



Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

JULY/AUGUST 1988

Pro Organo

CD!

the best organ on record!

Introducing a new world standard in organ CDs: Pro Organo. The music on our first three Compact Discs cannot be found elsewhere on CD. The powerhouse organs on these all-digital discs test the sonic limits of the finest audio systems. Critically-acclaimed performances by world-class virtuoso organists.

CD 7005

Herbert Howells & the Organ: The 30's & 40's

Robert Benjamin Dobey at the historic Roosevelt-Schantz organ at the Cathedral of the Immaculate Conception Syracuse, New York

Works from the great depression and war years by the legendary 20th-century British composer.

The Sonata (1933)
Six Pieces for Organ (1940-45)

Total playing time 71:06

"Unusual repertory combined with a high quality performance make this new release a worthy choice for the personal libraries of all... Herbert Howells is definitely a worthwhile composer. Here is a superior new recording of some of his organ music. It deserves a hearty recommendation." -- *The Tracker, Journal of the Organ Historical Society*



CD 7006

GUILMANT GARNISHES

Charles Callahan at the grand Aeolian-Skinner organ at the Church of the Epiphany, Washington, D.C.

Eleven organ gems of the great 19th-century French Romantic, Alexandre Guilmant. Runs the gamut from "Moulin Rouge" to stately marches.

Total playing time: 56:45

"fifty minutes of very enjoyable music and playing." - *Organ Club Journal, London*

"From the opening declarations made on the State Trumpet in "The Grand Triumphant Chorus"...to the bold conclusions of the "Offertory on O Fili", Mr. Callahan takes full command of... the organ, and shows his capabilities to the fullest. This is a dramatic and lively program! The production, engineering and digital editing... are well worth your investment." - *Worship and Arts Magazine*



CD 7007

LEMARE AFFAIR

Frederick Hohman performs on the grand Aeolian-Skinner organ at the Church of the Epiphany, Washington, D.C.

Concert organ works by England's #1 Victorian Organ Virtuoso, Edwin Lemare (1865-1934). Included are a Concert Polonaise and Tarantella, and the original organ version of Lemare's most celebrated piece, "Moonlight and Roses"

Total playing time: 73:56

"Lemare's music has predilection toward the flamboyant. They are enhanced here by the playing of Mr. Hohman." "...one of the more enjoyable additions to the organ enthusiast's collection recently heard. I think you'll love this one." -- *The Tracker*

"For me, Hohman's playing of Lemare merits 9 and 1/2 out of 10 -- only Lemare himself deserves 10!" -- *The Organ (Musical Opinion)*.



TO ORDER BY MAIL, USE THE ORDER FORM AND REMIT BY CHECK, MONEY ORDER OR CHARGE.

OR PHONE-IN YOUR ORDER ON OUR TOLL-FREE ORDER LINE: 1-800/336-2224.

Mon.-Fri., 8:30 a.m. - 5:30 p.m. Eastern Time.

ALL PHONE ORDERS MUST BE CHARGED TO MASTERCARD OR VISA. (Sorry, no C.O.D.'s)

MASTERCARD/VISA ACCT #:

ORDER FORM

quantity cat# title price each amt.

quantity	cat#	title	price each	amt.
	CD 7005	Herbert Howells & the Organ/ Dobey	14.00	
	CD 7006	Guilmant Garnishes/ Callahan	14.00	
	CD 7007	Lemare Affair/ Hohman	14.00	
			subtotal	
				NORTH CAROLINA RESIDENTS ADD 5% STATE SALES TAX:
				ALL ORDERS MUST INCLUDE \$2.50 FOR POSTAGE AND HANDLING:
				2.50

TOTAL ENCLOSED: \$ _____



EXP. MONTH/YEAR _____ / _____

PRO ORGANO AMERICA
305 East Main Street
PO Box 1204
Durham, North Carolina 27702-1204
800/336-2224

ship to: _____

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 30, NUMBER 4

JULY/AUGUST 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

GAUMONT STATE: OPULENCE AND OPUS 2215 by Dr. Norman Barfield	7
"WHAT'S A NICE GIRL LIKE YOU ..." by Gary W. Jones	18
IT'S GREAT TO BE ALABAMA BOUND by Gary W. Jones	21
THE STATE THEATRE SYDNEY AND ITS WURLITZER by Bruce Ardley	32



THEATRE ORGAN NEWS FROM AUSTRALIA by Bruce Ardley	6
ATOS CHAPTER PRESIDENTS AND SECRETARIES	14
NUGGETS FROM THE GOLDEN DAYS by Lloyd E. Klos	16
ATOS YOUNG ORGANIST COMPETITION	16
FOR THE RECORDS	20
ORGAN-IZING POPULAR MUSIC by Al Hermanns	26
PIPES AND PERSONALITIES	34
CHAPTER NOTES	36
CLASSIFIED ADS	53

GAUMONT STATE: The console of the 4/16 Wurlitzer in the Gaumont State/Top Rank Club, now located on a fixed platform on the left side of the stage.

David Neale 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 4
JULY/AUGUST 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 Vernon 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'hend Robert Markworth
Vernon 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 Vernon 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 Shaffer
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



This will be my last message to you as the President of the American Theatre Organ Society. I have been extremely fortunate to serve as your President for the past three years and I have personally enjoyed every minute working for and with ATOS. I will remain on the Board of Directors as the Past President, and I ask you to give my successor all of the support which you have given me.

Although I didn't know that Tom B'hend was going to advertise that on April 2 I was having a birthday (I turned 47), I do thank all of you who sent Birthday cards and the notes of encouragement which accompanied them.

The Young Organist Competition is over for its fourth year. I want to thank the judges: Gaylord Carter, Lin Lunde, Candi Carley, Judd Walton and Lew Williams who did a superb job. Their dedication to furthering the young people in this competition is, and I am sure will continue to be, outstanding. Lois Segur, a member of the Board, was the chairman of the competition and did an outstanding job. We had ten entries, and I would like to announce the winners at this time. We are bringing the winners in each age category to the convention and have them introduced to those attending. The winner of group 1 (age 13-15) is Jelani Eddington of Muncie, Indiana, a student of John Ferguson and the entry of the Central Indiana. Jelani is also the overall winner of the competition for 1988, and will be presented in a cameo appearance at a Portland convention concert. The winner of group 2 (age 16-18) is Martin Harris of Surrey, England, a student of Mr. J. Ferguson, and a member of the London and South of England Chapter. The winner of group 3 (age 19-21) is Norine Castine of Roseville, Michigan, a student of Kathryn Loew, and the entry of the Motor City Chapter. I want to personally thank all of those who entered the competition, their teachers, and their sponsoring chapters. This is the future of ATOS!!

We have had the election of the Board of Directors for this year. I want to welcome to the Board the three people who you, the members, elected. They are Paul Quarino, Laurel Haggart, and Alden Stockebrand. We look forward to their work on the Board and for the progress of ATOS. I would like to thank those who are leaving the Board for their outstanding work and support of ATOS. Lois Segur has been a long-time strong supporter of ATOS and the one who got ATOS back on its feet in the early '80s. Tom B'hend also leaves the board but will continue as the editor of the *ATOS International NEWS*, our newest publication which has achieved a lot of recognition among our membership. Bob Markworth, who filled a void last year when we had a Board vacancy, has done an excellent job of heading the newly formed Chapter Relations Committee. To all of them, a big thank you from ATOS, and we look forward to your continued involvement.

Sincerely yours,

Jack Moelmann
JACK MOELMANN

Executive Director's Message



At the recent convention a report was given regarding the status of ATOS membership compared with one year ago. Some of the highlights follow:

On January 1 our dues increased by 25%. This virtually guarantees a loss of members as there are always those "on the bubble" and any change will lose them. Many come back later, but we are in the decision-making period now. Our membership decrease from the last convention to this one is right at 1% (55 members). With a bit more effort by chapters and this office we should be able to end the year on a positive note which would be considered an excellent achievement for groups like this one.

During the year we produced a new, colorful and informative membership brochure and 25 chapters have ordered supplies, at no cost to them, to help in membership recruitment. We have them available for other chapters and for all to re-order when the present supply is exhausted. We do ask that they be used judiciously because of the cost. Should individual members want a few so that you may do your own recruiting write me for a supply.

One new chapter, North Florida, with headquarters in Jacksonville, was organized. Plans for several events by the chapter are progressing and it should help preserve another organ in a theatre setting.

A point of interest to our 225 overseas members is a new mailing service created by the postoffice to get them their copies of THEATRE ORGAN within two weeks of publication anywhere in the world. And mailing costs to ATOS did not increase. The system can be used from selected sources in this country and fortunately Portland (where the Journal is printed) is one of them. In the past it has taken up to two months for delivery.

The "up-side" of the membership story is the increase in income which will be over \$15,000 by the year's end. This can help the national board in creating and paying for new programs to help in the preservation of the theatre organ.

Doug
DOUG FISK

Letters To The Editor

Dear Editor,

I would like to suggest a once or twice each year list of all our great old-timers, giving their current addresses, phone numbers and birthdates. The last ATOS directory came out in 1984 and there are probably many changes. An up-to-date listing would be helpful to those wishing to correspond or send greeting cards to old favorites such as Don Baker, Del Castillo, Gordon Kibbee, Ann Leaf, George Wright, Rex Koury, Lowell Ayars, Ashley Miller, Gaylord Carter, Lee Irwin — and others while they are still with us.

Sincerely,

Al Hermanns

Clearwater, Florida

(Send us the information, Old Timers, and we will be happy to publish it. Ed.)

Dear Editor:

Though it has been months since my review of the Buffalo Regional appeared in these pages, I have only recently been made aware of some errors which demand correction.

By nature a review is an opinion piece, open to disagreement and debate. In taking the point of view of an educated consumer (i.e. a conventioneer) who has paid good money and come some distance and who has certain expectations of the event, a reviewer is bound to step on a few toes and provoke outcry. That goes with the territory. But to do this with an abrasive and dismissive tone, however unintentional, is simply bad manners and it is unfortunate that I did not take time to polish that tone out of the final piece.

Facts, on the other hand, are not subject to opinion — they simply are. And when one finds out he got them wrong, they must be put right.

Evidently an apology for the buses was made at the beginning of the Strony concert when my hearing was apparently aimed somewhere else. The only announcement I heard and noted was during the Rhode concert, prompting me to unfairly berate the emcee for not doing it much "much sooner".

My comment that "neither emcee bothered to tell us who he was" in fact described not a case of bother but a case of choice — it was their decision not to tell us.

And my accusation that we were in the Hilton because the Hyatt was unavailable "when the committee got around to calling" implied laziness on their part. In fact, the chapter tried to book the Hyatt almost a year ahead and it was already booked solid making it necessary to look elsewhere. Not simply checking my source was regrettable laziness for which

I must take full responsibility.

Thank you for allowing me this opportunity to set the record straight.

Sincerely,

Geoffrey Paterson

Toronto, Ontario

Dear Editor,

Few decades ago, there was often presented fine organists in the earlier Hammond Times — the fine magazine which edited by Hammond Organ Company in Chicago between 1937 and some years into the eighties.

I remember some of them as concert organists, and also with records both with the Hammond and pipe organs. In this connection, I wonder if somebody knows anything about some of them (and if there are available records still) — by Hal Shutz, Mario Salvador, Porter Heaps, Eddie Layton, Ethel Smith, Ted Branin, Orville Foster, Jerry Burke, Rosa Rio, and many more.

It should have been of very interest to hear comments by readers — and I should also like to have copied old records by these, and in general know if they still are playing in the States?

If somebody would like to write to me direct, please send some words to: Wilfred Hostelnd, Welhavens Gate 12, N-5006 Bergen, Norway.

Yours sincerely,

Wilfred Hostelnd

Bergen, Norway

Dear Editor,

I would like to respond to Craig Whitley's letter concerning concert and convention reviews. I disagree with Mr. Whitley. I feel that criticism from within our own organization can help to strengthen and improve the quality of product we are trying to promote to the general public.

For far too long we have had to put up with bad timing, lousy phrasing, and butchered melody lines from our performers — not to mention tasteless registrations and sloppy technique. Our builders have been giving us unregulated, screechy, squawking instruments that are barely being held together with bailing wire. These things are a detriment to our cause, not an asset, and when they occur they need to be pointed out.

It is time to stop hiding in dark little theatres, and to get over being grateful for any little tidbit of genius that is tossed our way. We need to join the rest of the musical world in demanding the best from ourselves, our artists and our builders.

If the musical world and the general public are ever to take us seriously, we

must provide them with something to take seriously. We must be able to tolerate criticism from within, because surely it will be more harsh and objective when it comes from the outside.

Sincerely,

Bob Shafter

Portland, Oregon

To the Editor:

For several years a number of things have been extremely annoying to me and to other ATOS members I have talked to concerning ATOS thinking, most notably conventions.

1. Must conventions be so long? And so frantic? Given the *pacing* of conventions I've attended in more recent years, we hardly need to stretch them out for close to a week to boot. Neither should we continue to apparently have a contest with the previous year's convention planners to see how many concerts can be crammed into each day. MORE is *not* BETTER! The traveling to a convention city, having one's normal daily routine and work disrupted, having to stay in a hotel and such things, all contribute to fatigue and the need to relax more. Cramping as many concerts into each day as so often has been done detracts from the enjoyment of the artists and instruments and from the convention experience overall. When things get so out of hand with the breakneck scheduling that there isn't time to announce the artist before he starts playing, it's time to stop and take a serious look at what we are doing.

2. Just because there are X-number of artists in a locale or currently on the "hot list" and there are X-number of pipe organs in the convention area does not mean we have to hear each one. I hate to detract from the dedicated work and sweat many chapter workers have put out, often up to the last second, to get some of these instruments playing but I've attended a fair number of convention concerts where either the artist or the organ or both were not worthy of being presented to discerning listeners. Trimming mediocre artists and instruments would shorten the conventions to reasonable length and improve the professional image of the organizations concerned. "If you ain't proud of it, don't serve it." *(continued on next page...)*

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

Letters To The Editor

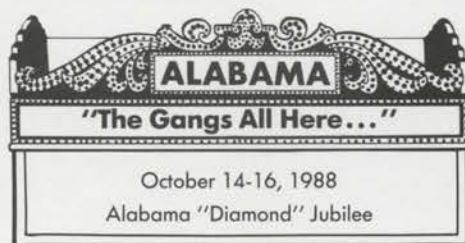
(continued from page 5)

3. Classical organs. We are ATOS, not AGO. Have we forgotten what the "T" in our club's initials is for? Classical organs and artists are neither rare or endangered and they have their own organization for furthering their goals. Even in this reputed dusty "hick cow town" where I live there is rarely a week goes by that reputable classical organists do not present concerts somewhere around town. ATOS should not spend its time, money, and energies promoting what is in the domain of AGO. One classical concert per ATOS convention ought to be it. After all, that's about the quota for theatre organ programs at AGO conventions.

4. Costs/Accommodations: Some attendees have big bucks and are used to paying princely sums for fancy hotel rooms we scarcely have time to enjoy, but a lot of us don't. Conventions should be set up and priced to attract as many ATOS members as possible. Why not make arrangements with several hotels located close to the main headquarters hotel so members can select from a wide variety of accommodations and room prices.

5. Jam Sessions: This is undoubtedly our worst convention weakness and this goes for regional conventions as well. These used to be one of the best, most enjoyable parts of conventions for the artists and the listeners both. In recent years they have turned into more mini-concerts without the "you cattle hurry up and get on them buses" aspect. Having an artist play at these jam sessions who is going to do a concert, or who has already given one, is both tacky and dumb. The purpose of these jam sessions years ago was to give attendees a chance to hear artists from other areas whom they would not otherwise hear during the convention, and to give younger lesser known talent a chance to showcase their talent. The only kind thing I can say about our jam sessions in recent years is that as a result of hearing certain much ballyhoo'd organists at the jam sessions I didn't bother wasting my time and money when they came around on concert tours. And could we have a jam session at some place other than a pizza parlor sometime — please??

Yours for a better ATOS,
Dan Story
Valley of the Sun Chapter



THEATRE ORGAN NEWS

FROM AUSTRALIA

The long weekend of April 22-25 saw the Australian TOSA National Convention held in the nation's capital, Canberra. It was a "first" for them. The main activities centered around the delightful old Albert Hall where the Canberra ACT division's 3/9 Compton is installed.

Friday evening saw the Convention off to a flying star with the registration, dinner and Cabaret Capers. This embraced a series of musical items by the Canberra Repertory and finished with Melbourne organist David Johnson accompanying the 1927 Australian classic silent *Kid Stakes*.

The next morning, conventioners embarked on a Sight and Sound tour with a recital at the Duntroon Military College Chapel and another on the magnificent Carrillon which is situated on a small island in the very picturesque Lake Burley Griffin. In the evening it was time for the main event — Tony O'Brien from Detroit to play the Compton. Tony used a synthesizer and rhythm unit plus visual effects. He presented a range of items from "Ave Maria," with the Viol Celeste carrying the melody on the pedals, to a rousing presentation of "America" with organ, synthesizer and rhythm unit. It was meant to be a concert with a difference — and it was.

The following day, well-known Sydney organist Cliff Bingham, with pianist John Crawford on Rodgers organ and grand piano, provided excellent entertainment. They were joined by the Woden Valley Youth Choir (Woden is a Canberra suburb) in an interesting range of songs. Opinion was that this event was the highlight of this year's Convention.

The final day, Monday, was also Anzac Day. This is the day when Australia remembers and honours its sons and daughters who made the supreme sacrifice in both World Wars, Korea and Vietnam. Following this there was an Accent on Youth programme for young organists from various parts of Australia. Tony O'Brien conducted a workshop and answered questions on the use of the synthesizer with the organ. Open console followed allowing the brave conventioners to try their hands (and feet) on the Campton. Although the Convention had officially finished, Tony O'Brien treated about 150 remaining conventioners to an hour of classical delight on the local Uniting Church 3/42 pipe organ.

The Dendy in Brighton

The re-opening of the 3/15 Style 260 Wurlitzer on April 17 was the climax following four years of renovation by a dedicated group guided by Bruce Hester. The former Dendy in Brighton (now excitingly titled Brighton Twin Cinema) where the organ has been re-installed has been greatly reduced in size to about 450 seats. The former stalls area is gone, and the old circle area now extends down to the screen. In keeping with current cheap and soul-less styling, there are bare, brick walls covered with curtains, no proscenium or stage and a flat, acoustical tile ceiling. The console is sitting on a moveable platform which rides out from behind curtains at the right hand

(continued on page 31 ...)



BRUCE ARDLEY



A peek at the pipes in the renovated Wurlitzer at the Brighton Twin Cinema Melbourne.



The majestic foyer of the Gaumont in 1937.

GAUMONT STATE: Opulence and Opus 2215

by Dr. Norman Barfield

Of the round hundred Wurlitzer organs shipped to the United Kingdom in the 14 years between 1925 and 1939, the unusual late model 4/16 Opus 2215 installed in the Gaumont State Theatre in the Kilburn district of Northwest London in 1937 became one of the most popular of these American-built instruments. It was made world-famous by the scintillating technique of Sidney Torch. This was his favourite instrument and he personally directed the tonal regulation in order to achieve the effects exhibited in his many broadcasts and recordings.

The Gaumont State was the premier concert venue of the London and South of England Chapter during its first three years from 1977 to 1980. This unique "Mighty" was featured in a sold-out concert by George Wright staged there by the Chapter on April 30, 1978.

Advent of a Colossus

The theatre was originally conceived by H and G Kinemas, operated by the imaginative Hyams Brothers (Phil, Sid and Mick, master bakers) and Gale. Financial problems during the latter stages of construction, as the national situation deteriorated, led to joining forces with the Ostrer Brothers of Gaumont-British to form "Gaumont Super Cinemas Ltd" to finish this and several H & G cinemas nearing completion at that time. What had been by far their largest theatre venture (and initially planned to be named "Troxy," similar to the noted Hyams

house at Stepney in East London) was thus named "Gaumont State" as the peak of achievement by the new joint company.

Europe's Cinematic Showpiece

A truly elephantine essay in Italian Renaissance period decoration, this "Cathedral of the Movies" was intended to bring three hours of "West End" luxury and comfort to the suburban Kilburn patron for the price of a large sandwich.

The Gaumont State, designed by noted British theatre architect George Coles, was heralded as the "largest cinema in Europe." This was the time in Britain when the bigger the cinema the more ambitious the decoration and equipment became, and the Gaumont State clearly outshone anything that had been built up to that time. It was described by Coles as his

"crowning achievement," and indeed it was. Built at a cost of approximately 305,000 pounds and accommodating 4,004 patrons, it was a grand edifice by any standards, comparable only in Europe with Belloc's Gaumont Palace in Paris.

The dominant feature of the huge oval foyer is the twin marble staircase ...



The magnificent marble columns in 1937.

Architecturally, as well as in its technical perfection, the building certainly reflected great credit not only to the architect, but also to the builders, Harry Neal Ltd., and all the sub-contractors and specialists who worked in conjunction with them.

(continued ...)

Severity and Opulence

The contemporary British trade journal *Cinema News and Property Gazette* said: "The exterior and interior treatments are in two distinct styles; the former has the severe straight lines of an American skyscraper, while the interior could hardly be more opulent."

The exterior was dominated by a 120-foot high cream and black tower with neon insets at the top and sides, with two smaller pinnacles flanking it. In the tower, for the first time in any British cinema, was originally incorporated a special broadcasting studio.

Internally, the auditorium bore a strong resemblance to the former Trocadero, Elephant and Castle (George Coles' first "colossal" cinema building, also for Hyams, opened in 1930) with a wide sweeping balcony and long vertical niches each pinpointed by large hanging ornamental lamps. The "American Modern" exterior gives little indication of the continued desire for a Renaissance interior.

The pre-auditorium areas and generous backstage accommodation were among the main complements of the carefully worked out spatial and architectural plan. With the main axis of the building lying parallel to the Kilburn High Road, the architect had to devise an appropriate route from the main foyer on the road to the back of the main stalls and to the circle. Cleverly, the ninety-degree change of direction occurs at the point of the elliptical marble-decorated twin staircase, which acts as the focus of the plan and visual pivot of the whole design. Everyone entering the building goes through the hall that precedes this feature and then into the succeeding apartments.

Entering the foyer through two sets of swing doors immediately under the external tower, one is instantly struck by the height and dignity of the inner vestibule. The 25-foot high black marble monolithic columns carry a semicircular vaulted ceiling that originally featured a very fine crystal chandelier of 125 lamps, said to be a replica of that in the Banquet Hall of Royal Buckingham Palace.

The dominant feature of the huge oval foyer is the twin marble staircase, giving access to the circle. This magnificent staircase has a Breccia Medicea marble balustrade. The lower portions of the side walls are panelled in walnut and decorated above with curtains, recesses and mirrors. A lustre crystal chandelier completes this part of the scheme.

At the head of the staircase the 80-foot long and 40-foot wide circle foyer has a finely decorated coffered ceiling and walls panelled in walnut. The restaurant leading off the circle lounge had a dance floor and was capable of catering for 400.



The front of the theatre on Kilburn High Road.
John Sharp Photo

In the auditorium itself, the Italian Renaissance style has again been freely adapted for the architectural treatment. Tall alcoves running around the side emphasise the enormous height of the space. Arches are cut into a large cove at the junction of walls and ceiling and, with their modelled and vaulted surfaces, lead up to a richly decorated ceiling supporting a floodlit dome, the crown of which is 72 feet above floor level.

The stage is over 100 feet wide and 50 feet deep, and is 60 feet high to the stage grid. Backstage there were 20 dressing rooms, each with its own shower.

Launch of a Legend

The Hyams Brothers had also commissioned the great Quentin Maclean to design a four-manual, 16-rank Wurlitzer for this, their greatest theatre enterprise. Shipped from the Wurlitzer factory at North Tonawanda on August 23, 1937, the instrument was installed in two chambers on the left of the auditorium. The console was placed on a revolving lift to the extreme right of the orchestra pit, with the organ well covered by a motorised flexible hatch when not in use.

Although the formal public opening of

the Gaumont State was on Monday, December 20, 1937, the theatre had, in fact, been open for public inspection throughout the previous week, during which time 175,000 persons toured the vast building. The official opening was a most spectacular occasion, as befitted the latest and greatest of Britain's super cinemas, with a galaxy of stars of stage, screen and radio of the day being present.

Mick Hyams, one of the Directors of the new joint company, who had been to the USA to study cinema management, was in charge of the opening arrangements. This he did very well, with a weekly magazine, and even had television in the restaurant (the British Broadcasting Corporation, BBC, had inaugurated TV the previous year).

The impressive ceremony began with a prelude from the Band of the Grenadier Guards, then the actual opening at 7:30 p.m., followed by the National Anthem and a 20-minute solo spot by Sidney Torch at the Wurlitzer. The console rose majestically from the right-hand corner of the orchestra pit with Torch playing Bach's "Tocatta and Fugue in D Minor." Such was his fame that he was billed simply as "Torch at the Organ."

Compered by popular comedian and orchestra conductor Vic Oliver, and starring the indomitable Gracie Fields, the glittering stage show was accompanied by Henry Hall and his Orchestra on stage and supported by George Formby, Larry Adler, Carroll Lewis and his Discoveries, Stone and Lee (billed as "American Hit-Wits"), dancing chorines and Van Damm and his "Stage Broadcasting Orchestra."

The British Broadcasting Corporation was also there, and the Gaumont State Wurlitzer was heard over the air for the first time accompanying Gracie Fields, with the stage show being broadcast nationwide in a 45-minute transmission.

Henry Hall then performed another solo, which was followed by trailers, Gaumont British News (of course), and the feature film *Said O'Reilly to McNab* starring Will Mahoney and Will Fyffe.

The Gaumont State Wurlitzer contains the following 16 pipe ranks:

	SOLO CHAMBER
Tibia Clausa I	16, 8, 4, 2 $\frac{2}{3}$, 2 (15 in.)
Gamba	16, 8, 4 (15 in.)
English Horn	16, 8
Tuba Mirabilis	16*, 8
Open Diapason (med. sc.)	8
French Trumpet	16*, 8, 4
Krumet	8
Harmonic Flute	8*, 4
	MAIN CHAMBER
Diaphonic Diapason	16, 8, 4 (16 in.)
Bourdon-Concert Flute	16, 8, 4, 2 $\frac{2}{3}$, 1 $\frac{3}{4}$
Tuba Horn	16, 8, 4
Tibia Clausa II	8, 4, 2 $\frac{2}{3}$, 2 (10 in.)
Viol d'Orchestre	16*, 8, 4, 2
Viol Celeste	8, 4
Dulciana	16*, 8, 4
Vox Humana (lg. sc.)	16, 8, 4
(* available from Tenor C only)	

A truly elephantine essay in Italian Renaissance period decoration . . .

This was one of only six four-manual Wurlitzer organs to come to Britain. The others were the MGM Empire Leicester Square, London 4/20 (Opus 1931) of 1928; the Paramount-Odeon, Manchester 4/21 (Opus 2120) of 1930; the Trocadero Elephant and Castle, London 4/21 (Opus 2139) of 1930; the Granada Tooting, London 4/14 (enlarged from Opus 1523) of 1931; and the Gaumont Manchester 4/14 (Opus 2189) of 1935.

Although the specification of Opus 2215 has remained unaltered, unfortunately the grand piano originally fitted was removed from the theatre in the early 1960s. (The organ is still fitted with two separate cables for a piano — one for use on the orchestra lift and one for the stage proper.)

Of the 16 ranks of pipes only six are reeds and only three strings. (This latter is much the same complement as the famed Granada Tooting Wurlitzer where a big scale Gamba was added by Harold Ramsey when he took over there.) There is no Oboe, Clarinet, Kinura or Saxophone. There are two Tibias, two Diapasons and two Flutes. Interestingly, the second (Harmonic) Flute — the only example in a British Wurlitzer — is a 4' unextended rank, available at 8' from tenor C only. The Gamba and Vox Humana are large scale and the Open Diapason is of medium scale. The Diaphone is on 16 inches of wind pressure, the Gamba and Solo Tibia on 15 inches, while the second Tibia is on 10 inches. The normal scale English Horn, well back in the chambers, sounds small and mellow. There are two Tubas, and the fourth large reed is a French Trumpet, which is extended to 4' on the Orchestral manual only. (This stop is available at 16' from tenor C on the Orchestral and Solo manuals.) The Krumet is said to be the best in Europe, and the Vox Humana is throaty and rich. There is a lovely, if little heard, Dulciana available on the Accompaniment manual only.

