maker almost a vanishing profession, but it is most gratifying that we can still read well-written accounts about them.

Sincerely yours,
Dr. Garo Willard Ray
Orange, Connecticut

continued...

Letters To The Editor

(continued)

Dear Editor:

In response to John W. (Bill) Fischer's request for information on the Fischer Theater and its pipe organ (Sept./Oct. 1987, page 5), the building has been slated for demolition but a citizen's group is hoping for its preservation, and I am happy to give the following "progress report."

The Fischer Theater, now 104 years old, was originally Henley's Grand Opera House. It is still structurally sound with fine acoustics, beautiful box seats, an orchestra pit, a stage, and a marquee. It was once the showcase for such local stars and stars-to-be as Dick and Jerry VanDyke, Bobby Short, Donald O'Connor and Gene Hackman.

Early this year the owners of the building deeded the building to the city of Danville and the mayor is receptive to the idea of its restoration IF DONE BY PRIVATE FUNDING. (If the project doesn't show promise, the building will be torn down for a parking lot!)

The plans are to convert it to a performing arts center for stage performances of all kinds. No such facility is available in east central Illinois or the west central Indiana area (the closest being the Long Center in Lafayette, Indiana).

Last month a meeting was announced and more than 150 people attended and expressed their support. The immediate goal is to raise \$1 million to provide a firm base for public and corporate fundraising. All donations are tax-deductible and donations of \$1,000 or more would be payable over three years. Donors' names will be recognized on plaques, an honor roll, and brass plates on individual seats. Major donors may have opera boxes or the box office named after them.

The Vermilion County Heritage Foundation, Box 926, Danville, IL 61832 (a 501 (c) (3) [application pending] charitable organization) has been created as the organization to spearhead a broad-based community fund drive. Funds are desperately needed NOW. The building has stood empty without heating and other utilities for the past six years and there is considerable water damage and general deterioration of the delicate ornamental details.

I personally have expressed an interest and have offered my support of a committee that would try to get an organ for the Fischer. (The original has "disappeared.") As President of our local Illiana Organaires, I have written repeatedly to the Danville *Commercial-News* expressing our interest in the restoration of the building and our wish for an organ there.

It is going to be a long, hard struggle but hopefully the endeavor will be suc-

cessful. Who knows? Maybe someday there will be an ATOS chapter in Danville! (That wouldn't stop our attendance at CIC-ATOS functions, however!)

I would appreciate your mentioning our "project" in the hopes of gaining additional support.

Sincerely,
Joan A. Griffis (Mrs. Wm. R.)
Danville, Illinois

Dear Editor:

As President of Buffalo Area Chapter I have been asked by the membership to comment on the content of Concert and Convention reviews in the ATOS Journal. The membership and I feel that the reviews in the Journal are totally counter-productive to our Society's goals. While we all profess to have an interest in promoting the theatre organ, I see no positive motive in running down artists or chapters that are trying to present concerts. While an individual concert may not be to the reviewer's liking, many others attending may have enjoyed the music. The true test of an artist's ability is reflected in future concert attendance. Do these reviewers truly believe that their personal opinions, when put in print, will make an artist play any better? If they do, they certainly have an inflated opinion of themselves.

I am sure that if some of these reviewers would try spending countless hours restoring an organ or spend hours preparing a concert for an organ that they may never have even seen, much less played, they might have a little respect for the amount of effort expended. Remember that the people working on the organ are usually donating their time and money, and the artist you are criticizing is just trying to make a living. How would you feel if someone wrote to your local newspaper and condemned your job performance?

We are constantly fighting numerous problems in attempting to increase exposure of the theatre organ: theatre owners, lack of funds to restore organs, poor attendance at concerts, etc. What we do not need is our own members running down the very people who are trying to bring this wonderful music to us. I ask you, please, to think of the theatre organ before you make these negative comments in the future. THE ORGAN DESERVES BETTER.

Sincerely,
Craig Whitley
Holland, New York

Dear Editor:

In reference to "Cleaning Organ Pipes" by Herb Merritt (THEATRE ORGAN, January/February 1988).

Mr. Merritt has a misconception of Hoyt metal as used by Wurlitzer. I was

told, in person, by one who was an official in theatre organs when they were current, that Hoyt metal was a special alloy used for air-conductor piping because it was fairly light-weight, strong and solderable, and it wouldn't rust. It is also non-magnetic. Wurlitzer never made tone pipes from it.

Sincerely,
Earl G. Gilbert
Getzville, New York

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

Address:
Editor, THEATRE ORGAN
4633 S.E. Brookside Drive, #58
Milwaukie, Oregon 97222
Phone: 503/654-5823

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



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

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

General Secretary:
John Smallwood
40 Lumley Road
Horley,
Surrey RH 6, 7JL, England

The Wilcox Wonderland

by Paul Quarino

*High on a bluff
overlooking the narrows
at the west end of the Tacoma Narrows Bridge,
in an elegantly appointed modern mansion
specially built for her,
a lovely lady dressed in shining ebony resides.*

Often it is said that when a lady gets a new gown, she also gets a new personality. This may well be true of this lady, who started life wearing gold and ivory in the Brooklyn Fox Theatre, changed to bright royal blue and gold when she resided in the Cardinal Music Palace in Fort Wayne, Indiana, and now, in her new attire, presides over the home of Richard Wilcox.

With 48 ranks of pipes and numerous accessories to command, this console is lighter than ever before as all of its work is done by a computer system that requires only electronic components in the console and a single ribbon, about three inches wide, connecting it to the control panel. The wizardry of Mr. Wilcox has made all of this possible, and the technical skill of Ed Zollman has brought it to completion.

When asked how his interest in pipe organs began, Wilcox replied, "I've always enjoyed pipe organs." When asked whether he had played keyboards as a young man, he stated that he played guitar in a rock-and-roll band. "I just liked organs — used to listen to them on records — always thought they were fascinating, great big instruments. The

first record I got," he added, "was 'Leon Berry at the Giant Wurlitzer Pipe Organ, Hub Rink, Chicago.'" Dick owned a Hammond X-66, but was never really satisfied with its sound. He always enjoyed the chorus effect of a large pipe organ even though he never fully understood why they sounded so much better than his Hammond. A friend told him of Ray DeVault at Devtronix, so he flew his own plane to Sacramento, met Ray and bought some parts from him and started from there. His plan was to build himself an electronic simulation of a four-manual, 37-rank theatre organ in which he would incorporate his own computer relay system (see THEATRE ORGAN, November/December 1986).

When Ray DeVault saw the potential of Dick's relay system, he realized that others could benefit from this system. One of the first to purchase this new relay for his pipe organ was Dr. Dee Williams of Aurora, Colorado. When Dick went to help install it, he met technician Ed Zollman, who was installing the organ. Dick was impressed with Zollman's work, and told him to be on the lookout for a large pipe organ that he could buy and install in either a "restaurant or a house or something." Ed heard that the organ

in the Cardinal Music Palace was for sale, so they flew to Indiana to see it and bought it.

In the meantime, Wilcox planned and began construction of his (and the organ's) new home on a large site near Gig Harbor, Washington. Together Ed and Dick designed and executed the layout for the 48 ranks to which the organ had grown. Zollman is responsible for the installation of the organ; his principle assistants are Ivan Duff and Patti Simon.

When I began the research for this article, I visited the Wilcox home where I immediately found myself in another dimension. I was not in a theatre, a church, or a restaurant, but it embodied the ambience of all of them — a wonderland. This super-studio captured, for me, the essence of many of my favorite installations all in one place. Playing it brought the realization that this was not an instrument to be played just once, and I am drawn, as others will be, to return again and again. This lovely lady, in her new ebony gown, is most fortunate to have found such a home, and her new personality expresses this.

On July 7 the lucky 400 who attend the Puget Sound Encore will experience what I mean. And so will Lyn.



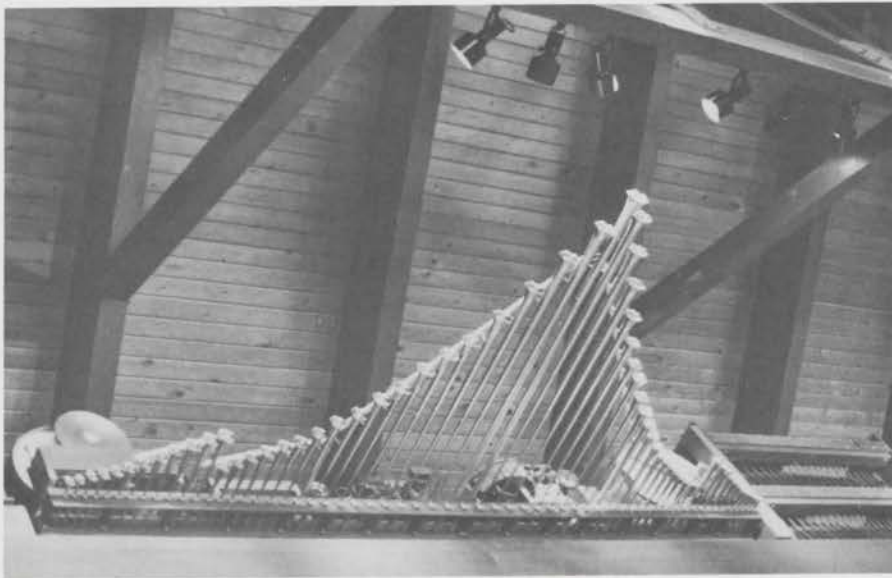
*As the console first appeared
with 37 ranks
in the Brooklyn Fox Theatre.
Rosa Rio is seated at the console
in this 1934 picture.*



*As the console next appeared
with 30 ranks
in the Cardinal Music Palace
in Fort Wayne, Indiana.*



*As the console now appears
with 48 ranks
in the Richard Wilcox residence.*



Looking up at the Trumpet en chamade.

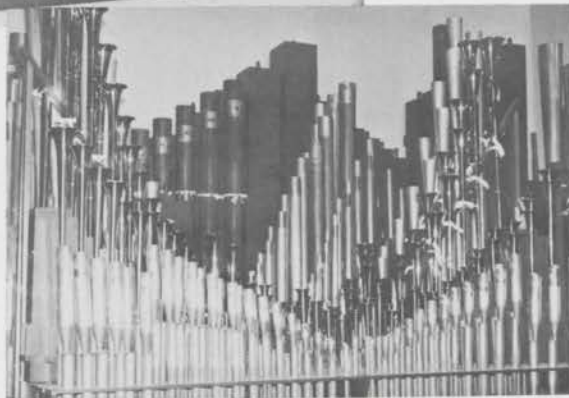
Steve Adams Photo



View from the balcony gives a sense of the height of the percussion tower. Author Quarino is at the console.



A view of the solo chamber.
Ed Zollman Photo



Close-up of the same pipes.
Ed Zollman Photo



Tibia pipes mounted on the south wall of the living room.
Steve Adams Photo



Front of Wilcox home overlooking the bay.

Steve Adams Photo

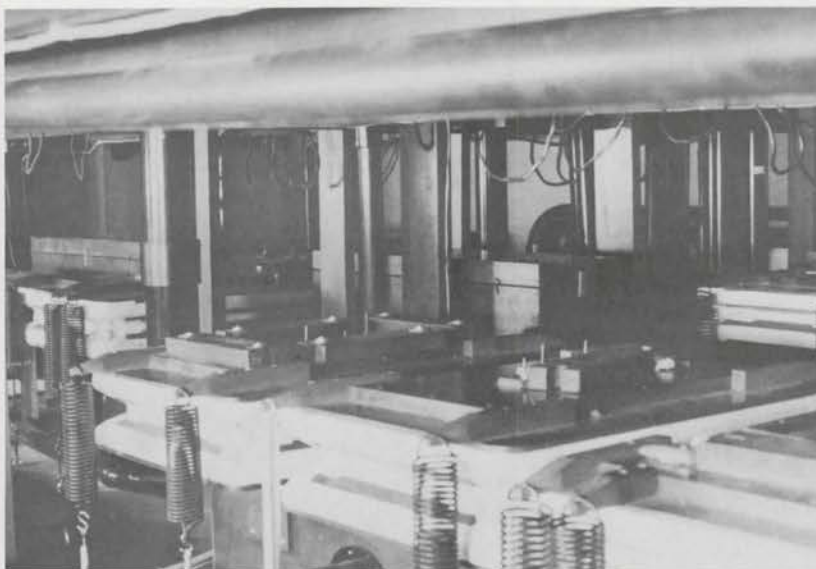


Ed Zollman in the chamber of the organ he is installing for Dick Wilcox.
Paul Quarino Photo



Computer which controls the Wilcox instrument.

Steve Adams Photo



Some of the regulators in the chamber of the 4/48.

Steve Adams Photo

Dick Wilcox 4/48 Wurlitzer

Pedal

- 32 Bombarde (E)
- 32 Diaphone (R)
- 32 Contra Bourdon (R)
- 16 Solo Post Horn
- 16 Bombarde (E)
- 16 Ophicleide
- 16 Diaphone
- 16 Tibia Plena (Unencl.)
- 16 Tibia Clausa (Solo)
- 16 Tibia Clausa
- 16 Diaphonic Horn
- 16 Solo String (E)
- 16 Violone
- 16 Clarinet (E)
- 16 Oboe Horn (E)
- 16 Bourdon
- 16 Lieblich Bourdon
- 8 Solo Post Horn
- 8 English Post Horn
- 8 Trumpet
- 8 Harmonic Trumpet
- 8 Tuba Mirabilis
- 8 Tuba Horn
- 8 Octave Diaphonic
- 8 Octave Open
- 8 Octave Horn
- 8 Tibia Plena (Unencl.)
- 8 Tibia Clausa (Unencl.)
- 8 Tibia Clausa (Solo)
- 8 Tibia Clausa
- 8 String Bass (E)
- 8 Strings VI
- 8 Cello
- 8 Clarinet
- 8 Flute
- 8 Lieblich Flute
- 16 Piano

- 8 Piano
- Bass Drum
- Tympani
- Crash Cymbal
- Roll Cymbal
- Tap Cymbal
- Sizzle Cymbal
- Finger Cymbals
- 8 Accomp. to Pedal
- 4 Acc. Octave to Pedal
- 8 Great to Pedal
- 4 Great Octave to Pedal
- 8 Solo to Pedal

Backrail

- 8 Trumpet En chamade
 - 4 Principal
 - Selective Traps
 - Accomp. & Pedal Traps
- (E) = *Electronic*
(R) = *Resultant*

Accompaniment

- 8 English Post Horn
- 8 Solo Trumpet
- 8 Trumpet
- 8 Harmonic Trumpet
- 8 Tuba Mirabilis
- 8 Tuba Horn
- 8 Diaphonic Diapason
- 8 Open Diapason
- 8 Horn Diapason
- 8 Tibia Clausa (S)
- 8 Tibia Clausa
- 8 Saxophone
- 8 Clarinet
- 8 Solo String
- 8 Gamba
- 8 Viol D'Orchestre

- 8 Salicional
- 8 Oboe Horn
- 8 Quintadena
- 8 Concert Flute
- 8 Lieblich Flute
- 8 Vox Humana (S)
- 8 Vox Humana
- 4 Octave Open
- 4 Octave Horn
- 4 Piccolo (M)
- 4 Solo String
- 4 Gambette
- 4 Viol
- 4 Salicet
- 4 Flute
- 4 Harmonic Flute
- 4 Lieblich Flute
- 4 Vox Humanas
- 2 $\frac{3}{8}$ Twelfth (Fl.)
- 2 Piccolo (Fl.)
- 2 Harmonic Piccolo
- 2 Lieblich Piccolo
- 4 Principal
- Mixture III
- 8 Piano
- 4 Piano
- Sub Harp
- Harp
- Sub Chrysoglott
- Chrysoglott
- Snare Drum
- Tambourine
- Castanets
- Tap Cymbal
- Sizzle Cymbal
- Choke Cymbal
- Chinese Block
- Selective Traps

- 4 Accomp. Octave
- 8 Solo to Accomp.

Great

- 16 Solo Post Horn
- 16 English Post Horn
- 16 Solo Trumpet
- 16 Trumpet (Metal)
- 16 Harmonic Trumpet
- 16 Bombarde
- 16 Ophicleide
- 16 Open Diapason
- 16 Diaphonic Horn
- 16 Tibia Clausa (S)
- 16 Tibia Clausa
- 16 Saxophone
- 16 Musette
- 16 Orchestral Oboe
- 16 Clarinet
- 16 Strings Ensemble (Sel.)
- 16 Bourdon
- 16 Vox Humana (S)
- 16 Vox Humana
- 8 Solo Post Horn
- 8 English Post Horn
- 8 Solo Trumpet
- 8 Trumpet (Metal)
- 8 Harmonic Trumpet
- 8 Tuba Mirabilis
- 8 Tuba Horn
- 8 Diaphonic Diapason
- 8 Open Diapason
- 8 Horn Diapason
- 8 Tibia Clausa (S)
- 8 Tibia Clausa
- 8 Saxophone
- 8 Kinura
- 8 Krumet

8 Musette	Bombarde	4 Bombarde Octave	Sub Chrysoglott
8 Orchestral Oboe	16 Solo Post Horn	Great to Bombarde	Chrysoglott
8 Clarinet	16 English Post Horn	Great Octave to	Xylophone
8 Solo String	16 Solo Trumpet	Bombarde	Glockenspiel
8 Gamba	16 Trumpet (Metal)		Orchestral Bells
8 Viol D'Orchestre	16 Harmonic Trumpet	Solo	Sleigh Bells
8 Salicional	16 Bombarde	8 Solo Post Horn	Solo Birds
8 Oboe Horn	16 Ophicleide	8 English Post Horn	Cathedral Chimes
8 Quintadena	16 Diaphone	8 Solo Trumpet	
8 Concert Flute	16 Tibia Clausa (S)	8 Trumpet (Metal)	Accompaniment
8 Lieblich Flute	16 Tibia Clausa	8 Harmonic Trumpet	Second Touch
8 Vox Humana (S)	16 Saxophone	8 Tuba Mirabilis	8 Solo Post Horn
8 Vox Humana	16 Orchestral Reeds (Sel.)	8 Tuba Horn	8 English Post Horn
5 1/3 Tibia Quint (Sel.)	16 Clarinet	8 Diaphonic Diapason	8 Solo Trumpet
4 Octave (Open)	16 Vox Humana (S)	8 Open Diapason	8 Trumpet (Metal)
4 Octave Horn	16 Vox Humana	8 Horn Diapason	8 Harmonic Trumpet
4 Piccolo (S)	8 Solo Post Horn	8 Tibia Clausa (S)	8 Tuba Mirabilis
4 Piccolo	8 English Post Horn	8 Tibia Clausa	8 Tuba Horn
4 Solo String	8 Solo Trumpet	8 Saxophone	8 Diaphonic Diapason
4 Gambette	8 Trumpet (Metal)	8 Kinura	8 Tibia Clausa (S)
4 Viol	8 Harmonic Trumpet	8 Krumet	8 Clarinet
4 Salicet	8 Tuba Mirabilis	8 Musette	4 Piccolo (S)
4 Flute	8 Tuba Horn	8 Orchestral Oboe	8 Piano
4 Harmonic Flute	8 Diaphonic Diapason	8 Clarinet	Sub Harp
4 Lieblich Flute	8 Open Diapason	8 Strings Ensemble (Sel.)	Octave Glockenspiel
4 Vox Humanas	8 Horn Diapason	8 Oboe Horn	Cathedral Chimes
3 1/5 Tibia Tenth (S)	8 Tibia Clausa (S)	8 Quintadena	Triangle
2 2/3 Tibia Twelfth (S)	8 Tibia Clausa	8 Concert Flute	4 Great Octave to Accomp.
2 2/3 Tibia Twelfth	8 Saxophone	8 Lieblich Flute	Solo to Accomp.
2 2/3 Twelfth (Fl.)	8 Krumet	8 Vox Humana (S)	Great Second Touch
2 Piccolo (Tibia) (S)	8 Musette	8 Vox Humana	16 Solo Post Horn
2 Piccolo (Tibia)	8 Orchestral Oboe	4 Octave (Open)	16 English Post Horn
2 Fifteenth (V.D.O.)	8 Clarinet	4 Octave Horn	16 Solo Trumpet
2 Piccolo	8 Strings Ensemble (Sel.)	4 Piccolo (S)	16 Trumpet (Metal)
2 Harmonic Piccolo	8 Concert Flute	4 Piccolo	8 Solo Post Horn
2 Lieblich Piccolo	8 Lieblich Flute	4 Strings Ensemble (Sel.)	Solo to Great
1 3/5 Tibia Tierce (S)	8 Vox Humana (S)	4 Flute	Great Pizzacato (Sel.)
1 3/5 Tierce	8 Vox Humana	4 Harmonic Flute	Sub Solo to Great Pizz.
1 1/3 Tibia Larigot (Sel.)	5 1/3 Tibia Quint (Sel.)	4 Lieblich Flute	Solo to Great Pizz.
1 Fife (Sel.)	4 Octave (Open)	2 2/3 Tibia Twelfth (S)	
8 Trumpet En chamade	4 Octave Horn	2 2/3 Tibia Twelfth	Rank Selectors
4 Principal	4 Piccolo (S)	2 Piccolo (Tibia) (S)	Tibia & Vox (S1)
2 Principal	4 Piccolo	2 Piccolo (Tibia)	Tibia & Vox (S11)
Mixture III	4 Strings Ensemble (Sel.)	2 Harmonic Piccolo	Gamba Celeste and
16 Great Sub Octave	4 Flute	2 Lieblich Piccolo	Solo String Celeste
Great Unison Off	4 Harmonic Flute	1 3/5 Tibia Tierce (S)	Viol Celeste
5 1/3 Great Fifth	4 Lieblich Flute	1 3/5 Tibia Tierce	Viox Celeste I (Sal.)
4 Great Octave	2 2/3 Tibia Twelfth (S)	1 1/3 Tibia Larigot (S)	Viox Celeste II (Sal.)
2 2/3 Greath Twelfth	2 2/3 Tibia Twelfth	1 Fife (Sel.)	Horn Diapason Celeste
Solo Sub to Great	2 2/3 Lieblich Twelfth	8 Trumpet En chamade	Quintadena Celeste
Solo to Great	2 Piccolo (Tibia) (S)	4 Principal	Flute Celeste
Backrail	2 Piccolo (Tibia)	Mixture III	
16 Piano	2 Harmonic Piccolo	16 Solo Sub Octave	Tremulants
8 Piano	2 Lieblich Piccolo	Solo Unison Off	Main
4 Piano	1 Fife (Sel.)	6 2/5 Solo Third	Main Strings
Harp	8 Trumpet En chamade	5 1/3 Solo Fifth	Solo
Chrysoglott	4 Principal	4 4/7 Solo Seventh	Solo Strings
Xylophone	Mixture III	4 Solo Octave	Tibia (S1 & S11)
Glockenspiel	8 Piano		Tibia (M)
Orchestral Bells	Harp	Backrail	Vox Humana (S1 & S11)
	Chrysoglott	4 Calliope	Vox Humana (M)
	Xylophone	2 Band Fife	Diaphonic Diapason
	Glockenspiel	Accordion	Tuba Horn
	16 Bombarde Sub Octave	8 Piano	Tuba Mirabilis
	Bombarde Unison Off	Sub Harp	Vibraphone
		Harp	Percussions Reit