It is interesting to note the differing availability of the four big reeds at 16' pitch on the Great, Orchestral and Solo manuals. The Tuba Horn at 4' is on the Great and Solo manuals, but not on the Orchestral, whereas the French Trumpet at 4' is on the Orchestral manual only. Some would also say that provision for both sub- and super-octave couplers on the Orchestral manual would have been helpful.

Few theatre organs have a better pedal department — a resultant Bass at 32', two 16' reeds (Tuba and English Horn), four 16' flues (Diaphone, Gamba, Tibia and Bourdon), plus three reeds at



The main auditorium as it is now, with the console in its new position. On the left is one of the new stairways leading from the former balcony to the main floor.

John Sharp Photo

8' and six flues at 8'. There is also a Pedal Octave and four Manual-to-Pedal couplers.

While the Chrysoglott speaks out well, all the percussions in the Solo Chamber are well to one side and somewhat unobtrusive.

Offset Sound

The location of the console on a revolving lift at the extreme right hand side of the orchestra pit, some 110 feet from the nearest pipe, was an unusual feature. Organists were immediately aware of the consequent time delay. Because of this, a small loudspeaker was fitted in the British-type "sunburst" music rack at the instigation of Sidney Torch to overcome

this difficulty, by enabling the organ sound to be better and more immediately available to the player.

A set of microphones was also suspended in front of the chambers to relay the organ to speakers behind the grille on the right-hand (console) side of the theatre in order to amplify the sound over to this side of the auditorium. Although these microphones are believed to be still up in the roof, and capable of being lowered in front of the chambers, the system appears never to have been used. This is understandable, as the organist would be only 12 feet from the nearest speaker, yet 110 feet from the nearest pipe, and would, therefore, likely hear everything twice.

(continued ...)

The "Anglicised Specification"

The somewhat unusual and sometimes criticised specification of the Kilburn Wurlitzer is best defended and explained by the recorded philosophy of its mentor, the late Quentin Maclean, doyen of the British theatre organ scene in its halcyon days, and the one who specified the stop list distributed over the four manuals and general overall texture of the tone quality.

Fortunately for the theatre organ fraternity, Maclean bequeathed his philosophy in print in his article entitled "The 'Anglicised Wurlitzer' Myth," which first appeared in the Spring 1957 issue of *Tibia*, the Journal of the American Theatre Organ Enthusiasts (the predecessor of the ATOS today), and reproduced in the 21st Anniversary issue (Vol. XXI No. 220, December 1973) of *Cinema Organ*, the Journal of the British Cinema Organ Society.

"... this organ embodied my conception of a 16-rank Wurlitzer ..."

In this classic article he said: "My second venture at customizing the Wurlitzer was at the State, Kilburn, where the budget permitted a choice of 16 ranks, double the size of my initial (Gaumont) Watford experiment. This organ was not, as has been stated, designed for Sidney Torch or for anyone else, but embodied my conception of a 16-rank Wurlitzer giving, bluntly, the best value for money from a tonal point of view. If one concedes that tonal lushness is dependent on the proportion of Flute and Tibia ranks, the Kilburn instrument is well provided with these — four instead of three as in the super lush Empire (Leicester Square) organ which (Jesse) Crawford found so much to his liking. The 21-rank Trocadero has only two! My object at Kilburn was to strike a true balance between the extremes of lushness (Tibias and Flutes) and brashness (English Horns, etc.); but then I guess my American friends speak a somewhat different language, for if the tone of the Paramount (New York) English Post Horn can be accurately described, in their own words, as "rich and lyrical," then so can Stan Kenton's brass section which to my mind it resembles very closely!"

Later exploiting these ideas even further in the 12-rank instrument for the Gaumont Holloway (unfortunately destroyed during the War), Maclean aptly described his efforts to achieve extreme "lushness" with the ultimate in "brashness," joined to form an ensemble of exceptional richness and brilliance, the effectiveness of which he said, depended on what he called "the accord of opposites."

Times Change — But Not the Wurlitzer

Less than two years after the opening of the Gaumont State came the outbreak of World War II in September 1939. But while the lavish stage shows were discontinued, the organ was still prominently featured. When not appearing daily it was prolifically played for broadcasts and recordings.

Five resident organists were featured at the Wurlitzer during its first 15 years up until 1953. Torch ("I've Got to Sing a Torch Song") stayed for three years. He was followed by Rudy Lewis ("The World Is Waiting for the Sunrise") from 1940 to 1945. Then came the late Terence Casey ("A Little Bit of Heaven") from 1945 to 1947. Bobby Pagan ("A Pagan Love Song") then followed. The last resident was Louis Mordish ("St. Louis Blues") up to 1953. (Louis notably returned during the 1976 ATOS Safari visit to the Gaumont State.) Quentin Maclean did himself play this most distinctive Wurlitzer for two short periods.

Frequently broadcast and recorded from the days of Torch's world famous airings, the Gaumont State Wurlitzer organ continued to be prominently featured in public performance and for enthusiast's clubs and individual practice

hire through the exceptional energy, enthusiasm and showmanship of Bill Weir, General Manager of the huge, well-maintained entertainment complex until it was unfortunately shuttered in September 1980.

Several significant alterations were made to the building in recent years. Most notable was the sealing off of the rear stalls beneath the circle balcony, and this area, together with the old stalls waiting room and "feed" area, was first a dance studio and then a bingo club. More recently, the original 400-seat restaurant and dance floor, leading off the circle lounge, was converted to a small second cinema.

Thus, together with a wide range of "live" functions and major stage shows — ranging from light opera to pop concerts — the huge Gaumont State continued as a popular entertainment complex of considerable breadth and magnitude, with the remarkable Wurlitzer organ featured whenever possible and in all kinds of guises.

Despite the major structural changes, the main aspect of the original cinema remained the same from the circle balcony — and some would say that the organ sounded even better than with the original full-size cinema.



The organ console as it was originally.

John Sharp Photo



The organ console as it is now.

John Sharp Photo

Many famous names have played and recorded this wonderful organ during its first four decades. Between 1977 and 1980, it was also featured through the auspices of the newly-formed ATOS London Chapter by well-known American console stars Lyn Larsen, Dennis James, John Ledwon, Ashley Miller, Gaylord Carter, and Maria Kumagai, together with Tony Fenelon of Australia, and the initiation of an imaginative series of "Young Theatre Organist of the Year" competitions (sponsored jointly with the theatre management, Rank Leisure Services). George Wright gave a memorable concert in April 1978, billed as "The British Theatre Organ Event of the Decade."

In recent times, several documentary films about the cinema and theatre organ in Great Britain have been made, in which the Gaumont State Wurlitzer has been regularly and prominently featured, most notable in a half-hour programme almost exclusively devoted to the ATOS London Chapter and its activities.

Come Back Soon

While the world-famous "Torch" Wurlitzer organ remained physically in excellent condition until the closure of the theatre in September 1980, thanks to the continuing tender care and hard work of chapter members, the console was removed to storage. But in line with the terms of the preservation order for-

tunately put on the building and its principle contents for their special historical interest by the Greater London Council (GLC), strenuous efforts were made to get the organ console returned.

More than this, an energetic local community organisation "KISAC" (Kilburn Stage Action Committee), with the active interest of the London Chapter, worked towards the eventual re-opening of the building as a multi-purpose arts and leisure centre which would include the Wurlitzer organ.

According to architectural plans published in *Building Design*, the proposed conversion would have included a library, exhibition gallery, craft workshop centre, cafe and bar outside the auditorium area. The present auditorium would contain a cinema theatre at ground level seating 400 to 500 in the front stalls section and an extension of the circle would create a main hall suitable for public performance and conferences. The Wurlitzer would be retained in the main hall with the console moved there but still functioning in conjunction with the existing pipework chambers. The total cost to convert the structure was estimated at 2 million pounds.

The ATOS London Chapter kept a close eye on the theatre, and members attended all Council and KISAC meetings. In 1983, the State was still boarded up and looking very derelict, but suddenly the Rank Organisation decided on restor-

ation with a view to opening as a Top Rank Bingo Club. Negotiations went ahead; KISAC was promised a part of the building for its use, and London Chapter was very happy that the foyer and auditorium were to be restored to their former glory.

The Wurlitzer Returns

Les and Edith Rawle were called to the Council offices in September 1985 to meet with Rank officials and the local Council concerning the installation of the console, which had been returned from storage and sited in a more satisfactory position from the organist's viewpoint. In December, the small cinema was opened and the main auditorium was back to its original decor.

The manager, Mr. Brian Doggett, was most helpful to the chapter and appreciated the chapter's interest in fighting to retain the Wurlitzer. The re-opening of the organ was set for May 18, 1986, the anniversary of the first concert of the London Chapter, played on this instrument. On this occasion, over 700 persons gathered to hear Len Rawle's artistry, among them visitors from Wales, Scotland, Holland, the United States, and New Zealand. In appreciation of her untiring efforts which culminated in this program, Edith Rawle was asked to cut the ribbon around the console. After the re-opening of the organ, a number of concerts took place featuring American and Australian organists.

Sunday, December 20, 1987 the Gaumont State's 50th birthday . . .

Sunday, December 20, 1987, truly was a memorable day in the history of the Gaumont State — its 50th birthday. The doors opened at 11 a.m. and patrons were greeted with Christmas carols sung by members of the Hornsey Operatic Society arrayed on the stairway in the foyer. The singers then moved into the auditorium to continue their performance.

Suzanne Hancock, one of the young artistes of the London chapter, played a 15-minute organ recital. After a short break for refreshments, the BBC Radio 2 Langham Orchestra, conducted by William Davies, took over the programme. During a pause between numbers, a telephone call was put through to Sidney Torch and the conversation was amplified over the sound system. Torch greeted the audience and wished everyone a prosperous New Year, then listened for about 20 minutes as the orchestra played Sidney Torch arrange-

ments, with William Davies both conducting and playing the organ. They closed with Sidney Torch's theme, "I've Got to Sing a Torch Song." For many, this was the high point of the whole program.

Following a lunch break, the orchestra returned, this time with Larry Adler, harmonica virtuoso, as soloist. Adler had appeared in the opening program 50 years earlier.

The final hour and a quarter featured organ solos by Martin Harris and Peter Holt, two of London Chapter's young organists, and Len Rawle. The last number on the day's program was "Winter Wonderland," played by William Davies at the piano and Len Rawle at the organ. Judging by comments heard as the audience left, the five-hour program was over all too quickly. For London Chapter, it was a glorious moment — one they hope will be repeated at the Gaumont State many times in the future.



Front of the auditorium, showing the console in its original position.

John Sharp Photo

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



Edith Rawle and manager Brian Doggett cutting the ribbon at the re-opening of the Kilburn Wurlitzer.

John Sharp Photo

★ 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



WURLITZER OPUS 2215 — FULL SPECIFICATION

PEDAL					
Resultant Bass	32	Sleigh Bells		Tierce - Flute	1-3/5
English Horn	16	Sand Block		Piano	16
Ophicleide	16	Cymbal Dampers		Piano	8
Diaphone	16	Couplers:		Piano	4
Tibia	16	Octave		Marimba	
Gamba	16	Solo-to-Accompaniment		Harp	
Bourdon	16	Second Touch:		Cathedral Chimes	
Tuba Horn	8	Tuba Mirabilis		Tuned Sleigh Bells	
Tuba Mirabilis	8	Tibia		Xylophone Re-it	
English Horn	8	Tibia		Xylophone Tap	
Diaphonic Diapason	8	Viol d'Orchestre	4	Glockenspiel	
Open Diapason	8	Viol Celeste	4	Glockenspiel Bells Re-it	
Tibia	8	Dulciana	4	Chrysoglott	
Cello	8	Vox Humana	4	Vibraphone	
Gamba	8	Twelfth	2 2/3	Vibraphone Dampers	
Concert Flute	8	Flute	2	Couplers:	
Bass Drum		Piano	16	Octave	
Kettle Drum		Xylophone Re-it		Unison Off	
Snare Drum		Chimes		Sub-Octave	
Crash Cymbal		Glockenspiel		Solo-to-Great	
Crash Cymbal Re-it		Triangle		Second Touch:	
Cymbal		Solo-to-Second Touch		English Horn	8
Cymbal Dampers		Solo Octave-to-Second Touch		Tuba Mirabilis	8
		Great Octave-to-Second Touch		Tibia	8
Couplers:		GREAT	Ft.	Orchestral-to-Great	8
Octave		English Horn	16	Solo-to-Great	8
Accompaniment-to-Pedal		Tuba Mirabilis	16	ORCHESTRAL	Ft.
Great-to-Pedal		Ophicleide	16	English Horn	16
Orchestral-to-Pedal		Diaphone	16	Tuba Mirabilis (Tenor C)	16
Solo-to-Pedal		Tibia	16	French Trumpet (Tenor C)	16
Traps-to-Second Touch		Gamba	16	Ophicleide	16
ACCOMPANIMENT	Ft.	Viol d'Orchestre	16	Piccolo	4
Gamba	16	Bourdon	16	Piccolo	4
Bourdon	16	Vox Humana	16	Gambette	4
Vox Humana (Teno C)	16	English Horn	8	Viol d'Orchestre	4
Dulciana (Tenor C)	16	Tuba Mirabilis	8	Tibia	16
English Horn	8	French Trumpet	8	Gamba	16
French Trumpet	8	Tuba Horn	8	Viol d'Orchestre (Tenor C)	16
Tuba Horn	8	Diaphonic Diapason	8	English Horn	8
Diaphonic Diapason	8	Open Diapason	8	Tuba Mirabilis	8
Open Diapason	8	Tibia	8	French Trumpet	8
Tibia	8	Tibia	8	Tuba Horn	8
Gamba	8	Krumet	8	Diaphonic Diapason	8
Krumet	8	Gamba	8	Open Diapason	8
Viol d'Orchestre	8	Viol d'Orchestre	8	Tibia	8
Viol Celeste	8	Viol Celeste	8	Tibia	8
Dulciana	8	Concert Flute	8	Krumet	8
Concert Flute	8	Harmonic Flute (Tenor C)	8	Gamba	8
Harmonic Flute (Tenor C)	8	Vox Humana	8	Viol d'Orchestre	8
Vox Humana	8	Clarion	4	Viol Celeste	8
Octave	4	Octave	4	Concert Flute	8
Piccolo	4	Piccolo	4	Harmonic Flute (Tenor C)	8
Gambette	4	Piccolo	4	Vox Humana	8
Concert Flute	4	Gambette	4	French Trumpet	4
Harmonic Flute	4	Viol d'Orchestre	4	Viol Celeste	4
Piano	8	Viol Celeste	4	Concert Flute	4
Piano	4	Concert Flute	4	Harmonic Flute	4
Mandoline		Harmonic Flute	4	Tibia Twelfth	2 2/3
Marimba		Vox Humana	4	Tibia Twelfth	2 2/3
Harp		Twelfth - Tibia	2 2/3	Tibia	2
Chrysoglott		Twelfth - Tibia	2 2/3	Tibia	2
Snare Drum		Twelfth - Flute	2 2/3	Piano	16
Castenets		Piccolo	2	Piano	8
Tambourine		Piccolo	2	Piano	4
Chinese Block		Fifteenth - Viol	2	Harp	
Tom Tom		Fifteenth - Flute	2	Cathedral Chimes	
				Xylophone Re-it	
				Glockenspiel	
				Glockenspiel Bells Re-it	
				Chrysoglott	
				Coupler:	
				Solo-to-Orchestral	
				SOLO	Ft.
				English Horn	16
				French Trumpet (Tenor C)	16
				Ophicleide	16
				Diaphone	16
				Tibia	16
				Gamba	16
				English Horn	8
				Tuba Mirabilis	8
				French Trumpet	8
				Tuba Horn	8
				Diaphonic Diapason	8
				Open Diapason	8
				Tibia	8
				Tibia	8
				Krumet	8
				Gamba	8
				Vox Humana	8
				Clarion	4
				Octave	4
				Piccolo	4
				Piccolo	4
				Piano	8
				Cathedral Chimes	
				Xylophone Re-it	
				Xylophone Tap	
				Glockenspiel	
				Glockenspiel Bells Re-it	
				Chrysoglott	
				Couplers:	
				Sub-Octave	
				Octave	
				TREMULANTS	
				1. Main: Concert Flute	
				Viol d'Orchestre	
				Viol Celeste	
				Dulciana	
				2. Tuba Horn	
				Diaphonic Diapason	
				3. Vox Humana	
				4. Tibia	
				5. Solo: French Trumpet	
				Krumet	
				Open Diapason	
				Harmonic Flute	
				6. Tuba Mirabilis	
				7. Gamba	
				8. English Horn	
				9. Tibia	
				PISTONS	
				There are six toe pistons for the pedal	
				section and ten thumb pistons for	
				each manual. The second touch on	
				the manual pistons will automatically	
				provide a suitable pedal for whatever	
				combination is set up; it is also possi-	
				ble to link any of the toe pistons to	
				the first touch of any manual piston.	

—AMERICAN THEATRE ORGAN SOCIETY—

Chapter Presidents and Secretaries

The first name listed is Chapter President; second name is Chapter Secretary.

*The chapters marked with an * did not report their 1988 officers, so the listing is from 1987.*

ALABAMA (AL)

- CECIL WHITMIRE
P.O. Box 103
Pelham, AL 35124
205/664-3606
- LAURIE HIAM
604 Green Springs Avenue
Birmingham, AL 35205
205/251-9492

ALOHA (HA)

- DAN ENGELHARD
P.O. Box 88012
Honolulu, HI 96830-8012
808/538-7617
- LAMBRETH HANCOCK
P.O. Box 88012
Honolulu, HI 96830-8012
808/395-1733

ATLANTA (AT)*

- NELSON GUARD
1875 Huntsman Place, Apt. F
Marietta, GA 30060
404/434-8451
- JAMES K. JOBSON
6992 Sibyl Drive
Austell, GA 30001
404/948-0267

AUSTRALIA FELIX (AF)*

- ERIC WICKS
19 Beatty Street
Ivanhoe, Victoria
Australia 3079
3/497-2183
- V. JULIEN ARNOLD
4 Kelmar Street
Cheltenham, Victoria
Australia 3192
3/583-1742

BEEHIVE (BH)*

- O. WENDELL HANSON
4802 Bron Breck Drive
Salt Lake City, UT 84117
- WAYNE V. RUSSELL
2579 Commonwealth Avenue
Salt Lake City, UT 84109

BLUEGRASS (BL)*

- DAVID A. BOTTOM
238 Arlington Avenue
Lexington, KY 40508
- JANE JOHNSON
3456 Belvoir Drive
Lexington, KY 40502

BUFFALO AREA

- CRAIG M. WHITLEY
9309 Burlingham Road
Holland, NY 14080
716/537-2500
- LAURA WHITLEY
9309 Burlingham Road
Holland, NY 14080
716/537-2500

CEDAR RAPIDS AREA (CR)*

- CHARLES COLLINGWOOD
129 East Main Street, Box 443
Lisbon, IA 52253
319/455-2433
- LAHONTA ANDERS
3938 F Avenue NW
Cedar Rapids, IA 52405
319/396-5653

CENTRAL FLORIDA (CF)

- EARLE WILTSE
165 Sunward Avenue
Palm Harbor, FL 33563
813/785-9733
- ALLEEN COLE
14318 Ulysses Drive
Hudson, FL 33567
813/868-5088

CENTRAL INDIANA (CI)

- J. KEVIN AIKMAN
719 South Locust Street
Greencastle, IN 46135
317/653-3876
- BERNICE DEMAREE
9775 East 191st
Noblesville, IN 46060
317/773-1677

CENTRAL OHIO (CO)*

- JOHN R. POLSLEY
146 New Haven Drive
Urbana, OH 43078
513/652-1775
- ELEANOR HYLE
1316 Simpson Drive
Columbus, OH 43227
614/861-5463

CHATTANOOGA (CH)

- JON ROBERE
Route #4, Cravens Road
Chattanooga, TN 37409
615/821-7683
- ROY HARRISON
1380 Park Street NE
Cleveland, TN 37311
615/472-3728

CHICAGO AREA

- JIM WEST
900 C Crescent Street #11
Wheaton, IL 60187
312/690-6898
- WILLIAM H. RIEGER
6244 West Eddy Street
Chicago, IL 60634
312/282-0037

CONNECTICUT VALLEY

- HELEN S. KILBURN
21 Trailsend Drive
Canton, CT 06019
203/693-4587
- COLVER R. BRIGGS
446-B Heritage Village
Southbury, CT 06488
203/264-9087

CUMBERLAND VALLEY

- ROBERT J. EYER, JR.
170 Colonial Drive
Chambersburg, PA 17201
717/264-7886
- GORDON MADISON
11841 Forge Hill Road
Orrstown, PA 17244
717/530-1635

DAIRYLAND (DA)

- GARY S. McWITHEY
2420 Springdale Road #101
Waukesha, WI 53186
414/544-1164
- H. GORDON SCHWACKE
2335 North 91st Street
Wauwatosa, WI 53226
414/771-8522

DELAWARE VALLEY

- HARRY LINN, JR.
723 Beechwood Rd., Pine Ridge
Media, PA 19063
215/566-1764
- BOB BARRACLOUGH
959 West Maple Drive
Southampton, PA 18966
215/364-2393

EASTERN MASSACHUSETTS (EM)

- RICHARD M. JOHNSON
25 Dyer Avenue
Melrose, MA 02176
617/665-2161
- CAROLYN G. WILCOX
59 Macon Road
Burlington, MA 01803
617/272-5148

EGYPTIAN (EG)*

- DOUGLAS LEMMON
8465 Westchester Avenue
Boise, ID 83704
208/375-3208
- PHILIP HOUSH
2825 Bright Street
Nampa, ID 83651
208/465-0732

FOOTHILLS (FO)

- TIM JOHNSON
5329 LaVesta Road
Knoxville, TN 37918
615/687-0502
- WALLACE W. BAUMANN
3612 Talluna Avenue
Knoxville, TN 37919
615/522-9701

GARDEN STATE (GS)*

- JOSEPH DORSEY
R.D. 3, Box 687
Stockton, NJ 08559
201/782-8239
- NELLIE BAKER
152 Parkview Drive
Teaneck, NJ 07666
201/836-2237

GULF COAST

- SCOTT BRODIE
123 Eufaula Street
Gulf Breeze, FL 32561
904/932-3133
- DOROTHY STANDLEY
381 Euclid Street
Pensacola, FL 32503
904/433-4683

HUDSON-MOHAWK VALLEY (HM)*

- HARRY E. ONLEY
1519 Fourth Street
Rensselaer, NY 12144
518/465-0268
- RUTH McDOWELL
31 Oakwood Place
Delmar, NY 12054
518/439-1419

JESSE CRAWFORD (JC)

- NELSON A. CAHILL
P.O. Box 3575
Billings, MT 59103
406/259-6111
- EDWARD J. MULLINS, O.M.D.
2822 Third Avenue North
Billings, MT 59101
406/259-5555

JOLIET AREA (JO)

- LEE RAJALA
1310 East Division Street
Lockport, IL 60441
815/838-2612
- JANICE L. CHALLENGER
1513 Second Avenue
Joliet, IL 60433
815/726-7665

KINGSTON (KC)*

- JAMES HOPKINS
30 Lorne Street
Kingston, Ontario K7K 4L5
613/544-1145
- ERIC J. ADAMS
636 Pimlico Place
Kingston, Ontario K7M 5T8
613/389-2108

KIWI (KI)

- JOHN R. GRANWAL
1 Sixth Avenue
Onetangi, Waiheke Island
Auckland, New Zealand
09-72-8706
- MOLLIE L. GRANWAL
1 Sixth Avenue
Onetangi, Waiheke Island
Auckland, New Zealand
09-72-8706

LAND O'LAKES (LL)

- ROGER R. DALZIEL
154 Elm Street South
Prescott, WI 54021
715/262-5086
- VERNA MAE WILSON
1202 Margaret Street
St. Paul, MN 55106
612/771-1771

LAND OF LINCOLN (LO)

- DON MILNE
5490 Harrison Road NW
Rockford, IL 61103
815/965-0856
- ROBERT SCHMOOK
12142 West State Road
Winnebago, IL 61088
815/335-2148

LONDON & SOUTH OF ENGLAND (LS)

- LES RAWLE
47, Doncaster Drive
Northolt, Middlesex
01-422-1538
- MRS. J. PITTEWAY
3, Bush Road
Shepperton, Middlesex
TW17 OHX
England

LOS ANGELES (LA)

- DONN LINTON
1407 Wildwood Drive
Los Angeles, CA 90041
213/254-6985
- MARIA OLIVIER
8437 Marshall
Rosemead, CA 91770
818/280-4768

MAGNOLIA (MG)*

- FRANK EVANS
6129 16th Avenue
Meridian, MS 39305
601/482-4316

MID-FLORIDA (MF)

- CLIFFORD R. SHAFFER
1216 Chelsea Place
Orlando, FL 32803
305/894-4243
- KATHERINE BOWMAN
197 Masters Boulevard
Winter Park, FL 32792
305/657-8266

MOTOR CITY (MC)

- ROBERT D. DUERR
19318 Westbrook Avenue
Detroit, MI 48219
313/534-1954
- MARGARET TAPLER
9132 Hazelton Street
Redford, MI 48239
313/533-2282

MOUNTAIN STATE (MS)

- HOWARD RUSSELL
960 Woodward Drive
Charleston, WV 25312
304/744-9016
- MS. BETTY WALLS
458 17th Street
Dunbar, WV 25067

NEW YORK (NY)*

- THOMAS J. STEHLE
178 Dunn Drive
Montgomery, NY 12549
914/457-5393
- PHILIP YANKOSCHUK
2906 213th Street
Bayside, NY 11360
718/225-1643

NOR-CAL (NC)

- HAROLD SODERSTROM
3770 Northridge Drive
Concord, CA 94518
415/680-7235
- ARTHUR WOODWORTH
600 Coventry Road
Kensington, CA 94707
415/524-7452

NORTH TEXAS (NT)

- JOHN N. FRIEDEL
6846 Sherburne
Dallas, TX 75231
214/341-1398
- LORENA MCKEE
13406 Noel Road #254
Dallas, TX 75240
214/233-7108

OHIO VALLEY (OV)

- JAMES R. TEAGUE
2149 Raeburn Drive
Cincinnati, OH 45223
513/681-8108
- BLANCHE S. UNDERWOOD
668 Enright Avenue
Cincinnati, OH 45205
513/471-2965

OK CITY (OK)*

- JOHN S. MacDONALD
2612 NW 118th Street
Oklahoma City, OK 73120
405/751-0794
- C. M. REYNOLDS
2628 NW 33rd Street
Oklahoma City, OK 73112
405/942-7625

OREGON (OR)

- PAUL J. QUARINO
3141 SE 90th Place
Portland, OR 97266
503/771-8098
- GERRY GREGORIUS
1633 NE Halsey Street
Portland, OR 97232
503/281-6922

PIEDMONT (PI)*

- PAUL M. ABERNETHY
1214 Vaughn Road
Burlington, NC 27215
919/228-0254
- PAUL M. ABERNETHY, JR.
1210 East Elm Street
Graham, NC
919/578-5112

PIKES PEAK (PP)

- KEITH ROBERTS
610 Pioneer Lane
Colorado Springs, CO 80904
303/632-5912
- DAVID N. WEESNER
19 Arrawanna Street
Colorado Springs, CO 80909
303/632-9539

PINE TREE (PT)*

- DOROTHY BROMAGE
45 Forest Road
Cape Elizabeth, ME 04107
- EDITH PENNOCK
RD 1, Box 106
Kezar Falls, ME 04047

POTOMAC VALLEY (PV)

- DONALD D. FAEHN
6024 Greeley Boulevard
Springfield, VA 22152
703/569-8170
- JOHN L. LITTLE
3534 Woodbine Street
Chevy Chase, MD 20815
301/652-3222

PUGET SOUND (PS)

- JACK BECVAR
11617 SE 258th
Kent, WA 98031
206/852-2011
- ELLENA RETZLAFF
3819 Pine Cone Court
Bremerton, WA 98310
206/373-3811

QUAD CITIES (QC)

- JOAN McFADDEN
1595 Hamilton Court
Bettendorf, IA 52722
319/359-8308
- ROBERT CHRISTIANSEN
P.O. Box 245 Central Station
Davenport, IA 52805
309/797-3255

RED RIVER (RR)

- LANCE JOHNSON
201 NE 3rd Street
Dilworth, MN 56529
218/287-2671
- SONIA CARLSON
2295 17th Street South
Fargo, ND 58103
701/293-1977

RIVER CITY (RC)

- HAROLD F. KENNEY
6305 Fort Street
Omaha, NE 68104
402/571-6510
- VIRGINIA REINEKE
7102 North 52nd Street
Omaha, NE 68152
402/572-9158

ROCKY MOUNTAIN (RM)

- DAVID LOVE
7021 West 75th Place
Arvada, CO 80003
303/421-1190
- ALICE CUTSHALL
45 South Zephyr Street
Lakewood, CO 80226
303/233-4716

ST. LOUIS (ST)

- DENNIS AMMANN
Box 330, Route 1
Highland, IL 62249
618/654-7855
- ALICE BAUER
9548 Radio Drive
St. Louis, MO 63123
341/631-1495

SAN DIEGO (SD)

- RAY LaNEW
5525 Soledad Road
LaJolla, CA 92037
619/274-8246
- DAPHNE HASKINS
747 Van Nuys Street
San Diego, CA 92109
619/488-5954

SANTA BARBARA

- JOHN OIEN
P.O. Box 30862
Santa Barbara, CA 93130
805/682-1604
- OTTO KORNTHEUER
3325 Madrona Drive
Santa Barbara, CA 93105
805/569-3052

SEQUOIA (SQ)*

- A.M. (Pete) SWEENEY
2309 East Goshen Avenue
Visalia, CA 93291
209/734-5234
- ADENA ROQUE
2706 West Ashlan Avenue, #325
Fresno, CA 93705
209/226-3391

SIERRA (SI)

- CHARLES SHUMATE
P.O. Box 2304
Citrus Heights, CA 95611
916/723-4438
- MILDRED TROOP
5055 Diablo Drive
Sacramento, CA 95842
916/332-5865

SOONER STATE (SS)*

- LEE SMITH
5439 South Boston Avenue
Tulsa, OK 74105
918/742-8693
- CATHERINE B. AVERILL
3033-E South 136 East Avenue
Tulsa, OK 74134
918/663-9005

SOUTH FLORIDA (SF)

- PETER T. PANOS
543 Hibiscus Drive
Hallandale, FL 33009
305/458-2912
- EDWIN S. PANNEBAKER
3980 SW 4th Street
Miami, FL 33134
305/443-2651

SOUTHEAST TEXAS (SO)

- FLOYD BROUSSARD
No. 1, Circle E
Orange, TX 77630
409/886-1609
- VIRGINIA CARPENTER
622 Crepe Myrtle
Orange, TX 77630
409/886-2756

SOUTHWEST MICHIGAN (SW)

- JOSEPH P. HAUG
1129 McReynolds NW, Box 1185
Grand Rapids, MI 49501
616/456-1857
- BONNIE HAUG
1129 McReynolds, NW, Box 1185
Grand Rapids, MI 49501
616/456-1857

TOLEDO AREA (TO)

- EVAN J. CHASE
1704 Wildwood Road
Toledo, OH 43614
419/381-6730
- JOE WEYGANDT
1208 Harvard Boulevard
Toledo, OH 43614
419/382-4413

TRI-COUNTIES (TC)*

- DIANE PLEASANT
P.O. Box 4283
Crestline, CA 92325
714/338-1951
- DON COOKE
15300 Magnolia, #63
Westminster, CA 92683
714/898-7582

VALLEY OF THE SUN (VS)

- RAY DANFORD
14214 McPhee Drive
Sun City, AZ 85351
602/972-6223
- IONE DANFORD
14214 McPhee Drive
Sun City, AZ 85351
602/972-6223

VIRGINIA (VI)

- PAUL W. HARRIS
11410 Chalkley Road
Chester, VA 23831
804/748-4805
- DAVID M. BARNETT
423 N. Stafford Avenue
Richmond, VA 23220
804/359-6318

WESTERN RESERVE (WR)

- ROBERT MORAN
3092 West 155th Street
Cleveland, OH 44111
216/521-7269
- DICK A. SHEPHERD
16001 Norway Avenue
Cleveland, OH 44111
216/941-0572

WOLVERINE (WO)*

- FRED PAGE
12070 Devoe Street
Southgate, MI 48195
313/284-8882
- CHARLES & BETTY BAAS
601 Parkland Boulevard
Clawson, MI 48017
313/588-7118

NUGGETS

from the

GOLDEN DAYS

Prospected
by
Lloyd
E.
Klos



Organ presentations became the big thing after silent films bowed to the talkies. Here we present reviews of some. Sources were *Exhibitors World Herald* (EWH) and *Variety* (V).

Circa 1930 (V) ...

Variety is reviewing this act by request. In all probability, EDWIN MEIKEL, Chicago's Harding Theatre organist, originated the stunt. If so, he must be given

credit for turning his allotted minutes into a highly entertaining box office attraction. His idea deserves serious consideration by other organists who are searching for something other than the conventional.

It must be remembered that the Harding is a neighborhood theatre and that portions of his stunt would not work in downtown or "transient" houses.

Meikel started with a list of names of those who had sent requests during the week. The box office value of this in a neighborhood house is evident, and to cinch it, there were exclamations of recognition from all portions of the house. Another list of names followed, this time of neighborhood brides and grooms classed as members of Meikel's organ club, and the audience was asked to join in on a chorus of well-wishes. Then Meikel presented a comedy ditty for each newlywed couple to the tune of "Gallagher and Shean." This is worth a theatre party in itself for the couples mentioned, and the rest of the audience drew plenty of laughs from it.

A slide announced that Meikel was seriously considering matrimony himself and that he needed advice from the club members. All those who believed that he should be married were to sing a special song dealing with its advantages, while all those who believed otherwise were to sing another special set of lyrics dealing humorously with its darker side. He would accept as his decision that chorus which was sung the louder. As a bang-up finish, after completion of the choruses, a slide stated: "I will be married in October" and as a portion of the audience applauded, another slide carrying "1982" in large figures was projected. This brought forth a howl.

Meikel closed with a couple of pop numbers which were sung by the customers. So much good feeling had been worked up by this time that the choruses were practically shouted. At times Meikel quit playing, leaned on the console and grinned at the customers.

Circa 1930 (V) ...

The JESSE CRAWFORD portion of the New York Paramount's program included the playing of "Put Your Arms Around Me, Honey," "In a Little Spanish Town," "Moonlight on the Ganges," and "Tonight You Belong to Me." Prior to the introduction of his wife, Helen, at the finish, there was a double playing of "Blue Skies," a big kick. Eight minutes.

March 15, 1930 (EWH) ...

ADOLPH GOEBEL at Yonkers, New York's Loew's entitled his week's solo "What Do I Care" and opened his spot with this tune. At the finish, an usher presented the organist with a package from which he extracted a string of frankfurters and a message which said that the operators refused to project the slides on the screen and bet Goebel \$100 that he could not put over a solo without them. He took the bet and won it by telling the audience to sing "Let Me Call You Sweetheart," "Singin' In the Rain" and "Ain't Cha" which they did and proved conclusively to the operators that Goebel did not need them for the solos. Mr. Goebel then announced that his music teacher was in the house and asked if they'd like to hear her play. They did, and Goebel introduced Miss Frances Ann Ginding, a four-year-old girl (daughter of the house's music director). Miss Ginding pleasingly played a chorus of "Pagan Love Song" to a good reception, and then Goebel closed this pleasing solo with a chorus of the same song to which the audience sang with fervor.

Circa 1930 (V) ...

EDWARD K. HOUSE, solo organist in Chicago, had a singing class stunt, introduced by Ed Meikel, another Lubner & Trinz organist. House billed it as lesson

1988 ATOS Young Organist Competition

The fourth annual Young Organist Competition brought forth entries from 10 talented young artists. Their names and qualifications were known only to ATOS President Jack Moelmann, who duplicated the tapes for the judges, and to Lois Segur, Chairman of the Competition Committee. The tapes were numbered in sequence as they arrived, and the judges knew only the age of the contestant and the size of the pipe organ used.

The entrants and their sponsoring Chapters were:

Junior Division (Ages 13-15)

Jelani Eddington (13)	Central Indiana
Christopher Hegarty (13)	River City
Elenor Nardy (13)	Mid-Florida
Jason Slade (13)	CATOE
Faith Sunman (14)	Southwest Michigan

Intermediate Division (Ages 16-18)

Robert Cejka (17)	Eastern Massachusetts
Martin Harris (17)	London & South of England
Anthony Milligan (18)	San Diego

Senior Division (Ages 19-21)

Jennifer Candea (20)	Wolverine
Norine Castine (19)	Motor City

Jelani Eddington, age 13, was the competition winner, as well as placing first in the Junior Division. **Martin Harris** was the winner in the Intermediate Division and **Norine Castine** won in the Senior Division. Each winner received a cash award of \$250 and Jelani Eddington received an additional \$250 as competition winner. The exciting part of their prizes this year was being brought to the National Convention so they could play for us in a cameo performance. Melissa Ambrose, winner of the 1987 competition, shared a concert with them and had the pleasure of introducing them. Their checks and award certificates were presented to them at the banquet. Our sincere congratulations to these winners and our thanks to all who participated.

The judges this year were Gaylord Carter, Lin Lunde, Candi Carley-Roth, Judd Walton and Lew Williams. Only Gaylord Carter was identified at the outset; the names of the other four were announced after the final grading. Special thanks to them for so willingly giving their time for this important project.

This annual competition is a most worthwhile endeavor of our society, and I am hoping that all the Chapters will be searching for youngsters to enter next year.

Lois Segur, Chairman, Young Organist Competition

#1, indicating that the theme will be followed several times more. Slides on the screen, printed in rhyme, encourage the customers to join in on all "Singing Lessons." A psychological arrangement of the popular numbers is so worked that after each of the earlier songs, the "students" are bawled out for not singing and are edged on to a loud finale. To pull this off right, songs must be selected in consideration of their popularity, the best-known numbers being placed last and the newer ones put at the start.

Circa 1930 (v) ...

HENRY B. MURTAGH had an especially clever arrangement for his illustrated song sheet, one of the trickiest schemes disclosed. In titles he relates that the doctor has told him he's going deaf. On this basis, he uses the singing of the audience as a test of the diagnosis. He tries to get them to sing a number and, faking in that first trial, reveals his sorrow at finding the doctor right about his hearing. Then he swings into a better known song. When they all fall for that, he switches back to the first one and everybody goes for it with a laugh. Neat bit of audience jockeying.

Circa 1930 (V) ...

EARL McNAUGHTON, substitute for Eddie Dunstedter, presented an organ number. Words and illustrations were flashed onto a scrim behind which Madame Betty, in a huge gilded cage-like contraption, sang the chorus. The cage was later swung out over the heads of the front-row patrons with its occupant warbling popular melodies.

Circa 1930 (V) ...

HENRY A. KEATES' doodad this week is called "Let's Have Some Harmony." He doesn't get it, but he gets enough extra noise to take care of the next time. Harvard plays Princeton. Starting off by testing the various voices individually in order to get basses and tenors wise to their status, Keates brings 'em together on "Sweet Adeline." It's murder but vigorous. Other attempts prove similarly inharmonious, but the pep increases and when he's finished by having them go thru a familiar topical number, the customers are shouting so loudly, Mr. Keates lets them go through a chorus without accompaniment.

Circa 1930 (V) ...

The bill opened with an overture contest between house organist HAROLD RAMSAY and conductor George Wild, titled on a screen slide as "A Friendly Tilt." Ramsay leads off, his console rising from the pit as the screen displays doggerel to organ accompaniment. At conclusion of this comic introduction, Wild steps to the conductor's stand, the house having no orchestra elevator.

Ramsay opens the contest with the aria from "Sampson and Delilah," a screen being used for color effects, interpreting moods of music. Wild and orchestra reply with "Indian Love Call." Organ comes back with "I'm Her Boy Friend" (lyrics on the screen for this one). Wild then does "Dew, Dew, Dewy Day." Ramsay grows sentimental and does the ballad "Are You Really Happy Now?" Wild mellows and shows what he can do with same number. Following this, orchestra and organ get together with an ensemble repeat of the same ballad.

GOLD DUST:

11/29 HARRY G. SULLIVAN at Loew's Rochester over WHAM . . . 12/34 WILLIAM MEEDER, New York's WJZ; JESSE CRAWFORD, New York's WEAF; GORDON JOHNSON, Buffalo's WBEN . . . 9/35 FRANCIS CRONIN, Boston's WAAB; FRED FEIBEL, New York's WABC.

That's it for this time.
So long, sourdoughs!

Jason & The Old Prospector



ATOS PINS

\$3.00 Each

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

TRY THIS ...

Anyone who has done, or is doing, pipe organ service work, will probably agree that one of the most irritating things is to be suddenly faced with a reed pipe which decides that it has a mind of its own. You may have serviced that particular organ many times before, with absolutely no difficulty. But then the gremlin sneaks in. That pipe does not want to stay in tune.

By alternately moving the tuning wire up and down, you finally get it to sound in perfect unison with the other pipes and proceed with your tuning. Then when you check back you find that it has once again jumped out. So you check the shallot and tongue for foreign material. (That sounds better than dirt doesn't it). We re-tune the pipe and go on to other stops. Again we check back, and sure enough, it is sounding its own pitch.

Against all the previous advice of your reed voicer, you next move the roll tuner slightly and then bring the pipe back in unison with the tuning wire. But then you find that you have changed the quality or volume level and are forced to return the roll to its original position. At this point you are debating whether to go to lunch and hope it cures itself, or remove and polish the shallot and reed.

But wait! Before getting into more trouble, let's try something else.

I always carried a soft lead pencil in my tool box for specific cases such as this. Remove the boot from the pipe and move the tuning wire away from the reed. Now take the lead pencil and very lightly rub it over the face of the reed tongue where the tuning wire contacts it. An almost unseen amount of graphite will remain on the surface. Do the same thing across the contact area of the tuning wire itself. I also would apply a small amount of the pencil graphite to the wire where it passes through the reed block. Put the boot on the pipe and re-tune it.

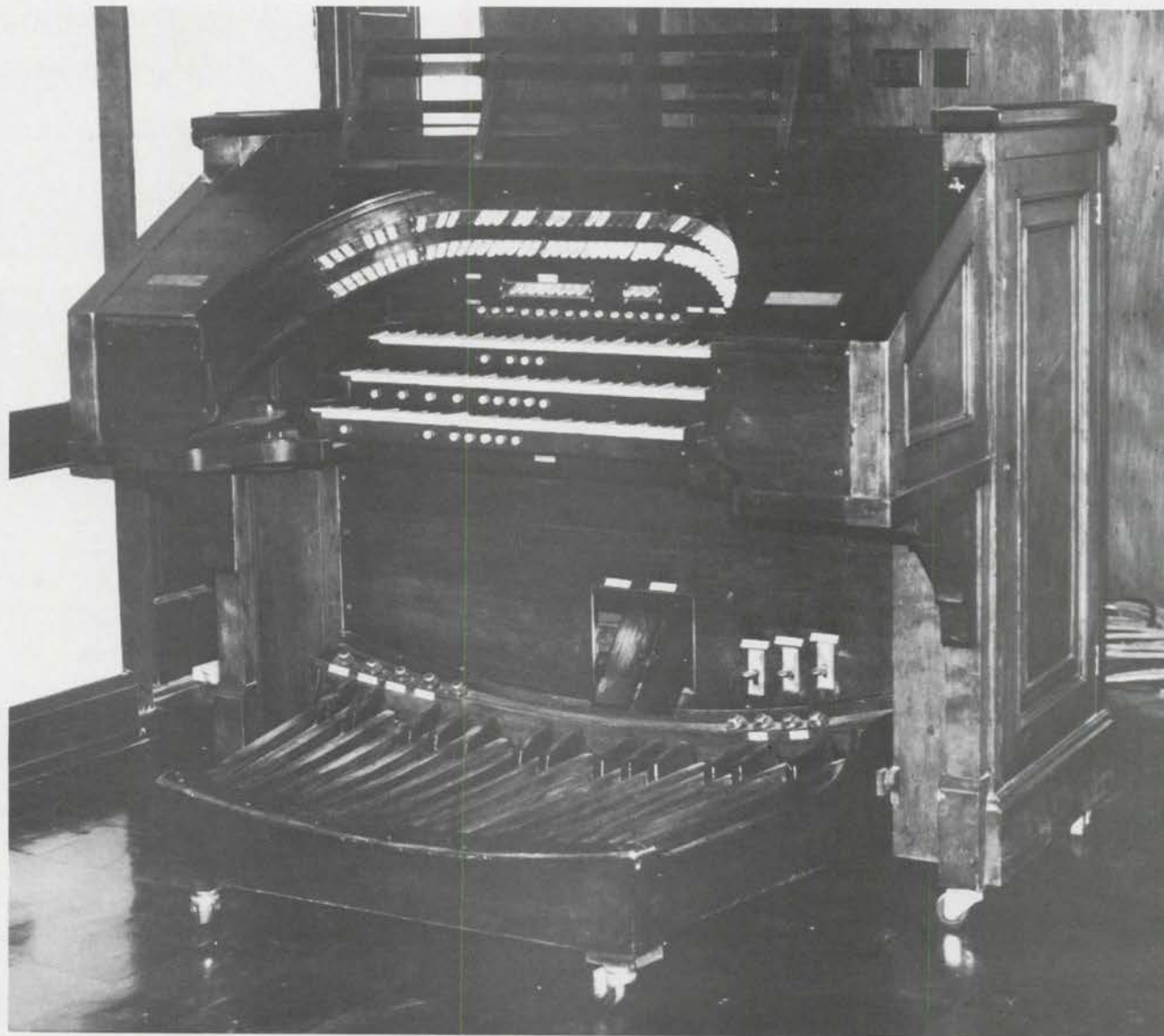
Over the years, I found that ninety nine percent of the time this simple action took care of the problem. What happens is that an almost invisible tarnish can prevent the tuning wire from moving smoothly on the face of the reed, the same distance we move the top of the wire. In other words, it bends slightly. So in a sense it becomes spring loaded in one direction and will, perhaps a few seconds later, center itself throwing the pipe out of tune. The application of that small amount of pencil graphite does encourage the tuning wire to remain in its original configuration and help prevent this.

*Earl J. Beilharz
Journal of American Organbuilding*

“What’s A Nice Girl Like You doin’ in a place like this??”

by Gary W. Jones

*A fine question, indeed,
when you consider the life led by Kimball’s KPO #7047.*



3/6 Kimball theatre pipe organ in Foster Auditorium, Southside Baptist Church, Birmingham, Alabama.

Gary W. Jones Photo

*Today, this little Kimball happily resides
as one of Birmingham’s remaining theatre organs
and will be featured in the 1988 Regional Convention.*

Life began as a 3/8 instrument installed in the Marion Theatre, Marion, Ohio. This was a short-lived stint, and the organ was removed in 1930. Various attempts have been made to find out why the organ was removed from the Marion Theatre. No one in Alabama knows for sure, but this little Kimball began a new life in 1930 as Birmingham's WAPI Studio organ. The WAPI Studio originally was located atop The Protective Life Insurance Corporation Building, and the organ led a very useful and prolific life. The Echo Division of two ranks was removed, bringing it to its current six-rank size, and the original Kinura was swapped by Kimball for an Orchestral Oboe (Kimball made no attempt to alter the setter board, although the stop-tabs were changed. "Marion Theatre" and "Kinura" are still written on the board).

The Kimball was used daily as a broadcast organ, showing off its talents as a solo instrument, providing background music, and for transitioning from show to show.

In 1953 WAPI decided to move their studios to the south side of Birmingham and modernize their production facilities. A Hammond organ was purchased for studio use, and the Kimball was once again without a home. An executive with WAPI was also a member of Southside Baptist Church. Southside Baptist is one of the largest churches in Birmingham and has several auditoriums located throughout the complex. Arrangements were made to have the organ donated to the church, and the Kimball was installed in Foster Auditorium on the third floor of the auxiliary building. Foster Auditorium seats approximately 200 people and is a very "live" hall — perfect for a smaller instrument. The organ is used on a regular basis by the church and by the Alabama chapter. The chapter recently has completed a rebuild of all the percussions and currently is rebuilding the combination action.

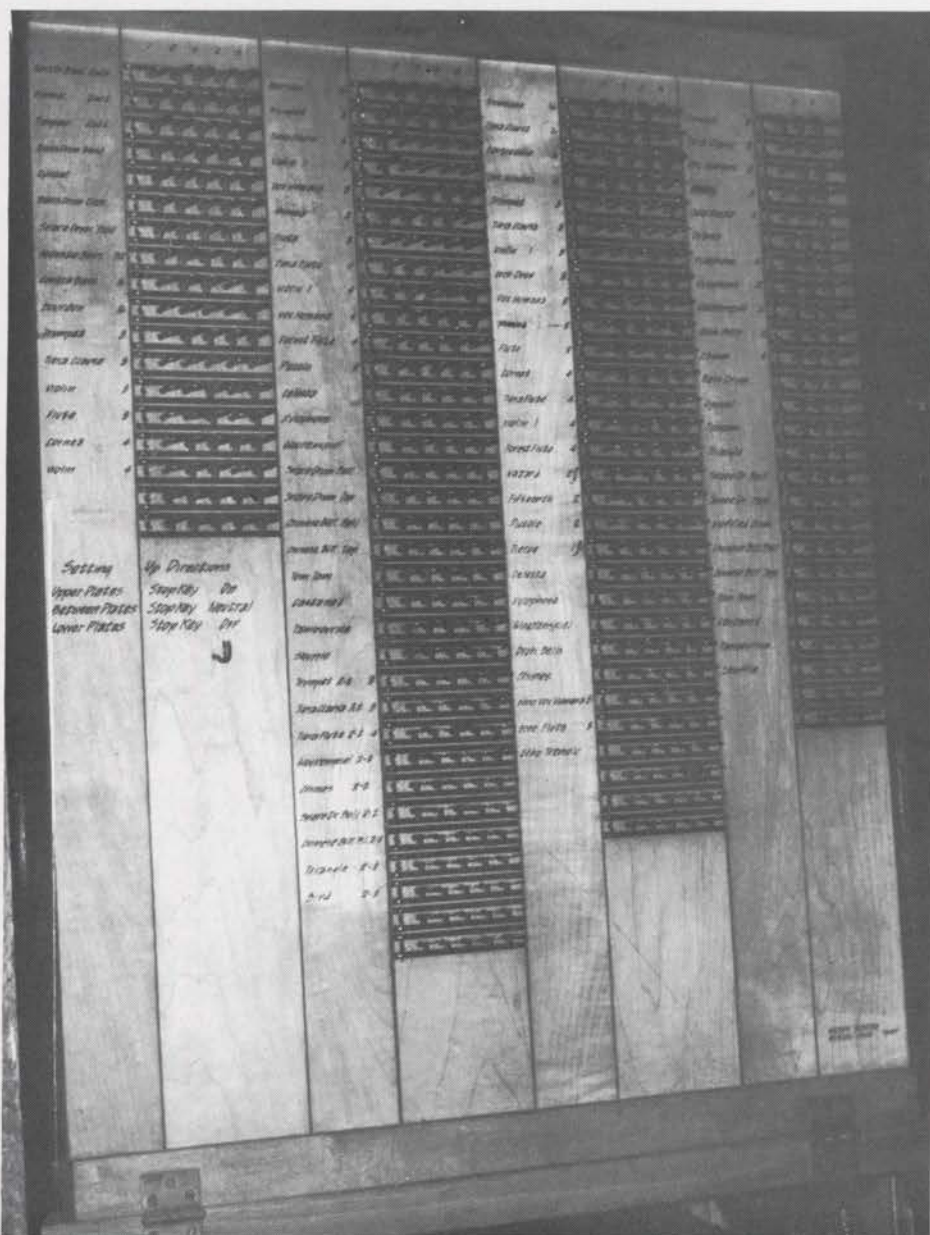
The organ consists of a Trumpet, Tibia Clausa, Vox Humana, Violin, Oboe, and Flute. There is also a Celesta (Harp), Glockenspiel and Xylophone, as well as a complete set of traps. The organ is "unaltered" and remains as it did when it left the WAPI studios. The 99 stop tabs, 21 effect keys and 24 pistons control the six ranks — the organ is highly unified, with no couplers. Sitting on a moveable platform, the console is easily moved from a storage area to center stage. The single chamber has swell shades reaching almost floor to ceiling allowing great flexibility in volume control.

Today, this little Kimball happily resides as one of Birmingham's remaining theatre organs and will be featured in the 1988 Regional Convention.



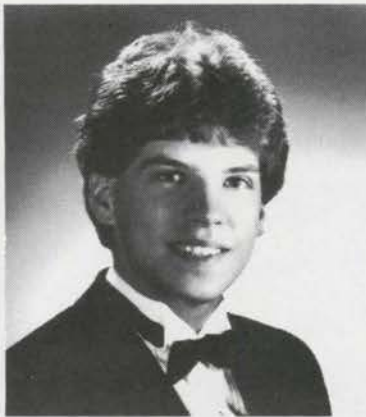
Highly unified Kimball console controls six ranks plus percussions and traps.

Gary W. Jones Photo



Unique Kimball setter-board reveals relative ease in changing pistons.

Gary W. Jones, Photo



DWIGHT THOMAS AT THE WURLITZER PIPE ORGAN. Dwight Thomas plays the Paramount Music Palace 4/42 Wurlitzer. Available from: Klarion Productions c/o Dwight Thomas, RR2, Box 208-A, Fairland, IN 46126. Price \$18.00 postpaid. CD.

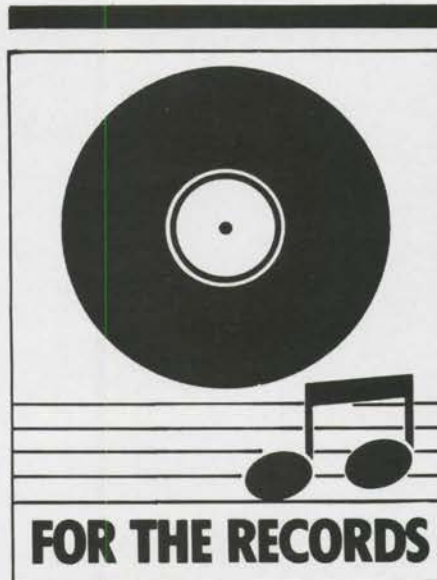
Here we have a first recording from the 1986 winner of the ATOS Young Organist Competition. Clean, crisp, even stunning keyboard and pedalboard technique are the most outstanding elements of this recording. The other side of the coin is that his playing is sometimes choppy, and phrasing sometimes suffers. Shutter work is occasionally overdone. In the "Fugue a La Gigue," Mr. Thomas' incredible technique is displayed to best advantage. This selection is flawless and brilliant. "Broken Rosary" is quite authentic Jesse Crawford and is very well played. "Joy," the modern (per)version of "Jesu Joy of Mans Desiring," is based on a Jonas Nordwall arrangement and is quite accurately rendered. I could do without the auto rhythm in "Careless Whisper," the innaccurate phrasing in "The Man I Love," and the circus quality of "Vienna Forever." Other tunes are "Takin' A Chance On Love," "Tuxedo Junction," "Dodging a Divorcee," "Somewhere Out There," "One," "Medley from *Annie*," "South American Way," "My Romance."

The Paramount Music Palace organ functions better as a concert instrument when the tremors are off. It actually sounds pretty good in the "Fugue a La Gigue," other than that I do not particularly care for the way this organ is tonally finished.

The recording job itself is, unfortunately the worst part of this CD. It sounds muffled, as if it were recorded under water. For a digital recording this was quite a disappointment to me.

In spite of some disappointments in this CD, it is, nevertheless, noteworthy as a first recording, and deserves some attention. Dwight Thomas is going places and I, for one, will be watching.

Bob Shaffer



CINCINNATI FATS: Dick Hyman plays the music of Fats Waller on the Emery Theatre Wurlitzer. Available from: The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184. LP \$9.00, Cassette \$9.00, CD \$17.00. Add \$2.00 postage per order.

Fats Waller fans may well rejoice at this album. Smooth, polished arrangements are the order of the day. Dick Hyman is so well known that any comments about him would be superfluous, except to say that this album is thoroughly professional. Tunes are as follows: "Messin' Around with the Blues," "Jitterbug Waltz," "Honeysuckle Rose," "Ain't Misbehavin'," "Viper's Drag," "Yacht Club Swing," "What Did I Do to Be So Black and Blue," "Hog Maw Stomp," "I've Got a Feeling I'm Falling," "Bond Street," "Squeeze Me," "Keepin' Out of Mischief Now."

The organ at the Emery Theatre is a little out of control in the upper registers; both tuning and voicing are sometimes offensive. It is, however, in a huge barn and these fairly minor problems might not be noticeable to many.