Special ATOS Gifts Recognized

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

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

LIFE - \$1,000

Ruth Villemin Dresser - Malibu, CA
Leon J. Klise, Jr. - Columbus, OH
Dale & Maryann Mendenhall - Fair Oaks, CA
Edith M. Riehle - Orchard Park, NY

BENEFACTOR - \$300

Thomas Egan - Brooklyn, NY
John M. Gogle - Dayton, OH
Daniel H. Squire - Seattle, WA
Richard E. Willson - Houston TX

PATRON - \$125

David M. Barnett - Richmond, VA
W.P. Brown - Phoenix, AZ
J.D. Buttrey - Nashville, TN
John J. Castello - LaCanada, CA
Roger L. Davis - Bloomfield, CT
Wesley C. Dudley - Williamsburg, VA
Thomas Ford - Roswell, GA
Harry W. Gorst - Los Angeles, CA
John H. Gusmer - Waupaca, WI
Phillip R. Hedback - Indianapolis, IN
Russell Joseph - Bella Vista, AR
J.C. Jureit - Coral Gables, FL
Jacqueline Kenly - DesPlaines, IL
Charles A. Lyall - Paurma Valley, CA
Dusan, Mark - Anacortes, WA
Timothy S. Needler - Indianapolis, IN
Patty Link Parry - Columbus, GA
Mary Regler - Los Angeles, CA
Kathryn E. Sergienko - Los Angeles, CA
F.J. Sherwood - Los Angeles, CA
Patrick A. Shotton - England P04 ODS
Warren & Jane Tisdale - Tucson, AZ

SUSTAINING - \$75

L. Geraldine Anderson - Gurnee, IL
John Armstrong, Jr. - Mechanicsville, PA
Michael Barone - St. Paul, MN
Mildred S. Berry - Park Ridge, IL
David & Elaine Billmire - Cincinnati, OH
Harold W. Bohmke - San Jacinto, CA
Paul W. Browne - Haskins, OH
Rev. Daniel P. Buck - Palatine, IL
W. Ralph Correll - Key Largo, FL
Wallace Dittrich - St. Louis, MO
Brantley A. Duddy - Cedars, PA
John D. Engelhard - Honolulu, HI
Samijeon Ford - Roswell, GA
Wiatt Andrew Funk - Murfreesboro, TN
Gertrude Harris - Park Ridge, IL
Jery Heifner - Bakersfield, CA
Paul H. Hoskins - Ashton, MD
Robert Huber - Northridge, CA
David M. Jeffers - York, PA
Jack E. Jenkins - Granite City, IL
Willa C. King - Carmichael, CA
Mr. & Mrs. Charles E. Koch, Sunland, CA
Lyn Larsen - Phoenix, AZ
Leonard Lipman - Red Bank, NJ
Kenelm M. Lufkin - Brick, NJ
Tobert H. Maguren - Portland, OR
Tim Maloney - Riverside, CA
Charles Mayor - Oak Park, IL
Ashley Miller - Closter, NJ
Dr. D. & Marcella Mock - Coronado, CA
Ronald W. Ohmeyer - Hempstead, NY
Anthony Pasquale - Schiller Park, IL
Randolph Petren - DelRay Beach, FL
Hugh M. Pierce - Palm Beach, FL
Bob Ralston - Granada Hills, CA
Barry M. Rindhage - Saginaw, MI
Mr. & Mrs. Jasper Santilippo - Barrington, IL
Henry D. Sanguinetti - Garden Grove, CA
Oliver C. Stanley - San Diego, CA
Mike Stover - St. Louis, MO
C. Edwin Stricker - Towson, MD
James Taggart - Reston, VA
Robert F. Verduin - Hammond, IN
Paul R. Vines - Croton-on-Hudson, NY
Randall E. Wagner - Erie, PA
Frank Way - Pasadena, CA
Vernon A. Webster - Lakewood, OH
Kenneth L. Whitting, Jr. - Miami, FL
Willi Wiesinger - West Germany
Adam P. Wilczek - Cranbury, NJ
Walter W. Wilson - Haverhill, MA
Dr. & Mrs. Herbert Winn, DDS - San Mateo, CA
Woodrow W. Wise, Jr. - Burbank, CA
Ty L. Woodward - Manhattan Beach, CA
HIK. Wurtsbaugh - Colfax, CA

CONTRIBUTORS - \$40

Beth M. Adkison - Port Orchard, WA
Richard B. Ahlvin - Vicksburg, MS
Richard Allen - San Diego, CA
Harold & Adele Applin - Sun City West, AZ
Ron J. Aselton - Canada
Richard S. Auchincloss, Jr. - St. Davids, PA
Vincent T. Aveni - Cleveland, OH
Emma Baker - Sycamore, IL
George A. Barnhorst - Lakewood, CO
Mr. & Mrs. Lester Barry - Menlo Park, CA
R.D. Baskerville - Inglewood, CA
Randolph A. Becker - Altadena, CA
Allen Bedrick - Linden, NJ
Ted & Ruth Beecher - Portland, OR
Key Beets - Alhambra, CA
Lewis & Angie Behrent - Issaquah, WA
Duane H. Benham, RPA - Rutland, VT
Robert Bennett - Knoxville, TN
F. Allen Berent - Flint, MI
Michael J. Bigelow - Monument Beach, MA
Albert W. Bilben - Vernon Hills, IL
John W. Billett - North Wales, PA
Frank A. Bindt - Kensington, CA
Fred Bish - Hillsboro, OR
James D. Blande - Lawrence, IN
David C. Blashill - Harbor Beach, MI
R. & Mrs. George Boal - Wichita, KS
Martin E. Boehling - Yorktown Heights, NY
Eloise Bouye - Campbell, CA
Paul M. Bower - Arlington, VA
Eugene A. Bowers - West Springfield, MA
Richard Bowser - Temecula, CA
Robert L. Brackett, Jr. - Eustis, FL
R. David Brewer - Dearborn, MI
Scott Brodie - Gulfbreeze, FL
Howard Broersma - N. Ft. Myers, FL
John Bromley - Palm Desert, CA
Ralph C. Browne - Houston, TX
Ernest Cliff Buckland - Sussex UK BN4 3TH
Donald Burford - Fair Oaks, CA
Jerry Burns - Terre Haute, IN
Howard H. Burroughs - Indianapolis, IN
Ron Carter - Marietta, GA
Ms. Jane F. Case - Levittown, PA
Wesley L. Cavett - San Francisco, CA
John L. Chapman - Nampa, ID
Ralph E. Chase - Hendersonville, NC
Raymond S. Chase - Tucson, AZ
Harry Churchill - Canada
N. Francis Cimmino - Wayne, NJ
James A. Clonkey - Bellflower, CA
Dominic F. Colombo - Carlsbad, CA
Wayne & Dorothy Conard - Philadelphia, PA
Edward D. Copeland - Minneapolis, MN
Jeannette Corbello - Glendale, CA
David E. Cordy - Rochester, NY
Ken & Ros Crome - Los Angeles, CA
J.E. Cummings, Jr. - Wilmington, DE
John J. Dapolito - LaMesa, CA
Joseph A. Davey, Jr. - Levittown, PA
Gary Davis - Sugar Creek, OH
Paul H. Davis, Jr. - Bloomington, IN
James E. Dawson - Bloomington, IL
Thom Day - McNabb, IL
Vincent DeBlois - Trenton, NJ
Steven L. Dennis - Woodbridge, IL
Dr. James L. Dennis - Little Rock, AR
William Dodrill - Englewood, CO
Dr. William Dohmann - ElMonte, CA
George Downes, Jr. - Bolivar, OH
Elbert J. Drazy - Andover, MA
Irvin Eilers - Los Angeles, CA
Chris Elliott - Santa Ana, CA
Dow LTC Evelyn - San Antonio, TX
Milton Fancher - Niles, MI
Kenneth W. Fedorick - LasCruces, NM
D. Thomas Ferris - Blanchester, OH
Oscar F. Fischang - ElCajon, CA
Doug Fizel - Alexandria, VA
Thomas Fizzell - Phoenix, AZ
Charles M. Fletcher - Logan, UT
Richard S. Frank - Studio City, CA
Mr. & Mrs. Steve Frederick - Orinda, CA
Gene H. Fredricks - Mission Viejo, CA
Madeline Freeth - LosOsos, CA
Bill Freiberger - Mountain Lakes, NJ
Dr. Wm. & Doris Furniss - Burlington, CT
John W. Gallagher, Jr. - Culpeper, VA
Richard C. Gasper - Fairfield, CT
George W. Gerhart - Miami, FL
Carl W. Getz, Jr. - Nashua, NH
Mark E. Gifford - Belleville, IL
Frank Glaubitz - Wheaton, IL
Kevin T. Gleason - Ellington, CT
James T. Gleason - Stone Mountain, GA
Robert Goldstine - Fort Wayne, IN
Jeffrey A. Goodwin - Columbus, OH
Charles A. Gray - Syracuse, NY
Arnold Z. Greenlaw - Camarillo, CA
Gerald G. Griffin - Jersey City, NJ
George Grim - Key Biscayne, FL
Jon Habermas - Grayslake, IL
Eldon Hackbarth - Burbank, CA
Frank W. Haines - Trenton, NJ
Harry Haines, Jr. - Carmichael, CA
Wendall Hall - Omaha, NE
Clifford R. Hallgren - Grand Rapids, MI
Dorothy M. Halter - Bridgeton, NJ
Jack E. Hammock - Tempe, AZ
Lester C. Harlow - San Diego, CA
Douglas E. Harrison - San Diego, CA
John F. Hartman - ElCajon, CA
L. Diana Haskins - Kalamazoo, MI
N. Barry Hatch - San Diego, CA
William Hathaway - Cedar Grove, NJ
Jim Hawkins - Trenton, NJ
Karl C. Hayek - North Huntingdon, PA
Porter Heaps - Palo Alto, CA
Davis G. Heatwole - Richmond, VA
A. Morris Hedin - Artesia, NM
Co. Neil F. Hein, USA Ret. - Chipita Park, CO
James W. Henry - Kingsport, TN
Albert B. Henry, MD - Marrero, LA
Al Hermanns - Clearwater, FL
Walter J. Hilsenbeck - Massapequa, NY
Gordon Hinde - Troy, KS
George B. Hitchcock - Tampa FL
John Hochberg, PH-I - Rahway, NJ
Bill Holleman - Farmington Hills, MI
Carles P. Holloway - Akron, OH
Raymond Gughey - Portland, OR
R. Lee Hulko - Solebury, PA
Harold A. Imhoff - Ft. Myers, FL
William I. Ingalls - Springfield, IL
Robert E. Jackson, Jr. - Birmingham, AL
Donald James - Portland, OR
D. Brian Jensen - Baltimore, MD
H.W. Jerome - Canada L8P 4L4
Gary W. Jones - Birmingham, AL
Ernest J. Jones, Jr. - Avalon, NJ
Jacques Jonneret - Switzerland
Robert B. Kambeitz - LaHabra, CA
Michael J. Kamps - Charlotte, NC
Steve E. Keister, MD - Paris, OH
Dr. Norman R. Kelley - Waianae, HI

*The superior man tries to promote music
as a means to the perfection
of human culture. When such music
prevails, and peoples' minds are led
towards the right ideals and aspirations,
we may see the appearance
of a great nation.*

CONFUCIUS

George R. Kershner - Springfield, OH
 James Kindred - Carlisle, OH
 Michael D. Kinerk - Miami Beach, FL
 David W. King - Newport News, VA
 Thomas Klose - West Germany
 E. James Koller - Evanston, IL
 Ralf Krampen - West Germany
 Raymond D. Krebs - San Diego, CA
 Joel Kremer - Parker, CO
 James A. Laing, Jr. - Wilmington, MA
 Patrick Lajko - Los Angeles, CA
 Dr. Ronald Larko - Prospect Heights, IL
 Les J. Lehne - Olympia, WA
 S.J. Lewy - Downers Grove, IL
 David Lindsay - Scottsdale, AZ
 Hugh Lineback - Siloam Springs, AR
 Mary F. Link - Aurora, CO
 Anne Lipchak - Redondo Beach, CA
 Betty Lou Livoti - El Monte, CA
 Robert J. Lockridge - Nashua, NH
 Alexander B. Loudon - Ghent Columbia C., NY
 Addison R. Lovejoy - Cincinnati, OH
 Edgar L. Lustig - St. Louis, MO
 Robert J. Maes - Kansas City, KS
 Randall Magnuson - Augusta, GA
 Edward M. Mansuy - Salt Lake City, UT
 David J. Marden - So. Weymouth, MA
 Urban W. Marine - Englewood, FL
 Richard D. Martin - Pasadena, CA
 LeRoy Matheson - Sun City West, AZ
 John W. McDowell - Reed City, MI
 Doug McEachern - West Covina, CA
 Robert J. McKee - Athens, GA
 Robert U. McKoon - Newnan, GA
 Frank E. Meade - Kenmore, NY
 Anne M. Meek - Roanoke, VA
 Robert C. Melcher - Westbrook, ME
 Richard A. Metzger - Cheltenham, PA
 Preston & Bea Miller - Vero Beach, FL
 Allen Miller - Glastonbury, CT
 Richard & Jessie Mills - Indianapolis, IN
 Joe Moffatt - Northville, MI

Max O. Mogensen - Hagerstown, MD
 Jay L. Morris - Houston, TX
 Warren S. Mueller - Lenexa, KS
 Frank Myers - Tujunga, CA
 Jack Napier - Berlin, NJ
 Juan M. Navia - Birmingham, AL
 Richard G. Neidich - Washington DC
 James C. Nelson - Suitland, MD
 Erwin Neugebauer - Washington, MO
 John Nianouris - St. Petersburg, FL
 Robert Norman - Mesa, AZ
 Ciella Norton - Los Angeles, CA
 Harold Pachoud - Campbell, CA
 Lynn Paegle - Colonia, NJ
 Mr. & Mrs. Jeams Park - Pullman, WA
 J.D. Parker - San Diego, CA
 Joseph F. Peacock, Jr. - Ridge, NY
 Michael Pelton - Brookfield, IL
 John Persick - Robins, IA
 Adrian W. Phillips - Phoenix, AZ
 Mr. & Mrs. Duncan Pirnie - Englewood, NJ
 L.L. "Nick" Pitt - Richmond, VA
 Richard A. Porter - Wood Dale, IL
 Robert W. Porter - Littleton, CO
 R.M. Power - Camarillo, CA
 John T. Powers, Jr. - Morgan Hill, CA
 F.W. Pratt - Canada K7R 2E3
 Carl E. Pratt - Cincinnati, OH
 Robert D. Pratt - Voorheesville, NY
 Everard S. Pratt, Sr. - Cincinnati, OH
 Paul C. Pringle - Wilmington, DE
 Harold Pritchard - Homewood, IL
 Forrest D. Radley - San Jose, CA
 Jimmie Raimond - Bloomfield, NJ
 George E. Ramsay - Sun City, AZ
 Mr. & Mrs. Bertrand Rankin - Newington, CT
 Orin J. Rathburn - Bloomington, IL
 Donald A. Reighard - Urbana, OH
 Marc David Rennels - Lacanada-Flintri, CA
 Wayne M. Rettke - Williamsville, NY
 Ronald L. Rhode - Mesa, AZ
 George Rico - Oak Park, IL

Ennio Roberti - San Francisco, CA
 Dr. Warren Robins - Australia 2074
 Ross C. Robinson - Canada K1S 4A1
 Melvin Robinson - Mount Vernon, NY
 Donald P. Robinson - Utica, NY
 Randy Rock - Mountlake Terrace, WA
 Howard Russell - Charleston, WV
 Mrs. W.J. Ryan - Yakima, WA
 Vincent A. Saalfeld - Cincinnati, OH
 Leonard Sabrowski - Portland, OR
 David L. School - Crown Point, IN
 Miss Lois J. Schulze - Chicago, IL
 Christopher E. Secrest - Starke, FL
 Mrs. Karl R. Seitz - Homewood, AL
 Mrs. Lu Severns - Albuquerque, NM
 Walter Shoemaker - Sontag, MS
 Dave Shultz - Chicago, IL
 Patti & Ed Simon Zollman - Littleton, CO
 Robert Slabey - Dearborn, MI
 Mr. & Mrs. John G. Slatten - Antioch, CA
 H. Stanley Smith - Niantic, CT
 Leland A. Smith - Fresno, CA
 Howard L. Smith - Oakland, CA
 Gale Smith - Rochester, NY
 William C. Smith - Trenton, NJ
 W.T. Snyder - Knoxville, TN
 Harold Soderstrom - Concord, CA
 Kenneth E. Somerlot - Owosso, MI
 Alleana A. Southerland - Wheatridge, CO
 Martin L. Spitalnick - Valley Stream, NY
 Larry Springer - Warren, OH
 Floyd & Maurine Statler - Tacoma, WA
 Ben Staurowsky - Hinsdale, IL
 Jack Steiner - Chicago, IL
 Lyle D. Stemen - Toledo, OH
 John H. Stenstrom - Richmond, VA
 Wm. & Marjorie Stevens - Sayre, PA
 Clyde Stitt - Deerfield Beach, FL
 John Struve - Canada M1S 2Y8
 Daniel W. Stubbs - Pembroke Pines, FL
 Barbara Tait - Detroit, MI
 Ione Tedei - Franklin Park, IL

Paramount Theatre - Oakland, CA
 Edward J. Thomas - Romeo, MI
 Marian Thompson - Phoenix, AZ
 George Thompson - St. Clair, MI
 Conrad O. Thompson - Rochester, MN
 Gari Thompson - Los Angeles, CA
 Gene Thompson - Yakima, WA
 Edward Thompson - Galveston, TX
 Stephen H. Timmons - Cincinnati, OH
 Cal Tinkham - Reno, NV
 Irving J. Toner - Warsaw, NY
 Norman Traughber - New Albany, IN
 David Tuck - Lawrenceville, GA
 Ted Tyler - LaVerne, CA
 William R. Uhler - Mount Gettna, PA
 Lou Underhill - Fort Pierce, FL
 Dennis A. Unks - Erie, PA
 Alan G. Valentine - Miami, FL
 Robert F. Vergason - Bricktown, NJ
 Frank D. Vitale - DelRay Beach, FL
 Earl VonMerwald - Alhambra, CA
 A.W. Wacaser - Brentville, VA
 Allan J. Webster - Rosedale, NY
 B. Gen. & Mrs. George Webster, Jr. - San Jose, CA
 Phil Ween - St. Louis Park, MN
 Ronald F. Wehmeier - Cincinnati, OH
 David D. Weingartner - Fairfield, OH
 Robert W. Welch - Newburgh, NY
 Mr. & Mrs. Floyd E. Werle - Springfield, VA
 George E. White - Euclid, OH
 Robert Widman - San Gabriel, CA
 Martin Wiegand - Milville, NJ
 Carolyn G. Wilcox - Burlington, MA
 Philip H. Williams - Remsen, NY
 William J. Worthy - Grand Rapids, MI
 M. Searle Wright - Binghamton, NY
 William A. Yaney - Sylvania, OH
 Henry W. Yocom - Philadelphia, PA
 Mr. & Mrs. Perry F. Young - San Diego, CA
 Mr. & Mrs. Ward Youry - Long Beach, CA
 William P. Zabel - Fort Wayne, IN
 Guenther Zinnkann - Arizona City, AZ



ATOS PINS

\$3.00 Each

ATOS Archives/Library
 1393 Don Carlos Court
 Chula Vista, CA 92010

All inquiries regarding membership matters should be addressed to . . .
DOUGLAS C. FISK
 Executive Director of ATOS
 P.O. Box 417490
 Sacramento, California 95841

ATOS CONVENTION "Country Store"

NEEDS: RECORDS • TAPES • CD's
 VIDEO & AUDIO TAPES • BOOKS

If you have anything you would like to contribute to this year's inventory, contact:


John & MaryJo Olsen

11760 S.W. GAARDE
 PORTLAND, OR 97224

503/684-5597

1988

The Pipe Piper



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

DEADLINE IS DECEMBER 1.

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

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

ALABAMA

- BIRMINGHAM
Alabama Theatre, Third Avenue
4/20 Wurlitzer. Often.
Fairview United Methodist Church
2700 31st West
2/8 Wurlitzer w/traps. Weekly.
South Side Baptist Church Rec. Hall
1016 Nineteenth Street South
3/9 Kimball. Periodically.

ALASKA

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

ARIZONA

- MESA
Organ Stop Pizza #2
2250 West Southern Avenue
3/25 Wurlitzer. Nightly.
- PHOENIX
1st Christian Church Fellowship Hall
6750 Seventh Avenue
2/12 Wurlitzer. Often.
Phoenix College Auditorium
1202 West Thomas Road
2/10 Wurlitzer. Wednesdays.
Valley of the Sun Religious Center
2838 North Seventh
3/17 Wurlitzer. Often.

ARKANSAS

- FAYETTEVILLE
University of Arkansas Media Center
2/8 Hybrid. Periodically.

CALIFORNIA (North)

- CASTRO VALLEY
Cathedral of the Crossroads
20600 John Drive
4/14 Wurlitzer-Morton
w/traps & trem. Weekly.
- DALY CITY
Cap'n's Galley #4
146 Serramonte Center
3/15 Wurlitzer. Nightly.
- FAIR OAKS
Community Clubhouse
7997 California Avenue
2/11 Wurlitzer. Periodically.
- HEALDSBURG
Johnson's Winery
8329 State Highway 128
2/7 Marr & Colton. Often.
- MARTINEZ
Bella Roma Pizza
4040 Alhambra Avenue
3/15 Wurlitzer. nightly except Monday.
- OAKLAND
Grand Lake Theatre
3200 Grand Avenue
3/13 Wurlitzer. Weekends.
Paramount Theatre
20th & Broadway
4/27 Wurlitzer. Periodically.
- REDWOOD CITY
Cap'n's Galley #2
821 Winslow Street
4/23 Wurlitzer. Nightly except Monday.
- SACRAMENTO
Arden Pizza & Pipes
2911 Arden Way
4/20 Wurlitzer. Nightly.
Grand Union High School
1500 Grand Avenue
4/22 Wurlitzer. Periodically.
- SALINAS
First Baptist Church
3/20 Hybrid w/traps. Often.
- SAN FRANCISCO
Castro Theatre
429 Castro
4/26 Wurlitzer. Nightly.
Cinema 21
2141 Chestnut Street
2/6 Robert-Morton. Occasionally.
- SAN JOSE
Angelino's
3132 Williams Road
3/13 Wurlitzer. Tuesday through Saturday.
- SAN LORENZO
Ye Olde Pizza Joynt
19519 Hesperian Boulevard
3/13 Wurlitzer. Wednesday through Sunday.
- SANTA ROSA
Pizza Piper
2310 Mendocino Avenue
2/6 Wurlitzer-Artisan. Daily.
- STOCKTON
Masonic Temple
2/11 Wurlitzer. Occasionally.
- ANAHEIM
Anaheim High School
811 West Lincoln Avenue
3/10 Robert-Morton. Rarely.
- ARCADIA
Arcadia High School
180 Campus Drive
2/8 Wurlitzer. Rarely.
- CATALINA ISLAND
Avalon Casino Theatre
4/15 Page. Regularly.
- DEATH VALLEY
Scotty's Castle
3/15 Noll-Welte. Daily.
- EL SEGUNDO
Old Town Music Hall
146 Richmond
4/26 Wurlitzer. Regularly.
- FRESNO
Fresno Pacific College
Chestnut Street
3/19 hybrid. Periodically.
Pizza & Pipes
3233 North First
3/22 Wurlitzer. Nightly.
Warnors Theatre
1402 Fulton
4/14 Robert-Morton. Periodically.
- FULLERTON
Fullerton High School
780 Beechwood Avenue
4/22 Wurlitzer. Rarely.
- GARDENA
Roosevelt Memorial Park
18255 South Vermont
4/17 Wurlitzer. Sundays.
- LONG BEACH
Koon's Motorcycle Shop
1350 East Anaheim
3/34 hybrid. Saturday evenings.
- LOS ANGELES
Elks Lodge
607 South Parkview Avenue
4/61 Robert-Morton. Rarely.
Founders Church of Religious Science
3251 West Sixth
4/31 Wurlitzer w/traps. Often.
Orpheum Theatre
842 South Broadway
3/13 Wurlitzer. Often.
Shrine Auditorium
649 West Jefferson Boulevard
4/73 Moller. Occasionally.
Universal Studios
100 Universal City Plaza
3/12 Robert-Morton. Occasionally.
- WILSHIRE
Ebel Theatre
8th & Lucerne Boulevard
3/13 Barton. Periodically.
- MONROVIA
Monrovia High School
845 West Colorado Boulevard
2/10 Wurlitzer. Periodically.
- PARAMOUNT
Iceband Amphitheatre
8041 Jackson
3/19 Wurlitzer. Rarely.
- PASADENA
Civic Auditorium
300 East Green
5/28 Moller. Occasionally.
- SAN BERNADINO
California Theatre
562 West Fourth
2/10 Wurlitzer. Periodically.
- SAN DIEGO
California Theatre
1122 Fourth Avenue
3/20 Wurlitzer. Weekly.
Spreckles Organ Pavilion
Balboa Park
4/53 Austin. Sundays.
- SAN GABRIEL
Civic Auditorium
320 South Mission Drive
3/16 Wurlitzer. Often.
- SAN SYLMAR
Norman Cosmetics Tower of Beauty
15180 Bledsoe
4/36 Wurlitzer. By appointment.
- SANTA ANA
Santa Ana High School
520 West Walnut
2/10 Robert-Morton. Occasionally.
- SEAL BEACH
Bay Theatre
340 Main
4/42 Wurlitzer. Rarely.
- WESTCHESTER
Fox Studios
10201 West Pico Boulevard
3/14 Wurlitzer. Occasionally.

CALIFORNIA (South)

COLORADO

- COLORADO SPRINGS
City Auditorium,
Kiowa & Weber
3/8 Wurlitzer. Often.
Mount St. Francis Auditorium
West Woodman Valley Road
3/20 Wurlitzer. Occasionally.
- DENVER
Paramount Theatre
1621 Glenarm Place
4/20 Wurlitzer. Periodically.
- FORT COLLINS
Lory Student Center Theatre
Colorado State University
3/19 Wurlitzer. Periodically.
- PUEBLO
Memorial Hall
Elizabeth and Union
4/58 Austin w/traps and percussion.
Rarely.

CONNECTICUT

- HARTFORD
Bushnell Memorial Hall
166 Capitol Avenue
4/75 Austin. Occasionally.
- SHELTON
Shelton High School
Meadow Street
3/12 Austin. Often.
- WILLIMANTIC
Windham Technical School
Summit Street Extension
3/15 Wurlitzer. Periodically.

DELAWARE

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

FLORIDA

- DUNEDIN
Kirk of Dunedin
2686 U.S. Alternate 19
4/100 Hybrid. Monthly.
- MIAMI
Andre Hall
4150 SW 74th Avenue
4/15 Wurlitzer. Often.
Gusman Cultural Center
174 East Flagler
3/15 Wurlitzer. Periodically.
- TAMPA
Tampa Performing Arts Center
711 North Franklin
3/12 Wurlitzer. Often.
- WINTER HAVEN
J. Burrs Pizza & Pipes #2
1501 First Street SW
3/14 Wurlitzer-Morton. Nightly.

GEORGIA

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

HAWAII

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

IDAHO

- BOISE
Egyptian Theatre
700 Main
2/8 Robert-Morton. Occasionally.
- MOSCOW
University of Idaho
2/6 Robert-Morton. Occasionally.

ILLINOIS

- CHICAGO
Aragon Ballroom
1106 West Lawrence
3/10 Wurlitzer. Occasionally.
Carl Shurz High School
3601 North Milwaukee
3/45 Moller. Rarely.

ILLINOIS (cont.)

- CHICAGO
 - Chicago Stadium
1800 West Madison
6/51 Barton. Often.
 - Chicago Theatre
175 North State
4/29 Wurlitzer. Often.
 - Civic Opera House
20 North Wacker
3/50 Skinner. Often.
 - Copernicus Center
5216 West Lawrence Avenue
3/11 Wurlitzer-Kimball. Often.
 - Medinah Temple
600 North Wabash
5/80 Austin w/perc. Rarely.
 - Patio Theatre
6008 West Irving Park
3/17 Barton. Often.
 - Temple Shalom
4/32 Wurlitzer. Often.
 - WGN Studios
2501 Bradley Place
3/11 Wurlitzer-Kimball. Periodically.

- DES PLAINES
Main North High School
9/51 Harrison
3/10 Wurlitzer. Periodically.
- DOWNER'S GROVE
Downer's Grove High School
4436 Main
3/10 Wurlitzer. Periodically.
- Tivoli Theatre
2/7 Barton. Weekends.
- ELMHURST
Elm Rink
357 West Roosevelt Road
4/27 hybrid. Weekly.
- ELMWOOD PARK
Elmwood School of Dance
4332 West Diversey
2/8 Barton. Often.
- HINSDALE
Hinsdale Theatre
20 East First
3/21 hybrid. Periodically.
- JOLIET
Rialto Square Theatre
102 North Chicago
4/21 Barton. Often.

- LAKE FOREST
Deerpath Theatre
272 East Deerpath Avenue
3/10 Geneva. Periodically.
- LANSING
Pipes & Pizza
3526 Ridge Road
3/17 Barton. Tuesday through Saturday.
- MUNDELEIN
St. Mary of the Lake Seminary
176 Mundelein
4/26 Wurlitzer-Gottfried. Occasionally.
- PARK RIDGE
Pickwick Theatre
5 South Prospect
3/11 Wurlitzer. Periodically.
- ROCKFORD
Coronado Theatre
312 North Main
4/17 Barton. Often.
- SPRINGFIELD
Springfield High School
101 South Lewis
3/11 Barton. Often.
- ST. CHARLES
Arcadia Theatre
105 Main East
3/16 Geneva. Saturday evenings.
- Baker Hotel
100 Main West
3/10 Geneva. Periodically.
- WAUKEGAN
Genesee Theatre
203 N. Genesee
3/10 Barton. Occasionally.

INDIANA

- ANDERSON
Anderson Music Center
1325 Meridian
2/6 Wurlitzer. Periodically.
- Paramount Theatre
1124 Meridian
3/7 Page. Weekly.
- CARMEL
Pasquale's Pipe Organ Pizza
2284 East 116th
2/8 hybrid. Nightly.
- ELKHART
Elco Theatre
410 South Main
2/11 Kimball. Rarely.

INDIANA (cont.)

- FORT WAYNE
Calvary Temple
2901 North Clinton
2/7 Marr & Colton. Regularly.
- Embassy Theatre
121 West Jefferson
4/15 Page. Occasionally.
- INDIANAPOLIS
Hedback Community Theatre
1847 North Alabama
2/11 Page. Often.
- Manual High School
2405 Madison Avenue
3/16 Louisville-Uniphone. Often.
- Paramount Music Palace
7560 Old Trails Road
4/42 Wurlitzer. Daily except Monday.
- LAFAYETTE
Long Performing Arts Center
111 North Sixth
3/17 hybrid. Often.
- VINCENNES
Vincennes University Auditorium
3/12 Wurlitzer. Often.

IOWA

- CEDAR RAPIDS
Cedar Rapids Community Theatre
102 Third Southeast
3/14 Barton. Periodically.
- Iowa Hall, Kirkwood College
18th Avenue & 9th Street West
2/7 Wurlitzer. Periodically.
- Paramount Theatre
123 Third Avenue SE
3/11 Wurlitzer. Periodically.
- DAVENPORT
Capitol Theatre
330 West Third
3/12 Moller-Wicks. Monthly.
- MARION
Garden Theatre
752 Tenth
2/10 Kilgen. Periodically.
- SIOUX CITY
Municipal Auditorium,
Gordon Drive
3/13 Wurlitzer. Occasionally.

KANSAS

- KANSAS CITY
Granada Theatre
1015 Minnesota Avenue
3/20 Barton. Periodically.
- WICHITA
Exhibition Hall
Century II Center
4/39 Wurlitzer. Periodically.

KENTUCKY

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

LOUISIANA

- NEW ORLEANS
Saenger Performing Arts Theatre
1111 Canal
4/26 Robert-Morton. Weekly.
- SHREVEPORT
Strand Theatre
619 Louisiana Avenue
2/14 Robert-Morton. Periodically.

MAINE

- OLD ORCHARD BEACH
McSweeney Auditorium
Loranger Memorial School
Saco Avenue
3/13 Wurlitzer. Occasionally.
- PORTLAND
State Theatre
609 Congress
2/7 Wurlitzer. Occasionally.

MARYLAND

- COLLEGE PARK
University of Maryland
3/11 Kimball. Periodically.
- FREDERICK
Weinberg Center for the Arts
20 West Patrick
2/8 Wurlitzer. Periodically.
- ROCKVILLE
Bailey Studio
140 Congressional Lane
2/11 Moller. Often.

MASSACHUSETTS

- GREENFIELD
Garden Theatre
3/9 Marr & Colton. Occasionally.
- SPRINGFIELD
Paramount-Sanderson Theatre
1700 Main
3/11 Wurlitzer. Periodically.
- STONEHAM
Stoneham Town Hall
2/14 Wurlitzer. Occasionally.
- WELLESLEY HILLS
Knight Auditorium, Babson College
Wellesley Avenue
3/13 Wurlitzer. Often.

MICHIGAN

- ANN ARBOR
Michigan Community Theatre
603 East Liberty
3/13 Barton. Often.
- BAY CITY
Scottish Rite Temple
2655 North Center Road
3/28 Moller w/traps & percussions. Often.
- BENTON HARBOR
Good Old Times Antique Shop
3/7 Wurlitzer. Often.
- DETROIT
Fox Theatre
2211 Woodward Avenue
4/36 Wurlitzer. Periodically.
3/12 Moller. Rarely.
- Redford Theatre
17360 Lahser Road
3/10 Barton. Often.
- Senate Theatre (DTOC)
6424 Michigan
4/34 Wurlitzer. Monthly.
- FLINT
Flint Institute of Music Recital Hall
1025 East Kearsley
3/11 Barton. Often.
- KALAMAZOO
State Theatre
404 South Burdick
3/13 Barton. Often.
- MARSHALL
The Mole Hole
2/4 Barton. September-December.
- MT. CLEMENS
Macomb Theatre
31 North Walnut
3/9 Kilgen. Occasionally.
- MUSKEGON
Frauenthal Center
3/8 Barton. Often.
- OKEMOS
Goodtime Charlie's
1850 Newman Road
3/26 Wurlitzer. Nightly.
- PORTAGE
Keyboard Center
3/6 Robert-Morton. Often.
- ROYAL OAK
Royal Oak Theatre
318 West Fourth
3/16 Barton. Often.
- SAGINAW
Temple Theatre
203 West Washington
3/11 Barton. Often.

MINNESOTA

- MINNEAPOLIS
Powder Horn Park Baptist Church
1628 East 33rd
3/13 Robert-Morton w/percussion. Often.
- MOORHEAD
Weid Hall, Moorhead State University
2/6 hybrid. Periodically.
- ST. PAUL
World Theatre
488 North Wabasha
3/21 Wurlitzer. Periodically.

MISSISSIPPI

- HATTIESBURG
Saenger Center
3/8 Robert-Morton. Often.
- MERIDIAN
Temple Theatre
3/8 Robert-Morton. Occasionally.

MISSOURI

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

MISSOURI (cont.)

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

MONTANA

- BOZEMAN
Ellen Theatre
2/7 Wurlitzer. Often.
- MISSOULA
Wilma Theatre
104 South Higgins Avenue
3/10 Robert-Morton. Occasionally.

NEBRASKA

- BELLEVUE
Little Theatre Playhouse
203 West Mission Avenue
2/5 Wurlitzer. Periodically.
- OMAHA
Orpheum Theatre
409 S. Sixteenth
3/13 Wurlitzer. Periodically.

NEW HAMPSHIRE

- BERLIN
Berlin Middle School
2/10 Wurlitzer. Often.

NEW JERSEY

- ASBURY PARK
Convention Hall
1300 Boardwalk
3/7 Kilgen. Occasionally.
- ATLANTIC CITY
Convention Hall
2301 Boardwalk
7/455 Midmer-Losh. Rarely.
4/42 Kimball. Occasionally.
- BOUND BROOK
Brook Theatre
10 Hamilton
2/4 Wurlitzer. Saturday evenings.
- CINNAMINSON
Cinnaminson High School
1621 Riverton Road
3/17 Wurlitzer. Occasionally.
- NEWARK
Casa Italiana
985 South Orange Avenue
3/11 Wurlitzer. Occasionally.
- NORTH BERGEN
Immaculate Conception Chapel
Broadway between 78th & 79th Streets
3/12 Robert-Morton. Regularly.
- OCEAN GROVE
Ocean Grove Auditorium
27 Pilgrim Parkway
4/71 Hope-Jones. Frequently.
- PITMAN
Broadway Theatre
South Broadway
3/8 Kimball. Sunday evenings.
- RAHWAY
Union County Arts Center
Irving Street
2/7 Wurlitzer. Occasionally.
- TRENTON
War Memorial Auditorium
West Lafayette & Wilson
3/16 Moller. Often.

NEW MEXICO

- ALBUQUERQUE
Regency Ballroom, Classic Hotel
6815 Menaul North East
5/28 hybrid. Often.
- ROSWELL
Pearson Auditorium
New Mexico Military Institute
3/19 Wurlitzer-Hilgreen Lane. Periodically.

NEW YORK

- BINGHAMTON
Broome Center for the Performing Arts
228 Washington
4/24 Robert-Morton. Occasionally.
- Roberson Center for Fine Arts
30 Front
3/17 Link. Periodically.
- BROOKLYNN
Walker Theatre
6401 18th Avenue
2/10 Wurlitzer. Occasionally.
- BUFFALO
Shea's Buffalo Theatre
646 Main Street
4/28 Wurlitzer. Periodically.
- CORNWALL-ON-HUDSON
New York Military Academy
4/31 Moller. Often.
- ELMIRA
Clemens Center for Performing Arts
State & Gray
4/22 Marr & Colton. Periodically.

NEW YORK (cont.)

- **LOCKPORT**
Bette Dale Building, Senior Citizens Center
33 Ontario
2/8 Wurlitzer. Monthly, Sept. through May.
- **MIDDLETOWN**
Paramount Theatre
2/10 Wurlitzer. Periodically.
- **MINEOLA**
Chaminade High School
Jackson Avenue
3/15 Austin-Morton. Often.
- **NEW YORK CITY**
Beacon Theatre
2124 Broadway
4/19 Wurlitzer. Occasionally.
Radio City Music Hall
Rockefeller Center
4/58 Wurlitzer. Occasionally.
Radio City Studio
Rockefeller Center
3/14 Wurlitzer. Rarely.
United Palace
175th Street
4/23 Robert-Morton. Sundays.
- **NORTH TONAWANDA**
Riviera Theatre
67 Webster
3/19 Wurlitzer. Saturdays, 3rd Wednesdays.
- **POCHESTER**
Auditorium Theatre
871 Main East
4/22 Wurlitzer. Monthly, Sept. through May.
Eisenhart Auditorium
657 East Avenue
3/11 Wurlitzer. Occasionally.
- **ROME**
Capitol Theatre
218 West Dominick
3/7 Moller. Occasionally.
- **SCHENECTADY**
Proctor's Theatre
432 State
3/18 Wurlitzer. Periodically.
- **SYRACUSE**
Mills Building
State Fairgrounds
3/11 Wurlitzer. Monthly.
- **UTICA**
Proctor High School
Hilton Avenue
3/13 Wurlitzer. Occasionally.

NORTH CAROLINA

- **ELON COLLEGE**
War Memorial Gymnasium
Haggard Avenue
3/12 Wurlitzer. Periodically.
- **GREENSBORO**
Carolina Theatre
310 S. Greene
2/6 Robert-Morton. Periodically.
Masonic Temple
426 West Market
2/7 Wurlitzer. Often.

NORTH DAKOTA

- **FARGO**
Fargo Theatre
3/15 Wurlitzer. Weekends.

OHIO

- **AKRON**
Akron Civic Theatre
182 South Main
3/13 Wurlitzer. Periodically.
- **CANTON**
Palace Theatre
605 N. Market Avenue
3/9 Kilgen. Often.
- **CINCINNATI**
Emery Theatre
1112 Walnut
3/29 Wurlitzer. Weekends.
- **CLEVELAND**
Grays Armory
1234 Bolivar Road
3/13 Wurlitzer. Periodically.
Wade Park Manor
1890 East 107th
2/9 Kimball. Often.
- **COLUMBUS**
Campus Center, Capital University
2199 East Main
2/12 Wurlitzer. Often.
Ohio Theatre
39 East State
4/20 Robert-Morton. Often.
- **DAYTON**
Victory Theatre
138 North Main
4/13 Estey-Wurlitzer. Often.
- **HAMILTON**
Shady Nook Theatre-Restaurant
879 Millville-Oxford Road
4/32 Wurlitzer. Nightly except Monday.

OHIO (cont.)

- **LORAIN**
Palace Theatre
3/11 Wurlitzer. Occasionally.
- **MANSFIELD**
Renaissance Theatre
136 Park Avenue West
3/20 Wurlitzer. Often.
- **MARION**
Palace Theatre
276 West Center
3/10 Wurlitzer. Often.
- **MEDINA**
County Administration Building
3/6 Austin. Occasionally.
- **OLMSTEAD TOWNSHIP**
Plum Creek Inn
7068 Columbia Road
3/11 Kimball. Thursday & Saturday evenings.
- **SPRINGDALE**
Springdale Music Palace
400 Yorkhaven Drive
4/33 Wurlitzer. Daily.
- **SPRINGFIELD**
State Theatre
17 South Fountain
3/7 Wurlitzer. Weekends.
- **TOLEDO**
Saint Hedwig's Cultural Center
3114 LaGrange
4/10 Marr & Colton. Occasionally.
- **WILMINGTON**
Wilmington College
2/7 Wicks. Rarely.
- **WORTHINGTON**
Worthington High School
300 West Granville
3/17 Wurlitzer. Rarely.

OKLAHOMA

- **MUSKOGEE**
Muskogee Civic Center
3/7 Robert-Morton. Often.
- **OKLAHOMA CITY**
Civic Center Music Hall
200 North Dewey
4/15 Kilgen. Often.
- **TULSA**
Central High School
3101 West Edison
4/46 Kilgen. Periodically.
Christ Chapel, Oral Roberts University
7777 South Lewis
4/21 Wurlitzer. Often.

OREGON

- **COOS BAY**
Egyptian Theatre
4/18 Wurlitzer. Occasionally.
- **CORVALLIS**
Gill Coliseum
Oregon State University
2/9 Wurlitzer. Often.
- **PORTLAND**
Alpenrose Dairy Park
6149 SW Shattuck Road
2/5 Kimball. Occasionally.
4/50 Skinner. Occasionally.
Benson High School
546 NE Twelfth
3/24 Kimball. Occasionally.
Oaks Park Roller Rink
SE Spokane
4/18 Wurlitzer. Weekends.
Organ Grinder Pizza
5015 SE 82nd
4/47 Wurlitzer. Daily.
Scottish Rite Temple
709 SW 15th
3/13 Wurlitzer. Often.
- **SHERWOOD**
Oriental Theatre
125 First NW
3/12 Wurlitzer. Weekends.

PENNSYLVANIA

- **ALLENTOWN**
19th Street Theatre
527 N. 19th
3/7 Moller. Often.
- **CHAMBERSBURG**
Capitol Theatre
163 South Main
3/14 Moller. Often.
- **DORMONT**
Keystone Oaks High School
1000 McNealy Road
2/10 Wurlitzer. Often.
South Hills Theatre
3075 W. Liberty
2/6 Wurlitzer. Often.
- **ERIE**
Gannon University
109 West 64th
2/10 Tellers. Periodically.

PENNSYLVANIA (cont.)

- **HERSHEY**
Hershey Community Theatre
15 Caracas Avenue
4/45 Aeolian-Skinner. Periodically.
- **MARIETTA**
Marietta Theatre
130 West Market
3/37 Wurlitzer-Page. Often.
- **PHILADELPHIA**
Civic Center Convention Hall
34th & Civic Center Boulevard
4/21 Moller (Theatre console). Rarely.
4/86 Moller (Classic console). Rarely.
Wanamaker's Store
13th & Market
6/469 hybrid. Daily.
- **PHOENIXVILLE**
Chester County Center for Performing Arts
227 Bridge
4/32 Kimball. Weekends.
- **POTTSTOWN**
Sunnybrook Ballroom
3/11 United States. Often.

RHODE ISLAND

- **NEWPORT**
Jane Pickens Theatre
49 Touro
2/8 Marr & Colton. Wed. & Sat. evenings.
- **PROVIDENCE**
Columbus Theatre
270 Broadway
2/6 Wurlitzer. Occasionally.
Ocean State Performing Arts Center
220 Weybosset
5/21 Wurlitzer. Occasionally.
- **WOONSOCKET**
Stadium Theatre
2/8 Wurlitzer. Occasionally.

TENNESSEE

- **CHATTANOOGA**
Tivoli Theatre
709 Broad
3/122 Wurlitzer. Occasionally.
- **KNOXVILLE**
Tennessee Theatre
604 South Gayl
3/14 Wurlitzer. Twice monthly.
- **MEMPHIS**
Orpheum Theatre
197 South Main
3/13 Wurlitzer. Periodically.