The recording itself is wonderful. The recording engineer captured the acoustics very well. The review copy was on vinyl and was extremely clear and clean. I was quite impressed with the quality of this vinyl recording.

A fine addition to any collection.

Bob Shaffer

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.



BITS, BYTES & PIPES, VOL. II. Jonas Nordwall plays the Organ Grinder 4/47 Wurlitzer. Available from: Organ Grinder Recordings, 5015 S.E. 82nd Avenue, Portland, Oregon 97266. Cost is \$11.00 postpaid. \$13.00 overseas orders.

Jonas Nordwall always delivers the goods. Those who already know Jonas won't be disappointed with this latest offering. Those who don't, won't be disappointed either. I still can't quite get over the infectious fun of "España Cani," a duet with Jonas at the organ, and Judy Hedberg on the accordion. I might have hoped for at least one other duet, as this is brilliantly played by both Jonas and Judy.

There were only a couple of wrinkles in this recording and they both occurred in the "Grand March" from *Tannhauser*. One place the organ is a little out of tune, and early on there is a rather noticeable flipping of a page of music. This provided some comic relief in what is an overlong and tedious piece.

"Don't Get Around Much Anymore" is a ballad that is played small. The treatment is very sensitive and very interesting. It is like a breath of fresh air coming right after the pomposity of the "Grand March." Oh, no, not another "Memory." Jonas, however, manages to breathe new life into what has already become a tired old warhorse. Other selections are "Bamboula," "Phantom's Theme," "Poupee Valsette," "Pinball Wizard," "Toccatto," "My Baby Grand," "Music of the Night," "Warsaw Concerto," "Dance of the Comedians," and "It Don't Mean a Thing." Quite an impressive lineup. One comment, though, is that Jonas' phrasing isn't always as perfect as his keyboard technique.

The Wurlitzer organ at the Organ Grinder is a well done example of the "George Wright" school of tonal finishing. That comes across quite well in this recording. The recording itself is very well done. It is clean and clear. Even though this is a studio-type installation, the intimate acoustics are captured quite well.

Jonas Nordwall's amazing technique is always a treat. This tape should please most everyone.

Bob Shaffer

*Alabama is a great place to be
October 14, 15, 16, 1988
as Alabama Chapter hosts the
1988 ATOS Regional Convention in Birmingham.*



Alabama "Diamond" Jubilee.

Don Newton, Jr. Photo

It's Great To Be "Alabamy Bound"

by Gary W. Jones

Registration begins at noon on Friday, October 14, at the Holiday Inn-Medical Center (formerly The Parliament House), the official convention hotel, and lasts until 6:00 p.m. A no-host cocktail reception at the hotel will begin at 5:30 and will last until the first bus loads at 6:30 p.m., giving everyone a chance to meet! Our opening event will be **JIM RIGGS** at the Alabama Theatre. You will be dazzled by this 1927 movie palace, home of the Alabama chapter and its 4/21 Publix #1 Wurlitzer. The house, of Spanish/Moorish design, was purchased by Alabama Chapter in the spring of 1987 having been run successfully by the chapter for several years prior (see September/October 1987 THEATRE ORGAN). Following Jim's performance, a late night jam session will last until ????

Grand Lobby - Alabama Theatre.
R. Yuill Photo



Jim Riggs



Lee Erwin
Jinny Vanore Photo



3/6 Kimball in Foster Auditorium.
Gary W. Jones Photo

Saturday is a busy day and begins by dividing our happy family into two smaller groups. Group "A" will depart for Southside Baptist's Foster Auditorium, home of a 3/6 Kimball. **LEE ERWIN** will pilot this former WAPI Studio Broadcast Organ for our first morning concert. Lee played the organ when it was originally in the broadcast studios of WAPI and remembers it well. Following Lee's performance, the group will walk to the main sanctuary for a short performance by Samford University organ student and Alabama Chapter member, **BRYAN BLACK**. Bryan will provide a short organ concert on the church's three-manual Holtkamp.

Departing from Southside, Group "A" will arrive at one of Birmingham's most impressive restaurants and clubs, The Relay House, for a buffet luncheon of traditional southern foods.



Southside Baptist's three-manual Holtkamp.

Gary W. Jones Photo



Woodlawn United Methodist Church 2/13 Kimball.

Gary W. Jones Photo

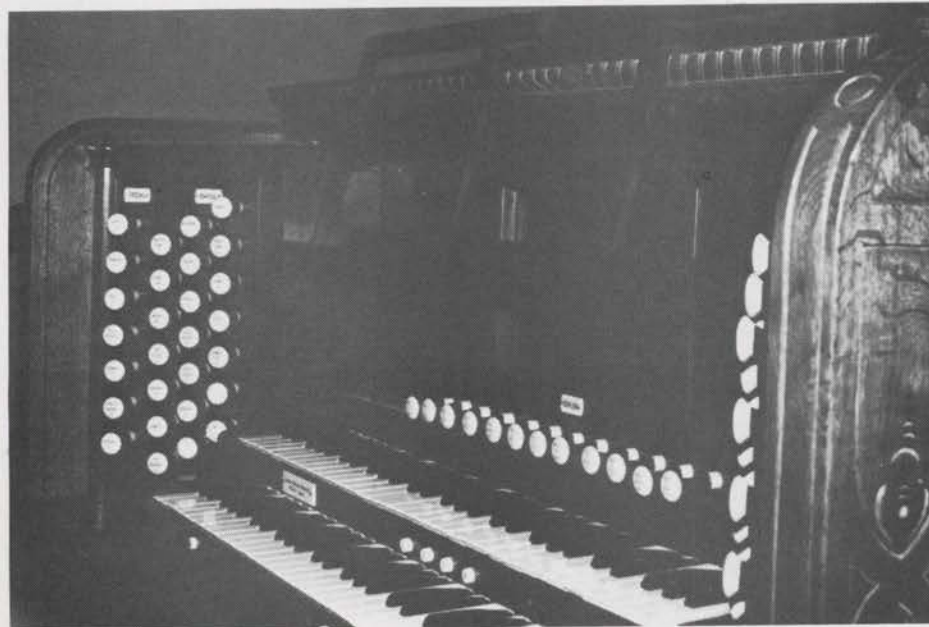


Paul Quarino

After lunch, Group "A" will be taken to Woodlawn United Methodist Church, home of a 2/13 Kimball theatre organ. **PAUL QUARINO** will provide a concert on the former Grand Theatre's (Norristown, Pennsylvania) Kimball.

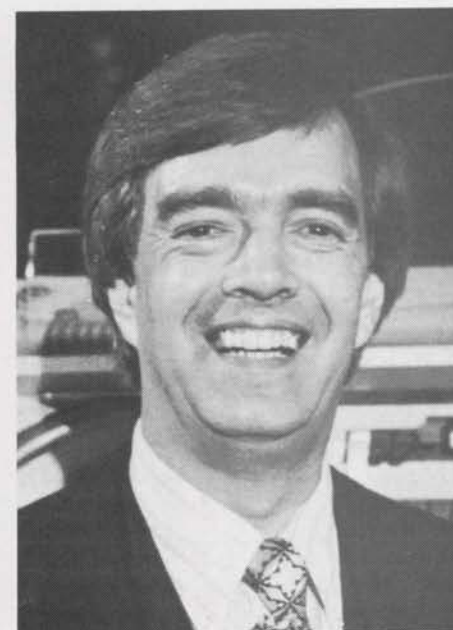
Group "B" follows a reversed schedule beginning with Woodlawn and ending with Southside. Both groups will converge within several minutes of one another at The Relay House, so that everyone can eat together at lunch.

At the conclusion of the afternoon's events, both groups will be taken back to the hotel for free time and dinner "on your own." Buses will begin loading at 7:00 p.m. for **TOM HAZLETON** at Avondale United Methodist Church. The church's 2/24 E.M. Skinner will be featured at this event.



2/24 E.M. Skinner organ at Avondale United Methodist.

Gary W. Jones Photo



Tom Hazleton

Claude Neuffer Photo



Alabama Theatre.

R. Yuill Photo

Following the Avondale concert, those who have chosen to do so will be taken back to the Alabama Theatre for a Saturday night jam session which will last until ????.

Sunday morning will be a free time for everyone to meet and gather at their leisure. A listing of major organ installations, along with directions and service times, will be provided for those who wish to take in a local church service. An optional event will be the **DR. EUGENE H. BLACKSTONE** residence installation. This magnificent 4-manual/41-rank custom organ has just been completed, and Dr. Blackstone will provide an entertaining, light classical, Sunday morning concert for those interested in attending. Open console will follow. Seating is limited to 75 for this special optional event, and pre-registration is recommended.

Sunday afternoon will see the finale performance at the Alabama as **TOM HELMS** graces the fabulous red and gold console — The Alabama's Wurlitzer and Tom were just made for one another — there are also special surprises promised!



Tom Helms

Claude Neuffer Photo

At left
Dr. Eugene H. Blackstone 4/41 residence
installation.
Dr. E.H. Blackstone Photo



Top Left: Ty Woodward.
Top Right: Downstairs lounge/lobby - Alabama Theatre (R. Yull Photo).
At Left: Cathedral of St. Paul 4/60 Moller.

ALABAMA

"The Gangs All Here..."

October 14-16, 1988

Alabama "Diamond" Jubilee

Immediately following the Sunday afternoon concert, conventioners will be treated to an early supper served on the stage of the Alabama. Tours of the theatre will be given until the 6:30 p.m. departure of the group. The three-block journey to the Cathedral of St. Paul will lead to the grand finale as **TY WOODWARD** takes control of the 4/60 Moller pipe organ. This massive instrument is one of Birmingham's newest and largest installations.

Although this is a very full schedule, enough time between events has been carefully devised to allow everyone an opportunity to take in some of the sights throughout Birmingham. During the course of the weekend, everyone will have a chance to browse through the convention artists' record shop located at the Alabama Theatre.

See you in Birmingham!



Birmingham - The Magic City

Ted Tucker Photo

ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN



The teaching/learning process for arranging popular music for organ consists of three equally important steps. There must be an explanation of each item (fill, ending, chord sequence, etc.) which must be studied and understood. The next step is to practice what you have studied on all the common chords or in the five common keys. Knowing it is one thing, but being able to do it easily at the organ is another matter.

The third step is to apply what you have studied and practiced in many songs in all of the five common keys (C-F-G-B_b-E_b). If you master the various chord changes and arranging techniques in these keys, it is not difficult to transfer the same musical ideas into A_b or other keys. However, I don't recommend wasting time trying to learn everything in keys which you will never use.

In order to explain all musical concepts so that they can be applied to songs in any key, it is necessary to use two sets of numbers. This is not a new idea; it has been a part of music study for hundreds of years. Roman numerals refer to the root of each chord and its position on the scale of the key in which the song is written. The regular numbers refer to the notes of each chord regardless of the key it is in. Capital Roman numerals I-IV-V indicate major chords. Lower case Roman numerals vi-ii-iv indicate minor chords. A 7th or other numbers may be added to either of these to further describe the chord. In the key of K: I-vi-ii7-V7 equals C-A_m-D_m7-G7. In the key of F, the same numbers would equal F-D_m-G_m7-C7. If you understand this example figure it out in G, B_b and E_b and you will have a chord sequence which is useful for all kinds of improvising. More on that later.

The next step is to take any simple song and assign each chord a Roman numeral and each melody note a number indicating its position in its accompanying chord. You can then play that song in any key. This is not difficult — TRY IT.

Ear Training

If there is one faculty which can aid a person's musical progress, it is the ability to learn by LISTENING to music. This is a gift which most musicians have in varying degrees. Most people cannot depend entirely on their ears. That is why there is such a big music publishing industry.

Whenever you listen to any kind of music, always try to hear everything that is going on: harmony, bass, rhythm, etc. Pay special attention to tone color and general style of performance.

If you will spend the next two months studying and applying the scale/chord/melody number relationships, you will be able to learn future subjects quickly and easily.

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

JOSEPH ADDISON (1622-1719)



PIPES & PALACES
PRESENTS

Bob Ralston

IN CONCERT-LIVE
Mother's Day, 1988

Performing At The
3/20 Grande Barton
Theatre Organ
GRANADA THEATRE
Kansas City, Kansas

Available on 60-minute *stereo* video
tape—VHS only.

Please send _____ "Bob Ralston Concert" video tape(s) at \$29.95 each, plus \$1.50 apiece for shipping/handling. Send completed coupon to: Pipes & Palaces Productions, 1015 Minnesota Avenue, Kansas City, Kansas 66101.

Name _____

Street _____

City/State/Zip _____

We accept check/m.o., MasterCard
or Visa (please check one).

Acct # _____ Expir. _____

Signature _____

Archives Offering Repro Services

ATOS Archives is able to provide members, on a limited basis, audio cassette tapes of recordings in the Archives collection. It is also possible to provide photo copies of out-of-print music, sections of books and periodicals. Write Curator Vern Bickel for complete information at 1393 Don Carlos Court, Chula Vista, CA 92010.

Moelmann Guests At Regional Social Event

ATOS President Jack Moelmann was guest artist for Quad Cities Chapter Annual Midwest Regional Social held June 5 at the Capitol Theatre, Davenport, Iowa. Members from surrounding chapters in Omaha, St. Louis, Joliet, Rockford, Cedar Rapids and Chicago Chapters were invited to the bash.

IT'S JELANI!

Jelani Eddington, 13-year-old contestant of Muncie, Ind., sponsored by Central Indiana Chapter, Indianapolis, was named overall winner of the 1988 ATOS Young Organists Competition. She also won the Junior Division (ages 13-15) award.

Martin Harris, 17, London & South of England Chapter entrant, won first place in the Intermediate Division which presented contestants between the ages of 16 and 18.

Norine Castine, 19, Motor City Chapter entrant, won the Senior Division award. The age group in this division was 19 to 21.

Other contestants, in alphabetical order, were: Jennifer M. Candea, 20, Wolverine Chapter; Robert A. Cejka, 17, Eastern Mass. Chapter; Christopher H. Hegarty, 13, River City Chapter; Anthony Milligan, 18, San Diego Chapter; Elenor Nardy, 13, Mid-Florida Chapter; Jason Salde, 13, Chicago Area Chapter; Faith Sunman, 14, Southwest Michigan Chapter.

Judges were Gaylord Carter, Lin Lunde, Candi Carley-Roth, Judd Walton and Lew Williams. The contest was under direction of National Board Member Lois Segur.



Volume Two July 1988 Number Eleven

Quarino, Haggart, Stockebrand Win

Extremely light voting in this year's Board of Directors election—there were only 800 votes cast—has put Paul Quarino, Portland, Ore., Laurel Haggart, Lake Arrowhead, Calif., and Alden Stockebrand, Chicago, Ill., in board seats. Runners up were Robert Markworth, Omaha, Neb., Mark E. Gifford, St. Louis, Mo., and Michael W. Cipolletti, Wyckoff, N.J.

It was noted that four ballots were disqualified because voters marked more names on the postcard ballot than were permitted.

PHILLY'S BIG MOLLER SOUNDS OFF BY ROLL

Philadelphia's dual console Moller organ in the cavernous Convention Hall sounded off May 20, even though no one was playing it from either of the two keydesks. It was not possible to bring up either console on their lifts because a stage setting had been built over the two elevators for a convention program.

The organ was tested and *Pomp and Circumstance* was heard by means of the Moller player unit which is located backstage on the second floor of the dressing room wing.

Restoration Coordinator Irvin R. Glazer did not consider the big instrument had been played because there was no organist, but Brandt Duddy, Technical Adviser and James Breneman, Project Manager, were well satisfied with the initial test, it was reported.

The second phase of the project, complete re-leathering of the organ, is now ready to be started. It is being done since condition of existing leather cannot be depended on due to its age.

The instrument was scheduled to be heard publicly for the first time in several years at the June 12 Drexel Commencement.

LIU WURLY WILL BE READY IN FALL

Restoration of Long Island University's 4/26 Wurlitzer (formerly Brooklyn Paramount Theatre) under direction of Bob Walker, New York Chapter member, is progressing favorably and plans are being made for its restoration concert next fall.

Dr. David J. Steinberg, LIU prexy, will have the University join with the ATOS group in co-sponsoring a gala community/media event marking refurbishment of the famed instrument.

Generous chapter members and LIU Trustee Jeffrey Silverman have raised more than \$3,200 to date for the rebuild project.

—from The Horseshoe



ACHTUNG!—Left to right, movie makers and organists Gerhard Metz, sound engineer; Dieter Marcello, producer/director; Edith Schmidt; creative director; Steve Schlesing and Jennifer M. Candea, organists; Michael Hahn, production manager—are photographed at Motor City's Redford Theatre May 19 when the film crew first heard a theatre organ as played by Candea and Schlesing. From Germany, and in Detroit to film their feature photoplay, the crew, who look no different from their American counterparts, are producing the epic for exhibition in West Germany theatres. —Bill Vogel photograph

Motor City Puts ATOS In Pix

Glance again at the above photo and ruminate on those you see—there are six and they all appear to be 'normal' young Americans. But four of them aren't. And those four recently heard a theatre organ played for the first time in their lives when they entered Motor City's Redford Theatre and heard two of their stateside contemporaries at the console.

They had come to the movie house to screen film they had been making in various areas of the famed motor city.

The four became so enthralled by the sound of the 3/10 Barton organ, as first played by Jennifer M. Candea, immediate arrangements were made to return to the theatre, film her at the console, record her music and include the sequence in their feature film which will be exhibited in Germany! So

Motor City Chapter and ATOS truly go international!

The German film company has been filming their release in both 35mm black and white and color. Director/producer Dieter Marcello, of Frankfurt, West Germany, explained that the film is sponsored by the German Federal Foundation Kuratorim Junger Deutscher Film; the state foundation Kulturelle Filmfoerderung Hessen, Hamburg and Nordrhein—Westfalen; and the Wirtschaftliche Film Foerderung Northeim-Westfalen.

After digesting all of this "achtung" information, it was learned the title of the feature will be *American Beauty, Inc.*, a story about visions of a better world—visions that are renewed every time they are disappointed. It is told by

BARTON HEARD BY MUSIC CLASSES

Redford (Mich.) Union High School Music Department took time out Friday, May 27 to attend Motor City's Redford Theatre to hear Steve Schlesing at the console of the Barton organ.

It was the first show in a new program to introduce school music groups to theatre organ, its music and silent film accompaniment. The project has as its slogan—*Theatre Organ is very important to the arts in Michigan!*

CAROL JONES AT RENO

Amateur Organists and Keyboard Association International (AOAI) is presenting *Reno or Bust* featuring Carol Jones' AOAI Clinic, July 22-23-24 at Reno's Nugget Hotel. Special guest for the event is Gene Roberson. Complete information is available by calling 612/593-0692.

following the story of an immigrant couple through four generations from their meeting on shipboard at the turn of the century to the present-day Detroit.

Marcello came to Detroit in 1984 to fashion a sociology thesis comparing labor union views between two countries. He wanted to make a movie about the City of Detroit and history of the immigrant and labor movement. He has worked on the feature for two and a half years, most of the time securing West German government grants to film it.

A full length feature, it is to open West German theatres in January with sub-titles (synchronized sound). It will also be shown at the Detroit Art Institute. The analogue recording of sound was done with Steve Schlesing at the console of the Redford Barton. Motor City and American Theatre Organ Societies will receive credits in the film.

July 1988

Rodgers Sold

Rodgers Organ Company, Hillsboro, Oregon, was purchased effective June 1 by Roland Corporation of Osaka, Japan, manufacturer of synthesizer modules, digital pianos, percussion systems and devices that sample different musical instruments.

It is expected Roland will build a 100,000-square-foot research and development building at Hillsboro, according to a Rodgers official who asked that his name not be used.

Rodgers was a private company founded in 1958. Sold to Columbia Broadcasting System in 1977, the firm then sold the company to Steinway Musical Properties, Inc., in 1985.

Kruse Sells Wurlly To Jim Walgreen

Fred Kruse, Elgin, Ill. organ buff, has sold the former Chicago Sheridan Theatre 4/17 Wurlitzer to Jim Walgreen. He is currently having chambers built in a barn and will use the instrument as a practice organ. The console and reservoirs are being restored at Crome Organ Co. in Los Angeles. Ken Crome will do tonal finishing work after the installation is completed.

Walgreen recently purchased the former Los Angeles Wiltern Theatre 4/37 Kimball organ from Los Angeles Theatre Organ Society. He also owns the former Wurlitzer Company 5/65 Wurlitzer, Chicago North Centre Theatre Kimball and the Avery Fischer Hall Aeolian from New York City, it is reliably reported.

Carter In Benefit For Orchestra

Burbank (Calif.) Symphony Orchestra is presenting Gaylord Carter in a *Silent Film Fest* September 15, at 8pm, in Wilshire Ebell Theatre, 4401 W. 8th St., Los Angeles.

The program is a benefit for the orchestra. A tax exempt donation of \$10 per person, sent to The Burbank Symphony Association, P. O. Box 4141, Burbank, CA 91503, will have tickets immediately back to purchasers by return mail. Tickets may also be purchased at the box office. Free parking is available.

Fish Fandango Is Tune Of Month

At the price charged for lobster today, this month's Tune of the Month is a bargain at \$2.25 postpaid. It's *The Lobster's Promenade* by Steele—and it's yours for shipping the check or money order direct to ATOS Archives, 1393 Don Carlos Court, Chula Vista, Calif. 92010.

Stan Kann Urges ATOS Help For Fine Artist

In 1957, Stan Kann bought the St. Louis Loew's State Theatre 3/13 Wurlitzer for around \$700. He and a crew dismantled the organ, transported it to Ruggeri's Restaurant, set it up and Stanley was playing for gastronomes that same December (Christmas week)—he had increased the ranks to 19!

Sometime later, NBC started broadcasting Stan playing the Wurlitzer. It was through this airing that he became acquainted with Joyce Kraemer, an organist living in Memphis, Tenn. She wrote Stan saying she had heard his Saturday evening broadcasts and thoroughly enjoyed them. Quite naturally, she informed the galloping organist—so-called because he galloped back and forth between Ruggeri's and the big Fox Theatre every day, playing both Wurlitzers in regular time slots—that she, too, played organ.

Stan was intrigued by this and started helping her by sending taped lessons. He also managed to get her to come to St. Louis several times and she played several programs. "Although she's an expert on Hammond, she loves playing pipe organ with some 'considerate' help," Kann commented.

"Time has really skimmed over the keyboards, and now Joyce, at this point in her life, needs moral support. She has been experiencing many unhappy things in her life and has no place to express her great talent," Stan has declared.

"If at all possible, I would appreciate all the help ATOS might be able to offer her. I would like very much to have her appear before ATOS groups as soon as it can be arranged. She plays all types of music and her harmonics are a bit Buddy Cole in styling," Stan said.

"Joyce does exceptionally well when there is someone to help her with registration. She does appreciate the help because she has been blind since birth.

She can play, she can entertain—what more is there to say!" Her name, again, is Joyce Kraemer, 4663 Owen Road, Memphis, Tenn. and her telephone number is 901/767-3867.

Visitors Play, Join Central Fla. Chapter

by Dottie Bloom

Edward Perkins, 13, from Bridgend, South Wales, along with his teacher and her husband, Audrey and Granville Williams, were houseguests of the Roger Blooms for two weeks in April. In addition to playing a Hammond Concorde for Central Florida Chapter on April 109, the next day the trio travelled to Ft. Myers where Edward played Walter Draughon's 3/13 Wurlitzer. John Otterson, Central Florida program chairman, recorded the brief concert.

Portions of the tape were played May 1 and 8 on Otterson's weekly program, *Theatre Organ*, over Radio Station WBVM in Tampa.

The young artist also played at two area malls—Bayonet Point and Countryside—where he was very well received.

On April 13, both Edward and his teacher were invited to play the 4/17 Wurlitzer at the Hunt residence in Clearwater. Both were recorded and this tape will undoubtedly be aired over WBVM at a later date.

Before returning to England, the Williams and Edward became the most distant and welcome new members of Central Florida Theatre Organ Society.

Slide Show Being Voiced In Arizona

ATOS' theatre organ slide program is now in Flagstaff, Arizona being given its voice by Russ Hamnett, who produces a popular radio theatre organ program over a local station. A suggestion has also been made that the slide show should be made available on video cassette.

The show was organized by Catherine Koenig, a member of the national board and Chairperson of Education.

British Say U. S. Discs Hard To Get

NEWS SOUTH, official publication of the British Theatre Organ Club, reports in its June/July issue that difficulty exists in trying to get new recordings from USA. These include the latest George Wright, Dwight Thomas and Dan Bellomy compact discs. A similar complaint has been published in Cinema Organ Society's Newsletter.

Write Banda

When telephoned complaints were received from England regarding failure to receive the Wright CD following orders placed last March, which were advertised in *Theatre Organ Journal*, a call was made to Robert Power, who produced the platter.

He expressed surprise that orders have not been received after the almost 60-day delay. "Please ask those who have sent orders for the CD to write immediately to Banda Records, P.O. Box 392, Oxnard, Calif. 93232, and let us know the date the order was sent so that we can check it out without delay."

Volunteers

When news was spread about the possible departure of the Myers brothers from Southern California, and the fact Los Angeles Theatre Organ Society would agree to maintain the Lanterman mansion 4/36 Wurlitzer, it was also disclosed the brothers would agree to start training maintenance volunteers.

Within a short time, three LATOS members—Walter Victor, Greg Johnson and Charles Koch—contacted Donn Litton, club president, and signed up. There are also several others who have been going to the residence to play the organ who also intend to become active crew volunteers.

Now There Are Two Pounding Pit Padres!

Fr. Andrew Rogers, student and associate of famed *Padre of the Pits* Fr. Jim Miller, made his theatre organ world debut last April 17 at Davenport's Capitol Theatre. Playing for Quad Cities Chapter, it was noted in a brief review that Fr. Andrew, from his Miller-esque opening bump and grind version of *Cruising Down The River* to a dizzy-fingered *Dizzy Fingers* finale, demonstrated a thorough understanding of the music and how to make the organ (3/12 Wicks) respond to his every whim and desire.

With this sort of debut, it must be assumed there will eventually be two famed 'Pit Padres'.

Smith Joins Aikman Firm

Carlton B. Smith, well-known Indianapolis theatre organ builder, on May 25 joined the J. K. Aikman Company, Greencastle, Ind. organ maintenance and restoration firm.

It has been announced the firm will plan to specialize in manufacturing replicas of Wurlitzer and other makes of theatre organ components such as regulators, tremulants, toy counters, offset chests and related items.

Both men are members of ATOS, and Kevin Aikman is currently president of Central Indiana Chapter.

Richmond May Try Wurlly Weekend

Virginia Theatre Organ Society, Richmond, is discussing the idea of a Wurlitzer Weekend—or a mini regional. Goal for the session would be spring or fall to prompt out-of-town members to attend the annual meeting of the Society. It would also entice members from areas close by to attend. Richmond has three Wurlitzer installations—the Byrd Theatre, the Mosque and Carpenter Center (formerly Loew's Theatre).

Donation Blooms Into Club Library

Donation of the extensive organ library of records, tapes, cassettes and memorabilia of the late Harold White by his wife Margaret to Mid-Florida Theatre Organ Society, Orlando, has enabled members to check out items for personal listening pleasure. There are over 100 tapes in the collection, it was reported in the Society newsletter.

FOR THE RECORD

There really isn't an Orlando Chapter ATOS—it's Mid-Florida Chapter in Orlando. Therefore, all references in recent issues of the NEWS which tout Orlando Chapter really meant instead—Mid-Florida Theatre Organ Society, a chapter of ATOS!

WURLY STAYS PUT IN FOX THEATRE

Possibly this item could be 'For The Record' because it deals with a correction of a story published last month. Detroit's Fox Theatre 4/36 Wurlitzer will remain in the house. It will go on its original lift since the extended stage apron that covered it for many years has been removed.

The console cable, which wandered over the main orchestra lift for a long time, will now go back into its original conduit, and according to Greg Bellamy, one of the men working on the organ, he had never heard that Mike Illitch, owner of the Fox, gave three options for the instrument.

"The theatre is fully scaffolded for washing and touch up work; Country Roads in Belding, Mich., has the 5,000 seats for restoration and also recreating the crest in fabric that once graced all of them.

"Even the lobby organ is getting maintenance and the console may be relocated. There's also a new marquee for the facade to tell one and all what's playing!" Bellamy said.

CHI PATIO THEATRE IS GIVEN ART DECO AWARD

by Jim Koller

Chicago's Patio Theatre is one of two area cinemas recognized in the Spring '88 issue of Chicago Art Deco Society's newsletter for their restoration, renovation and beauty. The Patio has just completed a full restoration project, including its 3/17 Barton organ which was recently presented in concert.