TEXAS

- **AUSTIN**
Scampi's Organ Palace
5555 North Lamar Boulevard
3/11 Robert-Morton. Daily.
- **BEAUMONT**
Jefferson Theatre
345 Fannin
3/8 Robert-Morton. Often.
- **DALLAS**
Lakewood Theatre
Abrams Road & Gaston Avenue
3/8 Robert-Morton. Often.
Scottish Rite Temple
Hartwood & Canton
2/15 Wicks. Periodically.
- **FORT WORTH**
Casa Manana Theatre
3101 West Lancaster
3/11 Wurlitzer. Often.

UTAH

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

VIRGINIA

- **FAIRFAX**
George Mason University
2/9 Wurlitzer. Periodically.
- **RICHMOND**
Byrd Theatre
2908 West Carey
4/17 Wurlitzer. Weekends.
Carpenter Center
600 East Grace
3/21 Wurlitzer. Periodically.
Mosque Auditorium
6 North Laurel
3/17 Wurlitzer. Rarely.

WASHINGTON

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

WASHINGTON (cont.)

- **BELLINGHAM**
Mt. Baker Theatre
Commercial Street
2/10 Wurlitzer. Nightly.
- **BREMERTON**
Bremerton Community Theatre
2/11 hybrid. Periodically.
Masonic Temple
2/8 Wurlitzer. Occasionally.
- **CARNATION**
Goliath's Pit Tavern
3/7 Wurlitzer. Daily.
- **MT. VERNON**
Lincoln Theatre
2/7 Wurlitzer. Occasionally.
- **PULLMAN**
Physical Sciences Building
Washington State University
2/7 Robert-Morton. Periodically.
- **SEATTLE**
Haller Lake Improvement Club
12579 Denmore
3/8 Wurlitzer-Marr & Colton. Often.
Paramount Theatre
907 Pine
4/20 Wurlitzer. Occasionally.
Pizza & Pipes #1
100 West 85th
3/17 Wurlitzer. Nightly.
Queen Anne High School
215 Galer
3/10 Kimball. Rarely.
- **TACOMA**
Pizza & Pipes #2
19th & Mildred West
3/17 Wurlitzer. Nightly.
Temple Theatre
49th & St. Helens
2/9 Kimball. Occasionally.
- **VANCOUVER**
Uncle Milt's Pizza Company
2410 Grand Boulevard
3/18 Wurlitzer. Nightly.

WISCONSIN

- **BARABOO**
Al Ringling Theatre
3/9 Barton. Occasionally.
- **HUDSON**
Phipps Center for the Arts
First & Locust
3/15 Wurlitzer. Often.
- **MADISON**
Oscar Mayer Theatre
211 State
3/11 Barton. Occasionally.
- **MILWAUKEE**
Avalon Theatre
2473 Kinnickinnic Avenue South
3/12 Wurlitzer. Occasionally.
Organ Piper
4353 South 108th
3/27 Moller. Nightly except Monday
Pabst Theatre
144 East Wells
4/20 Moller. Rarely.
Riverside Theatre
116 West Wisconsin Avenue
3/13 Wurlitzer. Occasionally.
- **RACINE**
Theatre Guild Playhouse
2519 Northwestern Avenue
2/8 Wurlitzer. Occasionally.
- **WAUSAU**
Grand Theatre
Fourth & Washington
3/6 Kilgen. Occasionally.

**CANADA
British Columbia**

- **VANCOUVER**
Orpheum Theatre
884 Granville
3/13 Wurlitzer. Rarely.

Ontario

- **KINGSTON**
Church of the Redeemer
Kirkpatrick Street
3/21 Kimball. Periodically.
Hockey Rink
Queen's University
3/19 Hillgreen-Lane. Often.
- **TORONTO**
Casa Loma
1 Austin Terrace
4/18 Wurlitzer. Monthly, Sept. through May.
Organ Grinder Restaurant
158 The Esplanade
3/13 hybrid. Nightly.
- **WINDSOR**
St. Clare's Church
166 Tecumseh West
2/7 Wurlitzer. Often.

CONVENTION '88

WELCOME TO FUNTOWN, U.S.A.

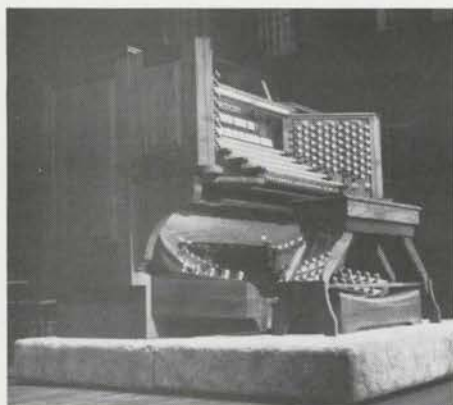
CALENDAR OF EVENTS

— SUBJECT TO CHANGE —

	MORNING	AFTERNOON	EVENING
SATURDAY JULY 2	Registration starts at 10 AM Portland Red Lion	Small Groups to Vollum's	Ron Rhode, Benson High School
SUNDAY JULY 3	Registration starts at 9 AM. Chapter Rep. Meeting, 10 AM at the Red Lion	Seminar: Dennis Hedberg 3 PM	Membership Meeting. Ted Alan Worth, First United Methodish Church
MONDAY JULY 4	Alternating Recitals: Uncle Milt's & Portland Organ Grinder		Recital: Foursquare Church Jam Session: Uncle Milt's
TUESDAY JULY 5	Recitals at Oaks Park & Scottish Rite	Recital at Benson High School	BANQUET AT RED LION
WEDNESDAY JULY 6	Alternating Recitals: Uncle Milt's & Portland Organ Grinder		Jonas Nordwall Arlene Schnitzer Concert Hall. Jam Session: Organ Grinder
THURSDAY JULY 7	Encore Puget Sound & Oregon Chapters		

Portland has all the fun!

The Organs You Will Hear . . .



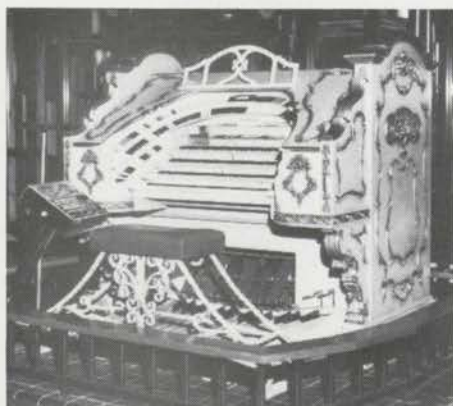
Rodgers Organ in the Schnitzer Concert Hall



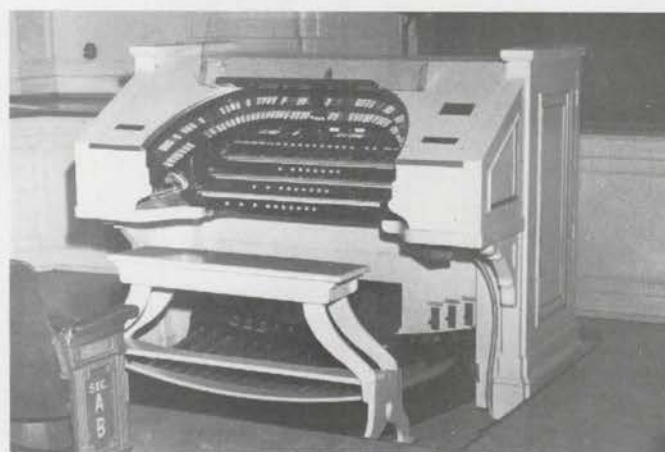
First United Methodist Church



Wurlitzer Console at Vollum Studio



Organ Grinder Wurlitzer



Kimball at Benson



Foursquare Church Wurlitzer



Wurlitzer at Scottish Rite



Uncle Milt's Wurlitzer

Oaks Park Console





Patti Simon



Walt Strony



Jonas Nordwall



Rob Richards

And The Artists.



Gerry Gregorius and Kurt VonSchakel



Ted Alan Worth



Ron Rhode



Paul Quarino



Simon Gledhill



Dean Lemire

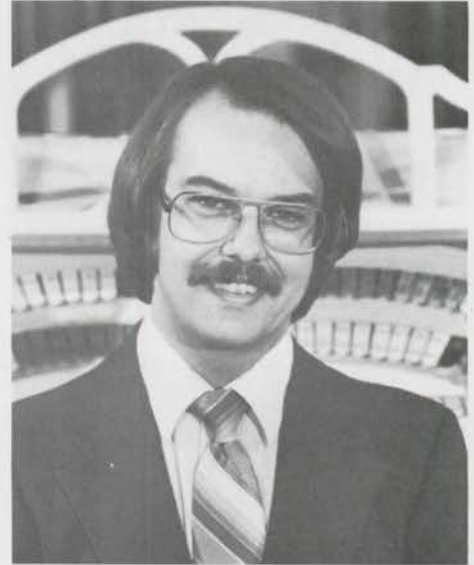


Father Jim Miller

Our Banquet Entertainers . . .



George Wright



Dan Bellomy

Music, the greatest good that mortals know, and all of heaven that we have below.

JOSEPH ADDISON (1672-1719)



Portland Encore . . .

PORTLAND HAS A SPECIAL EVENT PLANNED FOR AN ENCORE. You can sign up for a bus trip up the Columbia River, a ride on a real sternwheeler and an Indian Salmon Bake — no organ music, just beautiful scenery, delicious food and lots of fresh air.

Registration forms for Convention '88 and reservations at the Red Lion Lloyd Center Hotel are inside the back cover of this issue.

We cordially invite you to fill one out and join us for a fun-filled fling in July.

PUGET SOUND invites you to Tacoma and Seattle by air-conditioned, round-trip bus.

Maps will be provided for those who drive their own vehicles.



Hear Lyn Larsen
at the 4/48 Wurlitzer



installed in the newly completed Wilcox residence, where the living room seats 400 and the relay has been superseded by a Wilcox-Devtronix Organ Control System. Dress casually and bring a light wrap for protection against breezes from the water, as box lunches will be served on the Deck.



Dinner will be served in the Spanish Ballroom of the historic 1924 Olympic Four Seasons Hotel, recently given a lavish \$55 million restoration. Expected arrival at the Portland Red Lion is 11 p.m.

Enjoy the refinements and additions to the now 4/21 original Wurlitzer in the restored 3,000-seat Seattle Paramount.



We take special pride in presenting Olympia organist **Andy Crow** in a memorable afternoon concert.

It is requested that no taping be allowed during either performance, but photographing is welcome at all three distinctive locations.

**TOTAL COST:
\$70 Per Person**
*(Please deduct \$17.00
if you will be traveling
by automobile).*

**Registration Limited
to 400**

Thursday, July 7 • Encore Day

THE KINEMA IN THE WOODS

THE CINEMA UNIQUE WITH THE ORGAN UNIQUE!

by Tom B'hend

Photos and information courtesy of J.W. Green

With all due apologies to our theatre organ brethren in Britain, we colonists throughout the world have read with obvious delight the exploits of Robin Hood and his Merry Band in the sylvan loveliness of Sherwood Forest. To all the adventurous souls who would do as Robin and his men did, we hail anything that carries us back to the days of yore, which are no more.

But there still remains in the United Kingdom many other forests or wooded glens offering solace, restful vistas and, to some of those who are dedicated to music in the form of the theatre organ, the beautiful opportunity to live vicariously and to partake of this ear-pleasing sound within the rustic tree'd topography reasonably close to London.

To the theatre organ aficionado, there is in particular one shaded area offering an invitation. It is Woodhall Spa and its Kinema in the Woods Cinema with its recently installed Compton Kinestra (a real pipe organ) where it is possible to while away one's holiday and be entertained by the luscious sounds of wind through whistles — sounds that all organ buffs relish — and a drug that has yet to be declared debilitating or illegal because of its addicting qualities.

Woodhall Spa, according to J.W. Green, owner/operator of Kinema in the Woods, offers an ideal way to spend part of a holiday in Great Britain. "If any ATOS members are planning a visit to the United Kingdom, I would be most pleased to welcome them to our area," he has advised.

Reaching Woodhall Spa is relatively easy. An interesting trip is from London to the City of Lincoln, which is a tourist attraction itself with a beautiful cathedral and township interests. From Lincoln to Woodhall Spa is but a short drive. For a fast trip, the 125-mile-per-hour train from London to Grantham and short drive to Woodhall Spa offers the quickest means of reaching Kinema In The Woods. The distance from London is approximately 136 miles, and driving by auto requires about two and one-half hours.



KINEMA IN THE WOODS owner James Green, shown seated at the console of the Compton organ, is an accomplished organist himself.

The Spa has many fine hotels and guest houses. Petwood Hotel is most interesting — during the War years it was the Officer's Mess for the 617 (Dambusters) Squadron, and a bar has been dedicated in their honor.

The Kinema and Compton

Sixty-five years old last August, the Kinema at Woodhall Spa — unique among cinemas of Britain — showed its first film, silent, of course. Starting life as a concert pavilion overlooking tennis courts, croquet lawn, gardens and bandstand in Spa grounds between the Victoria Hotel and newly built Petwood House, little changed until the palatial Victoria Hotel burned down on Easter Sunday 1920.

In 1922, Captain Archibald Weigall saved the Spa Baths from being closed down and Captain C.C. Allport converted the concert pavilion into the Pavilion Cinema. Conversion was achieved by adding a corrugated iron shed on the north end of the pavilion and projecting onto a transparent screen from the back. Woodhall's cinema was the nation's 68th to be opened, and the rear projection system — which is what makes the Kinema unique — is still used today. This was one of the few provincial houses patronized by Royalty on several occasions each year. Music for silent films was provided by the Phantom Orchestra (this was not described, but is thought to have been similar to what is known in the U.S. as a photoplayer - Ed.).



Winter creates a white wonderland but doesn't alter the operating schedule of Kinema In The Woods. Motion pictures are shown here seven days a week.



Kinestra For The Kinema

Open seven days a week, Woodhall Spa's Kinema In The Woods undoubtedly would have continued as a picture house without being blessed with organ music had it not been for the new owner, James Green. He owns cinemas at Spilsby and Mablethorpe. In his Bijou at Mablethorpe he had David Hill build and install a four ranker which has been in regular use since 1984. According to British organist David Lowe, cinema owner Green is an accomplished organist himself.

Electronic organs had been used periodically at the Kinema after Green assumed control of the house in 1973. And subsequently his own Wurlitzer electronic was installed on a small platform to the right of the screen. It was used on

special occasions and prior to evening performances.

The Compton Kinestra, which ultimately came to Woodhall Spa, was first installed in the Super Cinema, Cambridge. Visual feature of this organ was the ornate laquered red and gold console decorated in eighteenth century oriental style by a Japanese artist who was hired by the Compton Organ firm.

In 1931 the cinema was renamed the Tatler and installed talking pictures; the organ fell into disuse. It was eventually purchased by London organ builders Monk & Gunther and sold in 1978 to Nigel Turner. Adding a third manual to the console, he installed the organ in a building on his horticultural nurseries grounds at Harpole. Turner also augmented the instrument with a piano and replaced the pneumatic relay with a

**THE THEATRE ORGAN
ENTERTAINS FOR
APPROXIMATELY 30
MINUTES BEFORE THE
EVENING PERFORMANCE
FOR MOST EVENINGS.
— PLUS —
SUNDAY CONCERTS**

Christie solid-state relay and capture system. It was the first electronic relay installed on a British theatre organ and also incorporated a tape reproducing unit.

Green bought the organ from Turner in 1986 and moved it to Woodhall. About the same time, a lift was obtained from the Odeon (Regent) Hanley which elevated a Wurlitzer console.

Considerable work was needed at the Kinema to accommodate the lift and organ. The 15-foot stage was removed, heating pipes, electrical wiring rerouted, and curtain and screen masking motors were re-sited. Two chambers were then built at each side of the screen — with each chamber becoming wider at the back following the line of projector light beams. Swell shades open directly into the auditorium and another set in each chamber open behind the screen.

The organ was thoroughly cleaned and made ready for installation. Main chamber, left of the screen, first to be completed, received the Diapason, Flute, Viole d' Orchestre, Viole Celeste and Clarinet as well as most of the non-tonal percussions and effects. Upon completion of the Solo side the Tuba, Tibia Clausa, and Vox Humana ranks, tonal percussions — Xylophone, Glockenspiel, Chimes, Chrysoglott/Vibraphone and Crash Cymbal — were erected.



Rising on its lift, the Compton Kinestra console elevates into a theatrical setting enhanced by the Austrian stage drape behind it. Console is red and gold lacquered with eighteenth century oriental designs that were painted by a Japanese artist hired by Compton.



Below stage at the Kinema-in-the-Woods, Woodhall Spa, something stirs...



As if by magic the stage undergoes a strange transformation...



Film organ music is back on song!

ONE of the great traditions of British cinema has been put back in the spotlight at Woodhall Spa.

From now on most film shows at the Kinema-in-the-Woods will be heralded by a recital on a 50-year-old cinema organ which will rise through the floor in the time-honoured style.

The new feature is the achievement of a long-held ambition by cinema proprietor James Green and represents a considerable engineering feat as well.

Woodhall Spa lies above an exceptionally high water table which means you only have to dig down three feet before water starts seeping through. Housing the organ below

Comeback for a forgotten star of film nights

ground involved digging down 11 feet so a watertight capsule had to be created to protect the valuable instrument when not in use.

Organ enthusiast David Hill, from Caistor, achieved the tricky task, and from now on the Compton organ, built in 1927, will rise from the depths to give monthly recitals and will also feature in many of the cinema's nightly film showings.

Mr. Green also plans special summer shows which will include an organ recital, nostalgic film clips and some community singing.

The organ, chosen by Mr. Green because of a distinctive Japanese lacquer which blends perfectly with the Kinema's decoration, is the only surviving example of three instruments made by the London-based manufacturer John Compton.

It was used in a London cinema from 1927 to 1943 and then went into storage to be all but forgotten until 1978.

Then it was bought by a private collector and Mr. Green was able to purchase it for an undisclosed sum last year. The player at its grand relaunch was Nicholas Martin.

Originally fitted with two tremulants, one in each chamber, it was decided in advance that more would be needed and that new wind regulators would be provided for them.

The console was on display in the foyer until the lift was ready for it. And this project was an arduous job. It was started during November 1986. About two and a half feet down, water was encountered in the removal of about 80 tons of sand and gravel soil. Excavated to a depth of about ten feet, all the sides had to be shuttered and a de-watering plant hired until the area was waterproofed. The cinema operated throughout all the work and at one time front rows of seats were cordoned off, and the screen curtains hung over what looked like a major archaeological dig. In spite of the upheaval, the show went on, no patrons or usherettes were lost, and by the end of January 1987 concrete work was finished and waterproofed including an access passage under the screen.

A Cinema Operating 65 Years Now Offers Theatre Pipe Organ Music

By March the lift was in. A new stage was constructed around it and two electrically operated shutters are incorporated which protect the console when not in use. On April 12, 1987, the console was mounted on the lift. The Phantom piano is situated on the left side of the stage.

By early May 1987, one year after the organ arrived at Woodhall, the Tuba rank was on wind, and over the next few weeks the rest of the instrument was completed. In its new specification the tonal range was extended. Extra 4' pitches were provided on Great and Solo manuals, extra couplers and stopkeys are provided for the English Horn rank and the Melotone unit which is to be installed in the near future.

The tonal range of the piano was extended, and keyboard action re-leathered and the instrument overhauled and tuned.

On October 29, 1987, the usual picture show at the Kinema was missing as the renowned organist from Turner's Musical-Merry-Go-Round, Nicholas Martin, played the 3/9 Compton in public for the first time in its new home.

And so, in these times when many towns larger than Woodhall have lost their cinemas, the Kinema In The Woods begins the approach to its 70th year with the additional feature of a unique Compton cinema organ. A unique organ for a unique cinema.

Specification of the Compton Cinema Organ as Installed at The Kinema In The Woods Woodhall Spa, Lincolnshire. June 1987

Pedal	Ft.	Accompaniment	Ft.	Great	Ft.	Solo	Ft.
Acoustic Bass	32	Vox Humana	16	Tuba	16	Tuba	16
Tuba	16	Viole	16	English Horn	16	Tibia	16
Tibia	16	Tuba	8	Diapason	16	Tuba	8
Clarinet	16	English Horn	8	Tibia	16	English Horn	8
Tuba	8	Diapason	8	Clarinet	16	Diapason	8
English Horn	8	Tibia	8	Tuba	8	Tibia	8
Diapason	8	Vox Humana	8	English Horn	8	Vox Humana	8
Tibia	8	Clarinet	8	Diapason	8	Clarinet	8
Violin	8	Violin	8	Tibia	8	Cello	8
Tibia	4	Viole Celeste	8	Vox Humana	8	Tuba	4
Piano	16	Flute	8	Clarinet	8	English Horn	4
Piano	8	Diapason	4	Viole D'Orchestra	8	Tibia	4
Cymbal Crash		Tibia	4	Viole Celeste	8	Piano	16
Bass Drum Tap F.		Vox Humana	4	Flute	8	Piano	8
Drum Roll		Violin	4	Tuba	4	Piano	4
Cymbal		Viole Celeste	4	English Horn	4	Glockenspiel	4
Snare Drum		Flute	4	Diapason	4	Xylophone	4
Tolling Bell		Flautina	2	Tibia	4	Chrysoglot/Vibra.	4
Triangle		Chrysoglot/Vibra	4	Vox Humana	4	Chimes	
Accomp. To Pedal		Melotone	8	Violin	4	Octave	
Great To Pedal		Snare Drum Tap		Twelfth	2 (2 ² / ₃)	Melotone	8
		Snare Drum Roll		Piccolo	2	Melotone	4
		Tom Tom		Flautina	2	Melotone	2 ² / ₃
		Castanets		Tierce	1 (1-3/5)	Melotone	2
Tremulants		Jingles		Piano	8	Krumhorn	8
Main Chamber		Tambourine		Glockenspiel	4	Cor Anglais	8
Flute, Violin;		Block		Reiterator			
Viol Celeste, Diapason		Triangle		Xylophone	4	Toe Pistons.	
Clarinet		Sand Block		Chimes		Siren; Klaxon; Fire Bell;	
		Octave		Muted Chimes		Three combination pistons	
Solo Chamber.		Great Sub To Accomp.	2	Octave		Cymbal; Bird I; Bird II.	
Tibia		Great To Accomp.	2	Solo To Great Sub.		Boat Whistle; Train Whistle;	
English Horn, Tuba.				Solo To Great		Door Bell.	
				Solo To Great Octave		Swell and crescendo pedal	
Vox Humana.		6 Combination pistons		Solo To Great Tenth		indicators, and voltmeter	
		to each manual, plus		Solo To Great Twelfth.		over solo manual.	
Vibraphone on.		setter piston.					
Melotone Vibrato on.		Two swell pedals, one					
		crescendo pedal.					

COMPTON THEATRE ORGAN

Built by John Compton in 1927/28

First installed in the Super Cinema Charing Cross Road, London.

It is a 3-Manual, 9-Rank Compton with Phantom Piano

*It is Decorated in an unusual style, it has been Japanese Lacquered in Red,
and every Flat surface is Beautifully painted with a different design.*

Sources for this column include *Around the Town* (ATT), *Diapason* (D), *Local Press* (LP), *Melody* (M) and *Variety* (V).

November 1924 (D) ...

Nearly three quarters of a century devoted to organ construction in the United States is the record of a firm in the Central West which serves as an example of the advance of organ building, far from the eastern centers. In its career, this firm has built upward of 4,000 instruments.

Such, in brief, is the history of GEORGE KILGEN & SONS, INC. of St. Louis. The founder, George Kilgen, was an organ builder in Germany in the early part of the nineteenth century. He was a participant in the revolution of 1848 and came to this country with Carl Schurz. At first, he was employed by the Jardine Organ Co. in New York. In 1851, he went into business for himself, the beginning of the Kilgen establishment. Here he remained for some years and became known as one of the prominent organ builders of the East.

In 1873, with the growing tide of western development, the Kilgen factory moved to St. Louis because of that city's central location and its accessibility to raw materials. The firm has moved every few years to larger quarters, and now is one of the best-equipped pipe organ plants in the world. The policy has been to specialize in and build only pipe organs.

George Kilgen's son, Charles C., after 15 years of assisting in the work, became a member of the firm in 1885, which became "George Kilgen & Son."

While growing in size and reputation for artistic work, Charles Kilgen's four sons joined the working force a number of years ago, and in 1924, the company was incorporated under its present name. Charles C. became president, Alfred G., George J., Charles C., Jr. and Eugene R., members of the board and officers. It is a closed corporation, the stock held by those immediately engaged in the business which is operated by their own capital.

It has been a tradition that each one, before becoming a member of the firm, must work in every department, becoming a practical organ builder, expert on tone and action, and an organ architect. It is no unusual thing to find a man whose father worked in the firm before him and whose son is working alongside him. In the personnel are listed some of the most famous organ experts in voicing, electric action, pipe-making and acoustics.

Kilgen makes every part of their organs, even casting the pipe metal, and making the magnets. It has gone into research deeply to develop its electro-pneumatic action and to enhance tone qualities.

Kilgen organs are in use throughout the country and in many foreign countries.

NUGGETS from the GOLDEN DAYS

Prospected
by
Lloyd
E.
Klos



Besides many four-manual church instruments, the firm has installed 4-manual organs in the Grand Central Theatre in St. Louis, the Majestic in Houston and the Capitol in Minneapolis.

April 1925 (M) ...

It is certainly possible for an organist of the theatre-concert type to attract the enthusiastic and whole-hearted interest of a surprisingly extensive following.

This was well exemplified in the case of ALBERT F. BROWN when he recently left the Forest Hills (Long Island) Theatre console for a tour through the South. The patrons of that house, one of the finest in the East, and serving probably one of the most exclusive residential suburbs on the Atlantic Coast, united in a petition to the theatre management to have this popular organist returned. They were so vehement that Mr. Brown cut short his tour and soon was back for a short time to the great satisfaction of the patrons who had submitted this unusual but decidedly complimentary petition.

At present, Mr. Brown is located in Geneva, Illinois, as demonstrator for the Geneva Organ Co. (formerly the Smith Unit Organ Co.) He also presides at the Fargo Theatre organ in Geneva and broadcasts nightly from WJJD, the big station maintained by the Loyal Order of Moose in Mooseheart, Illinois.

Mr. Brown's programs are attracting world-wide interest. The suitability of this organ for broadcasting is demonstrated by the clever artistry of Mr. Brown which brought messages of appreciation from points as remote as Alaska, South America, and Pacific liners enroute to Hawaii, to say nothing of the numerous ones received from radio fans in the States and Canada.

When the new Ambassador Theatre on Lake Drive in Chicago opened in May, Mr. Brown was chosen to initiate the wonderful new Geneva organ which is equipped to make good photoplays interesting, by adding to them the charm of appropriate music. One extremely interesting facet of this opening is that for the first time in the history of music, an organist will play "in light colors" in addition to

playing in "tone colors" and different pitches.

Mr. Brown's success as a photoplay organist-broadcaster is, due to his excellent preliminary training, his 12 years or more of work with leading teachers of effective photoplay presentation, and the inherent assets which made it possible for him to profit so fully from study and experience.

Mr. Brown belongs to that school which believes in absolute synchronization of the music with the picture at all times. We venture to state that a large part of his popularity with theatre patrons is accounted for by his ability with which he does this difficult yet necessary thing.

March 21, 1926 (LP) ...

BASEL CRISTOL, a young organist who was born in Dublin, Ireland, will inaugurate a series of matinee organ request concerts at Chicago's Tivoli Theatre, beginning tomorrow afternoon. Each program will be about 45 minutes long.

October 2, 1926 (LP) ...

The Majestic Theatre in Rochester, New York is reopening tonight under new management. Hear ERNEST MILLS in his original interpretations on the mammoth (sic) Kohl organ. Wonderful organ music which will hold the hearers by its excellence, will be the rule. Programs will be changed five times a week at this neighborhood house.

December 1928 (ATT) ...

A very unique inspiration has resulted in ROLAND KERNS and Mr. Thomson's composing of "Come Back Again," "At Twilight, I'll Think of You," "As Long as You're With Me" and one which will be released very shortly, "Looking Around." Mr. Kerns is organist at the Wesmar Theatre in Norristown, Pennsylvania. He formerly played at the Strand in Easton and the Ardmore (Pa.) Theatre. He features solos, novelties and screen presentations with great success.

Circa 1928 (V) ...

JESSE CRAWFORD, at the New York Paramount introduced a novelty, programmed as "Berliniana." It is a review of numbers written by Irving Berlin and finally plugs his latest songs.

Circa 1928 (V) ...

EDWARD K. HOUSE had them singing powerfully at his performance in Chicago, and he is said to do the same invariably. His slides are original and coaxingly funny and his organ-pumping is as good. House rates way up in his field here.

December 1928 (LP) ...

EDWARD C. MAY, concert and feature organist of the Schine theatre circuit, has been engaged as organist at Rochester's Liberty Theatre where he will play a Wurlitzer.

GOLD DUST:

1/28 JEAN WEINER over Atlantic City's WPG; JOHANNA GROSS, Cincinnati's WLW; F. ARTHUR HENKEL, Nashville's WSM ... 11/29 GEORGE LATCH, Loew's Rochester ... 1/30 EDWARD C. MAY, Rochester's WHEC ... 12/34 WILLIAM MEEDER, New York's WJZ; RAY BERRY, Rochester's WHAM; LEW WHITE, NBC

Network; RICHARD LEIBERT, New York's WEAF; GORDON JOHNSON, Buffalo's WBEN; JESSE CRAWFORD, New York's WJZ; EDDIE DUNSTEDTER teams with Ransom Sherman on St. Louis' KMOX "Laugh Clinic"; SQUIRE HASKIN, Rochester's WHAM; STAN-LEIGH MALOTTE, New York's WJZ ...

9/35 England's REGINALD DIXON over GSB, GSD, GSI; FRANCIS J. CRONIN over WORC, Worcester, on the Yankee Network; CARL COLEMAN, WGR in Buffalo.

That should do it for this time.
So long, sourdoughs!
Jason & the Old Prospector



SWEET AND LOVELY. Gerry Gregorius at the 3/18 Wurlitzer in Uncle Milt's Pipe Organ Pizza Co. restaurant. Available from Terry Robson, P.O. Box 06796, Portland, OR 97206.

High bias CrO² dolby cassette only. \$9.00 postpaid. Overseas \$10.00 postpaid in U.S. funds.

WOW! Recordings of this quality are few and far between. Since I have been reviewing, this is only the second recording that deserves a rave. Even though this recording was made at a pizza establishment, there is not even the slightest hint of pizza organ fare. It is pure theatre organ at its best.

The organ at Uncle Milt's has been recently rebuilt and revoiced. Bob Hansen, the head technician, deserves praise for so perfectly finishing this organ. It is both delightful and thrilling. It has an ensemble which should make organ technicians sit up and take notice. It is a splendid example of a concert-capable theatre organ.

Mr. Gregorius' performances are superb, polished, tasteful, subtle, in a word perfect. His arrangements are very orchestral, with phrasing that could only come from an intimate knowledge of the lyrics; this, and flawless execution have all combined to leave the listener with a sense of the rightness of the interpretations. As an example, "Summertime" has been played by many organists, this is the first time I have heard it played RIGHT, and each selection is like that. They are as follows: Jeanette MacDonald favorites; "San Francisco," "Sweetheart," "One Alone," "Ah! Sweet Mystery of Life," "Beyond the Blue Horizon," then we are favored with "Always," "The Waltzing Cat," "Taking a Chance on Love," "Dambusters March," "Sweet and Lovely," and finally, selections from *Porgy and Bess*; "I Got Plenty O' Nuttin'," "Summertime," "It Ain't Necessarily So," "A Woman Is A Sometime Thing," "I'm On My Way."

The recording engineer, Fred Armentrout, has shown great skill in capturing



the presence of the instrument, and the ambience of the room. This is an alive recording. The tapes are BASF CrO², real-time dubbed, and dolby B.

This tape, in some senses, could be called a study in what happened when everything is right. I'm sure I'll enjoy this tape just as much many years from now.

When is the next recording coming out?

Bob Shafter

ASTRA 1983. Nigel Ogden at the 3/8 Christie in the Astra Theatre, Llandudno, North Wales. Available from COS Tapes, 23 Aveling Park Road, London E17 4NS England. Price is \$10.00 postpaid airmail. Dolby cassette only.

COS tapes come through once again. An impromptu session, no rehearsal, no retakes, has produced a recording that might be called inspired. It's often difficult to believe there are only eight ranks, so well did Mr. Ogden use the organ, and so well were the acoustics of the theatre captured.

Nigel Ogden has to be one of England's premier organists. I've had the opportunity to hear his work in a number of venues, and he always does an excellent job. This recording shows great depth of feeling and an almost uncanny understanding of what the music wants, coupled with great technical ability which leaves the listener comfortable in the knowledge that they've just heard something outstanding. The theatre organ

world would be better off if we could get more recordings from this artist. The selections are; "I'm Beginning to See the Light," "A Nightingale Sang in Berkeley Square," "Satin Doll," "The Nearness of You," the immortal George Gerswin; "S' Wonderful," "Strike Up the Band," "Our Love is Here to Stay," "I Got Rhythm," "They Can't Take That Away From Me," "A Foggy Day," "The Man I Love," "Rhapsody in Blue."

The instrument is another excellent example of what's happening in England. Even though it has eight ranks, it has a very big sound and a beautiful blend. It just can't be faulted.

Recording engineers could, and probably should, be taking lessons from John Leeming. The listener hears the organ and the room, and this theatre has a lovely acoustical environment. We always get this quality from Mr. Leeming.

You won't be disappointed with this tape.

Bob Shafter

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



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.

CLOSING CHORD

JOSEPH L. BRIGGS

Joseph L. Briggs, who played organs in several Rochester, N.Y., theatres, died on February 22, 1988. He was 84.

A native of Turners Falls, Massachusetts, Mr. Briggs came to Rochester in the twenties and took a year's instruction in organ accompaniment of silent films at the Eastman School of Music. He played organs for the silents in the Arnett, Princess and Regent theatres, and had a stint at the RKO Palace, doing sing-alongs and organludes.

With the advent of the electronics, he played at the R.I.T. ice rink and in the thirties and forties taught organ and piano. A life member of the Rochester Musicians Association, Mr. Briggs is survived by two nephews and a niece.

Lloyd E. Klos

ROSE DIAMOND

Longtime member Rose Diamond died Saturday, February 13. Although she has not been heard playing in many years (she was over 90 at the time of her death) her career goes back to the days of the silents in New York City where she was one of the first female organists to break into the male-dominated Times Square theatre organ stronghold!

Her first job was playing piano at the "Fox Japanese Garden" atop the RKO theatre at 96th and Broadway. Her big break came when she was appointed to play the four-manual Moller in the Loew's State. She did regular radio broadcasts, many of them over the full NBC radio network, playing this organ as well as the four-manual Moller in the Waldorf-Astoria's ballroom and the three-manual instrument in that hotel's Peacock Room. Later she was heard playing the organ at the Barbizon Hotel and the lobby Kimball at the Roxy Theatre!

Moving to California in the '40s, she played the cocktail circuit throughout the Southland and won acclaim for her novelty arrangements and Latin rhythms. One of her last professional appearances was in the award-winning Dustin Hoffman film *The Graduate* where she was the befuddled, nearsighted organist in the wedding scene.

Her theme song was "To a Wild Rose," but she was a darling woman and will be greatly missed by all who knew her.

from LATOS OrganLog

ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN



Another kind of substitute chord is what I call the "surprise" chord. These chords do not follow the Circle of 5ths and the root is usually not a member of the scale or key in which the song is written. As a result, they are noticeable because the listener does not expect to hear them.

In the key of C, the best "surprise" chords are D_b7 and A_b. Play the following examples with full chords and the root of each chord on the pedals. Listen to the difference.

The image shows two musical staves in C major. The first staff has notes D, G, and C on the treble clef, with chords Dm7, G7, and C written above. The second staff has notes D, F, and C on the treble clef, with chords Dm7, Db7, and C written above. In both, the bass line has a dotted quarter note for the root of each chord.

Notice two things about the D_b7 chord. First: it causes the pedal bass notes to move downward (D-D_b-C) while the melody moves upward. This always creates a good musical effect. Second: if you will play the 3rd and 7th of the G7 and D_b7 chords, you will find that they are the same notes reversed. The 3rd of G7 is the 7th of D_b7, and the 7th of G7 is the 3rd of D_b7. Also, these chords are on opposite sides of the circle of 5ths.

Many songs end with II7 V7 I chords. When this occurs, play the major chord that is 1/2 tone above the V7 chord instead of the expected I chord. Listen to the difference.

The image shows two musical staves in C major. The first staff has notes D, G, and C on the treble clef, with chords D7, G7, and C written above. The second staff has notes D, G, A_b, and C on the treble clef, with chords D7, G7, A_b, and C written above. In both, the bass line has a dotted quarter note for the root of each chord.

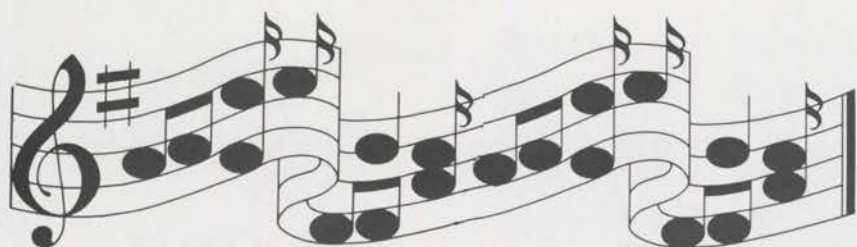
In order to make these chord substitutions useful to you, it will be necessary to understand the procedures and then figure them out in the five common keys in which most popular songs are written: C - F - G - B_b - E_b.

The rules are: 1. The 7th chord built on the flat 2nd tone of the scale can be substituted for the V7 chord, depending on the melody notes; 2. The major chord built on the flat 6th tone of the scale can be substituted for the final I chord in most songs. This sounds best when the melody moves upward to the last note. After one measure, this flat V7 chord should resolve to the I chord.

Play the last eight measures of many songs and try these chord substitutions. You cannot use both of them in the same measures. The flat II7 must be followed by the I chord. The flat VI chord must follow the V7 chord.

You will find that this is not at all difficult if you will take the time to study and practice it.

Chapter Notes



Larry Donaldson cuts the keyboard cable in preparation for the new relay. Gary Jones Photo

ALABAMA

Birmingham

205/942-5611 or 205/644-3606

Alabama has to be one of the busiest places in the world, just ask any Alabama Chapter member! After the main cable of The Alabama Theatre's Wurlitzer was cut on December 27, 1987, chapter members went onto overtime, went into overdrive, and basically went overboard to get the organ back up and playing within a committed 60-day period! During that time we were without a pipe organ, but (never being both down and out at the same time) chapter members got together and, under the direction of Gary Jones, provided back to back "Home Shows" for the months of February and March. Talent abounds in our chapter - singers, organists, pianists, keyboard artists, etc., and everyone had a blast. Almost as quickly as she came down, "Big Bertha" came back up with her new Devtronix Multiplexing Relay. Organ crew chief Larry Donaldson breathed a sigh of relief as the organ was finally made playable for a February show. March found the crew working-out the relay and chasing down little "kinks" in the system preparing for the March 26 and 27 showing of *King of Kings* with Lee Erwin at the console. Lee kicks off our 5-film series of silent classics entitled "Silents" Is Golden. Gary W. Jones



CENTRAL FLORIDA

Tampa

813/868-5088 or 813/785-9733

We've been quite busy since last you heard from us. We held our January meeting in the home of Ruth and Ken Hunt in Clearwater. The home was still beautifully decorated from Christmas and included a huge tree in the ballroom. Following the meeting, we were treated to a concert on the 4/17 Wurlitzer by none other than Don Baker. None of us have ever heard this organ sound better than when the 85-year-old Baker played it. He included some of the old favorites and handled them with the ease and relaxed manner for which he is noted. We are lucky to have Don living not too far away from the Tampa area.

We had a big surprise and a real treat when we met on Valentine's Day at the home of Marjorie and Bill Hile in Parrish. A program of "Name That Tune" had been planned, but when Roger and Dottie Bloom introduced their house guest, all thoughts of the arranged program vanished, for he was none other than ANDY KASPARIAN! He graciously consented to play for us and gave Hile's three-manual Conn a real workout. Although Andy is well known in the U.S., as well as Panama, there were many there who did not know what to expect, and many eyes opened wide all over the room when he started to play.

The Hile Conn is a Model 650, type 2,



Andy Kasparian at Bill Hile's Conn.

modified to include a fourteen voice-atonal toy counter, color organ and seventeen separately powered remote speakers from 2" for each of the two bird-calls to one 15" woofer dedicated solely to the 16 ft. pedal tones. The speakers are hidden behind lattice work in an overhead loft, giving one the feeling that there is a pipe chamber up there.

The City of Tampa and Central Florida Chapter have combined forces in 1987-88 for a major rebuilding of the 3/12 Wurlitzer located in the 1500-seat Tampa Theatre, an Ebsen-designed, Atmospheric House second to none in the country. The organ is being expanded to 15 ranks to increase its versatility and is undergoing a complete relocation and repiping which will bring the instrument to "performing standards."

We are fortunate to have a dedicated, ten-man crew headed by Bill Hile and John Otterson, who have given a consistent and extra measure of effort weekend after weekend to bring this transformation about. We are blessed with a good mix of expertise in mechanical, pneumatic and electronic skills.

Added pipe space is being realized by locating all 16' pipes, traps, toys and struck tones in spacious quarters behind the facade at the proscenium level. All will be under expression.

Specifications have been reviewed by a number of professional builders and performers to whom we are heavily indebted. The main chamber is now rapidly nearing completion and we hope to be seeing and hearing this long-silent instrument within just a few weeks. While many of the voices still await refurbishing, it will be good to hear from this raucous and beautiful voice from the center of Tampa, the city of Hosea Gasper, Patron Saint of Revelry!

Alleen Cole



Alabama Chapter members gathered 'round the Kurzweil 250 at the March "Home Show". Front: Cecil Whitmire (left) and Gary Jones. Back (L to R): Jerry Eason, Christine McPhearson, Kerry Bunn, Roy Harrison, and Lon McPhearson. Lee Seitz Photo



CENTRAL INDIANA

Indianapolis

317/255-8056 or 317/787-4865

Our first meeting of 1988 was held at the Hedback Theatre, home of a 2/13 "mostly Wurlitzer." Our scheduled artist had to cancel his performance at the last minute, but our own Ken Double saved the day! His program ran the gamut from the traditional "Vilia" to a gutsy version of "Hard-Hearted Hannah." A medley, including "I Had The Craziest Dream," "All I Do Is Dream Of You" and "But I Can Dream, Can't I?" reminded many in the audience of the Big Band Era and was well received. Other selections were "It's Today" and the Chicago Bear's Victory March (with NO apologies to our Indianapolis Colts). It was an outstanding performance, especially considering that the organ was in less-than-perfect condition.

Mr. Gerhard Hartmann from Vienna, Austria, presented a picture slide and audio tape entitled "Tour of European Cathedrals and Theatres and Their Organs" at our February meeting at Manual High School. The program was educational, entertaining and a change of pace for our group.

After the meeting, members were invited to inspect the work being done on the 3/17 Louisville Uniphone. The new relay has been installed, the main chamber painted and the new shutters are in the process of being installed. Renovations to this organ have been made possible by the many contributions to the Manual Organ Fund and through the efforts of Kevin Aikman and his "Saturday Regulars," Ray Andrejasich, Don Newswanger, Jim Catellier, Hubert Griffy, Jim Blande and Carl Wright.

Barbara Johnson



Tony O'Brien at the Patio Theatre 3/17 Barton.

CENTRAL OHIO

Columbus

614/652-1775 or 614/882-4085

Certainly the highlight of February was the appearance of Lyn Larsen at the Ohio for the first of the 1988 concert series. The theatre's 4/20 Robert-Morton was center stage surrounded by potted, broad-leafed and flowering plants. Lyn's program was based on a chronological theme which began with Gavolti's "Concerto in A minor," progressed to the late Virgil Fox's arrangement of "Now Thank We All Our God" and a procession of classical numbers which led to more contemporary offerings such as "Slaughter on Tenth Avenue" and selections from *South Pacific*. His beautiful arrangement of "All I Ask of You," from Andrew Lloyd Webber's *Phantom of The Opera* makes this tune a likely organ favorite for many years to come.

Our February meeting was held at the home of Bob and Betsy Richard on Valentine's Day, which was also their 49th wedding anniversary, and we offered our hearty congratulations. The business meeting was conducted by Vice-President Henry Garcia, and we learned that we are still solvent, and that our membership renewals are current. Jim Blegen reported that our blower problems are being remedied by a benevolent electric company which is donating time and material in memory of two of our deceased members. We owe a great big "Thank you" to Mid-Ohio Electric for this gesture.

John Polsley



CHICAGO AREA

312/282-0037 or 312/698-6898

After quite a stretch of time, the Carl Schurz High School organ is being readied for use again. A special social will be held in March during which a tour of the organ and its chambers will be conducted. A diligent group of CATOE and PTA members is working on this instrument, and the functioning part of this organ will be demonstrated for the delight of those in attendance.

Our February social at the Patio featured Tony O'Brien at the 3/17 Barton. Tony is from Livonia, Michigan, and was heard at the Indianapolis Convention in 1984. A versatile and amiable organist, Tony is kept busy by demands for his musical talent and entertainment. About 200 attended in spite of the uncooperative winter weather.