The other house which won commendation, the DuPage in suburban Lombard, does not have an organ.

Weiler Weaves Web of Mystery, Shakes Up Airport Security People, But Goes Free

Here is a story of which movie plots are hatched! Jeff Weiler filled in for Gaylord Carter at Dayton's Victory Theatre on May 21. Carter's plumbing had acted up and his medico slapped him in the hospital to check out the air conditioning system, which turned out to be in good order, but a brief rest was ordered.

The Dayton folks, according to Weiler, plan to send a review of the show—it sold out—but that's not what is the most interesting episode in this happening.

The day before the show, the booth man at the Victory, a Mr. Rousch, well into his 70s, called to say there were no correct aperture plates for the Brenkert projectors, nor correct lens, either.

In Jeff's words—"So I have a pair of Super Simplex projectors here in my apartment for scoring work, which I use to preview 35mm silent prints. But Simplex/Brenkert apertures are not socially amenable—they just don't mix. So what to do?"

"Lenses were no problem, but a pair of plates was paramount. And down to Bob Chaney and Chris Carlo's Music Box Theatre was next—they used to operate a Brenograph. I found one plate—just about as good as none. Then, recalling the big Uptown Theatre, Curt Mangel and Steve Visano were next on the phone list. They let me into the big house, I rummaged the booth and WALA! I found another plate! The show was saved.

"But this is just part of the story.

"Next morning, here I am at the airport with a 35mm print in a metal shipping case, two pair of projector lens in a brief case, along with plates, music and et-cetera! The baggage check point should have been witnessed by all of ATOS!

"I was called out of line by a security officer after my 'collection' went through the X-Ray. It was thought I was carrying some kind of disassembled bazooka, plus other contraband.

"After explaining the film in the case and what was thought of as a broken-down gun—the lenses—all smiles blossomed out and I went on my way to Dayton where we had a great show!

San Gabriel Will Be Shuttered In August

San Gabriel Civic Auditorium, San Gabriel, Calif., will be closed throughout the month of August to permit complete rebuilding of the facade which was damaged extensively in the Oct. 1, 1987 earthquake, it was announced by Bill Shaw, Auditorium Manager.

Los Angeles Theatre Organ Society was forced to cancel a concert to be played by Dan Bellomy on Aug. 14 because of the involved construction work.

Barton Not Set For Public Concertizing

Tom Williams, who helped transplant the former Springfield (Ill.) Orpheum Theatre 3/11 Barton to a local high school, has advised the organ is not in concert condition. "Relays and switches are getting tired," he noted. "We are trying to find an 'angel' to obtain a new solid state unit. If we can accomplish this, then the Barton will be available for public concerts.

Pilot Putting Organ In New Hangar Bldg.

by Lorena McKee

Roger Smith, a helicopter pilot for Channel 8-TV, Dallas, is a long-time member of North Texas Chapter, and has just purchased a 3/8 Barton organ to install in a large, newly-built hangar located in Grand Prairie, near Six Flags Amusement Park.

Installation will start at once and is expected to be complete this fall. The location is ideal since it is easily reached from both Fort Worth and Dallas. Nearby facilities will offer advantages for promoting some exciting chapter meetings and excellent programs.

Britishers In U. S. Looking For Wurlitzer

Britishers Joe Marsh and Peter Knighton arrived in Los Angeles May 24 and spent a week investigating various theatre organs. They plan to purchase a suitable instrument for installation in an entertainment/convention centre complex in the northern area of Great Britain.

The two were the guests of David L. Junchen while in the area and managed to visit the Dr. Alfred Ehrhardt and Lanterman Wurlitzers and the Moller installation at Pasadena Civic Auditorium.

ATOS International NEWS section of *Theatre Organ Journal* is prepared by Tom B'hend, assisted by Jim Koller. News items should be addressed to P. O. Box 40165, Pasadena, CA 91104.

T.O. MAY NOT PLAY TO SRO—BUT IT'S STILL WANTED!

Although it doesn't command standing-room-only audiences, the theatre organ is gaining more recognition as old theatre buildings are being saved and rejuvenated for performing arts centers. Many of these old buildings did have instruments that were used during the silent era and for at least a decade following advent of sound. Then they were picked up by organ buffs for home installations. Now, with the refurbishing of old palaces, attempts are being made to locate suitable organs to replace the ones that got away.

Phoenix Donation

Phoenix, Ariz. citizens approved a bond issue that will restore the last large downtown house—the Orpheum-/Paramount/Palace West—and now again Orpheum. Bill Brown, who owned and operated the famed Organ Stop Pizza parlors, has advised that Phoenix College has offered it 2/9 Wurlitzer for the theatre. "The original Orpheum organ was a 3/11 Meisl & Sullivan, built in Los Angeles, and was similar to a Wurlitzer Style 235. It had Gottfried pipework," Brown explained.

"In the late '50s we put in Wurlitzer chests, Tibia, Salicional, Morton Post Horn and the organ was used until the Nederlander interests bought the house, extended the stage which required putting steel beams in the main chamber. The organ was sold.

"An interested group of us, including some members of Valley of the Sun Chapter, will meet with the city to present a plan to accept the 2/9, buy the 3/13 mostly Wurlitzer in my old house, and expand the organ to about 20 ranks with a Devtronix relay. The stage will be enlarged and the old extension removed so we will have chamber space again. The project will have to be financed from private sources," he said.

Ogden Egyptian

In Ogden, Utah, the former Peery's Egyptian Theatre will become a performing arts center and a search is underway to locate an organ for it. San Diego Chapter is offering to conduct a search for a Wurlitzer to install in the proposed Civic Theatre in nearby Escondido which will be a part of a new civic center project.

Organ For Charlotte

Charlotte, North Carolina's Carolina Theatre once had Opus 1495, a Style F Wurlitzer. The organ was long removed when the house folded several years ago. Now the area is being converted to a restaurant/entertainment center called *Cityfair*, the theatre is to be restored and plans are being made in cooperation with Piedmont Chapter to re-install an organ.

Back in California, in Sacramento, Sierra Chapter has recommended to city fathers that restoration of the 4/46 Estey organ in Memorial Auditorium should be a part of the planned re-do of the theatre. Now in a sad state of repair, the organ is worth saving and Sierra members have been urged to write the mayor and their council members to urge including the pipe organ in the project.

Sooner State Chapter, Tulsa, Okla., is modifying a contract for their Robert-Morton organ that apparently will be installed in a local school auditorium.

A preservation move is afoot in Coos Bay, Oregon to place the Egyp-

tian Theatre on the National Register of Historic Places. This would help save the theatre and its fine Wurlitzer organ.

Sedalia Search

Westcoaster Bill Coffman, one of the owners of Old Town Music Hall in El Segundo, Calif., travelled to Sedalia, Mo. to appear in a ragtime show (he played Joplin's music on a Rodgers in a church—Ed.). While there he saw the former opera house or theatre that has been restored as the Festival Arts Center. He also met a young organist who was playing a juicer at the local Holiday Inn. The two got to talking and now Coffman has taken on a project to help the youngster find a theatre organ to install in the center.

Coffman noted there are many organs in storage. "Finding them and getting them donated, is a worthwhile project for anyone interested in building the future of the theatre organ," he said.

There is also in the works a deal involving two large theatre organs which will be announced as soon as a contract has been signed.

July 1988

MIDLAND MORTON RETURNS TO K.C.

After a lengthy round robin romp to the west coast, where it entertained pizza eaters in Encinitas, Calif., then packed up and moved into seclusion in Columbus, Ohio, the former 4/20 Robert-Morton organ that once graced Loew's luxurious Midland Theatre in Kansas City, Mo., came back to town the week end of June 11 and settled in at K.C.'s Civic Music Hall.

It has dispossessed its big brother, the 4/23 Wonder Morton from Loew's Paradise Theatre in the Bronx, which was to have been installed in the Hall. Kansas City Theatre Organ, Inc. wants to sell it and use the money to set up the Midland organ since it is in better condition and does not require as much restoration work.

The Paradise organ is an exact duplicate of the one currently being installed in Santa Barbara's Arlington Theatre with the fancy console and all!

Price paid for the Midland Morton was not divulged, but it had been advertised for around \$50,000. Anyone interested in the Paradise Wonder organ is invited to contact Bob Maes at the Granada Theatre, Kansas City, Kansas.

No Organ Pizza Here, But Much Bank Piano

"Although the 'pizza and pipes' movement hasn't made it east, we still have several unusual musical outlets in the big city," Roy E. Frenzke, of Ridgewood, N.J., has advised. He noted that one branch of Manhattan Savings Bank, at 770 Broadway near Ninth St., has Clifford Cameron playing an organ five times a week. But that's not all. In 13 other branches of this bank there are pianos that are played for depositors. Dorothy Cardino has been playing the grand at the Third Ave. and 86th St. branch for 18 years.

"Who knows what all this will lead to—tellers and Tibias, cash and Kinuras, bankrolls and Bourdons, Diaphones and debentures," quipped Frenske.

One Console Will Play Two Organs

BBC's Wurlitzer, the former 3/13 Empress Ballroom organ at Blackpool, which was installed in the BBC Playhouse, Manchester, is going into the Assembly Hall at Worthing where there is also already installed a 3/10 Wurlitzer.

The BBC instrument will remain intact for broadcasting purposes, but the Hall's present console will be enlarged to permit both organs to be played from it. TOC NEWS NORTH

Local Man Buys Organ Grinder Wurlitzer

Martin Meier, a member of Rocky Mountain Chapter, has purchased the 4/37 Wurlitzer organ from Denver's defunct Organ Grinder Pizza Parlor. He will install the instrument in his new home at Woodland Park, near Colorado Springs.

Price paid for the organ was not disclosed. Removal was scheduled to begin June 11 and had to be completed by June 26.

Meier disclosed plans to install 30 of the ranks. The remainder were to be put up for sale.

Wibbel's Class Ends At Illinois Music Store

by Paul Hirt

Graduation ceremonies April 26 marked the end of two semesters of instruction for a dozen theatre organ enthusiasts taught by Master Organist Tom Wibbels.

Members of Tom's graduating class are principally retirees from business and industry. All responded to Conn Music Center's (Highland Park, Ill.) invitation to participate in the study of advanced theatre organ technique in weekly group hands-on get togethers at the Center.

"Your goal is not just to play on the organ," Wibbels tells his students. "It is to play on the audience. The idea is to use the instrument to establish mood—seize the emotions of the audience and carry your listeners along with you."

As those who have him can testify, Wibbels is a master of the craft. Throughout the past fall and winter he generously shared his knowledge of such tricks of the trade as fills, modulations, transpositions, extemporizing introductions and endings, developing extended pedal lines and creating counter melodies. Throughout, he encouraged individual experimentation and growth on the part of every student.

All are looking forward to reconvening with Tom next fall for study of stylistic techniques from the golden age of the theatre organ. (Paul Hirt is a student in the class—Ed).

Fox TV Hires Organist

Fox Television held a 'Promotional Managers Retreat' at Catalina Island and brought in Organist Bob Mitchell to play for the event. There were no prayers, but loads of awards were made to the best salesmen. Mitchell provided appropriate musical bombardment as awards were handed out to the men who peddled the best promotions. He played the 4/16 Page in the Casino Theatre.

During the affair a dated short subject was screened showing the famed Pacific coast island and featured the music of Buddy Rodgers orchestra. "It was a real hike back to the good old days," Mitchell mused.

Carter Scores Film, Will Play On Cable

Gaylord Carter was busy during early June composing a score for the 1926 silent film *Three Bad Men*, starring George O'Brien and directed by John Ford, getting it ready for a TV cable premiere.

Later in the month he was seated at the console of the Sargent/Stark Wurlitzer in Hollywood playing the score while it was being recorded for the audio portion of the video presentation which will be shown on Z Channel, the original movie cable outlet in Southern California. It will be aired during the week of July 22 to 28—possibly on Sunday, Wednesday and Thursday.

Also Interviewed

Los Angeles Times Critic Charles Champlin also interviewed the organist during the recording session. This will be used in promotional advertising for the film showing.

Elm Skating Rink Reopens After Fire

by Jim Koller

Elm Skating Rink, Elmhurst, Ill., reopened May 12 and operates Tues., Thurs. and Sun. evenings. It has been closed since mid-February due to a disastrous fire. Bill Kuscsek is staff organist. Until more rental skates can be replaced/repared, the rink will be operated only on these days.

Larsen Top Artist In Recent LATOS Survey

A questionnaire published in Los Angeles Theatre Organ Society's official newsletter *Organ-Log* asked members their preference of artists they wished to hear. A total of 91 organists were named. In selective order, the top five were—Lyn Larsen, George Wright, Gaylord Carter, Candi Carley and Hector Olivera.

Werle Wows Phoners On School Kimball

by Jack Little

Debutting Potomac Valley Chapter's Kimball in its first public presentation, Chapter Vice President Floyd Werle (pronounced *Wurly* of course) fascinated Alexander Graham Bell Chapter No. 15 of the Telephone Pioneers of America, April 28, with the help from Laurel & Hardy in *The Finishing Touch*, about building, then wrecking a house, followed by *The Great Pie Fight*.

Werle, an almost retired composer and arranger for the U. S. Air Force Band, was at the console of the chapter-owned 3/10 Kimball, transplanted from the Earle/Warner Theatre in Washington, D.C., via a circuitous route, to the auditorium of the Adult Education Center, University of Maryland at College Park.

This was the first time the organ had been heard by a public audience. Restoration of the Kimball is still underway, being accomplished mainly by ATOS members Warren Thomas, George Johnson, Horace (Barney) Johnson and Frank Vanaman.

The original relay has been moved to the home of Frank Vanaman to augment his hybrid pipe organ, and Z-Tronics electronics with Peterson stop capture has been installed in the Kimball to give it much faster response than was possible with the original 1920 electro-pneumatic technology.

Chandeliers Will Dwarf Organ Studio

Dale Haskins' organ studio, which is the former Bob White Theatre in Portland, Ore., will be well illuminated. He has purchased the large chandeliers out of the soon-to-be razed downtown Hollywood Theatre. Each fixture has 97 lights and is wired in five circuits for color changes. "They dwarf the studio but will look good there," Haskins said.

Novel Trip Through Organ Made Possible By Unheralded Organ Maintenance Crew

by Jack Little

A novel 'Trip through the organ' was provided at Weinberg Center May 22 with a slide show illustrating, in color, views of various ranks of pipes of the original 2/8 Wurlitzer, the only pipe organ in a theatre in the entire state of Maryland. The location was opened in 1926 as the Tivoli Theatre, Frederick, Md., and in 1977 it was donated to the city as a performing arts center.

Organist Lee Erwin made the presentation, speaking a few notes or playing a familiar tune on the rank shown, or playing something appropriate, such as church music on the Diapason. Traps and percussions were not overlooked either. But when the glistening bright Horn Trumpets were projected on the screen, those in the know knew! It was really views of Dick Kline's immaculate and magnificent Fox/Capitol Theatre (Washington, D. C.) 4/37 Wurlitzer chambers at Thurmont, 15 miles north of where the slides were being projected! The performance finished with a 1924 Buster Keaton classic, *Sherlock, Jr.*

Unknown to most present, the main (left) chamber had been badly damaged by water from an overhead leaking steam pipe last October, just a few days after Bob Ralson had played there. Extensive repairs, financed by the City of Frederick, were most competently handled by members of Potomac Valley Chapter.

Headed by George Johnson, with reed pipe help from Trivo Company in Hagerstown, Md., a new ceiling was installed in the chamber during the preceding week. The last rank of repaired pipes from Trivo arrived on May 20. Next day, Saturday, was a frantic effort to get the Wurlitzer up to snuff before the next day's show.

The joy of thunderous applause for the presentation was definitely shared, too, in the hearts of the dedicated workers behind the scene—the maintenance crew—a sometimes forgotten breed.

side of the screen into the auditorium — a far cry from when the console used to rise at the magnificent and futuristic Capitol Theatre, Melbourne, and following that, for many years at the Dendy.

Five local organists were chosen to preside at the console for this special occasion. Before hearing the organ, however, there was shown a ten-minute film hosted by Bruce Hester, showing the innards of this great Wurlitzer and enlightening those in the audience who may have thought that a super-size speaker sat behind the curtains. Tony Fenelon commenced the proceedings in his usual deft manner. He was followed by John Atwell and David Johnson, also console veterans, who provided equally enjoyable performances. Representing the young organists, Terezia Kalkbrennen and Kah Kit Young displayed their talents.

Interest in the re-opening of this instrument was strong, and to accommodate all those who had pre-booked, the concert was staged on the Sunday morning with a repeat in the afternoon. The organ still retains some of the old Dendy sounds that we had become accustomed to hearing, but, sadly, the magnitude of curtaining and the acoustic tile ceiling have robbed the auditorium of even the slightest reverberation.

An attractive souvenir book of the opening of this organ can be ordered from Eric Wicks, 19 Beatty Street, Ivanhoe. 3079. Please forward the U.S. equivalent of Australian \$12. This covers cost of the book, postage and negotiation of your cheque.

St. Peters Wurlitzer

This year marks the 60th birthday of the 3/15 Wurlitzer formerly installed in Adelaide, South Australia's magnificent Regent Theatre. Re-installed in the Memorial Hall of St. Peters College, it was nearly destroyed in a devastating fire several years back. Subsequently, the pipework was vandalised and some of it stolen. All missing pipework has been replaced and well-known Adelaide organbuilder George Stephens is repairing and renovating in preparation for the opening at St. Peters. The St. Peters hall has been rebuilt thoughtfully to provide ideal conditions for orchestral performances and, of course, Wurlitzer concerts.

The opening of this organ, together with the opening of the former Sydney Capital Theatre 3/15 Wurlitzer now in the final stages of its installation in the Orion Centre Campsie, will provide an exciting second half for 1988.

Other News ...

There appears to be plenty of activity in all states. Your correspondent recently travelled from Melbourne to the beautiful island state of Tasmania to present a most successful silent movie program using the 3/8 Wurlitzer installed in the Collegiate College, Hobart. This Wurlitzer is probably the world's most southerly theatre organ installation.

Recently, the Veteran Car Clubs from around Australia converged on Canberra for their annual convention. Melbourne organist David Johnson travelled to the convention to provide a silent movie show to a delighted and very large audience. If only the theatre organ followers could get themselves as enthusiastic as the lovers of the Veteran Cars do, we would have a dramatic rise in attendance at our various events. ■

In Melbourne, the TOSA Committee had a worrying few weeks recently when the Village Cinema North at Reservoir was placed on the market. It seemed we would be suddenly faced with the removal of the Society's 2/9 Blakett and Howden theatre organ. The cinema has been going through lean times for quite some time, and the chain controlling the building decided to dispose of it. A complex of eight cinemas was recently opened within two miles distance and this has not improved things. The long time manager of the theatre has involved himself in the acquisition of this neighbourhood house from the chain. He is very pro-organ, so we hope that both theatre and organ will remain into the future. The organ is kept in mint condition by long-time TOSA member Stan Coath and his group.

In April, TOSA Melbourne was approached by Television Channel 10 wishing to present the activities of the Society in a three-minute segment called "Mal's Melbourne." This is an hourly presentation in prime time each evening featuring the news and other current events. The video featured the organ at the Village Cinema at Reservoir and showed well-known veteran Melbourne organist Cyril Pearl bringing the console up prior to a "Ladies' Day" movie which is a weekly event at this venue. The video then moved to the TOSA workshops where the 3/10 Compton is being restored. Finally returning to the Village Cinema North, it showed the organ console descending at the finish of interval. I was surprised by the number of people not connected with TOSA who told me that they had seen this short. It provided plenty of excellent publicity for the cause. ■



ATOS Australian correspondent Bruce Ardley played a successful silent movie showing at Collegiate College Hall Hobart Tasmania 3/8 Wurlitzer.



Renovated and reopened - the handsome console of the Brighton Twin Cinema Melbourne (ex-Dendy) Wurlitzer 3/15.

The State Theatre Sydney and its Wurlitzer

by Bruce Ardley

On June 7, 1929, Sydney gave toast to a glittering movie palace, the State Theatre, and in 1986 the State closed its doors as a cinema. Designed from sketches by the Austrian-born, American architect, John Eberson, the State possessed the latest in cinematic technology at that time and stands as a monument to an era long since past.

On the occasion of that gala opening, the audience beheld the grandeur of the gigantic proscenium — "a poem of iridescent red, gold and ivory, and the glorious cascades of the cardinal red velvet curtain" — all surmounted by a large crown. Installed below the front of the stage were the elevated orchestral stage and organ hoist, accommodating the State Symphony Orchestra and Wurlitzer organ respectively. The first orchestra leader was Will Prior, who had come to Australia to open the Prince Edward Theatre in 1924. Another American, Price Dunlavy, from United Artists theatre Los Angeles, was the first organist.

As the house lights dimmed and the audience settled back with expectancy, the majestic opening notes of Wagner's overture to *Tannhauser* announced the appearance of the orchestra, which rose slowly from the depths of the orchestra pit. This was followed by a Fox Movietone Newsreel which in turn gave way to Price Dunlavy's organ recital. Dunlavy demonstrated his and the organ's capabilities by playing "Pomp and Circumstance" and a popular song of the day, "Sally of My Dreams."

The State's opening attraction was Emil Jannings in *The Patriot*. As the distinguished audience left the theatre that night, one State occasion had passed with many more to come.

No expense was spared in fitting out the theatre with the most elaborate and expensive fittings. The main chandelier, at that time one of the largest cut-crystal chandeliers in the world, was imported from Czechoslovakia. It is 25 feet high and 16 feet in diameter.

The main entrance, off Market Street, led through a spacious Gothic Hall, designed in 14th Century Style. The paving of the hall is in French mosaic of an elaborate and unusual pattern, and a novel feature is the insertion into the pavement of an electric clock with an illuminated dial.

The walls are of Roman travertine, with bronze enrichment of an elaborate character, and a number of bronze galleries are introduced to the upper part of the walls behind which electric lights are concealed. At the end of the hall, over the doors, facing the main entrance, are two niches in which are set life-size statues of St. George and King Arthur, and between these is a bas-relief panel of St. George and the Dragon.

From the hall, patrons pass through an annexe designed in Empire Style to a magnificent Rotunda, which is the junction to all parts of the house. The walls are treated with Sienna marble and corinthian columns of Verdi Corona marble. The giant staircases leading to the Art Gallery and Dress Circle are also made of Italian marble.

The auditorium is an unusual fan-shape, 128' wide, 112' deep and 36' in height, and the walls are lined with rose and gold silk tapestry and draped with crimson velour. The enormous chandelier is suspended from the main dome, and twelve smaller ones are suspended around the walls. The main dome and proscenium are illuminated with concealed lighting in four colours. The proscenium curtain is of heavy crimson velour, with gold enrichment, fringes and tassels. Seating capacity is 2,684 in its original configuration.

While the State has operated since 1929, post-war economic measures saw the disbanding of the State Symphony Orchestra in 1952. Several years later the famous Wurlitzer organ was closed down, and organist Mannie Aarons retired after more than 25 years at the console.

Failing attendance took its toll on the viability of the State Theatre, and in the 1960s plans were drawn for conversion of the State into a cinema complex of four screens. In the 1970s the same type of alterations were envisaged but did not get off the drawing board. The National Trust of Australia classified the building in 1973, and in the late 1970s long periods of darkness were interspersed with occasional "live" concerts by rock groups and one-man shows.

In 1980 the State was completely refurbished and restored as a first-run cinema on a slightly reduced seating capacity. However, the increasing popularity of television and home video recorders once again placed the theatre in an uneconomical position. The weak economy and substantially increased operating costs have virtually seen the end for the State Theatre as a viable commercial cinema in the City of Sydney, and the venue is now used for a variety of "live" performances.



Leader Hamilton Weber and the State Sydney Symphony Orchestra.

Ian Hanson Photo

THEATRE ORGAN



Manny Aarons reigned at the Sydney State Wurlitzer for 25 years, circa 1944.

Ian Hanson Photo

The Wurlitzer in the State Sydney

The organ in the State was built by the Rudolph Wurlitzer Company in 1928. It arrived in Sydney on March 18, 1929, and was conveyed from the wharves in a convoy of 25 lorries. The original plan was to have the organ played by two organists at two separate consoles, a procedure that had been adopted at the State Theatre Melbourne three months earlier. The State Sydney had a narrower proscenium than the State Melbourne, however, and the space limitation did not allow for the second console to be installed. It is presently in a home in Sydney.

The Sydney State Wurlitzer is one of a group of four 21-rank instruments of similar specifications. Three were built for large Australian theatres, Sydney State, Melbourne State and the Melbourne Regent. The fourth organ was installed in the Trocadero Cinema, Elephant and Castle London. The Sydney Wurlitzer is the only one of the four remaining in its original home. The specification has not altered from that of its opening.

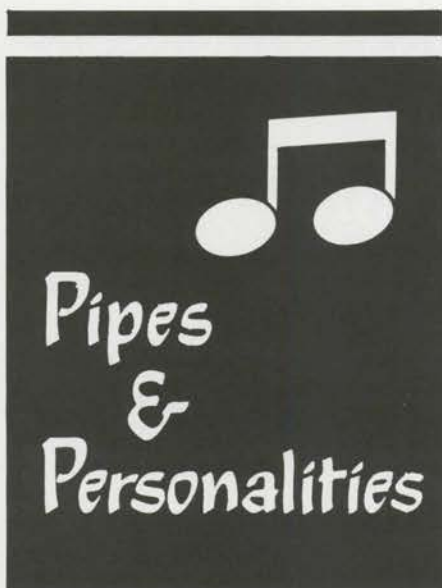
In the early days three American organists were featured. Price Dunlavy, who opened the organ; Fred Scholl, who had recently opened the Sydney Capitol 3/15 Wurlitzer, and Eddie Horton, who had opened the Prince Edward Sydney and Arcadia Chatswood 2/10 Wurlitzers and the Roxy Parramatta 3/10 Christie. Over the years that the organ remained in regular use several other organists were featured for short seasons. In 1932, Manny Aarons was appointed resident little knowing that he would remain in the position for 25 years until the organ was silenced in 1957. Manny, an excellent pianist and arranger, had been leader of the orchestra at the Lyceum Theatre in Sydney.

At the time of closure in 1957, Greater Union also stopped the maintenance of the organ. The building itself was showing signs of wear and tear. Sydney lies in a weather belt that suffers heavy torrential storms and these, unfortunately, were the undoing of this great Wurlitzer. The roof areas over the chambers were in a bad way, and water continually cas-

caded in doing enormous damage. Gradually less and less of the organ worked and the only times that it was used were for the occasional premiere or the Sydney Film Festival.

In 1980, following the renovation of the theatre, Alan Tranter was appointed to preside at the console. Through constant hard work he was able to keep a few ranks going with dead notes everywhere. To make matters worse, the organ pit had flooded on several occasions when the pump had failed, allowing the console cables to float for days in the water. In 1986, however, the theatre closed as a first-run house, so again the organ fell silent. The theatre is being retained and there is a strong move to have the Wurlitzer totally renovated to its 1928 glory. We certainly hope that the move succeeds and the soul of this great building is restored.

(Note: my thanks to Ian Hanson of Sydney N.S.W. for permission to use suitable material from the submission prepared by the group interested in the retention of the State and its Wurlitzer.)



Pipes & Personalities



Lee Erwin cued *Tramp, Tramp Tramp* at the Paramount Theatre, Oakland, California. Ed Mullins Photo

Lee Erwin saluted Irving Berlin's centennial May 11 birthday during his Oakland, California, Paramount Theatre concert March 19, when he played "Remember," "Always" and "Blue Skies." Especially delightful during this silent film prelude on the Paramount's 4/27 Wurlitzer was Rudy VanHouten's "Aqua," a "Peruvian Waltz." Erwin was very professional in his accompaniment of *Tramp, Tramp, Tramp*, a silent comedy starring Harry Langdon.



Ashley Miller at 4/27 Wurlitzer console, Paramount Theatre, Oakland, California. Ed Mullins Photo

ATOS Director Ashley Miller's April 19 Oakland Paramount concert was "spooked" when the blower switch was accidentally tripped while he was piloting the orchestra lift playing "Come Fly With Me." It sounded like a deflating bagpipe. Ashley rose to the occasion, however, and it was a finger-snapping, toe-tapping evening.