A program was taped on January 21 for a March 20 airing over Chicago's PBS station, WTTW-TV, for its special fundraising program. The Chicago Theatre was the place, and the magnificent Wurlitzer was piloted by Barbara Sellers during the prelude, intermission and postlude. The house was sold-out, but the lucky members who attended reported that Barbara did a super job.

A few brave souls (exactly seven) braved the January weather and traveled to the Butterworth Mansion in Moline for a Quad Cities Chapter special social which was hosted by the McFaddens. The 3/38 Bennett organ was played by Stan Nelson who presented a delightful program.

The Congress Theatre on Chicago's northwest side may soon have its organ ready for presentation. The Patio Theatre is in good use as is Copernicus Center. The Granada Theatre is in a questionable state, but the Uptown may surprise us soon? It all seems to be a "wait-and-see" game which is not exactly new to us. The Tivoli Theatre in Downer's Grove uses its theatre pipe organ mainly on weekends. The soloists are usually local recruits, young people, who do very well. This is good exposure for the youngsters.

And soon summer will be with us and it's off to Portland!

Almer N. Brostrom

★ ONE-OF-A-KIND ★
3-Manual French Console
 Double Stoprail with Syndynes
FOR SALE!

Perfect for a home — Custom
 Built to go anywhere.
 OFFERS ACCEPTED

For Details, SASE to:

THE ORGAN LOFT
 3331 Edison Street
 Salt Lake City, Utah 84115
 801/485-9265



■
*The greatest respect
 an artist can pay to music
 is to give it life.*

PABLO CASALS



CONNECTICUT VALLEY

203/357-4581 or 203/261-5269

We celebrated our 27th birthday on February 13 at Shelton High School. Open console and the business meeting were followed by a buffet dinner. The festivities concluded with a concert and dancing featuring Alden "Mitch" Miller at the Austin console.

The town of Thomaston has approved funding for architectural plans to correct the fire code violations in the Thomaston Opera House. It is expected that our representatives will be meeting with town officials to discuss our future involvement in the opera house. In the meantime, our organ crew has continued to maintain the Marr & Colton on which Tom Hazleton recently recorded a tape to be released in the near future.

We mourn the passing of Charles Putney who was assistant crew chief of the Shelton organ crew. Charlie gave freely of his time and energy in restoring the Shelton organ. We shall miss him deeply.

Vice-President John Angevine reports that a new board of directors has been elected at the Warner Theatre in Torrington, and they are looking into the possibility of making building modifications so our 4/17 Marr & Colton can be installed. The art deco Warner Theatre, designed by Thomas Lamb, was opened in 1931. It originally housed a 2/7 Wurlitzer which had been removed from the Torrington Palace Theatre. All of the ranks had been installed in a single chamber. However, the chambers are more than adequate to house our Marr & Colton if there is some enlargement of the chamber openings and modification of the grilles.

The massive 4/75 Austin organ has been removed from Bushnell Memorial Auditorium in Hartford and returned to the Austin factory for a complete restoration. In recent years the organ has been used mainly to accompany travel films, and when it is returned to the Bushnell, it is expected that it will be used for a wide variety of events. *Barry Goodkin*

CUMBERLAND VALLEY

Chambersburg, Pennsylvania
717/263-0202

Our January meeting was a delightful social at the home of Robert Eyer, Jr. Light refreshments and congenial conversation drew members closer together, and several availed themselves of the opportunity provided by the open console. Tours of the organ chamber gave inter-



Bob Eyer Jr. at the Moller console.

esting insights into the challenges its builders faced.

Centerpiece of the meeting was the Eyer's 3/6 Moller, an innovative, reconstructed instrument that came from the auditorium of the now defunct Penn Hall College in Chambersburg. Mark Cooley and Bob Eyer, Jr. have worked as a team through hundreds of hours of tedium and utter devotion to engineer an instrument that may well be the envy of pipe organ devotees everywhere. The new walnut console, built by Eyer's cousin, is the capstone to this elegant instrument, but it is the organ's resonant, haunting tones that capture the heart and the imagination. And, as one might guess, no one plays the organ quite as well as its proud owner.

A short business meeting provided an opportunity for acting President Eyer to restate the objectives of the organization and to outline coming programs.

It's called momentum, it's derived from an uncommon mixture of cooperative spirit, genuine enthusiasm and motivation. One knows, when seeing a group in operation, when these three elements are present in reasonable proportions. If you want to witness a cooperative spirit, people who are motivated and genuine enthusiasm, *a goal is crucial!* We are fortunate, indeed, that from its very beginning, our organization has had a goal — the rebuilding and extending of the 3/14 Moller which was installed in the elegant old Capitol Theatre in downtown Chambersburg when the theatre was built in 1926.

More than this, however, you need someone who has the vision, who can set a project in motion with workable strategies and who has had the foresight to surround himself with interested people willing to commit themselves to achieving the goal. It is providential that we have a triumvirate of leadership that seems unbeatable. Gordon Madison, who purchased the Capitol Theatre a few years ago, had the vision and common sense to realize that the pipe organ needed to remain in its proper theatre



Nelson Rotz (seated), Bob Eyer, Sr. (center), and Mark Cooley at Cumberland Valley Training Seminar.

setting; he also had a dream of a pipe organ that would be the envy of accomplished organists everywhere. Wisely, he was instrumental in identifying two very special people who would prove to be essential to the achievement of his ultimate goal of a "magnificent" theatre pipe organ to be enjoyed by general theatre audiences and pipe organ devotees alike. These two are Bob Eyer, a gifted young theatre organist with a Masters Degree in Organ Performance, and Mark Cooley, whose hobby is an abiding interest in the technology of pipe organs and who is now a service engineer for the Moller Organ Company. What a find

continued...



ELECTRONIC ORGANS

Kit, or Custom Built

Kits for electronic or pipe organ renovation.

- Microprocessor-controlled, modular circuitry for ease of construction
- Authentic pipe organ voicing using active filter circuitry.
- Built-in capture system.
- Self-financing purchase plans.
- 7 basic models: 3 Church, 4 Theater, in 2-, 3-, and 4-manual sizes.

Attn: PIPE ORGAN BUILDERS

Incorporate, or replace, your stacks of switching relays with μ P-controlled latches. System will control up to 16,000 pipes and/or oscillators.

Write for quotation.

ARTISAN INSTRUMENTS, INC.

6450 N.E. 183
Seattle, WA 98155

PH: (206) 486-6555

TLX: 4998676 ARTSN

CUMBERLAND VALLEY, cont.

these two were! Thus it was that the leadership with precisely the right qualifications emerged.

It is also apparent that only after much soul-searching and preliminary planning can productive effort occur. "Keep your eye upon the doughnut and not upon the hole," seems to be the prevailing philosophy of our chapter.

One other element was needed for success — worker bees! And it is not surprising, considering our leadership, that people with technical skills stepped forward from our membership to volunteer their help. At our February meeting Mark Cooley began to teach these volunteers, who knew little or nothing about the inner workings of a pipe organ, how to re-leather pouch bars for the Moller action. For the training session, he used the pouch bars in the superb pipe organ that Bob Eyer has in his basement as they needed to be re-leathered for the new Diapason rank that Bob is adding to his organ. Once a state of readiness is reached by the workers, the Capitol Theatre project can begin.

The energy that seems to flow when people have a consuming interest in a project is most reassuring. The brave people who did not "bolt" when the work began are: Nelson Rotz, Gil Singer, Vern and Fern Carlson, Marlene Madison, Clyde Snyder, Bob Eyer, Sr. and Dean Faulk. They are the learners and Mark Cooley is their teacher and together they will rebuild an organ. Their pride in the finished product will be their reward. We think we have something very special going on at CVTOS.

Max Cooley



BABSON COLLEGE

Wellesley
617/662-7055

What better way to start the new year than with Ron Rhode, after a nine-year absence, at Babson on January 9. There is little need to extol this gentleman's considerable talent which his large audience quickly recognized. Ron was loud in his praise of the many improvements in our Wurlitzer and took full advantage of them. From his foot-tapping "Wake Up and Live" to his finale, "The Light Cavalry Overture," Ron gave us a memorable evening of good theatre organ. The classic "Pomp and Circumstance #4" by Elgar was a highlight as was a contemporary Roman Catholic hymn, "On Eagles' Wings," which Ron played for the visit of Pope John to Phoenix in 1987. Ron accompanied an early (1915) silent with Gloria Swanson and Wallace Beery,

Teddy at The Throttle. A long, standing ovation brought him back for a nicely played "Fit As A Fiddle and Ready for Love" to end the evening. We hope we won't have to wait as long again before his return!

Our annual meeting was held at Babson on January 24. Vice-President and Program Chairman Gordon Creamer opened our talent contest with a few chords on the Wurlitzer before the five contestants each played their three selections. All acquitted themselves well, and even the applause meter couldn't detect appreciable differences until repeated a few times. John Cook was the winner and kindly gave his \$100 prize to the Carpenter Fund which is used to maintain and upgrade our organ. Cash prizes were also awarded to Michael Bigelow, Jr., James Laing, Robert Legon and Michael Bigelow, Sr. Friendly competition is fun with applause withheld until the finish, thus keeping contestants in suspense. This was our second talent contest and is likely to be repeated.

The spacious home of the Garrett Shanklins in Groton was again the venue for our February 28 meeting. Their expanded Style H 2/10 Wurlitzer was first shipped to the Majestic Theatre in Burlington, Vermont, on 11/16/25 as opus 1200 and later moved to the new art deco Flynn Theatre in the same city on 11/26/30. This instrument now boasts 16 ranks, mostly Wurlitzer, and a Mason & Hamlin Ampico baby grand piano which makes for an ideal, refined, residence organ.

The winner of the Intermediate Division of the 1987 Young Organists Competition, John Cook, was our artist that afternoon. His programs are always interesting and different. With numbers such as "Hallelujah" and "Sitting on A Log, Petting My Dog," plus his own composition for an encore, John held everyone's rapt attention. This young man devotes several hours daily to the practice of his weekly lessons and is constantly learning new selections — and it shows! He is a fine illustration of the old saying, "Practice makes perfect." A fine winter day, much good music, food and fellowship with our affable hosts are the ingredients of which memories are made.

Stanley C. Garniss

All inquiries regarding membership matters should be addressed to . . .

DOUGLAS C. FISK
Executive Director of ATOS
P.O. Box 417490
Sacramento, California 95841



Lowell Ayars chatting with friends at Trenton Concert.
Jinny Vanore Photo



GARDEN STATE

New Jersey

609/888-0909 or 201/445-1128

The fourth of the Trenton War Memorial concert series featured Lowell Ayars at the 3/16 Moller. Although the concert was held on March 6, Old Man Winter's cold March winds were fortunately absent, and the lovely day coaxed more than the usual number to attend. Lowell charmed all with his enjoyable, relaxing style of familiar music sprinkled with interesting tidbits of stories relating to the music or the composers.

After intermission, Lowell accompanied a Laurel and Hardy film. This was the first silent movie shown in Trenton concerts for some time. It was really enjoyed.

The production group of our chapter set the mood for the silent movie on the stage by hanging two large, 20-foot long facsimiles of movie film. During the final part of Lowell's concert, four projectors showed slides of Laurel and Hardy on the frames of the white muslin and black felt imitation movie film — very clever and very successful.

There was no picnic on the stage, so groups of members went to nearby restaurants and enjoyed the remainder of the day together.

Many members are looking forward to an unusual bus organ safari to Rhode Island, Massachusetts and Connecticut in April. This has been organized and is under the leadership of chapter President Bruce Williams. More about this in our next news.

Jinny Vanore



Production Crew: (L to R) Dennis Anderson, George Anderson and Michael Cipolletti.
Jinny Vanore Photo



Montana-Northern Wyoming
406/248-3171 or 406/259-6111

Chapter Vice-President Steve Plaggemeyer is a candidate for the ATOS National Board of Directors. We wish him good luck for a successful election.

Charter member Jim Roseveare played a concert at the Oakland, California, Paramount on January 30. At least ten chapter members were present. Roseveare played in tandem with Jim Riggs at the 4/27 Wurlitzer. The Paramount now houses the slave console from the New York Paramount Building radio and recording studio.

Wurlitzer installed the 4/21 in the Paramount Building in 1928 with both a master and a slave so it could be used by Jesse and Helen Crawford for rehearsals, broadcasting and recording. The slave console was purchased by Reinhold Delzer and moved to Bismarck, North Dakota, where it played his organ. The Delzer estate subsequently sold it to Preston "Sandy" Fleet, who donated it to the Oakland Paramount. Helen Crawford's slave console was premiered on May 30, 1987.



Jesse Crawford in 1928 at "Slave" console of New York Paramount radio and recording studio. Jim Roseveare played concert at this console at Oakland, California Paramount 4/27 Wurlitzer.

Photo: THE POET

When introducing his Crawford number, Roseveare said that "Jesse Crawford established the prime vocabulary of the theatre organ," and then played precise arrangements of Jesse's "A Precious Little Thing Called Love" and "My Wishing Song." Riggs played Crawford's arrangement of "Moonlight on The River."

Roseveare is probably one of the most devoted fans of Jesse Crawford and exponent of the Crawford style of organ-playing. He recently began presenting organ concerts at the Oakland Paramount on Fridays before screenings of some of the most famous motion pictures from the Golden Age of Hollywood.

For our February meeting in Billings, we rented a videotape for ninety-nine cents from Buttery's Supermarket. It was the 1927 Academy Award winning epic, *Wings* accompanied by Gaylord Carter at the Sargent/Stark Wurlitzer. There was also open console time on the Hammond led off by Steve Plaggemeyer with some favorites from his Pipes & Pizza days.

Ed Mullins



LAND O' LAKES

St. Paul-Minneapolis
 612/689-9201 or 612/771-1771

Every time an event is scheduled during the winter months, we hold our breath and pray that the weatherman will cooperate so we can get there without a blizzard or a cold snap to deter us. However, the weather does not discourage the Organaires from attending their monthly sessions; meeting in December at Glenn and Harriet Bateman's, at Bob and Jean Duwe's on a snowy night in January and at Verna Mae Wilson's on another cold night in February.

When Dennis James played at the Phipps Center for The Arts in Hudson, Wisconsin, on January 23, a blustery, wintry evening, he entertained a full house. Dennis instigated something new that evening, the projection of his slides from the organ itself. His program was thoroughly enjoyed by the audience.

About forty members and friends showed up on February 7 at the World Theatre in downtown St. Paul for open console at the big Wurlitzer, some to kibitz and some to play. Mike Erie was "at the ready" to assist with registrations, and about fifteen people eagerly took to the bench. It is a real experience to play a theatre pipe organ!

Work is progressing on the installation of the chapter organ in the All God's Children-Metropolitan Community Church in Minneapolis. The crew, consisting mainly of Don Johnson and Bob Scholer, has been putting in hundreds of hours, along with others who do what work they can in their homes, garages and basements on various items to speed the project along. Don commented that the removal of parts from his garage has now enabled him to finally use it again for his car.

Verna Mae Wilson

Top Left: Kim Crisler, enthusiastic young theatre organ buff, has helped on both the World Theatre and chapter organ installations. Bottom: Curtis J. Oliver was one of the Masters of Ceremonies at the "Play the Organ Day" last June at the Minneapolis Auditorium.

the dazzling . . .



doug mceachern

Resident Organist at the **WARNER GRAND THEATRE**

- Concert Artist
- Teacher
- (213) 832-8507
- (818) 916-1205

Personal Manager:
 NANCY HALL
 2242 Estribo Dr.
 Rolling Hills Estates, CA 90274

DAN BELLOMY

Master of Jazz Pipe Organ

Plays

"PIPE-POURRI"

Digitally Mastered
 Compact Disc

Lush Ballads —
 Incomparable Jazz

Trousdale 3-23
 Studio Organ

\$18.00 postage paid

Order from:

BELDALE RECORDS
 13722 Rushmore Lane
 Santa Ana, CA 92705



LONDON & SOUTH OF ENGLAND

01-422-1538 or 093-256-6499

We had a marvelous concert at the Top Rank Club Kilburn on November 22, with one of our all-time greats, Louis Mordish, whose well-prepared program brought out the best of the beautiful Wurlitzer, and we hope to have him back again soon. A delightful cameo spot was played by one of our very young competitors, Paul Long, who won our special Christie Award presented by Managing Director Frank Fowler of Hill, Norman and Beard, Organ Builders to H.M. the Queen. We are most grateful for their interest in our chapter activities.

Club Night at Wurlitzer Lodge was full-house for our 1980 Winner, Michael Wooldridge, who gave us everything from marches to Big Band to a sing-along. It is refreshing to see so many of our young people at these evenings.

Granada Harrow celebrated 50 years of Filming at the Theatre recently and held an open day, inviting some of our young members to play the eight-rank Wurlitzer. Martin Harris, Suzanne Hancock, Geoffrey Solman, Emma Sexton and Peter Holt were the five lucky youngsters.

January 3 saw 48 of us travel to Leicester on our yearly bus trip to meet with long-time members Gladys and Stanley Whittington, Allen and Veronica Trott and Paul and Hazel Kirner. We had a Safari of our own in true British style visiting three installations in one day: Stanforn Hall, where Stan delighted us playing the five-rank Wurlitzer; on to Markfield for a buffet lunch and music by Peter Holt and David Redfern on the Compton, plus open console; then on to Compton Lodge for entertainment and tea with the Kirners. A good day was had by all, and we have now even converted our driver.

Another outing by coach for 26 members to Woodford Green on January 9 for a Pantomime Dick Whittington was a Y.O.Y. trip, but the young-in-heart joined in as well. Len Rawle provided the music on a large Yamaha, accompanied by a pianist. The whole evening was given top marks for entertainment, and judging by the chorus singing on the way home, our chapter has its own stars in the making. Already, plans are ahead for another trip next January.

We are happy to announce we have found a home for the chapter Wurlitzer at a Leisure Centre in Hertfordshire. This means a busy time ahead for our Technical Team with two new installations and



London's "Boy Wonder," ten-year-old Benjamin Vine is London Chapter's competition winner. *John Sharp Photo*

the Barry Christie to maintain. Slough Granada Theatre has closed its doors, and an office block will take its place. Happily, the organ was bought by one of our members, and the Tech Team is busy dismantling it. It will be installed in a lovely home in Kent, and Steven Vincent is very happy to have a Wurlitzer near his home town.

We are endeavoring to promote theatre organ with our Christie in South Wales. Tea dances are getting popular, and each month one can see an increase in attendance. This is something new to Barry, and chapter members all work hard to create a friendly atmosphere. Our recent USA artist, John Ledwon, was most impressed with the idea of tea dances and the reaction of the local people.

We had a successful concert at the Memorial Hall on March 6, the first anniversary of the Christie installation. Artists who gave us a fine program were John Ledwon, William Davies and the Barry Male Voice Choir. John enjoyed the fiery reeds of the Christie and felt that we had been lucky to obtain such an instrument. The audience of 470 sat very quietly dur-



Tea dance at Barry Town Hall in Wales, Steven Duffield at the console. *John Ledwon Photo*

ing the whole program and the very complimentary remarks passed from our special guests, the Mayor of Barry, the Town Clerk and other distinguished guests. The Barry Council welcomed John very sincerely and gave him a memento of his first visit to Barry.

Our concert at Kilburn was attended by a hundred members and friends, and John, being no stranger to London, was soon at home with the State Wurlitzer. We were fortunate to have London's Appreciation Society visit the theatre on this occasion, and all went away feeling very happy.

We can certainly say the week's events were happy times, being together and sharing our common interest, and, hopefully, with our new promotion folder we will gain some new members. Thank you, John, for your lovely music.

Our next project is to get our Christie and Wurlitzer onto solid-state systems, and members are coming up with fundraising ideas.

Our next bulletin will give you all news of our forthcoming Safari for 1989, "Springtime in London," April 16-23.

Edith Rawle



John Batho presents special Christie Award to Paul Long, age 12. *John Sharp Photo*



LOS ANGELES

California
213/217-9202

Election of officers was held at our January board meeting, and the board took action to name Gene Davis a Director Emeritus; he has been a member of the board and active as Crew Chief on the Orpheum Wurlitzer until suffering a stroke last spring.

On February 6 outgoing President Stephen Ross entertained the members of the board and other invited guests at the lovely Simonton residence as a "thank you" for a great year which included the hosting of the annual ATOS convention. Gaylord Carter scored a Harold Lloyd film in the lower-level theatre. After the movie, Ty Woodward and Chris Elliott each took a turn at the console before returning upstairs for refreshments.

Warren Lubich, from the Cap'n's Galley in Redwood City, was our organist on February 28 at the Orpheum. A small, but enthusiastic, crowd braved a rainy Sunday morning to hear a concert of old favorites and current tunes. Warren opened with "The Capitol March" and continued his nostalgic tour with such tunes as "Don't Get Around Much Anymore," "Gay Vienna" and "Think of Me," from Andrew Lloyd Webber's *Phantom of The Opera*.

Work is progressing at Pasadena City College in preparation for the installation of our Ross Reed Memorial Organ. Ornamental plaster grillework has been successfully removed in order to open the chambers. Little by little, our fund grows through generous contributions, and any additional donations will be gratefully accepted. Checks may be mailed to LATOS, P.O. Box 1913, Glendale, CA 91209.

Wayne Flottman



Steve Schlesing, Claudette Sunman, Norine Castine, Faith Sunman, Melissa Ambrose and Brian Carmody at Motor City's Young Organist Competition. Bill Vogel Photo



MOTOR CITY

Detroit
313/537-1133

Our fourth annual Young Organist Competition was held at the Redford Theatre on March 6. Norine Castine, a 19-year-old sophomore at Western Michigan University, won in the senior division and was judged the overall winner and will go on to the National ATOS competition. Faith Sunman was the winner in the junior division. She is in the ninth grade and also plays the clarinet. Also competing in the junior division was Claudette Sunman, an eighth grade student whose second instrument is the flute.

The overall winner received a cash award of \$100, and \$50 was awarded to the winner in each category. A music bag was presented to the runner-up. All participants were given a plaque to com-

memorate the events. Judges were Melissa Ambrose (last year's National ATOS winner), Brian Carmody and Steve Schlesing.

The Redford's 3/10 Barton organ was heard for the first time in several months at the Young Organist Competition in March. Extensive work to the 60-year-old console was begun shortly before Christmas by Norwood Martin, Tom Hurst,



Tom Hurst installs and adjusts second touch springs on the accompaniment manual of the Redford's Barton. Bill Vogel Photo

continued ...

Chris Elliott

Organist

Now booking
1988-89 appearances

Theatre Organ and
Silent Film Presentations

For concert information, contact:

CHRIS ELLIOTT

P.O. Box 11571 • Santa Ana, CA 92711

Telephone (714) 539-9135



INTERNATIONAL ORGAN LEATHERS

Quality Leathers

for Pipe Organs • Player Pianos • Musical Instruments

Sample Card Available
(219) 234-8831

412 West Marion
South Bend, IN 46601



Oren Walther uses a wire wrapper to reconnect cable to new contact springs on the Redford's accompaniment manual
Bill Vogel Photo



George Smith looks on as Ralph Wilkinson tries his hand at open console at Chaminade High School.



John Cook at the Chaminade High School 3/15 Morton-Austin.

MOTOR CITY cont.

Oren Walther and Allen Klope. Over 300 contact shorting bars, as well as contact blocks, were replaced and a second touch rail was added to the great manual. The keys were rebushed and replaced where necessary. During the period of time the Barton was down, which included ten evenings in our movie series, our chapter was fortunate to have been able to obtain a Conn 640 from member Bob McKenna for use in the pit for overture and intermission music. Bob passed away on February 25, and was never able to hear his organ played in the theatre he loved so much.

We are beginning our eleventh year of Fourth Sunday programs at the Royal Oak Music Theatre, a fact which made the front page of *The Daily Tribune*. Jim Fox, our Fourth Sunday artist at the 3/16 Barton on January 24, was also pictured in the article. Currently organist and music director at Sts. Phillips and Stevens Episcopal Church, it was Jim's first Fourth Sunday show as featured artist. We also thank Fred Page for arranging and emceeing these monthly Sunday morning programs since their inception.

Our fifteenth annual private charter moonlight cruise on the 86-year-old excursion steamer *Columbia* will be held on Thursday, August 4.

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

NEW YORK

914/457-5393 or 718/225-1643

The first warm, spring-like day of the season greeted our members who came out to Long Island on March 13 to enjoy the Chaminade High School's 3/15 Morton-Austin and a performance by John Cook who, at age 18, is unquestionably one of the most talented young theatre organists on the scene today. John traveled down from his home in Massachusetts to perform for us, and it took but a minute of listening to understand why he had been selected to be a finalist in the ATOS Young Organist Competition.

John's theatre organ technique is impeccable. Smooth, precise glissandos, tasteful registrations, effective use of counter melody and an obvious feeling for the music marked his performance. The up-tempo "Shout Hallelujah" was his opener. Other selections included a beautiful rendition of "More Than You Know," a bouncy arrangement of "On A

Clear Day," the antiphonal strains of "Indian Love Call" and a haunting arrangement of "Bewitched." John also gave us a taste of stylings of Jesse Crawford and Buddy Cole. For an encore he played his own composition, a march that as of yet has no name. Without doubt, we will be hearing much more from this talented young artist in the future.

Following the concert there was ample time for open console, and several members took turns at the unique Chaminade theatre organ. Every time we visit Chaminade, we find that something new has been added to improve the instrument. This time it was a new set of Tibia pipes in the pedal which greatly enhances the bass. Thanks to the efforts of Brother Bob Lahey, along with fellow crew members Bob Atkins and Ken Ladner, the organ was in excellent voice. The entire event proved to be a delightful way to wrap up the fading winter season.
Tom Stehle



Organ crew (L to R) Bob Atkins, Brother Bob Lahey and Ken Ladner at the 3/15 Morton-Austin.

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

SCOTT SMITH
ORGAN CONCERTS

435 West Hodge Avenue
Lansing, Michigan 48910
(517) 882-5115



NOR-CAL
San Francisco Bay Area
 415/846-3496 or 415/524-7452

Our January meeting was held at the Bella Roma pizza restaurant in Martinez. Guest artist for the day was Harvey Blanchard who presented a lovely program of vintage music from the twenties and thirties; some were familiar old favorites, while others were rarely heard treats, unknown to many of us. During the first half of the program Harvey introduced Milt Kaiser (uncle Miltie to us at the Bella), who took center stage for a vocal rendition of "Sorento," accompanied by Harvey at the Wurlitzer. Intermission announcements brought an update by Rudy Frey on the progress of our chapter organ. Harvey returned for the second half which was highlighted when he moved to the newly installed grand piano for a solo on the 88. We could see why he is kept busy at many of the local resort hotels providing music for special events. Following the program, several members tried their hands at the 3/16 Wurlitzer for open console. It's great to see one of the few original pizza organ installations still going strong. The Bella Roma's Wurlitzer has been entertaining customers for eighteen years. Many thanks to the Bella Roma staff and Harvey for a special Sunday.

Progress on the restoration and installation of Nor-Cal's own Wurlitzer is proceeding ahead of schedule. The nucleus of the organ is the 4/20 Publix from the Toledo Paramount Theatre, Toledo, Ohio. Several rare ranks of Wurlitzer pipes and percussions have been acquired including a Vibra-harp, master Xylophone, 16-foot Oboe Horn, 16-foot Post Horn and 32-foot Diaphone. These and others will make this Wurlitzer unique.

All components of our 33-rank Wurlitzer are being completely restored. Every piece of wood has been refinished and every inch of leather replaced. The tireless work and dedication of the crew is most admirable. Some members are donating 40 or more hours per week on the project.

Such a wonderful instrument deserves a fitting home, and the Berkeley Community Theatre is that, a streamlined art deco house of immense proportions. We couldn't ask for more. The theatre was equipped with three organ chambers above the proscenium, each measuring 20' long by 13' deep by 15' high. Although no organ was ever installed before, there is a 22-inch windline going from the basement up to the three chambers 50 feet above stage level. Every desirable amenity for full stage productions is available. The future will be quite exciting.

Our February meeting was held at the beautiful Grand Lake Theatre in Oakland.

Just entering this tasty old movie theatre puts one in the perfect mood for a rendezvous with the Mighty Wurlitzer. It's always wonderful to see and hear a theatre pipe organ in a real theatre. Though it is nice to see beautiful wild animals up close in a zoo, it is much more exciting and fitting to see them in their wild habitat. So it is with Wurlitzers. Last month we saw one captive in a zoo (believe me, a pizza parlor setting is often zoo-like.) It is something special to have a Wurlitzer breathe free in its natural setting.

Our guest artist "lion tamer" for February was Dennis Scott. Dennis brought the console up with the tune "Sunday," which it was. Featured in the first half were; "Up In The Clouds," "My Romance" and "Secret Love" which made nice use of the rich Tuba. A medley from *The Sound Of Music* brought us up to intermission. We were sorry to hear that Ernie Wilson, owner of the Grand Lake Wurlitzer, was in the hospital; however, we were glad to see him the next week at the Berkeley work party. Since he made it up five flights of steps to the organ chamber, he must be feeling much better. Highlights from the second half of the concert were "What Is This Thing Called Love?" and "Love For Sale," which were quite jazzy, and a medley of the great music of Fats Waller. Our great thanks to Dennis and the staff of the Grand Lake Theatre.

Kevin King

For changing people's manners and altering their customs there is nothing better than music.

SHU CHING - 6th Century, B.C.

Hector Olivera



A COMMON DREAM

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

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

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

Joan Reinthaler — Washington Post

National tours now forming

MPI

MUSIC PRODUCTION INTERNATIONAL

1285 Forrest Ellis Road • Douglasville, GA 30134

Telephone: (404) 949-3932

ashley miller

a.a.g.o.

Organist of the Year-1983

MILCO MUSIC CO.

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

ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN

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

AVAILABLE AT MUSIC STORES OR DIRECTLY FROM

AL HERMANN

1398 TEMPLE STREET

CLEARWATER, FLORIDA 34616



NORTH TEXAS
Dallas-Forth Worth
214/256-2743 or 214/233-7108

In February we had our first opportunity to see and hear the Rodgers organ installed in the residence of John and Margaret Friedel. The Friedels acquired this beautiful organ in the months following the Detroit ATOS Convention where they first heard that it was available. A three-manual Rodgers with a beautiful white and gold horseshoe shell, it was originally installed at the Washington, D.C. Kennedy Center for the Performing Arts in the Silent Film Theatre where Ray Brubaker was the featured artist (see THEATRE ORGAN, February/March 1976).

Host John Friedel played an opening program on the Rodgers that was not only very entertaining, but also served to show off many of the instrument's capabilities. To highlight the many tuned percussions, John played his impression of the Disney

theme, "It's A Small World." Other selections were "The Perfect Song" (arr. Gaylord Carter), Rex Koury's *Gunsmoke* theme and an original composition by Jody Weaver, "Arleen." Many of our members vied for the opportunity to try their hands at this fine instrument during open console.

At first, the Friedels were understandably hesitant to host a chapter meeting as the prospect of providing seating for 50-60 members posed a problem. To do so, seating had to be divided between the music room and the adjacent family room (where viewing was impaired). To improve the viewing for those in the family room, member Earl McDonald provided a video camera view of the console via a large screen TV. This innovation proved to be very popular and greatly enhanced the participation for those who otherwise would have had an impaired view of the console and the performer.

This was also our annual business meeting and election of officers. A standing ovation was given outgoing President Gordon Wright in recognition of the significant accomplishments of his three terms. Particularly noted are his leadership and technical direction in the installation and tonal finishing of our 3/8 Robert-Morton in the Lakewood Theatre in Dallas.

Irving Light



John Friedel and his residence Rodgers.

PORTLAND

has all the fun!

JULY 2-6, 1988

ATTENTION ORGAN BUILDERS
IF YOU ARE LOOKING FOR **RELIABILITY** and
EASE OF INSTALLATION...see below

ELECTRONIC ORGAN KITS

- Tone Generator (10-20 Volts keying)
- Voice Filters (126 voices to choose from)
- Multiple Audio Channel Expression Modules
- Power Amplifiers and Supplies
- Audio Vibrato/Tremolo Modulator
- Products to improve Schober Organs
- Reverberation System (for pipe or electronic organ)

MULTI-ACTION ORGAN CONTROL SYSTEM

- Superior Pipe Organ Relay
- 99 Memory Combination Action
- Sophisticated record/playback
- Specification changes in seconds
- Can handle any size installation

THE ULTIMATE—ALL IN ONE SMALL PACKAGE EASY TO INSTALL

SOLID STATE RELAY COMBINATION ACTION LOW NOTE PEDAL GENERATORS

ECONOMICAL FOR SMALLER INSTALLATIONS

- Assemble the relay system yourself and put MORE PROFITS into your pocket
- Dual Combination Action with sixteen pistons— assembled ready to install
- Low note pedal generators at a LOW COST —blends beautifully with pipes



Deutronix
ORGANS, INC.

SEND FOR CATALOG AND **MULTI-ACTION** BROCHURE

DEPT. 30
6101 WAREHOUSE WAY • SACRAMENTO, CA 95826 • 916/381-6203



OREGON
Portland
503/771-8098

The cool, crisp days of February found us at the home of member Thelma Strickland, enjoying Thelma's Music Room. Fabulous finger-foods and desserts were a delightful accompaniment to music provided by our members on the dozens of electronic organs of every imaginable variety and vintage, which fill her living room, family room and large garage. Thelma's associate, Matt Neill, helps organize and run their studio. In addition, Matt is an electronics wizard, who has developed numerous additions and attachments for pipe and electronic organs and who runs his own electronic musical instrument repair service. Many thanks to Thelma and Matt for this special afternoon of fun and fellowship.

It's always a special treat and privilege to hear an artist for the first time. March's gathering allowed us to do just that. Cheryl Linder Drewes has recently moved to the Portland area with her husband Tim, who is now working for one of

Portland's leading organ builders, Richard Bond. Perhaps you may remember Cheryl as one of the first young artists to be presented in this journal's "May We Introduce..."

Cheryl performed at the console of the 2/8 Wicks/Hybrid in the home of Jerry and Nicki Gaylord.

The Gaylord's have worked very hard to achieve the ideal home installation. This has even included re-installing their organ! When the first installation was completed they discovered their organ was simply too powerful for the room into which it spoke. Re-voicing only alleviated some of the problem. The chamber is quite large, so the entire instrument was moved closer to the rear of the chamber giving the organ and the listener more "breathing room." The end result is a clean, powerful, yet imminently controllable and pleasing sound — so often not found in home installations.

Cheryl is a highly skilled classical organist whose precise manual and pedal techniques were aptly displayed with her delightful program of marches, familiar classics and novelty tunes. She was even joined by her husband for a one-console-four-hand duet! We are pleased Cheryl has moved to our area, and we look forward to hearing her again soon on an instrument as nice as that of the Gaylord's



Cheryl Linder Drewes at Gaylord's Wurlitzer.
Claude Neuffer Photo



Michael (8) and Christine (11) Trotti; grandchildren of photographer Claude Neuffer, play at open console at Gaylord's.
Claude Neuffer Photo



Dennis Benn (left), and Gene Thompson watch Don Ledford in Thelma's Music Room.



Paul Quarino tries a Gulbransen in Thelma's Music Room.

May 26-31	Spoieto Festival, Charleston, North Carolina
June 11, 12	Reality Theatre, Columbus, Ohio
June 25 - Sept. 4	Ohio Theatre Summer Movies
July	Fox Theatre, St. Louis, Missouri
July 28	Capital University, Columbus, Ohio
August 17	Ohio Theatre, Columbus, Ohio
August 25	Ohio State University, Columbus, Ohio
August 29	Fox Theatre, Atlanta, Georgia
September 11	David Lutheran Church, Canal-Winchester, Ohio
September 25	Institute of Music, Flint, Michigan
September 29	Beloit College, Beloit, Wisconsin
October 1, 2	University of Iowa, Iowa City, Iowa
October 12, 15	Museum of Glass, Corning, New York
October 22	Symphony Hall, San Diego, California
October 28	World Theatre, St. Paul, Minnesota
October 30	World Theatre, St. Paul, Minnesota
Nov. 2 - Dec. 11	AUSTRALIA & NEW ZEALAND Concert Tour
January 7, 1989	Symphony Hall, San Diego, California
February 12	Colonial Theatre, Phoenixville, Pennsylvania
February 19	Longwood Gardens, Kennett Square, Pennsylvania

DENNIS JAMES

Resident Organist For
The Ohio Theatre

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

NOW BOOKING 1988-89 PERFORMANCES





POTOMAC VALLEY

Washington, D.C.
703/569-8170 or 301/652-3222

We met on February 21, at the home of George and Olean Johnson in Alexandria, Virginia. Members Bob Courtney and Hermon Hill thrilled the attendees by playing many favorite selections on the Mighty Wurlitzer cleverly installed in the Johnson's basement. Then open console revealed some other hidden talent. In particular, Jean Lautzenheiser, former organist of the Virginia Theatre Grande Barton in Alexandria, and former ATOS officer, played quite successfully in high heels!

Wurlitzer Opus 815 had originally (1924) been installed in the Richmond Theatre in Alexandria, as a 2/5 Style B Special. In the 1950s it was moved into the Rock Spring Congregational Church in Arlington, sans traps. In 1960 George outbid everybody else and bought the Wurlitzer for \$625! He has installed it twice in his basement, first in the north end, and then in the south end. Now separated from the main part of the basement by expression shutters, he has added two more ranks, many traps, a crescendo pedal, and a sforzando foot-lever stop.

George is not only an ardent theatre organ fan and excellent pipe organ technician, but also a diligent model railroad buff (see THEATRE ORGAN, December, 1972). Model railroad track now occupies much of the north end of the Johnson basement. Convenient for cold evenings, the Wurlitzer console is near the furnace!

Wurlitzer wind chests and other parts damaged by water from a leaking steam pipe at the Weinberg Center in Frederick, Maryland, are being repaired, mostly in George Johnson's basement!

The console stop rails for the 3/10 Kimball owned by Potomac Valley Chapter, installed at the University of Maryland, College Park, have been completely reworked to eliminate all pneumatics, and the old stop-actions have been replaced by Peterson electric stop-action magnets. Most of the wiring involved has been done — where else — in George Johnson's basement workshop!

Jack Little



Hermon Hill plays without music and looks pleased at the results from George Johnson's Wurlitzer.
Bob Courtney Photo



Bob Courtney discusses his next set while Warren Thomas adjusts the video camera on George Johnson's Wurlitzer console.
Don Faehn Photo



RED RIVER

Fargo, North Dakota
318/287-2671 or 701/232-6325

Work is progressing rapidly on the 2/7 organ we are installing on the mezzanine at the Fargo Theatre. The goal is to have it completed for spring Silent Movie Nights, April 29 and 30, at which time our program will be a tribute to our grand lady of the Wurlitzer, Hildegard Krause. The 2/7 console is the theatre's original, which she played when it was new. We plan to dedicate this organ to her honor.

Sonia Carlson

America's Premier Organist Does It Again!

A BRILLIANT NEW AUDIO EXPERIENCE ON COMPACT DISC

★ **GEORGE WRIGHT** ★

"Anything Goes"

A "SINTILLATING" TRIP TO COLE PORTERVILLE VIA
HOLLYWOOD AND THE BROADWAY STAGE

Played on the Hollywood Philharmonic Organ

"Anything Goes" Overture ★ Don't Fence Me In ★ Easy To Love ★
Love For Sale ★ In The Still Of The Night ★ I've Got You Under My
Skin ★ Friendship ★ I Love Paris ★ My Heart Belongs To Daddy ★
An Old Fashioned Garden ★ I Concentrate On You ★ A "Kiss Me,
Kate" Scenario.

More than one hour of newly recorded material.

U.S. AND CANADA: \$20.00 POSTPAID FIRST CLASS MAIL

All Other Countries: \$23.00 U.S. Postpaid
Sorry, no credit cards, No C.O.D.'s

Also Available:

George Wright's "RED HOT AND BLUE" CD

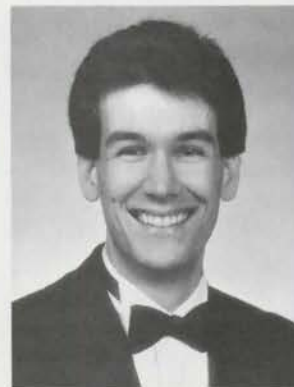
(Same Prices as Above)

OUR CD'S ARE SOLD BY MAIL ORDER ONLY.

BANDA RECORDS

Post Office Box 392 • Oxnard, CA 93032

DDD



★ The Organ
★ The Score
★ The Screen

**JEFF
WEILER**

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

Father James Miller

"Father Jim"
(313) 629-5400

401 Davis St.
Fenton, MI 48430



RIVER CITY
Omaha, Nebraska

402/571-6510 or 402/453-7769

For our January 23 meeting, we journeyed to the Holiday Lodge motel in Fremont, Nebraska, for a buffet dinner and an evening of entertainment by member Lois Thompsen on her Hammond Regent. Forty members and guests turned out for the program in spite of the cold winter weather. During the dinner hour, Lois entertained us with her easy-listening organ stylings. Then several members took advantage of open console to spell Lois at the keyboard during her meal. After a brief business meeting, Wendall Hall joined Lois for a banjo/organ sing-along with slides. We are indebted to Lois for being the perfect hostess and to the Holiday Lodge management for the courtesies extended to our group.

Our February 13 meeting was held at Keyboard Kastle, with staff member Greg Johnson as our host and guest artist. Although Greg demonstrated several Rodgers digital electronic organs, his mini-concert featured the Rodgers Concord 760, with draw-knob console and approximately two ranks of four-foot flue and principal pipework. Greg's program included hymns, pops, and Billy Nalle's arrangement of "All The Things You Are," ala J.S. Bach. Greg demonstrated MIDI (Musical Instrument Digital Interface) between the Rodgers 760 and a Clavinova digital piano with his rendition of "Way Down Yonder in New Orleans." During open console, River City's newest member, Christopher Hegarty, demonstrated his skill at the console with his rendition of "Turkish March" by Mozart. Chris is 13 years old, is in the eighth grade, and is one of the organists at Blessed Sacrament Catholic Church. It's always a special treat to hear talented young artists like Chris.

Tom Jeffery



Wendall Hall joins Lois Thompsen for a lively sing-along.

Tom Jeffery Photo



Ron Bower takes advantage of open console time at Lois Thompsen's Hammond.

Tom Jeffery Photo



Greg Johnson at the Rodgers Model 760.

Tom Jeffery Photo

■
Lose no opportunity of practicing on the organ; there is no instrument which takes a swifter revenge on anything unclear or sloppy in composition and playing

ROBERT SCHUMAN (1810-56)



Chris Hegarty, a promising young organist in River City Chapter.

Tom Jeffery Photo

DWIGHT THOMAS

FOR BOOKING INFORMATION

ARTISTS MANAGEMENT

10051 Greenbrook Trail-B
Indianapolis, Indiana 46229
(317) 894-0356

BILL VLASAK

FOR BOOKING INFORMATION

ARTISTS MANAGEMENT

10051 Greenbrook Trail-B
Indianapolis, Indiana 46229
(317) 894-0356



ROCKY MOUNTAIN
Denver, Colorado
303/421-1190 or 303/233-4716



James Bratton at the Scottish Rite Masonic Temple Kimball.
Don Zeller Photo

We began the year with a New Year's Eve party at the home of Priscilla Arthur. Guests were given information packets and asked to play out a character in a "solve the murder mystery" party. It turned out to be a great lot of fun for all who attended and a neat way to bring in the new year.

For our February program, members were invited to join with members of the Scottish Rite Masonic Temple, to hear a program by chapter member James Bratton on the consistory's 1925, 3/20 Kimball organ. Choosing a varied program to show off the many interesting sounds of the instrument, Bratton pleased the audience and rattled the rafters. His selections included: Handel's "Water Music Suite," Weaver's "The Squirrel," Ketelby's "In A Persian Garden," and the "Triumphal March" from Verdi's *Aida*. It was a splendid program which left the audience hoping for more. Following the concert, members adjourned to the home of Jack and Lou Zeiler for refreshments and a short business meeting.

We have been very busy recently making plans for the installation of the Wicks Theatre organ in Denver's East High School. A benefit program, featuring Gaylor Carter will be held in April at the high school.
Donald D. Zeller

ST. LOUIS
Missouri
314/343-8473

Our January 25 meeting was held at new member Harry Irwin's Irwin Music Company's sales display room. After a brief business meeting, Harry introduced us to his latest Allen Model 4500 custom theatre organ. Another member of his staff, Mr. Gene Sederquist, whose father was a charter member of our chapter, demonstrated this fine instrument. Open console was led by ATOS President Jack Moelmann, chapter President Dennis Ammann and board member Mark Gifford. Jack and Mark also played duets on a new Wurlitzer piano and baby grand. Our thanks to Harry and his wife, Dr. Frances Irwin, for hosting our meeting. We were all beautifully entertained and loved the tones produced by the Allen organ.

No meeting was scheduled for February because of bad weather conditions and no place large enough to accommodate our group. However, the three-manual console work is progressing nicely per Joe Barnes. His knowledgeable co-workers have made great progress by adding the Peterson relay to the console now in the theatre pit in the fabulous Granada. Many new pipes have been re-worked and collected for future installation in the Solo chamber. We are waiting

for a new roof to be installed above the chamber this spring.