An extra added attraction of violin and organ duets brought violinist Nate Rubin, Concertmaster of the San Francisco Ballet Orchestra and disbanded Oakland Symphony, to the stage. Mr. Rubin had gotten a splinter in his left finger earlier in the day necessitating a last-minute change in their program. Their duets of "Czardas," "Intermezzo," "Liebesfreud," and Fritz Kreisler's "Prelude and Allegro," were climaxed with "Hot Canary" that was the "cat's meow!"

During Miller's Spring Quartet Medley of "April Love," "Spring is in My Heart Again," "April Showers" and "Mountain Greenery," he used "Rustles of Spring" while segueing between numbers. Ashley Miller is still a marvelous arranger; his flawless registrations are excellent and his wonderful harmonies are exciting.

Edward J. Mullins



Oakland Paramount house organist Jim Roseveare ties Ashley Miller's bow tie before Miller's April 19 concert. Ed Mullins Photo



A Kimble playing an Aeolian-Skinner - Walter D. Kimble, mirrored in on Buster Keaton's action in *The General*.

A Kimble playing an Aeolian-Skinner for a silent film undoubtedly should elicit wiseacre comment from theatre organ enthusiasts . . .

And, this is exactly what happened last May 7 at First United Methodist Church in Orlando, Florida. Mid-Florida Chapter Vice-President Walter D. Kimble played the accompaniment for Buster Keaton's silent film classic *The General* on the classical 4/75 instrument.

A former theatre organist for a Florida theatre circuit, Kimble proved again that the organist becomes secondary to action when accompanying a silent photoplay.

"My son, 40 years of age, who arrived in this world about the time of the demise of many theatres, said that he found he was beginning to be more interested and absorbed by what was on the screen then listening to me play!" Kimble said.

My reply was that I must have done a good job, for that is what I was supposed to do. If one listened to the music and did not pay attention to the picture, then the organist was "lousy."

Because the picture sheet was back of him, out of line of his vision, he utilized a mirror in place of the music rack on the console to follow screen action.

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

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

"Music is not an acquired culture, it is an active part of natural life."

ISAAC STERN

Hats Off to Del Castillo at 95!

Own own Lloyd Gould Del Castillo was 95 on April 2! His many years at the horseshoe console have brought him a nitch in the American Theatre Organ Society's Hall of Fame as well as lifetime honorary memberships in both LATOS (1980) and ATOS (1982).

Del graduated from Harvard in 1914 cum laude in music. His theatre career began as pianist and conductor in Salem, Massachusetts, Bijou Theatre in 1917 and shortly afterwards he was appointed organist at Boston's Fenway Theatre. In 1926 Del opened the 4/28 Wurlitzer in Shea's Buffalo Theatre (this instrument has just recently been restored and is once again being presented in concerts.)

While playing the silents in Boston, Del decided to open an organ school in 1927. Of course, all went well for only a year until talkies were introduced. He sold his studio Welte to radio station WEEI and went along as staff organist and program director — until 1943 when he decided to move to Los Angeles.

He worked a while as a screen writer for RKO pictures and then joined CBS radio as a staff director and organist. With the advent of television he became composer-conductor for a number of CBS-TV shows.

His "alter ego," Dinny Timmins was "born" in 1924 when Del wrote an organists' column for Melody Magazine. Dinny was revived in 1967 and his humorous columns appeared in THEATRE ORGAN for many years.

Throughout the 1960s and '70s Del concertized on most of Southern California's theatre organs (and made records on several of them). In a 1970 interview Del referred to himself as "The World's Oldest Living Organist." Now, 18 years later, he still holds that title (but we must substitute the word "Playing" for "Living") for he has just played concerts at Joe Koons in Long Beach and for the Leisure Village Organ Club in Oceanside.

Thanks, Del, for your wonderful humor and unsurpassed music all these years and may we have man more years of your delightful wit and beautiful melodies!

Ralph Beaudry

(If readers would like to send Del congratulations or belated birthday cards, his address is: 2008 Preuss Road, Los Angeles, CA 90034.)



Jeff Weiler, organist, Shorey Auditorium, in Little Rock, Arkansas.

Jeff Weiler Scores Again

The Central Arkansas Chapter of the AGO sponsored Jeff Weiler, theatre organist from Chicago, in a program at the Shorey Auditorium of the University of Arkansas Medical Science College in Little Rock, Arkansas.

Mr. Weiler accompanied the Charlie Chaplin film, *Gold Rush* with an original score. This was the first public performance of a silent movie with theatre organ accompaniment in Little Rock since the 1930s.

Mr. Weiler performed on an eight-rank Morton/Wurlitzer which was installed in Shorey Auditorium during the early 1970s. The organ was a gift of Dr. James Den-

nis, a member of ATOS and retired Chancellor of the Medical Sciences College.

The organ was recently fitted with a solid-state combination action and solid-state relay by Nichols & Associates, Inc. Organbuilders of Little Rock. All of the pipework was also regulated and some reed voicing was accomplished.

The program was preceeded by a Guild meeting and dinner. The event was well attended and enthusiastically received. Because of the surprising success of this program, plans are being made to have a continuing series of theatre organ programs throughout the year.

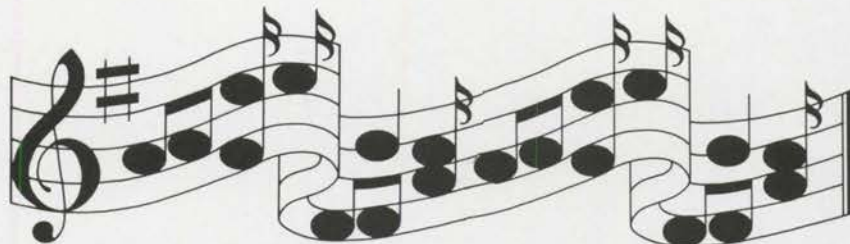
ALABAMA

"The Gangs All Here..."

October 14-16, 1988

Alabama "Diamond" Jubilee

Chapter Notes



Lee Erwin scoring *King of Kings* at The Alabama.
Gary W. Jones Photo



Gaylord Carter poses for a quick photo after accompanying *The Kid Brother*.
Gary W. Jones Photo

ALABAMA Birmingham

205/942-5611 or 205/644-3606

With a new relay and a seemingly new organ, there was no better way to celebrate than with an old tradition — a silent movie!

Lee Erwin did the honors and played two performances of *King Of Kings* March 26 and 27. This kick-off of our silent film series, "Silents" Is Golden, met with great success and opened the door to many people who had never seen a silent film presentation. To continue with the series, Mr. Flicker Fingers himself, Gaylord Carter, appeared at The Alabama on April 30 and May 1 for a hilarious Harold Lloyd festival which included *The Kid Brother*. These two deans of the silent era really showed Birmingham what silent films were (and still are!) all about — a lot of fun.

The Alabama Theatre continues to grow in popularity and bookings. Almost every day between March and December is filled with something. Symphony and ballet performances and rehearsals, classic films, silent films, organ concerts, plays, live shows, meetings, jazz concerts, and just about every form of entertainment continues to play at the theatre. Thanks to the hard work and dedication of chapter members, we continue to be successful and profitable.

The 1988 Regional Convention Committee is working long and hard hours to insure that October 14, 15, and 16 will be the best weekend of the year! Make your plans to attend this fantastic convention.

Gary W. Jones

CEDAR RAPIDS Iowa

319/362-9676 or 319/396-5633

Our March social was held in the Fellowship Hall of Peace Lutheran Church where we viewed a video, aired previously on National TV, showing the great old movie palaces. It was narrated by Gene Kelly with Gaylord Carter performing on the theatre organ. Even though we have two great theatre organs in Cedar Rapids (the Wurlitzer in the Paramount Theatre for the Performing Arts and the Barton in the former Iowa Theatre), both houses have performances going on much of the time from early fall until late spring, making it difficult to have our meetings at one or the other, and we appreciate the hospitality shown by the church.

Our May Spectacular was another success. Lyn Larsen did a terrific job on our 3/11 Wurlitzer at the Paramount. His opening "If I Could Be With You One Hour Tonight" was followed by Zez Con-

frey's "Dizzy Fingers." Other numbers included "Russian Rag" and a medley of marches, "76 Trombones," "Stars and Stripes" and "National Emblem." The Cedar Rapids *Gazette* gave us a fine story prior to the concert telling what we have done for the Paramount Wurlitzer, including the fact that we have spent, since 1969, some \$28,000 on the organ, relay room, pipe chambers and new, ornate drapes in front of the swell shades plus a Brass Trumpet rank currently being installed. Mr. Les Zacheis, in his review of the concert for the *Gazette*, stated that the "spicy 'Trisch Trach Polka' by Strauss shaped up to be one of Larsen's best numbers in registration and execution . . . Larsen brought the formal portion of his program to a close with Ponchielli's 'Dance of the Hours.' . . . The patrons clamored for more, and Larsen harkened clear back to the Original Dixieland Jazz Band with their 'bring-down' number, 'Tiger Rag.'" Following the concert, the Afterglow was held at a local restaurant with more than fifty in attendance. Some of our members deserve special recognition for their help with this concert: Jim Olver, Pasul Montague, Karl Hoffman, Dennis Fisher and his son, Tony, were the maintenance crew; John and Anne Hockaday did a great job with the ticket sales, and Leonard and Luvena Santon handled the ushering, record sales, etc. Those who imagine that these Spectaculars "just happen" should ask any of the above persons!

Chairman Charles Collingwood recently resigned because of pressures of work, school and an addition to his family. Vice-Chairman Jim Olver will carry on until fall. We appreciate all that Charles has done for our chapter and are assured that he will continue to help on the Maintenance Crew.

George K. Baldwin

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

ALABAMA HEAD SOUTH...

The 1988 Alabama Theatre Season has already begun.

Don't miss another minute of it!

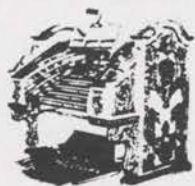
March 26 - 27, 1988	Lee Erwin - "King of Kings" - Cecil B. DeMille Silent Epic
April 30 - May 1, 1988	Gaylord Carter - "The Kid Brother" - Silent Classic starring Harold Lloyd
June 4 - 5, 1988	Tom Helms - "The General" - Buster Keaton's Silent Classic
July 16 - 17, 1988	Jim Riggs - "Thief of Bagdad" - starring Douglas Fairbanks
August 14, 1988	Donna Parker - Wurlitzer Organ Pops Concert
October 14, 15 & 16, 1988	1988 ATOS Regional Convention
October 28, 1988	Tom Helms - "Phantom of the Opera" - Lon Chaney Masterpiece

For ticket prices, convention, and other information, please contact:

**Alabama Chapter ATOS
P.O. Box 2372
Birmingham, Alabama
35201**

We would like to have you on our mailing list... send your name and address to the above.

...for the Music!



CENTRAL FLORIDA

Tampa

813/868-5088 or 813/785-9733

Our March meeting was held at the home of member Tom Woolliscroft whose lively, sixty-year-old frame house near downtown St. Petersburg was certainly a pleasure to visit. Rich Veague entertained us with a program of music, mostly from the '20s, '30s and '40s, on Tom's Conn 651. Everyone enjoyed his playing very much.

April found us in the home of John and Elosia Otterson near Tampa. John demonstrated his Hammond Concord 2100, which was built in 1974. After a few numbers, the program was turned over to Edward Perkins, a 13-year-old from Wales who, with his teacher Audrey Williams and her husband, Granville, were visiting chapter members Roger and Dottie Bloom. The Williams were sponsoring young Edward in a brief tour of theatre organs in Central Florida, and he displayed a brilliant talent, mastering the Hammond with only brief instructions from John. Look out, Phil Kelsall!

While in Florida, the Williams visited Walter Draughn in Ft. Myers and Edward and Mrs. Williams played his three-manual Wurlitzer. Later they were invited to play the 4/17 Wurlitzer in the home of Ken and Ruth Hunt in Clearwater. Each played a magnificent mini-concert. Before they left for home, the Williams and Edward became our most distant chapter members, and we hope that they will return soon for another visit.

Work on the Tampa Theatre is moving along. President Earl Wiltse announced the purchase of actions for the snare drum, roll cymbal and a bird whistle, additions that will enhance the toy counter. The Main chamber is nearly finished, and we will be back in the theatre in May.

Alleen Cole



Edward Perkins, 13-year-old from Wales, at the Christie Organ in Barry.



Tim Needler making presentation to Phil and Betty Hedback. John Ennis Photo



President Kevin Aikman and Competition Chairman Tess Moses with Jelani Eddington, winner of the 1988 Dessa Byrd Scholarship Competition.

John Ennis Photo



CENTRAL INDIANA

Indianapolis

317/255-8056 or 317/787-4865

Our March meeting highlighted the Fourth Annual Dessa Byrd Scholarship Competition. The winner of this contest is entered in the National ATOS Young Organist Competition. An exceptionally large turnout thoroughly enjoyed the efforts of three young musicians, Jelani Eddington, Jim Wright and Diana Thomas. The judges had a difficult time assessing who should be the winner, but their final decision gave the honor to Jelani Eddington, a 13-year-old from Muncie, Indiana. We predict you'll be hearing great things from this young man!

Phil and Betty Hedback were named Honorary Lifetime Members of Central Indiana Chapter and were presented with a framed plaque by Tim Needler. Their purchase, installation, enlargement and maintenance of the Hedback Organ has been an outstanding example of their generosity to the Indianapolis community and to our organization.

(continued...)

CENTRAL INDIANA, cont.

Four of our members participated in the Second Annual Kimball Keyboard Benefit for Muscular Dystrophy held on March 12 at a local shopping mall. Eve Thomas, Charlie Thomas, Virginia Rechoris Wolfram and Ruth Ward joined more than 130 pianists and organists performing from 10:00 a.m. until 9:00 p.m. at five-minute intervals. A good job for a worthy cause.

On April 10 the chapter met in Lafayette at the Long Center for the Performing Arts to hear Tim Needler play on the 3/14 "mostly Wurlitzer." His program ranged from an upbeat "Makin' Whoopie" and "Sweet Georgia Brown" to a slow, smooth interpretation of "Ruby," in which he utilized the Sostenuato on this beautiful organ. There was a medley from *Showboat* and a medley of Irving Berlin favorites. We are fortunate to hear Tim often at open console, but this was the first time in several years he has played an entire program for the chapter. We won't want to wait that long for an encore performance.

On April 23, members boarded a bus for a weekend in Chicago. We were privileged to hear nine different organs and as many artists during the two-day trip. We enjoyed performances by Barbara Sellers, Leon Berry, Dave Wickerham and Charlie Balough to name but a few. It was a particular pleasure to meet the "Beast in the Basement" at Leon Berry's home and "Martha Morton" at the Van Der Molen's home. The trip was coordinated by Beverly Barton of CATOE, and she did an outstanding job. A big THANK YOU to Ms. Barton, to Leon and Mildred Berry and to Virginia Ferroli. These CATOE folks really know how to throw a party!

We have purchased from the Excelsior Mill Restaurant (via the State Theatre in Louisville, Kentucky) a 3-manual, double bolster Wurlitzer console to be installed in Manual High School's auditorium. This will replace the Louisville Uniphone console. The existing 17 ranks will be increased to 21. Kevin Aikman and the "Saturday Regulars" have been working since June 1987 on this project, installing a new electronic relay and refurbishing the Main chamber. This instrument promises to be one of the best in the mid-west when completed and will be in top form when the National Convention comes to Indianapolis in 1990.

Barbara Johnson

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

CENTRAL OHIO

Columbus

614/652-1775 or 614/882-4085

The Renaissance Theatre in Mansfield, Ohio, featured Bill Vlasak on March 12. Bill, who is currently staff organist at the Paramount Music Palace in Indianapolis, is an old Columbusite who moved, several years ago, to Indiana, but it is still good to know that he is conversant with Ohio's geography. His style at the 3/22 Wurlitzer was crisp and musically articulate as he led us through such oldies as "In The Good Old Summertime," "Spring Will Be A Little Late This Year" and a medley from *Hello, Dolly*. His final selection was a Jose Delmonte tango, and try as we might, we couldn't lure him back for an encore.

At our March 27 meeting in Kincaid's Music Store, we were introduced to Hammond's new electronic product by Mike Armstrong, Hammond's national sales manager. Electric wizardry has enabled the Hammond people to incorporate a dazzling array of LEDs, touch stops and synthesized voices, but theatre organ it was not — even when the artist tried. If, however, a display of its musical potential was to be heard, it was members Henry Garcia at the console and Martha Hoyle on the piano. The Super CX-1, a Japanese-manufactured product for Hammond, has re-introduced the brand into the product line, but for the traditional organist, it is more likely to bewilder than bewitch.

The third of the 1987-88 Organ Series at the Ohio Theatre in Columbus featured Jim Riggs, who has earned a well-deserved reputation as an outstanding artist and who conveys a warmth and intimacy which delights his listeners. Jim offered a parade of favorites, and it was enlightening to hear the complete march from which the familiar "Anchors Aweigh" is taken. The second half of his program was dedicated to Irving Berlin's 100th birthday. The nostalgic "A Pretty Girl Is Like A Melody" and "Always" gave way to the favorite "Blue Skies" and the closing "God Bless America." Jim Riggs' musical memory is impressive. His right-hand ensembles were lush and full-bodied, especially set against haunting counter-melodies.

Our April 24 meeting took place at the Shady Nook Restaurant near Oxford. The famed Helen Crawford slave console from the Chicago Theatre still sits poised on its lift. Twenty-six members gathered to enjoy the music of house organist Martin Bevis. Martin generously offered open console, and three of our members entertained the chapter as well as a growing crowd of restaurant clients.

John R. Polsley



CHICAGO AREA

312/282-0037 or 312/698-6898

Business meetings are not always the most lively affairs, but our April meeting saw a stimulating discussion of several items, such as the disposition of the Oriental Theatre organ, a special program for local youth and the National Young Organist Competition. One item which should have been discussed, however, is what happens to former members — we know that some move or pass on, but what about the rest? Let's ask them.

One of our recent activities was Stan Kann and his Comedy Concert at the Copernicus Center. The weather could have been better, but the show was interesting and fun.

At our April meeting, Larry Roue was the soloist. It has been some time since we have heard Larry, and he was very generous with his presentation of many types of music and styles. It was a great treat.

Applause and thanks go to Mike Jacklin and Lee Maloney for their part in the progress of the Schurz High School organ.

Will Chicago's Blackstone Theatre get a pipe organ? Possibly. This legitimate theatre has been acquired by DePaul University, and we shall investigate the possibilities for an organ in the theatre.

The Arcada Theatre in St. Charles will be the site of a unique show when ATOS President Jack Moelmann and popular Al Morgan give forth with their talents.

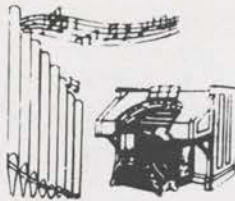
North Avenue Roller Rink, in the Chicago area, will be the new home for a 3/13 Wurlitzer which came from an Atlanta, Georgia, pizzeria, and we are glad it found a good home.

Almer Brostrom



Stan Kann in Chicago.

Chuck Włodarczyk Photo



CONNECTICUT VALLEY

203/357-4581 or 203/261-5269

We are pleased and relieved to report that the fire code violations which closed the Thomaston Opera House to the public are being corrected as the first phase of a major renovation and restoration of the building. Tom Hazleton recently made a recording on the 3/15 Marr & Colton there, and we expect that cassettes will be available to the public in the fall.

John Angevine, crew chief for the Thomaston organ, is recovering nicely from a recent heart attack but has relinquished his duties as Vice-Chairman-Operations.

It was "Miller Time," that is Father Jim Miller at our March 26 concert at Shelton High School. Father Jim began by announcing that if any members of the audience came for a religious experience they were in for a big surprise! This was Father Jim's first appearance in Connecticut, and if he enjoyed his first New England seafood dinner, it was the audience who enjoyed a dessert of Duke Ellington, Fats Waller, Eubie Blake and other upbeat melodies. Commenting on his life as a priest, Father Jim said that the salary may not be high, but the "retirement benefits are out of this world."

The benefits of a Father Miller concert were well in evidence that evening as members of the audience left with smiles on their lips and spring in their steps. We will see you next year, Father Jim.

Our April meeting was held in St. Matthew's Lutheran Church in the lovely town of Avon. The organ was built by Casavant Freres, Limited, of St. Hyacinthe, Quebec, and has 17 ranks. St. Matthew's musical director, Krysia Robinson, demonstrated the organ and presented a concert of classical and church music. After our regular business meeting and a dinner break, members returned for open console. A beautiful day in a beautiful area.

And for something a little different, many of our members attended demonstrations by Hector Olivera of the Yamaha HX-1 Electone on successive nights in the towns of Stratford and Newington. Hector presented programs of show tunes and light classics and a spectacular 15-minute "1812 Overture" which brought the audiences to their feet. If Hector comes to your area, don't miss an electrifying, electronic performance.

Barry Goodkin

DELAWARE VALLEY

Philadelphia
215/566-1764

On May 1 we were invited to the home of Mr. and Mrs. William Uhler in Mt. Gretna, Pennsylvania, to enjoy open console on their 2/6 Marr & Colton equipped with the unique and rare Symphonic Registrar registration system

so aptly described on page 290 of David Junchen's *Encyclopedia of the American Theatre Organ, Volume 1*. The organist seated at the elevated console has an unobstructed view of the movie screen mounted on the opposite wall and equipped with curtains as it would be in a theatre. The projection room is, of course, located behind the organist.

The Uhlers invite local groups from the area to their home to see both silent (with organ accompaniment) and sound films from Mr. Uhler's extensive collection. Mr. Uhler collects not only films but also books, brochures and display posters of old films. He especially likes Western film posters and memorabilia from Republic Pictures. Their home is also equipped with a modern player-piano and a reed organ, and in one corner of the room is an extensive model railroad layout.

That that was our first visit to the Uhler residence made it especially exciting and doubly interesting. The members wish to thank the Uhlers for inviting us into their home.

That news of our chapter appears infrequently in these pages does not mean that we are not active. Past and future events include an open console at John Dickenson High School in Wilmington, Delaware, the Rahjah Theatre in Reading, Pennsylvania, the Robert Schmitt residence in Wyomissing and the Colonial Theatre in Phoenixville.

Earl E. Strausser

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

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

ASHLEY MILLER

a.a.g.o

Organist of the Year 1983

Personal Representative:

ROBERT NORRIS

421 Baker Avenue • Westfield, NJ 07090 • 201/233-5121



**EASTERN
MASSACHUSETTS**
Wellesley
617/662-7055

Our "slumbering" Babson Wurlitzer surely was awakened on March 19 with the concert by internationally known artist Dan Bellomy. For added interest, he was assisted on several numbers by a talented local drummer, Bob Gullotti. Dan went into high gear with "Cosi Cosa" as an opener and included some nice ballads, such as the current "Somewhere Out There." He displayed amazing manual dexterity and a flying left foot on his free-wheeling jazz numbers as Bob teamed up very well on drums and cymbals. A standing ovation brought us "Swinging Shepherd Blues" as a fitting encore with both "flat out" as the audience cheered. We have had organ/piano and organ/vocal combinations, but this was a first for organ/drums — proof positive that we are willing to try something new!

On March 27 member Bob Legon was our organist and played a spirited "Anything Goes" as his opener. Romberg's "Silver Moon," with gorgeous Tibia combination, and our toy counter's surf for "Blue Hawaii," were most effective. He included themes of the '60s and a current Broadway *Phantom of the Opera* hit, "Think of Me." Bob's encore was "Tara's Theme" from *Gone With The Wind* and "Easter Parade" to end one more of his always interesting programs.

Member Earl Miller was our organist at Babson on April 24. The first part of his program was a rousing "Thunder and Blazes" followed by Debussy's "Clair de Lune." Our fine (and under-utilized) marimba got a good workout on "Malaguena" and "Come Back to Sorrento." Probably one of the longest titles to any music is Kohlman's "The Ocean Grove, New Jersey Methodist Auditorium Usher's March," and Earl chose to close his first half with it. This was written to be played on the Hope-Jones Opus 1, a now greatly enlarged instrument in the auditorium. Earl's second portion was "at the movies" with examples of typical music for accompaniment of the silents. Comedy, mystery, emotional scenes, passionate love, joy, etc., were played on one of the very organs whose beginnings actually created those moods in Loew's State Theatre in Boston.

An encore was in order, and a fine soprano, Terry Morgan, who has worked with Mr. Miller on many occasions, sensitively sang Victor Herbert's "Gypsy Love Song" to almost end Earl's program. Member Mike Bigelow had "Happy Birthday" played and sung to him to truly make his day memorable.

Stanley C. Garniss



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

Our members enjoyed a special bus trip to Rhode Island, Massachusetts and Connecticut over the April 8 and 9 weekend. It was the first bus trip sponsored by our chapter and was a huge success. Many thanks go to President Bruce Williams who planned the entire trip and successfully carried it out without any hitches.

On Friday evening a filled bus left New Jersey and arrived late in the evening in Providence, Rhode Island, where members were thrilled with the great sounds of a 5/21 Wurlitzer. After a restful night, Saturday was spent listening to pipe organs at the Hammond Castle and Babson College as well as several beautiful home installations. Professional chapter members concertized on these organs for the members' enjoyment. All arrived back in New Jersey late Saturday night, tired but delighted with the whole trip. Many have requested more trips like this. President Bruce Williams feels that these events help strengthen the local chapters and thus the theatre organ cause in general. Special thanks go to Allan Goodnow, Bob Reilly, Mr. and Mrs. Shanklin, Mr. and Mrs. Fucci, Dick Johnson, Bob Legon, Gary Phillips and Mr. and Mrs. Boda.

The fifth and final concert of the Trenton War Memorial Series was held April 17. The artist was Lew Williams who featured our 3/16 Moller theatre organ. Lew's excellent program was varied and certainly demonstrated his artistic skill in playing classical and pop music.

(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



Hungry audience lining up for buffet on stage of Trenton War Memorial.

Jinny Vanore Photo

THEATRE ORGAN

GARDEN STATE, cont.



Lew Williams at Trenton War Memorial.
Jinny Vanore Photo

We listened to old favorites, Big Band sounds and music from Broadway's newest musical, *Phantom of the Opera*, as well as symphonic music. The second half of Lew's program with "Jersey shore music," "By the Sea," and "Red Sails in the Sunset," had us all dreaming of the coming summer. This summer dream idea was reinforced when the stage curtains opened and revealed a sailboat and many large, beach umbrellas trimmed with tiny Tivoli lights which sparkled and shimmered in the red stage lighting. The remainder of Lew's program was most enjoyable and ended much too soon.

After the concert another first for our chapter was a light buffet supper, for the simple price of one dollar, served to the first 100 members of the audience who signed up for it. Tables were set up on the stage, and the food was enjoyed. Members Joe Dorsey and Harry Lee supplied dinner music on the Moller. The evening ended with a short Laurel and Hardy silent film accompanied by young Garden State member Henry Appenzeller.

Jinny Vanore



Vice President Steve Plaggemeyer looked on as Charter Member Andy Crow played 4/20 Wurlitzer during recent visit to Seattle Paramount Theatre.
Duane Bondy Photo



Jesse Crawford Chapter members, L to R: Jim Roseveare, Steve Plaggemeyer and Dr. Ed Mullins at Paramount Theatre, Oakland, California.
Duane Bondy Photo



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

Chapter Vice-President Steve Plaggemeyer visited several theatre organ venues in the Pacific Northwest and the San Francisco Bay Area in April, when he took an AMTRAK rail trip. Chapter member Andy Crow arranged for him to play the 4/48 Wilcox residence Wurlitzer in Gig Harbor, Washington, and member Jim Roseveare gave Steve an opportunity to try the 4/27 Wurlitzer at the Paramount Theatre in Oakland, California.

Plaggemeyer collected Dean Cook's membership dues when he heard him at the 4/23 Wurlitzer at the Capn's Galley Pizza & Pipes in Redwood City, California. In the summer of 1983 Cook played the 3/13 Robert-Morton in Billings, Montana, at the Pipes & Pizza where Steve was head organist.

Also heard were the 4/21 Wurlitzer in San Francisco's Castro Theatre; 3/13 Wurlitzer in Ye Olde Pizza Joynt at San Lorenzo; 3/15 Wurlitzer at Serramonte Pizza & Pipes in Daly City; and the Nor-Cal Chapter concert/meeting May 1 at

the Cinema 21 (nee Marina) Theatre in San Francisco where Larry Vannucci played the 2/6 Robert-Morton.

Chapter Secretary Ed Mullins, who hosted Steve's San Francisco visit, rode the train back to Montana with Plaggemeyer. During a change of AMTRAK trains in Portland, Oregon, they took a walking tour of the downtown area which has been renovated, and they rode the new lightrail.