The March 6 meeting was held in the Christ Memorial Lutheran Church Garden Room in Affton. We were given a demonstration and narration of the newly installed second Bosch tracker Baroque organ (pipe chamber, ten-rank, on the wall of west transept above the one-manual console). This new organ adds another dimension to our huge 27-rank Bosch tracker organ in the choir loft. Mrs. Dawn Rathman, choir director and chapter member, asked Mr. Greg Mueller to demonstrate the new organ. After playing some selections on the new console, Greg explained the mechanism involved in the inner workings of the tracker organ. He removed some panels on the console and on the wall to let us see how the inner parts work. He then went up into the choir loft and played the large organ to show how the new organ can be played along with the large organ. We were amazed at how much the new organ added to the present sounds of the big organ. Greg then asked Jack Moelmann to play a short concert, and he did a fine job. We then retired to the Garden Room for refreshments. This is one of Dale Boring's pets as he is groundskeeper and cares for the 4x30 planter in the Garden Room. Our members were the first to get a personal tour and demonstration of this lovely Bosch organ.
Dale L. Boring

PLAN AHEAD FOR THE 1988 CONVENTION!

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

WALTER STRONY DOWN BY THE RIVERSIDE

"The tape as a whole is a refreshing change... A recommended must for followers of the Phoenix fellowship."

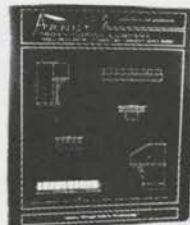
Walter J. Beaupre, Theatre Organ

Walt Strony plays Milwaukee's Riverside Wurlitzer pipe organ on the first recording ever issued of this fine instrument. The selections are Down By The Riverside, Kiss in The Dark, Bolero, Showboat, Malaguena, My Cousin in Milwaukee, My Heart At Thy Sweet Voice and Bacchanale. Walt Strony at his best!

Available As Cassette Tape Only (DTOS 101)

\$10.00 Postpaid — \$12.00 Outside USA

DTOS Tape • 2420 Springdale Road #101 • Waukesha, WI 53186



**Quality Parts and Service
Since 1966**

SEND \$5.50 TODAY FOR OUR
85 PAGE CATALOG

ARNDT ORGAN SUPPLY COMPANY

1018 LORENZ DRIVE — P.O. BOX 129
ANKENY, IOWA 50021
PHONE (515) 964-1274

SAN DIEGO

California

619/281-0531 or 619/727-2023

Good news for San Diego! The California Theatre will soon live again. An experienced theatre operating company has secured a long-term lease of the Theatre, and they have extensive plans for utilizing it in the staging of "big name" live musical concerts of all types. This company is making a very substantial financial investment in the much-needed reconditioning of the building, which is already underway. Since the death of the theatre owner a year ago, the fate of the theatre had been in jeopardy. Best of all, the new operators have made a very generous offer to our chapter to continue theatre pipe organ concerts on our Mighty Wurlitzer. They are also considering using the pipe organ to fill other musical niches in their programming. The plans for the return of great musical shows to downtown San Diego gives bright new hope to musical theatre lovers and to all theatre pipe organ enthusiasts.

Since our 3/22 Wurlitzer pipe organ was acclaimed as "one of the best in the country" after a successful role in last summer's National ATOS Convention, our attitude eagerly has been "on with the show!" We started the new year by presenting Dennis James expertly accompanying one of the last full-length silent films produced, *Wings* starring Buddy Rogers, Clara Bow and Richard Arlen. Local artist Chuck Kramarich performed a concert of love songs for Valentine's Day, ending with "Smoke Gets in Your Eyes," complete with smoke billowing

up around the organ console — from a smoke machine, of course.

Concert artist Chris Elliott, who made his initial concert debut at age 16 on our Wurlitzer, gave us a fun-filled evening with Buster Keaton's *Seven Chances*. In April, Jerry Nagano, resident organist with the Pasadena Civic Auditorium, honored us with an outstanding concert of a quite varied repertoire, "pulling out" all the stops. Former San Diegan, organist Tommy Stark "came home" from Honolulu, Hawaii, to a rousing welcome as he gave us an evening of upbeat entertainment, including a silent movie comedy.

And, our pipe organ enjoyment does not stop there; members were invited to a special concert this spring at the home of Jane and John Dapolito, where they thoroughly enjoyed a concert by prominent local artists Wayne and Cheryl Sepala on the grand piano and the 3/21 Wurlitzer.

San Diego Chapter is very proud of their four finalists in the Young Organist Competition: Glen Harbert, Willie Harbert, Anthony Milligan and Steven Young. The first place winner will represent San Diego in the National Competition.

ATOS visitors to San Diego, please note: Organ visitations are now limited due to theatre restoration in progress. For information, please phone 536-0532.

Theatre organist Walt Strony recently completed an outstanding professional recording on San Diego Chapter's Mighty Wurlitzer. The tape cassettes should be ready for distribution in the very near future. Watch this magazine for display ad.

Ray LaNew

OFFICIAL NOTICE

TO:

Members of the
American Theatre Organ Society

FROM:

David M. Barnett
National Secretary

SUBJECT:

Notice of Annual Meeting

DATE:

March 1, 1987

The Annual Meeting of the members of the American Theatre Organ Society will be held on Sunday, July 3, 1988, at the First United Methodist Church, 1838 S.W. Jefferson Street, Portland, Oregon, beginning at 7:00 p.m.

AMERICAN THEATRE
ORGAN SOCIETY

David M. Barnett
National Secretary

ATOS Archives/Library

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

I think the main thing a musician would like to do is to give a picture to the listener of the many wonderful things he knows of and senses in the universe.

JOHN COLTRANE

(203) 929-1652

Rosa Prio

FOR CONCERT INFORMATION

Bill Yeoman
Personal Representative
130 Mill Street, Huntington, CT 06484

MAGIC ORCHESTRAL SOUNDS OF DAN SEMER

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

"Congratulations and bravo
on your record."

LUCIANO PAVAROTTI, tenor

"A Fantastic Organist . . ."

— LIBERACE, pianist

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

RICHARD PURVIS, organist

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

\$10.00 postpaid — \$12.00 outside USA

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

Dan Semer

ORGANIST-PIANIST

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

LUCIANO PAVAROTTI
The World's Favorite Tenor

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





Charles Robinson makes a few announcements before the program.
Art Phelan Photo



Dennis Scott at the Pizza & Pipes 4/20 Wurlitzer.
Art Phelan Photo

SIERRA

Sacramento

916/726-5132 or 916/332-2837

On February 6 Pizza & Pipes in Sacramento was once again the scene of a very fine organ program presented by Dennis Scott, a most talented and personable young man. Vice-President Charles Robinson started the meeting with a few announcements on the progress of the work being done on our club's organ at Fair Oaks. The clubhouse is being fully renovated, and the organ will soon have its three-manual console and new piano speaking through the new tone chute from the chambers into the

auditorium, which should give the instrument new life and sound. Dave Moreno, who had driven up from Fresno to be our emcee, then introduced our artist.

Dennis' program started with a rousing rendition of the "Washington Post March," followed by a seldom heard, 1920 selection, "Up in The Clouds" and a medley in the Buddy Cole style. These were followed by a little history of famous organist Pearl White and a medley demonstrating her style and technique. The cream-of-the-crop in this program was the complete score of Gershwin's *Porgy And Bess* played with great registrations and fine arrangements which brought

out the many fine tone colors of this 20-rank Wurlitzer. This brought the house down. Dave made a few announcements and then invited Dennis to play an encore. Dennis favored us with the Crawford theme song, "Forgotten Melody," and "I Love To Hear You Singing." It was a most enjoyable program, and the audience lined up to compliment Dennis on his job well done.

We wish to thank Bob and Frank Hogan, owners of Pizza & Pipes, for serving coffee and doughnuts and for the use of the organ. You made our day! And thanks to all who showed up for the concert.

Bud Taylor



PHIL KELSALL

- BRITAIN'S LEADING ORGANIST
- Resident at the World Famous Blackpool Tower Ballroom
- A Series of Highly Successful Concerts in the U.S.A.
- Recordings Available of Blackpool Tower Wurlitzer Latest Release "Unforgettable Highlights of the '50's. LP Album, Cassette or CD - \$12.00 Postpaid.
- Details of additional recordings available will be submitted with your order.

Personal Management:

ALAN M. GREENHALGH

61 Sandhurst Avenue • Blackpool, England FY29EB

Order From:

PHIL KELSALL

Tower Ballroom
Blackpool, England

SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

We held our January meeting once again at the Central Assembly of God Church. The mini-program on the 4/14 Robert-Morton was presented by Irma Lile. Our thirty-minute concerts are planned to feature our playing members, to give each an opportunity to perform. Irma handled the organ well, playing old favorites such as "Sentimental Journey," "Sunrise Serenade," and "All of Me." The time available for open console was then divided up among those who wished to play.

Our February meeting was also held at Central Assembly. Phil Judkins played the mini-concert, opening with "You Do Something To Me" and "Call Me Irresponsible." His "What I Did For Love" was beautiful! His closer was a rousing "Paramount On Parade," which is becoming his signature tune. Open console time was again divided up among those who wished to play. A special treat was hearing Paul Craft (accompanied on the organ by his wife, Carolyn) sing three Gospel songs.

A number of guests were present. Many of our guests ultimately become members, and our group is getting almost too big to meet in private homes.

We are ever closer to completing the installation of our 3/10 Robert-Morton in Tulsa's Vo-Tech High School. Harry Rasmussen has finished the wiring on the electronic board for the combination action. Next is its installation in the console, and then the console can be moved to the school for the finishing touches.

Dorothy and Lee Smith are progressing with their Wurlitzer. The first rank of their "new" six-rank Wurlitzer chest is nearly complete: all the pouches are covered, most of the gaskets are on, and Lee is "working on" the few dead magnets. Only five more ranks to go --!

Dorothy Smith

Moving?

Send your
change
of address
to . . .

ATOS
Membership
P.O. Box 417490
Sacramento, Calif.
95841



L to R: Richard Rowe, Sr., Don Welsh, Ron Kemper, Ken Butela at the Christmas party.

SOUTHWEST MICHIGAN

Vicksburg

616/649-2742 or 616/345-4543

We continue with a busy year filled with visits to organs all over southwest Michigan. During the summer and fall we picnicked at the home of President Neil Johnston in Sturgis, where Neil, II, played the Technics organ; another time we were treated to a pipe organ concert by Charley Balogh at his restaurant, Good-time Charley's, in Grand Rapids, and we visited Don and Shirley Welsh's home in Portage, where he is in the final stages of installing a pipe organ in a pole barn behind his house.

On November 15, with the Wolverine Chapter, we went to the Bohm Theatre, the Goodrich Chapel (Albion Chapel), and Dr. R.C. Rowan's home, all in Albion. The Bohm Theatre organ (Barton, eight-rank) is in the process of being renovated; Scott Smith, who is active in the renovation, demonstrated the organ. At the beautiful Goodrich Chapel, Dr. Albert G. Boliitho played part one of the Fifth Symphony by Vidor on the marvelous, huge Moller organ. We went on to Dr. Rowan's home where he has installed the 2/7

Wurlitzer originally (1925) from the Elm Theatre, Philadelphia, in a theatrical setting using red velvet drapes, screen, and light fixtures originally from the Bohm Theatre.

On December 20 we gathered for a Christmas party at Ken and Dorothy Butela's. Ken played a short program of Christmas music followed by a sing-along on his Conn 650.

The January meeting was held at Kalamazoo's historic State Theatre where David Moore presented the program on the Barton organ.

February 21 found us in Battle Creek at the First Congregational Church where church organist Arnold "Zack" Sten gave us some background on the organ, a 4/59 Casavant, and played, among other pieces, "March on A Theme by Handel," by Alexandre Guilmant. We concluded our meeting at Dick and Karen Rowe's where we entertained ourselves on their Conn and Wurlitzer electronic organs.

Open console followed every program. Our members are to be congratulated on their enthusiastic participation in this activity.

Dorothy Butela



Dr. R.C. Rowan at his 2/7 Wurlitzer.

WESTERN RESERVE

Cleveland, Ohio

216/521-7269 or 216/941-0572

We entered the "home stretch" of a North Coast winter with a social meeting at the Lorain, Ohio, Palace Theatre on January 31. Featured at the console of the 3/10 Wurlitzer was member Chuck Merhar, whose program included favorites "On the Sunny Side of the Street," "Rose of Washington Square" and "Beautiful Ohio," showcasing Chuck's varied keyboard talents. Afterwards, we gathered at a nearby Brown Derby for a delightful meal.

Our February gathering highlighted classical interests with a concert at Cleveland's Church of the Covenant with D. Byron Arneson, F.A.G.O., presiding at the console of the 101-rank Aeolian-Skinner. His selections included a demonstration of the stops of the organ and its beautiful echo division and culminated with works including Clarke's popular "Trumpet Voluntary" and Bach's "Jesu, Joy of Man's Desiring". Following this enjoyable informal concert and open console time, we held our first general business meeting of 1988.

The highlight of the first two months of 1988 was our presentation of California's Ty Woodward (of the Cap'n's Galley Pizza & Pipes) in concert at the 3/15 Wurlitzer of the Cleveland Grays Armory. Held on the evening of February 27, his performance included "Another Op'nin, Another Show," Scott Joplin's "Maple Leaf Rag," and Irving Berlin's unforgettable "What'll I Do." This concert also marked the first at which our chapter volunteers sold refreshments. Based on the enthusiastic reception of the audience, we hope to continue this at future chapter Grays Armory concerts.

Jim Shepherd



Jennifer Candea, sponsored by Wolverines for Young Organist Competition.



Paul Klein at the Royal Oak Theatre.

Bill Vogel Photo



WOLVERINE

Central & Lower Michigan

313/284-8882 or 313/588-7118

We started 1988 off with our annual election meeting in the Royal Oak Music Theatre. The afternoon meeting followed the Motor City Fourth Sunday program, played by organist Jim Fox. The meeting itself was preceded by a short concert played on the Barton by Paul Kline of Clawson.

In February, a modest crowd of Wolverines enjoyed the hospitality of the Mumbrue Family in Bloomfield Hills, the atmosphere of nostalgia around the 3/39 Wurlitzer and the music played by John Lauter, much of which was dedicated to Lerner and Loew (*My Fair Lady*, *Camelot*) and George Gershwin and Cole Porter tunes. We thank both John Lauter and Paul Kline for providing music for these two events.

We are pleased to once again sponsor a young organist for the ATOS Young Organist Competition. She is Jennifer Candea, daughter of members Cornell and Audrey. We wish her success in her quest for recognition.

Charles & Betty Baas



John Lauter at the Mumbrue's 3/39 Wurlitzer.

Bill Vogel Photo

Portland has all the fun!

JULY 2 - 6, 1988 • 1988 CONVENTION

For your 1988 season
book theatre organist

BOB RALSTON

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



STANDING ROOM ONLY

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

Joan McFadden, President, Quad Cities Chapter ATOS

THE VERY BEST

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

Grant I. Whitcomb, Reviewer, Theatre Organ Magazine

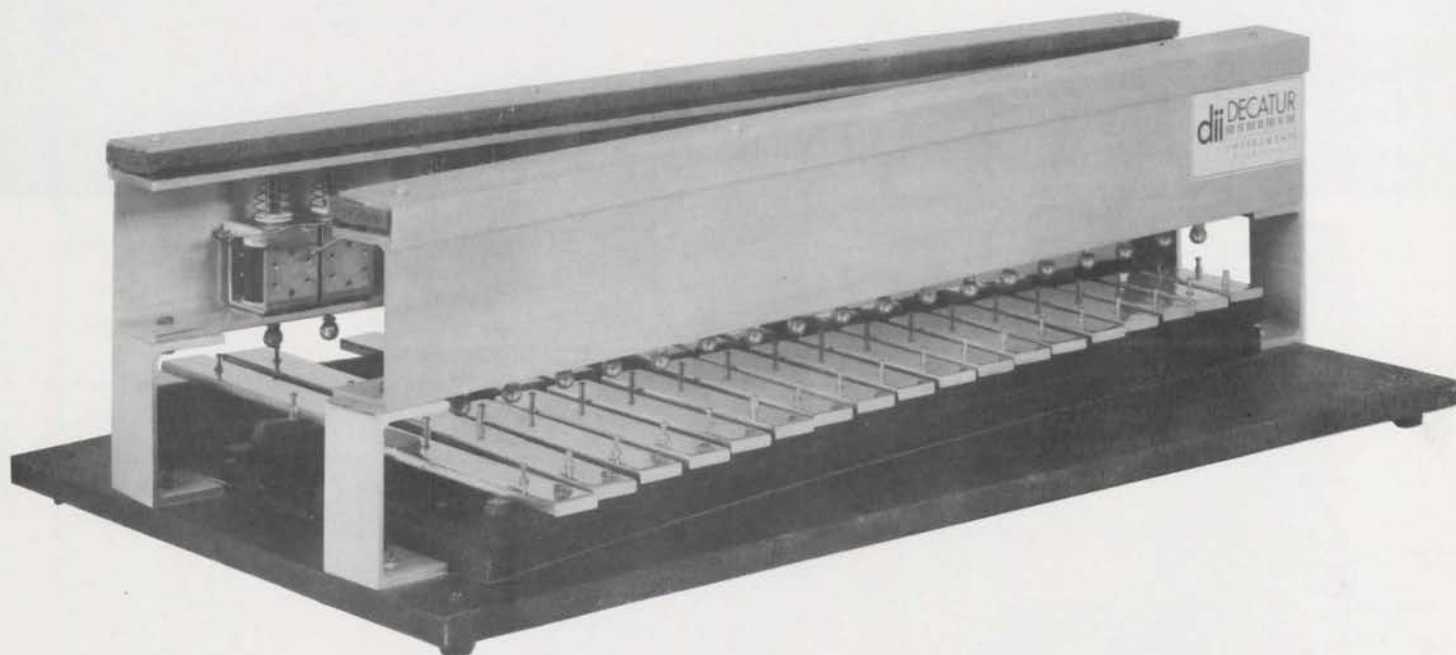
ENTHUSIASTIC RESPONSE

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

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

ORCHESTRA BELLS

For All Makes of Organs



ORCHESTRA BELLS: (Steel)

These are REAL high-carbon steel bells. Two and one-half octaves G59 to C88. Bars are mounted on rails and struck with brass balls attached to driving solenoids.

The strike equals that of an instrumentalist and is dynamically controlled through a volume control swell pedal.

Bells are furnished with a separate 50-volt power supply — swell pedal and 50 feet of interconnecting cable to the organ. Under key contacts can be supplied.

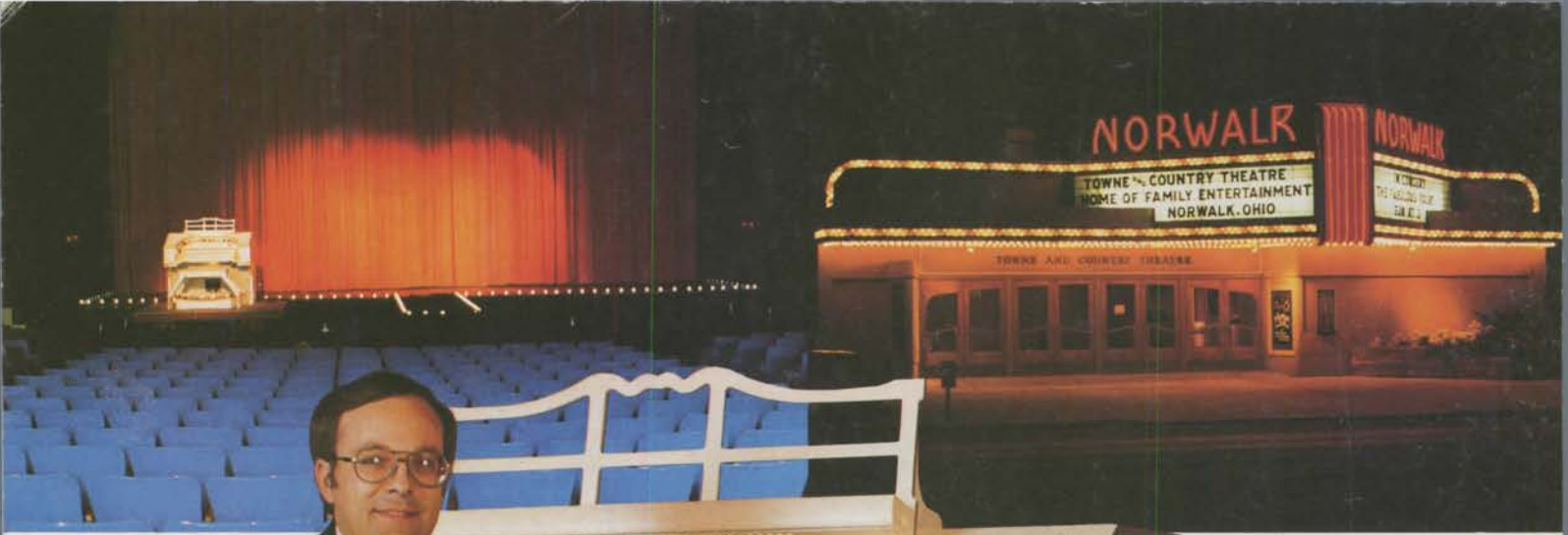
Complete system \$1250 freight paid in U.S.A.

dii DECATUR

INSTRUMENTS
INCORPORATED

1014 EAST OLIVE ST., DECATUR, ILLINOIS 62526 • (217)422-3247

Call Collect To Place Orders



Towne & Country
Theatre
Norwalk, Ohio

Organist
Greg McDonald
at the
Allen
ADC-4500

Towne & Country Theatre

Norwalk, Ohio

PEDAL		GREAT		SOLO		ACCOMPANIMENT	
Tuba	16	Post Horn	16	Tibia Clausa	16	Tuba Horn	8
Diaphone	16	Tuba	16	Solo String	16	Diapason	8
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
Diapason	8	Trumpet	8	Kinura	8	Echo tibia	8
Tibia Clausa	8	Tibia Clausa	8	Clarinet	8	Flute	8
Accomp. to Pedal		Oboe	8	Solo String	8	Vox Humana	8
Great to Pedal		Salicional	8	Vox Humana	8	Octave	4
Solo to Pedal		Tibia	4	Tibia Quint	5-1/3	Tibia	4
Alterable to Pedal		Salicet	4	Clarion	4	String	4
Bass Drum		Twelfth	2-2/3	Tibia	4	Vox Humana	4
Cymbal		Piccolo	2	Solo String	4	Piccolo	2
		Tierce	1-3/5	Tibia Tenth	3-1/5	Chiff	
		Fife	1	Piccolo	2	Solo to Accomp.	
		Chiff		Alterable Voice		Alterable to Accomp.	
		Solo to Great		Alterable F (forte)		Snare Drum	
		Alterable to Great		Alterable Piano Mode		Snare Drum Roll	
				Alterable Sustain		Tom Tom	
				Chiff		Claves	
						Wood Block	
						Sand Block	
						Castanets	

Allen organs

Macungie, Pennsylvania 18062
(215) 966-2202
Copyright ©1987

See our business reply card in the binding of this magazine for literature and recording offer.