Essaness Theatres of Chicago purchased the 50-screen Theatre Operators, Inc. (TOI) movie theatre chain of Bozeman, Montana, on May 19. The transaction includes the Babcock Theatre in downtown Billings, Montana. The Jesse Crawford Chapter is headquartered in the Babcock Theatre Building. The sale is part of a tremendous consolidation taking place in the theatre industry. Essaness plans to operate more than 500 screens in the next two years. TOI has other theatres in Idaho, Colorado and Washington.

Essaness operated the Oriental Theatre in Chicago in 1967, when the Oriental Wurlitzer was restored. The Babcock Building owners had given approval to the Chapter to install a theatre organ in the future. Our tax-exempt application is still pending with the Internal Revenue Service. Upon approval, we will actively seek a donation of a theatre pipe organ.

Dr. Edward J. Mullins

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



SCOTT SMITH
ORGAN CONCERTS

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



LAND O' LAKES

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

Perennial favorite Walt Strony, on March 19 and 29, at the Phipps Center for the Arts in Hudson, Wisconsin, charmed his audiences, as usual, with his skill and artistry at the Wurlitzer.

The board meeting at Larry Koch's home on April 4 was really brief! President Roger Dalziel could hardly wait to move to Larry's workroom in the basement where Larry has been building a Devtronix theatre organ. He has spent many hours and dollars on the lavish walnut console, computer relays, electronic and speaker systems. It's going to sound like the real thing when it's completed. Rob Kendall, organ technician from Galena, Illinois, has been assisting Larry. Unfortunately for us, Larry is planning to move, organ and all, to Kingman, Arizona, in the near future. He wants to get away from our Minnesota winters.

The Organaires met at the home of Bill and Jean Lundquist in Lake Elmo on April 21. Bill is another organbuilder who buys, sells, gives organ parts away, while building a combination electronic/theatre pipe organ. He has donated, in addition to a console, a 30-note Glockenspiel and an 18-note set of Wurlitzer chimes for the chapter organ.

Bill and Jean also hosted the May 2 board meeting. There was even time for piano duets with Alice Rabus and Verna Mae at Bill's beautiful Kawai, and Mike Erie supplying some fancy notes on the Conn 651 formerly owned by the late Clarence Munson. We always take time to have a little spontaneous music to end our evenings of official duties.

Verna Mae Wilson

ATOS Archives/Library

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



LOS ANGELES

California
213/217-9202

Ray Howell, owner of the Warner Grand Theatre in San Pedro, invited us to use the theatre for the March membership meeting. The Warner Grand, which opened in 1931, has never had a theatre pipe organ although there are chambers. Currently, they have a Rodgers 340 on a lift, with speakers in the chambers, and it sounds great! This 1,500-seat, art deco extravaganza was

designed by B. Marcus Priteca and A.T. Hiensberger. The theatre and lobbies are in an ongoing restoration.

Following a short business meeting, "Titanic" Tony Wilson played an enjoyable mini-concert, and several members entertained at open console.

The April 17 concert featuring Bob Ralston at the 3/16 Wurlitzer in San Gabriel Civic Auditorium was one of the most successful concerts in recent years. Nearly 800 attended, including two bus loads of seniors from Leisure World Christian Church in Seal Beach where Bob plays for Sunday morning services. The theme for Bob's concert was "California Here I Come, Right Back Where I Started From." His opening medley was titled "On The Road Again" which included "California, Here I Come," "New York, New York," "Chicago", and many other "locale" tunes. There was a sing-along with slides and Laurel and Hardy's last silent movie *Angora Love*.

This was the first LATOS concert in the San Gabriel Civic Auditorium since the October 1987 earthquake. Although the extensive damage to the building is still evident in the lobby and vestibule areas, the organ came through with only dirt and plaster in the pipes.

The Board of Directors has completed the sale of the Wiltern organ with the proceeds committed to the completion of the Ross Reed Memorial Organ at Pasadena City College as well as insuring its maintenance and upkeep in the future.

Wayne Flottman

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

MAGIC ORCHESTRAL SOUNDS OF DAN SEMER

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

"Congratulations and bravo
on your record."

"A Fantastic Organist . . ."
— LIBERACE, pianist

LUCIANO PAVAROTTI, tenor

"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





MOTOR CITY

Detroit
313/537-1133

Father Jim Miller performed before an appreciative audience at the Redford Theatre on March 12. Hopefully, many came out of curiosity about the "Padre of the Pits," as he was described in our calendar of events. Father Jim's unique brand of showmanship and his highly varied musical fare at the Barton organ delighted the audience of more than 1000. Somehow, we knew it would

Father Miller divulged confidential information from his registration file and offered a blatant exhibition of hard chord material at a revelation-packed workshop/seminar ("Everything you always wanted to know about theatre organ but were afraid to ask!") held at the Redford on Sunday afternoon, March 13. There was an excellent attendance at the two-hour session.

The Detroit Tiger's newest player performed in concert at the Redford Theatre on April 9. Steve Schlesing, whose new position is that of organist at Tiger Stadium, won enthusiastic praise from the audience for his program at the Redford's 3/10 Barton organ. Joining Steve were pianist David Strickland and vocalist Laurie Meeker. All three perform at the Church of Today in suburban Warren.

A weekly craft class has been organized by Marvin Spear to make purses that feature an original organ pipe design in yarn on plastic canvas.

Scheduling difficulties at the Royal Oak Music Theatre caused cancellation of our free Sunday morning Fourth Sunday shows in February, March and April. Tony O'Brien, just back from concert engagements in Australia, where he was the featured organist at the 26th TOSA National Convention in Canberra, will be our Fourth Sunday artist on May 22.




Hal Youngblood, host of *Nighttime Detroit* on radio station WJR, interviews Father Jim Miller prior to his concert at the Redford.
D. VanSteenkiste Photo



Steve Schlesing, vocalist Laurie Meeker and pianist David Strickland appeared in concert at the Redford Theatre in April.
D. VanSteenkiste Photo

Plans are underway for a two-day 60th Anniversary Celebration of the Redford Theatre on September 16-17. ATOS President Jack Moelmann will accompany the 1927 Buster Keaton silent comedy *The General*. Stan Kann will appear in concert at the Royal Oak Music Theatre on October 1 and Melissa Ambrose will be at the Redford on November 12.

For more information write: Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219, or phone 313/537-2650.
Don Lockwood



ALABAMA
"The Gangs All Here..."

October 14-16, 1988
Alabama "Diamond" Jubilee

*The organ of the emotions is sound,
its intentionally aesthetic language is music.*

RICHARD WAGNER (1813-83)

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

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

NEW YORK

914/457-5393 or 718/225-1643

We marked the Easter season with a performance of the Cecil B. DeMille classic, *King of Kings*, with Lee Erwin playing his dramatic and inspiring original score on the New York Military Academy's 4/31 Moller. The beautiful setting of the Davis Chapel at the private Academy in Cornwall-on-Hudson provided a perfect atmosphere for this reverential cinematic classic, the last silent film that DeMille produced. Lee's April 9 performance marked the sixtieth anniversary of the dedication concert (April 15, 1928) of the NYMA Moller. While for many in the audience, seeing a dramatic silent feature film with live theatre organ accompaniment was a new and unique experience, several who were present recalled seeing this film when it was first released in 1927. All seemed to agree that Lee Erwin's masterful performance at the organ brought the biblical epic to life.

Meanwhile, further up the Hudson in Poughkeepsie, the Bardavon Wurlitzer crew, needing more satisfactory work space than the cramped quarters they were occupying at the Mid-Hudson Arts and Science Center, moved the 2/7 Style E-X which they are rebuilding to re-install in the Bardavon 1869 Opera House, to a far more spacious work shop. The new space, an entire modern building, formerly leased by IBM, was donated for the crew's use by the Page Company, a major realty company in Dutchess County. Under the leadership of John Vanderlee and Marc Ericson, the crew expects to make much faster progress on the Wurlitzer now that there is space to set up as many work stations as are needed to work on several aspects of the project simultaneously. With the help of Bob Seeley and the crew from the Middletown Paramount, the move was about as quick and painless as an organ move can be — less than six hours and only a few aching muscles.

Bob Walker is continuing restoration work on the Brooklyn Paramount/Long Island University Wurlitzer. Bob anticipates that the organ will be concert-ready



Bardavon moving crew take a lunch break in their spacious new work area. Pictured are Greg Citerella (foreground center), L to R: Chuck Zajicek, John Vanderlee, Tom Stehle, Bob Welch, Lowell Sanders, Don Bodine, and Bob Seeley. Dunhuber Photo

in the fall, when the University and New York Chapter hope to co-host a gala re-opening of the 4/26 Wurlitzer. NYTOS members have rallied to the support of the project with nearly \$1,800 in donations, while David Steinberg, University President, recently informed us that University Trustee Jeffrey Silverman also donated \$1,500 to the restoration fund. The chambers on one side of the organ were seriously water damaged by a leaking roof drain last summer. Work on the Orchestral chamber is now complete except for tuning and regulation, and most of the Solo has been restored. The chapter, the University and many neighbors in the Brooklyn area are eagerly awaiting the return of this mighty Wurlitzer.

Tom Stehle



Major Frank Forgione (right), Music Director at New York Military Academy chats with Lee Erwin following *King of Kings*.



Marc Erickson (right) and Don Bodine moving the NYTOS Bardavon Wurlitzer into new shop space in Poughkeepsie. Bob Welch is in the truck.

*The only reality in music
is the state of mind
in which it induces the listener.*

STENDHAL

Father James Miller

"Father Jim"
(313) 629-5400

401 Davis St.
Fenton, MI 48430

Lance Luce CONCERTS

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

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

Our March meeting took us north across the bay to the town of Vallejo. There we visited the Empress theatre and our artist Bill Langford. Bill has been a very popular organist far and wide for many years all around the Bay Area and beyond. It has been a long time since we have heard Bill play on pipes. The Pizza and Pipes where he now plays has been, for a long time, without pipes. They replaced that Wurlitzer with a plug-in (I'll resist any emotional editorials at this time.) We were favored with a full program of true Bill Langford stylings, lots of runs and melodic embellishments. The highlight for this reviewer was a very beautiful rendition of "My Romance," which was performed with understated style and delicacy.

The Empress Theatre is a "must see" for all true fans of theatre architecture. It's not huge or voluminously decorative; there are no gargoyles or naked cherubs lofting overhead, but what it is, is just right. The soft, yet large plaster scrolls and overlapping fleur-de-lis fans illuminated with blue, indirect lighting are real theatre.

The organ, which was a style D, now has a third manual squeezed in and several ranks added. It put forth some pleasing sounds, but seemed to be running on low air. On full combinations the organ sagged and dropped tremulant. Continued refinement should help smooth out the rough spots. Open console followed the concert. Many thanks to Bill Langford for a fine program and also to the staff of the Empress theatre.

We gathered on May 1 at the Cinema 21 Theatre in the beautiful Marina district of San Francisco. This little neighborhood theatre is home for a 2/6 Robert-Morton pipe organ. This organ's claim to fame is that it is the only remaining original theatre pipe organ installation left in the entire Bay Area. Fortunately, we have had many re-installations in the area, with more on the way.

Our concert artist was Mr. Larry Vannucci. Larry is famous in the Bay Area for his fine jazz and theatre stylings. He has, for many years, lovingly cared for this little organ and keeps it in fine shape. Larry's music is sophisticated to a point of seeming effortless. The chord voicing and jazzy harmonies are a refreshing surprise to the ear. A problem with the generator delayed the start of the program. Several members (including Bill Schlotter, Ed Stout and Dick Taylor) were quick to the rescue, bringing the genera-

tor back to life.

Highlights from the concert were "Prelude to A Kiss," "Willow Weep for Me," and a hauntingly snazzy "Blues While The City Sleeps."

It was great to hear how Larry manipulates those six little ranks, pipe by pipe, against each other to create so much music. His program only proved once again that a real musician can create regardless of the size of the organ. Larry conjured up more from six ranks than many organists can from 20 or 30 ranks.

It was announced that Larry would donate his fee and the theatre their rental fee to our chapter organ projects. Many, many thanks to all. *Kevin King*

Moving?

Send your
change
of address
to . . .

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



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



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

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



NORTH TEXAS

Dallas-Fort Worth

214/256-2743 or 214/233-7108

"On A Wonderful Day Like Today" was not only Bobb Partridge's rousing opener but also a perfect description of the April day that members journeyed to his lakeside home to enjoy a picnic lunch and to hear the beautiful sound of his new Allen organ. Centered in a 50-acre tract, Bobb has built a home "around the organ" that has a deck abutting his private lake, where we gathered to share a potluck picnic lunch. During our lunch, Bobb played organ tapes over the outdoor speakers to feast our ears as well.

After lunch, Bobb invited us all into the house to see and hear the organ (ADC 6500 Allen). The music room has a high, vaulted ceiling and has a 32-foot-long open area, designed to enhance the deep tones of the organ, Bobb claims. Above some rafters, he has amassed the many organ speakers, allowing them to speak unimpaired into the listening area. Despite the massive power, the sound was clean and not at all oppressive. With a touch of added reverb from a Yamaha unit, the organ sounded wonderfully like a comparable theatre pipe organ. We were also introduced to Bobb's latest addition to the organ, a set of speakers capable of reproducing 16-cycle tones from the pedal section. These speakers and their housing were designed to reproduce, realistically, the trumpeting sounds of bull elephants in the African wild. Bobb, who is in the electronic business, quickly realized their potential for electronic organ use and is testing them on his installation prior to possible marketing of them. Their effect on the overall organ sound is phenomenal, producing sounds that are actually felt as well as heard.



North Texas members enjoyed picnic lunch at lakeside home of Bobb Partridge.



Bobb Partridge played program for our April meeting.

Bobb is self-taught on keyboards and plays by ear (only in the key of C, he claims). It was only after several weeks of friendly arm-twisting that he consented to play this program for chapter members. We are glad that we persisted as he plays beautifully and, unlike many who play by ear, has an ear for correct harmony and rhythm that is both unusual and commendable. His program was designed to show off the authentic theatre pipe sound and the features of the instrument and included lovely arrangements of "Over The Rainbow" and "Without A Song." Our thanks to Bobb for a most enjoyable and special day in the country.

Irving Light



Portland

503/771-8098

Our April 30 meeting was a premier event, and we called it "The Organ You've Always Wanted To Play, But Didn't Think You Could!" And, yes, the organ was the 4/47 Wurlitzer in the Organ Grinder Restaurant! Owner Dennis Hedberg invited us to hold open console on a Saturday morning, and Chairman Paul Quarino, senior staff organist, organized the event and stood by to help each player. Fourteen members entertained the appreciative audience, and comments overheard as they stepped down from the bench were "Awesome!" "It's like flying a 747," and "Boy, it's even louder up here!" All agreed that it was a memorable occasion. Thanks Dennis and Paul.

Most of our time these days is devoted to preparing for the Convention.



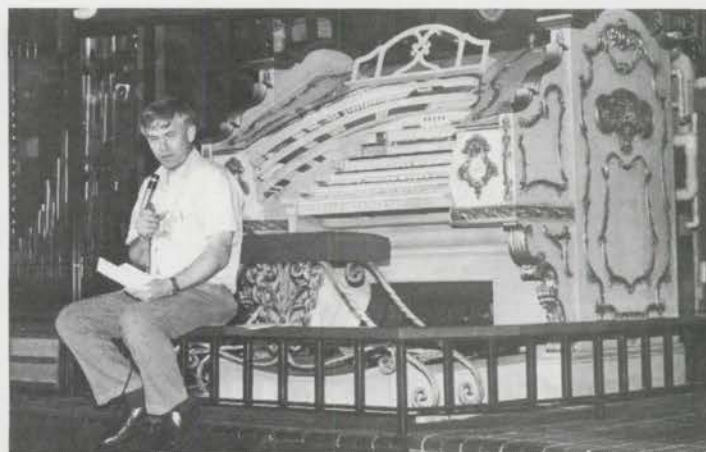
Organist and photographer switch places. Claude Neuffer gets snapped by Paul Quarino.

Paul Quarino Photo



Don James is assisted by Paul Quarino at the Organ Grinder Wurlitzer.

Claude Neuffer Photo



Dennis Hedberg explains the Wurlitzer to those about to play it.

Claude Neuffer Photo



POTOMAC VALLEY

Washington, D.C.

703/569-6206 or 301/652-3222

We met on March 20, in Rockville, Maryland, at Faith United Methodist Church to hear chapter Vice-Chairman Floyd E. Werle give a recital on the 3/27 Marshall Stone pipe organ, vintage 1979, which is rather new compared to Mr. Werle's 21-year tenure as organist at that church. Considering that he had only ten years to become familiar with the organ of his specification, Mr. Werle poured forth a truly tremendous repertoire of pipe organ music, classified in his own unique arranger's phraseology as "three familiar hymns, each arranged by someone Bach knew and each with the tune in the pedal, three for a Bach's lunch (the last being antacid tablets!), two A.G.O. untouchables, two strictly off-the-cuff, and a real Bachbuster!" (Prelude and Fugue in D Major) as well as several encores inspired by audience enthusiastic insistence.

On April 23, we sponsored a bus trip from the Washington, D.C., and Baltimore, Maryland areas to Wilmington, Delaware, with Bruce Ricker as bus captain, to hear organist John Seng perform his magic on the enlarged Kimball theatre pipe organ, originally installed in the Boyd Theatre, Philadelphia, and now at John Dickinson High School auditorium, one of the finest theatre pipe organ installations in the region, where the great names in theatre organs perform about six times each year. The 43 persons on the bus agreed that this was another superb performance, rivaled only in recent years by our own chapter's Bob Ralston show at Frederick, Maryland, on October 25, 1987.

On April 28 the local chapter of the Telephone Pioneers of America met at the University of Maryland and were entertained by the antics of Laurel &

Hardy in two short silent comedies, *The Finishing Touch* and *The Great Pie Fight*, accompanied by Floyd Werle at the console of the chapter-owned 3/10 Kimball, originally installed at the Earle/Warner theatre in Washington, D.C. Chapter members George Johnson and Warren Thomas are both Telephone Pioneers, and both have been key technicians in installing the Kimball and converting much of its pneumatics to Z-Tronic electronics, with much help from Horace (Barney) Johnson, who is unrelated to George.

Jack Little



Floyd Werle at the 3/27 Marshall Stone, Faith United Methodist Church in Rockville, Maryland.

Dan Swope Photo



Floyd Werle at the 3/10 Kimball, University of Maryland.

Dan Swope Photo

PUGET SOUND

Seattle

206/852-2011 or 206/631-1669

Due to circumstances beyond my control, I have been unable to submit copy for awhile, so I shall backtrack a bit. We have had a "Party" at the Paramount, with open console and lots of good food. It is always a treat to play that beautiful instrument which is kept in A-1 condition by Don Myers and his crew.

We had our annual "Winter Doldrums" party at Haller Lake where our 3/13 Marr & Colton is installed. Our Canadian members provided the entertainment with vocal numbers, organ solos and piano/organ duets. Potluck and open console completed the day.

Paul Quarino journeyed up from Portland to play for us at Greenwood Pizza & Pipes. He included some of the Gospel music with which he packs 'em in at the Portland Organ Grinder every Sunday afternoon.

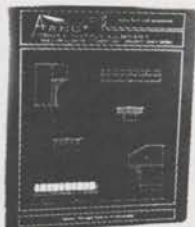
Don Myers played for us at the Paramount. No one knows that organ better than Don — he knows every lovely sound it's capable of producing.

Dick Wilcox's beautiful home is complete at last, the acoustics are perfect, and it's an installation which should make him very proud. We are so thankful that Dick will share his home and his organ with us. He also plans to invite teachers and young students to hear and play the organ with the hope that some talented young people will be inspired to become the artists of the future.

Margaret C. Hill

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

Donna Parker

For Concert Information:

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



RED RIVER

Fargo, North Dakota

318/287-2671 or 701/232-6325

Beautiful weather on April 29 and 30 brought out two full houses for our 27th production, a tribute to Hildegard Kraus, the Grand Lady of the Fargo Theatre Wurlitzer, the area's most beloved theatre organ artist. The program consisted of a few of Hildegard's friends with interviews, and of entertaining her and the audience with some favorite songs.

The evening's emcee was Doug Hamilton, executive producer and news anchor of KTHI-TV. Dave Knudtson, theatre manager, opened the show with "I Feel A Song Coming On" and "The Man I Love." A video by Neil Miller and Shannon Smith gave us a look at Hildegard's interesting life and career. Lloyd Collins was next at the console with "So Beats My Heart For You," "Baby's Birthday Party," and "Forgotten Melody." Ted Larson, instructor of film studies at Moorhead State University, set the mood for the next segment. The curtains parted to reveal three photo murals of Hildegard, in the earlier days of her musical career, as a backdrop for her delightful interview by Delmar J. Hansen, another old friend. He is Director of the Moorhead State Theatre and Chairman of the Speech Communication-Theatre Arts Department. The Mayor of Fargo, Jon Lindgren, appeared to read a proclamation, declaring it "Hildegard Kraus Week" in Fargo.

Looking very glamorous in her black and gold dress, the Incomparable Hildegard took her place at the console and proved to us all that she still has "it." Following intermission, the 1926 Harold Lloyd comedy classic, *For Heaven's Sake*, was scored by Lance Johnson. Another special presentation was made to add to the tribute.

During the winter months, installation of the 27 lobby organ was taking place for completion in time for the show. The words on the brass plaque on the console were read to the audience: "Mezzanine Organ, installed Spring 1988. This Wurlitzer console was played by the Incomparable Hildegard Kraus beginning in 1926 and is dedicated to her remarkable musical career." It was played for the first time publicly the hour before the show and during intermission by Lance Johnson, and during the champagne reception both nights by Pat Kelly and Gene Struble.

Sonia Carlson



Lance Johnson, Hildegard Kraus, and Lloyd Collins at reception. Fargo Theatre.



Gene Struble entertaining at the reception. Fargo Theatre.



402/571-6510 or 402/453-7769

Our March 22 meeting was held at the home of Tom Jeffery. For a change of pace, Tom presented a slide show on notable theatres, teaming up with Dick Zdan who accompanied the show with theatre organ stylings on an Allen digital organ. Among the theatres represented were the Strand in Shreveport, Louisiana, the Chicago and the Auditorium in Chicago, Illinois, the Orpheum in San Francisco, California, and the Paramount in Oakland, California. For the second half of the program, our own Jeanne Cooper favored us with a mini-concert of her easy-listening organ stylings. The evening was capped with refreshments and open console. Twenty-eight members and guests were in attendance.

Randy George of Associated Keyboard Technicians hosted our April 24 meeting

at Omaha's beautiful First Unitarian Church. The church building of Georgian Revival architecture houses a large Aeolian-Skinner organ, Opus 962.

The instrument, originally 39 ranks, had incorporated the church's 1918 Austin organ console. In 1984 much of the Swell division was destroyed and parts of the Pedal division were damaged as the result of a disastrous roof fire. The organ was rebuilt by Randy with essentially its original pipe complement, plus additions that will bring the organ up to 52 ranks, when completed. The console now boasts a solid-state setter system (22 generals set up eight times).

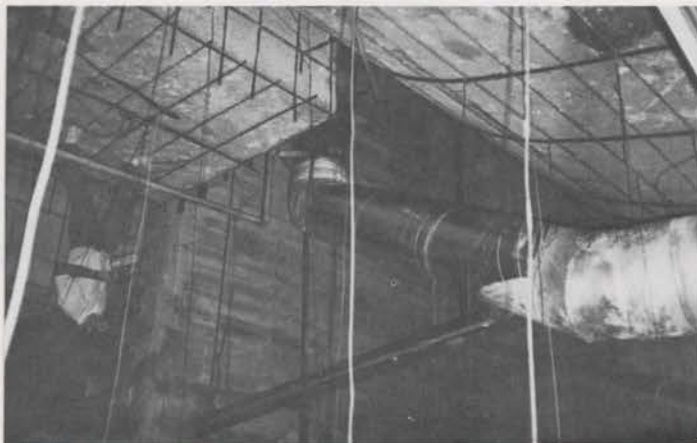
Our guest artist for the afternoon was George Rice. George Rice and Stan Gross restored and have maintained the Omaha Orpheum Wurlitzer for many years. George's selections for the program were chosen to showcase the lovely voices of the Aeolian-Skinner. Among them were included "Prayer in E-Flat Major" by Alex Guilmant, "Offertoire" by Dubois and "Processional" by Abbe Cherier. George concluded with two pop tunes, "Open Your Eyes" and "Getting Sentimental Over You." The 24 members in attendance are indebted to both Randy George and George Rice for a most enjoyable afternoon. Tom Jeffery



Maurine Durand tries the First Unitarian Church's Aeolian-Skinner. Tom Jeffery Photo



George Rice at the newly rebuilt Aeolian-Skinner. Tom Jeffery Photo



Windline going from blower room over ceiling to pipe chambers.



Hoisting the giant blower into the Arlington.

ST. LOUIS

Missouri
314/343-8473

The April meeting was held at the gorgeous Granada Theatre on May 24. Our faithful work crews turned out on Saturday to vacuum the center rows of seats and backs, to sweep and mop the floors and tidy up the theatre in general for our members and guests. Also, through arrangements with Mr. and Mrs. Fred Pillsbury, Fred made his three-manual Allen available for a very special show on Sunday, and Harry Irwin of Irwin Music Company moved it to the Granada stage and got it all set up for ATOS President Jack Moelmann to present a whale of a concert, sing-along and silent movie on the Silver Screen. This was our first show at the Granada since the theatre closed, and we wanted everyone to see the beauty that exists in the Granda and the progress that has been made on our own 3/22 Wurlitzer. The good number attending were pleased with what they saw. Our Historian is pleased to report that our scrapbook now contains a nice write-up on the fabulous Granada Theatre by one of the choreographers, Thelma (Maehle) Bischoff, including pictures of the Granada Orchestra with names of players and their instruments plus the emcee's picture together with all of those girl dancers on our stage between 1928 and 1930.

Dale Boring

SANTA BARBARA

California
805/682-1604

While we are much too busy getting ready for our big dedication program in October, we want to tell the membership that the installation of our Robert-Morton is nearly complete, and we will have our story ready to tell by this fall. In the meantime, the accompanying photos tell our story better than any words.

John Oien



Bill Irvine, Richard Riffero, and Linnea Kindig putting finishing touches on the toy counter.



Walter Douglas adjusting the tuned percussion.



Roger Inkpen working on chest valves.

BILL VLASAK

FOR BOOKING INFORMATION

ARTISTS MANAGEMENT

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

ORGAN-IZING

POPULAR MUSIC
by
AL HERMANN'S

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

AVAILABLE AT MUSIC STORES OR DIRECTLY FROM
AL HERMANN'S

1398 TEMPLE STREET CLEARWATER, FLORIDA 34616

SIERRA

Sacramento

916/726-5132 or 916/332-2837

March 13 was a beautiful and exciting day for our chapter — we were entertained by Karen Cuneo and Roy Larrick at the consoles of the Wurlitzer pipe organ and a Lowrey GX-305-150. We had the largest crowd we have had in many years, and they all loved what they heard.

Hearing the organ for the first time since its renovation, with the chambers opening directly into the auditorium, was, indeed, a thrill — a big improvement in sound. Work is now progressing on the three-manual console soon to be installed on the organ. The Lowrey organ also had a fine sound and was very impressive although it looked like the dashboard in a cockpit, a mechanic's dream.

Our artists played a fine program of selections both old and new, solos and duets were featured, and their grand finish, "Battle Hymn of the Republic," was terrific.

It was certainly "Dave Kelsey Day" when we ran out of seating for this artist's concert. Dave is a very talented young man with oodles of character, humor, and an aim-to-please attitude throughout his program. The audience certainly showed their appreciation of each selection if their applause was any indication. Dave's program covered everything from Gershwin to Irving Berlin and some interesting selections from the new Broadway production of *Phantom of the Opera*. The audience was left wanting more of the talented Dave Kelsey, and we hope he will come back soon.

A Clarinet and Kinura have been added to the organ, so we heard some beautiful registrations at this concert. The organ is sounding better all the time.

Bud Taylor

SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

Our March meeting was again held at Tulsa's Central Assembly of God Church. The mini-concert was played by Don Kimes, who presented a pleasant program on the 4/14 Robert-Morton. We



Left to Right: Carter Bidwell, Quentin Whitman, Lee Bryant and Floyd Broussard with Don.

Curtis Whitman Photo

heard selections including "Cuddle Up a Little Closer," "When Irish Eyes Are Smiling" (in honor of St. Patrick's Day), "Sunny Side of the Street," and "God Bless America." Open console followed.

We are making some progress on establishing our non-profit status with the IRS. This has been a long road, but thanks to attorney-member John Hampton, we have made a few more steps.

April found us again at Central Assembly of God Church, this time to hear Charlene Roberts at the Robert-Morton. She played a varied program for us including music by Cole Porter, a Walt Disney medley and selections from *Chorus Line*. Seven persons played at open console.

Thirty-three persons (including two guests) from our chapter drove to Wichita to hear Lyn Larsen play for the Wichita Pops Series on April 30. Needless to say, Lyn's concert was superlative. We especially enjoyed the two selections he played on the piano, "accompanied" by himself on the Wurlitzer, pre-played and then re-created by by computer-controlled relay system. (You had to be there to believe it). His whole program was fabulous!

Wichita is a three-hour drive from Tulsa, and although a number of our people stayed over until the next day, there were some who came back that same night. It can be done. Our thanks go to Sam Collier for handling all the details of buying tickets and arranging hotel rooms and transportation.

Dorothy Smith



The Jefferson Theatre, Beaumont, Texas. Home of the 3/8 Robert-Morton.

Quentin Whitman Photo

SOUTHEAST TEXAS

Beaumont

409/886-5601

Excellent is the only way to describe Don Baker's concert on April 24. It had been five years since Don had played a concert on our 3/8 Robert-Morton located in the historic Jefferson Theatre in Beaumont.

Old friends and new were entertained by this master of the theatre organ. From his opening with the rousing, "I Love a Parade," to his closing, "God Bless America," Don captivated his audience with his style and congeniality. The program moved effortlessly through a repertoire that showcased various moods, tempos and techniques that have brought such acclaim to this legendary artist.

In addition to the concert, those of us who were fortunate enough to spend some time with Don and his wife during their visit to Beaumont, found them to be two of the nicest and most enjoyable people anyone could hope to meet.

Lee Bryant



Don Baker and his wife Ann.

Quentin Whitman Photo

DWIGHT THOMAS

FOR BOOKING INFORMATION

ARTISTS MANAGEMENT

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



★ The Organ
★ The Score
★ The Screen

JEFF WEILER

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



(L to R) Faith Sunman, Norine Castine, Neil Johnson II, Jennifer Candea, Dale Zieger and David Berry.
D. VanSteenkiste Photo



Lone Danford at the Danford's residence Wurlitzer.
MLV Photo

SOUTHWEST MICHIGAN

Vicksburg

616/649-2742 or 616/345-4543

We helped organize and participated in a musical event called Keyboard Kapers staged at the Kalamazoo Ebersol movie house, the State Theatre, on April 24. Keyboard Kapers was designed by Dale Zieger and Ken Butela to "bridge the gap" between generations of music fans.

The performers included member Dale Zieger, of Keyboard World, at the Barton theatre pipe organ, Neil Johnson, II, at the Technics organ, and the David Rothstein Quartet from Western Michigan University. In addition, three young ladies, candidates in the ATOS Young Organist Competition, made cameo appearances at the Barton organ.

Neil Johnson, II, from Sturgis, Michigan, was the winner in the junior category of the ATOS Competition in 1986. He has since given several performances in mid-western cities.

The three young ladies who are in this year's competition are: Faith Sunman, 14-year-old honor student at Grissom Junior High School in Sterling Heights, Michigan; Norine Castine, 19 years old, a sophomore at Western Michigan University, and Jennifer Candea, 20 years old, a sophomore at Mary Grove College. They are sponsored by Southwest Michigan, Motor City and Wolverine chapters respectively.

Dorothy Butela

TOLEDO AREA

Ohio

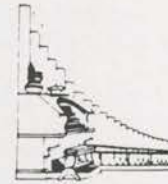
419/381-6730 or 419/478-8595

We had a successful concert featuring Tony O'Brien at the St. Hedwig Cultural Center (old Ohio Theatre) on March 5. This concert also featured our newly installed 16' Violone on the Pedal. These un-mitered wood pipes were installed in the lower Solo chamber and extend all the way up to the Main chamber directly above. As the lower extension of the Solo String rank, they really add a mellow buzz to the Pedal ensemble.

April found us meeting at the home of Treasurer Paul Wasserman. His 3/8 mostly Wurlitzer (from Toledo's Pantheon Theatre) is definitely improving. Bill Yaney played a nice program for the full house.

We are proud to announce our Third Annual Silent Film Festival and Theatre Organ Concert featuring Gaylord Carter on Saturday, October 8. Some rare Harold Lloyd silent movies will be featured as well as the wonderful anecdotes and music of Gaylord Carter. We are inviting ATOS members and guests to join us for this memorable event! There are several fine hotels near our theatre, so why not make a special weekend of it?

It has just been announced that the old Valentine Theatre downtown is to be renovated for live plays, so come and enjoy Toledo! Call 419/381-6730 weekdays for more information.



VALLEY OF THE SUN

Phoenix

602/972-6223 or 602/278-9107

Our January 24 meeting was held at St. Mary's Episcopal Church in Phoenix. Instead of theatre organ, that day we heard a 1907 tracker pipe organ. Organist David James played American, English, French and German music suitable to the tracker organ.

Walt Strony observed his tenth anniversary in the Valley of the Sun during his February 14 concert at Organ Stop Pizza in Mesa. All Organ Stop-sponsored concerts are well supported by our members. We enjoyed hearing Clark Wilson there in concert on March 20.

February 28 we met at the home of members Glenn and Barbara Vandiver and listened to their 2/11 Wurlitzer installation. Artist of the afternoon was Ron Rhode. Ron always includes a wide variety of music in his programs. Among others, we heard "Oceana Roll," "On Eagles' Wings," and "The Birth of Passion."

(continued...)

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 17	Michigan Theatre, Ann Arbor, Michigan
September 25	Institute of Music, Flint, Michigan
September 29	Beloit College, Beloit, Wisconsin
October 1, 2	University of Iowa, Iowa City, Iowa
October 3 to 13	Silent Film Festival, Pordenone, Italy
October 14, 15	Museum of Glass, Corning, New York
October 22	Symphony Hall, San Diego, California
October 28	World Theatre, St. Paul, Minnesota
October 29	Ohio Theatre, Columbus, Ohio
November 2 to December 31	AUSTRALIA & NEW ZEALAND Concert Tour
January 7, 1989	Symphony Hall, San Diego, California
February 5	Clemens Center, Elmira, New York
February 12	Colonial Theatre, Phoenixville, Pennsylvania
February 19	Longwood Gardens, Kennett Square, Pennsylvania
February	School Auditorium, Berlin, New Hampshire

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



VALLEY OF THE SUN, cont.

The Mesa Showroom of the Allen Piano and Organ Company was our meeting place on March 27. Most of the afternoon's program featured Walt Strony demonstrating the sounds of various Allen organs and the Kurzweil. Co-worker Ken Schroeder, who has played for our chapter before, also did a few tunes. How many of you are familiar with that great Irving Berlin number, "Smile and Show Your Dimple?"

The Arizona weatherman goofed! While it was fair and spring-like for our February meeting, April greeted us with cold and rain! But it was warm and friendly in the Ray and Ione Danford residence where we held our April 17 meeting. We enjoyed open console at the Danford's 2/8 Wurlitzer, also quiet talk and a yummy buffet provided by some of the members.

We would like to send out a special "WILLKOMMEN" to our first chapter member from West Germany, Willi Wiesinger. Willi was an unaffiliated member of ATOS before he visited our valley.

If all goes well, Valley of the Sun will be hosting a regional convention during Thanksgiving weekend, 1989.

Madeline LiVolsi



David James and 1907 tracker organ, St. Mary's Episcopal Church, Phoenix.

MLV Photo



ATOS President Jack Moelmann at the Byrd 4/17 Wurlitzer.

VIRGINIA Richmond 804/355-0051

Opening with "The Trolley Song," Colonel Jack Moelmann, President of ATOS, announced his arrival in Richmond and began a wonderful, two-hour concert at the beautiful Byrd Theatre on April 2. About forty members of our chapter arrived early for the concert and were very pleasantly entertained by Jack, who always says "You get what you pay for!" What we paid for was a delightful experience! Jack believes in showing an audience what one can do with the theatre organ. His program included standards, show tunes, novelty tunes, and just plain fun tunes. Certainly two of the oldest and most fun tunes were his renditions of "Henry's Made a Lady Out of Lizzie" (1923) and "Would You Rather Be a Colonel with an Eagle on Your Shoulder or a Private with a Chicken on your Knee?" Jack was surprised when President Paul Harris and his wife, Joyce, presented him with a copy of the latter on a piano roll.

Jack was in for more than he bargained for in Richmond. Not only was it Easter weekend and Jack's birthday, but he was also scheduled for a TV appearance with President Paul Harris on Blab TV's Richmond Arts Review. Host Tom Bailey conducted a good interview which elicited interesting information about the theatre pipe organ and the American and Virginia Theatre Organ Societies.

In addition to giving a concert and appearing on TV, Jack was pressed into service at the Byrd Theatre. Jack played

Saturday night before the 7:15 and 9:15 p.m. shows. He played "Take Me Out to the Ballgame" amid loud cheering from the audience. That's called a masterful stroke of programming. Jack didn't know the Atlanta Braves were in town Saturday for an exhibition game with our own Richmond Braves.

Thanks again to Jack for a wonderful time and a great concert! We appreciate his coming to Richmond to help our chapter.

Sharolyn Heatwole

WESTERN RESERVE Cleveland, Ohio 216/521-7269 or 216/941-0572

Chapter members welcomed the long-awaited arrival of spring with a concert at the 2/9 Kimball of Cleveland's Judson Manor by chapter member John Lane. John's programs at the Kimball are always delightfully reminiscent as he shares his rich musical background with us, and this March 20 program was certainly no exception. Refreshments and open console followed the presentation.

With the assistance of the Western Reserve Theatre Organ Society, the Cleveland Grays presented Paul Quarino of the Portland, Oregon, Organ Grinder Restaurant in a concert at the Grays Armory 3/15 Wurlitzer the evening of May 7. Paul is a relative stranger in Ohio, but quickly became comfortable, providing an enticing prelude to this summer's convention. His program included the colorful selections "It's Gonna Be a Great Day," "Jalousie," and Dionne Warwick's "That's What Friends Are For" as well as several lively Gospel tunes "There is Power in the Blood" and "How Majestic is Thy Name." This concert also marked the premiere of the Wurlitzer's new unenclosed Aeolian Harp, which Paul featured in several selections.

Western Reserve Chapter proudly announces our 1988-89 concert schedule opening on November 5, with a concert at the Cleveland Grays' Armory Wurlitzer by Sydney, Australia's, popular organist Neil Jensen. Advance tickets may be ordered from W.R.T.O.S., 1234 Bolivar Road, Cleveland, Ohio 44115. *Jim Shepherd*

Save the Skinner in Kearny High

Kearny High School has an "E.M. Skinner Organ - Opus #378 which was built in 1922 and installed in the high school the following year. The cost then was \$13,000. If the equivalent was built today, it would cost much more, of course. It has 31 speaking stops, 22 ranks of pipes and 1505 pipes. Mr. Skinner built this organ at the midpoint of his organ building career, and was considered the leading organ builder of all times."

The above is an excerpt of a letter received in January 1968 from the Skinner Organ Co., then of Boston, Massachusetts. In a more recent letter from a local pipe organ company, "This organ is a CLASSIC. E.M. Skinner built the finest instruments of his period."

This lovely old instrument has been "at rest" for several years because major repairs are needed. A committee has been formed to raise funds for this repair work. The amount needed at this time is \$85,000. A former Kearny High School graduate, Dr. Wilbur R. LePage, class of 1929, has donated \$30,000 to start the campaign. We, the Committee and Dr. LePage, believe this organ is worth repair and restoring to its original state. It would certainly be an asset to the Music Program and the students of Kearny High School.

Therefore, we are seeking donations from organ lovers to help raise the necessary monies. Needless to say, the sooner monies are received, the sooner the organ will be repaired, and the sooner we can again hear its lovely voice.

We thank you for your interest. Make checks payable to: KEARNY HIGH SCHOOL ORGAN FUND and send to the attention of Mrs. Orchid Carlson, Kearny High School, 336 Devon Street, Kearny, NJ 07032.

Wm. C. Worrell

CLASSIFIED ADS

FOR SALE

Conn 652 Theatre Organ - 3 manual, 32 AGO pedalboard, excellent condition. Asking \$6,900. Contact Eric Parker, 916/962-0554.

Wurlitzer Organ Parts, pipes, chests, consoles, marimbas, etc. Send SASE to H. Morch, 143 Old Country Rd., Melville, NY 11747. 516/673-6534.

The Best Remaining Seats by Ben Hall - a new reprint \$15.95, soft cover. Add \$2 for mail or \$3 UPS. New York residents add 7% sales tax. Vestal Press, P.O. Box 97, Vestal, 15, New York 13851.

The Big Allen Theatre Organ. ADC-6500. Three manual, double stop rail, general and divisional pistons. Magnificent digital sound. Suitable church or home. \$35,000/offer. 415/653-0462.

Wurlitzer Opus 1766, Style EX, 2 manual, 7 ranks. Mitred for 8 ft. ceiling. Professionally serviced for past 10 years. Must sell. Offers. 203/227-7844.

Rodgers 321 Theatre Organ. 3 manual, Glockenspiel, Ext. speaker cabinet and External Leslie cabinet. Contact: Don Overend, RR1, Box 127, Hastings, NY 13076. 315/668-6782.

Korg AT 12 Tuner. Shows octave, pitch, note: 7 octaves. Plays 4 octaves. Calibrates A + 430-450 Hz. Batteries, battery case, adaptor, ear phones, warranty. One lb. \$145 postpaid in USA (\$220 list). Song of the Sea, 47 West Street, Bar Harbor, Maine 04609. 207/288-5653 Brochure.

Two Schober Theatre Organ Manuals prewired with Devtronix top octave tone generators for the Schober Organ. Brand new, never used. \$1,000. Call or write Frank Roper, 24185 Chardon Road, Richmond Heights, Ohio 44143. 216/531-7082.

TO and Hammond 78 RPM records. Baker, Crawford, Feibel, Geyer, Griffin, Kern, Three Suns, Torch. \$1.00 plus legal SASE for list. Robert Longfield, 371 Tahiti Street, Morro Bay, CA 93442.

Artisan Cinema II, 3 manual theatre organ, has three sets of generators, Leslie 700, 6 channel sound, A-1 condition, \$2,900. Al Tee, 6230 Lewis, 117, Temperence, MI 48182. 313/847-7159.

Phase Converters - from 1/3 HP range to 50 HP size. Write or call Gorsuch Enterprises, Inc., P.O. Box 11536, San Diego, CA 92111. 619/560-4606 or Gorsuch Enterprises, Inc., East Coast Division, 310 West Perrin Ave., Springfield, Ohio 45506. 513/323-1562.

FOR SALE

Rare Find - Four manual Moller console 1928 white/gold leaf from State Theatre, Jersey City, NJ Pro-maintained, very good condition. Wurlitzer bench. Beautiful! First \$1,500. Jim Petersen, 8627 Town Hall, Menomonee Falls, WI 53051. 414/251-5961 (Milwaukee).

Wurlitzer Parts For Sale - Tibia, Tuba Horn, Style E Chimes, 7-rank Main Chest. Also Kimball Kinura. J. Kevin Aikman. 317/653-8693.

Three Manual Kilgen Console, double bolster, new keyboards, rebuilt and refinished, \$3,000. Also Barton Tibia, Gottfried Tibia, Robert-Morton Horn Diapason, Louisville single-rank chests, Robert-Morton chests and lots more. Send SASE to J. Kevin Aikman, P.O. Box 122, Greencastle, IN 46135, or phone 317/653-8693.

Wurlitzer Organ - double keyboard, self-contained rhythm sections - all instruments, all tempos - fruit-wood spinet and bench \$875.00. 516/796-7876.

Rodgers Model 327 Marquee Theatre Organ, three-manual, 32-note pedalboard, 2 extra walnut speaker cabinets, external Glockenspiel. Beautiful Tibias, preset combination action. Price \$10,000. Phil Silberhorn, 30 W. Peble Beach Circle, Glendale Heights, IL 60139. 312/682-9633.

Scottish Rite in San Jose, CA has for sale, a 1925 Estey auditorium pipe organ with 3 manual, 1958 Austin roll top console. The organ is in storage at our temple, having not been used for the past eight years. More detail and information upon request. Address all inquiries to 408/978-7483 or San Jose Scottish Rite, P.O. Box 18220, San Jose, CA 95158.

Wurlitzer Parts: Metal Diaphone, excellent, \$900; 8' Flute chest, \$100. Also 4' Gottfried Tibia, 10" wind, \$650; Chinese Gong, a thunderous 37" Zildjian, \$750. Organ Stop Pizza. Call 602/834-5325.

Devtronics - all audio circuits for 4/20 Publix organ. Excellent condition. Cost over \$7,000. Sacrifice for \$3,000. 707/277-7208.

Wurlitzer - 4/20 relay with pizzicato, excellent condition. Best offer or will donate to worthy organization. 707/277-7208.

Gulbransen President, solid state 2 manual console, 25 pedals, 20 rhythms, Leslie, 7 presets (incl. Harp, Marimba, Chimes, Piano), 31 tabs, 18 draw bars - \$3,250. Wm. Walsh, 15 Wyoming Drive, Hunt. Sta. NY 11746. 516/421-9336.

FOR SALE

Home Theatre Organ - Beautiful three manual Rodgers Trio 321 with external glockenspiel. Separate main (dual channel) and Leslie tone cabinets, beautiful authentic antique white finish with gold trim. Full pedalboard, excellent lighting system, presets, perfect condition. Price only \$5,650. See at Rodgers Organs of Atlanta, GA on Piedmont Road or call: Gene Ward for information at 404/876-0830.

3/11 Wurlitzer - playing in theatre, \$15,000; 4/28 Wurlitzer, \$60,000. Call 201/232-3867.

Wurlitzer Pipe Organ For Sale. 2/6 Opus 1100 complete with toy counter, chimes, presets. Now installed and playing in residence. Mitred for 8 ft. ceiling height. R.J. Erickson, 947 Shetland Drive, Frankfort, IL 60423. 815/469-5597. (50 miles south of Chicago's O'Hare Airport.)

Large Scale Deagan Xylophone and orchestra bells. Good leather, need hammer repairs. \$350 for both. Phil Steen. 215/837-8977.

Wurlitzer Parts: Lg. sleigh bells, master Xylophone, Harp, 32' Diaphone, 16' Metal Diaphone, 16' Post Horn, 16' Tuba Mirabilis, Vox, Orch. Oboe, Oboe Horn, 4' Tibia, Kinura, 6 rank Pitman chest with regulators and tremos, Swell shades, and other misc. Contact: Martin Meier. 303/331-2592.

Barton Parts: Rare 6/16 panel console \$2,500, Lg. Toy Counter, Sm. Toy Counter w/out toys, Vox, Diapason, misc. chests, tremos and Swell shades. Also 16' Moller double open Diapason (25 note). Contact: Martin Meier. 303/331-2592.

Wurlitzer Replica 3 manual Console. See display ad on page 12 of July/August THEATRE ORGAN Send SAE to Organ Loft, 3331 Edison St., Salt Lake City, UT 84115. 801/485-9265.

625 Conn Three Manual Theatre Organ with matching Leslie. AGO 32-note Pedal. Mint condition. \$6,800. Call 813/797-5610.

Wurlitzer Chrysoglott - 49 notes aluminum bars, professionally re-leathered. \$600.00 FOB Long Beach, CA 90807. Blaine Ricketts, 4681 Cerritos Drive, 213/428-3787.

REGISTRATION
INFORMATION
on the
Magazine Cover Sheets.
REGISTER SOON!

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

CLASSIFIEDS

(continued)

RECORDINGS

Jesse Crawford on Two Cassettes. Wurlitzer pipe organ 1926-1933. 53 selections. \$20 Postpaid. Dennis Koch, 4072 Menlo Avenue, San Diego, CA 92105-1912.

"Everything's Coming Up Rosa II" Outstanding stereo cassette, 4/26 Wurlitzer (25 selections). \$10.95 Postpaid. Rosa Rio Studio, 130 Mill Street, Huntington, Connecticut 06484.

"Memories Of The Michigan" Hailed as "... a truly remarkable recording ..." by Theatre Organ, this stereo cassette features Scott Smith at the 3/11 Barton, Michigan Theatre, Lansing, Michigan, just prior to demolition. Selections include "Who Cares," "My Romance," "Tangerine," and "Nice Work If You Can Get It." Now available for \$8 postpaid. Order from Lansing Theatre Organ, Inc. P.O. Box 261541k, Lansing, Michigan 48909.

Billy Live At Wichita Pops - Sensational LP album, Rave reviews worldwide. An experience you will long remember from Billy Nalle and the great Wichita Wurlitzer. Postpaid: USA \$11.25. Also available: "Show Business" (Rochester Wurlitzer) Postpaid \$10. Billy Nalle Music, Suite 2205, 400 West Central Avenue, Wichita, Kansas 67203.

New Video! "Chuck Kramarich - Return Engagement" on the 3/22 Wurlitzer, California Theatre, San Diego. 93-minute VHS Hi-Fi Stereo video tape capturing concert performed February 6, 1988. Program included. \$24.95 postpaid. Still available ... "Chuck Kramarich - Debut Concert". 98-minute VHS Hi-Fi Stereo video tape of Chuck's debut at the California Theatre, October 4, 1986. Program included. \$24.95 postpaid. Order from: ARIES MUSIC, 2439 Patterson Road, Escondido, CA 92027. (California residents add 6 1/2% tax).

"Liberty" - A tribute! Talk about excitement! Terry Charles plays the now 4/100 (yes 100!) rank theatre organ of the Kirk of Dunedin. You will find sounds about the biggest around. Recorded on stereo cassettes, this incredible new horizon instrument will simply astound you. AND there is almost a FULL HOUR of its immense versatility, subtleness and power. Selections include: "Stars & Stripes Forever," "Battle Hymn of the Republic," "Washington Post March," "Beautiful Dreamer," "You're A Grand Ol' Flag Medley," "Miss Liberty March." Available on cassette only. \$10 postpaid from Terry Charles, c/o The Kirk of Dunedin, Causeway of Bayshore, Dunedin, Florida 39698.

The Sound of a Grand Amen featuring Terry Charles with spectacular masses of theatre organ Strings, Voxes, Tibias, bells like you've never heard. Selections include "The Lost Chord," "The Holy City," "A Mighty Fortress," recorded at the Kirk of Dunedin. Available on album or cassette, 19 each postpaid from Terry Charles, c/o The Kirk of Dunedin, Causeway at Bayshore, Dunedin, Florida 34698.

Magic In The Sky, Terry Charles plays a spectacular theatre styled concert recorded live on the immense 5/85 Ruffatti organ in St. Paul Lutheran Church in Orlando, Florida. Selections include: "Washington Post March," "Quiet Village," "Climb Every Mountain," "Hernando's Hideaway" and more! He makes this organ purr, coo and sing all in the same concert! Available in superb stereo cassettes at \$10 including postage and handling from: Terry Charles, The Kirk of Dunedin, Causeway at Bayshore, Dunedin, Florida 34698.

Snazzy Rhythm, Terry Charles plays the fabulous Brooklyn Paramount 4/26 Wurlitzer in all its glory. Talk about the BIG SOUND! Selections include "The Entertainer Rag," "Dansero," "Charleston-Limehouse Blues," and wait until you hear his spectacular "Chloe" with that super-duper Post Horn. Available on stereo cassette, \$9 each post paid from Terry Charles, c/o The Kirk of Dunedin, Causeway at Bayshore, Dunedin, Florida 34698.

THEATRE ORGAN RATE CARD

AD SPACE SIZES AVAILABLE

	Width	Height
Full Page (Bleed)	8-3/8	10-7/8
Full Page (Regular)	7-3/16	10
2/3 Horizontal (3 col.)	7-3/16	6-5/8
2/3 Vertical (2 col.)	4 3/4	10
1/2 Horizontal (3 col.)	7-3/16	5
1/2 Vertical (2 col.)	4 3/4	7 1/2
1/3 Horizontal (3 col.)	7-3/16	3 1/4
1/3 Horizontal (2 col.)	4 3/4	4-7/8
1/3 Vertical (1 col.)	2 1/4	10
1/4 Horizontal (3 col.)	7-3/16	2 1/2
1/4 Horizontal (2 col.)	4 3/4	3 3/4
1/4 Vertical (1 col.)	2 1/4	7 1/4
* 1/4 Special	3 1/2	4-1/8
1/6 Horizontal (2 col.)	4 3/4	2-3/8
1/6 Vertical (1 col.)	2 1/4	4-7/8
1/8 Horizontal (2 col.)	4 3/4	1-7/8
1/8 Vertical (1 col.)	2 1/4	3 3/4
Professional Cards	3 1/2	2

MECHANICAL REQUIREMENTS

Trim Size 8-3/8 x 10-7/8
 Top Margin 1/2" — Bottom Margin 3/8"
 Outside Margin 5/8" — Inside Margin 9/16"
Bleed: Add 1/8" to top, bottom and outside margins for trim. Keep reading material at least 1/4" inside the trim.
Page: 7-3/16" x 10"
Bleed: 8-3/8" x 10-7/8"
 (without allowance for trim)

ADVERTISING RATES

Black & White, 1-Time

Front Cover — not sold	
Fourth Cover	\$285.00
Inside front cover	255.00
Inside back cover	255.00
Page	230.00
2/3 Page	160.00
1/2 Page (Horiz. or Vert.)	145.00
1/3 Page (Horiz. or Vert.)	105.00
1/4 Page (Horiz., Vert. or Special)	90.00
1/6 Page (Horiz. or Vert.)	80.00
1/8 Page (Horiz. or Vert.)	70.00
Column inch	30.00

Bleed: Bleed accepted for full page advertisement only.

Special positions available at 15% above space rate.

FOUR-COLOR

Full Page	\$660.00
OTHER SIZES ON REQUEST	

PROFESSIONAL CARDS

3 1/2" Wide x 2" High

6 Issue Contract	\$75.00
2 Issue Trial	35.00
(Payment must accompany order)	

* 1/4 Special Size limited to pro-card pages

Camera-ready copy is requested as the publication is printed offset. Typesetting, photo reproduction, layout, proofing, cropping, reversing, bleed layout and any other mechanical costs requested by the advertiser or agency will be charged by the publisher at nominal rates.

ATOS CLASSIFIEDS GET RESULTS!

CLASSIFIED ADVERTISING RATES: 20¢ Per Word / Minimum \$2.00. First 10 words are FREE to members.

Deadline for placing ads is the fifth of each month PRECEDING publication.

Please send all advertising copy to: ATOS ADVERTISING, 1839 Weeg Way, Park Ridge, Illinois 60068.

WANTED

Deagan Organ Percussions Wanted, with or without actions. Chimes: 25 or 32 note. Metal Harps: No. 1649A, 1661, 2649. Orchestra Bells: Nos. 2237, 2537. Parsifal Bells: No. 637. Reveille Tubes: any number of. Unatone: No. 1737. Xylophone: No. 549. Write Richard Miletich, P.O. Box 10082, Merrillville, Indiana 46411.

Two or three manual. - the original was a 1924 3/16 Barton. To be installed in the refurbished York Theatre, Elmhurst, Illinois. Prefer complete organ in its approximate original configuration. Hoping for a donation or very moderately priced. Willis Johnson, 312/968-1600.

Established Performing Arts Center seeks donation of 2 or 3 manual Wurlitzer organ. Palace Theatre Trust, P.O. Box 326, Manchester, NH 03105.

Devtronix organ independent diode Keyers. Send list and price. R.P. Kuhn, 109 Tesing Circle, Bridgeport, CT 06606.

8' Post Horn, 15' wind pressure. Wurlitzer or exact copy. Also, 8' Wurlitzer Krumet. Southwest Pipe Organ Co., 310 West Perrin Ave., Springfield, Ohio 45506. 513/323-1562.

Top Quality LP of "Virgil Fox: The Entertainer". Send price to: J.R. Shepherd, 911 Canyonview, #312 Sagamore Hills, OH 44067.

8' Krumet in good condition. Will pay premium price. Also E.M. Skinner high pressure reeds. Box 100, ATOS ADVERTISING, 1839 Weeg Way, Park Ridge, IL 60068.

Large (ie 6' Diameter) Austrian Crystal Chandelier. Contact Martin Meier, P.O. Box 5760, Woodland Park, CO 80866.



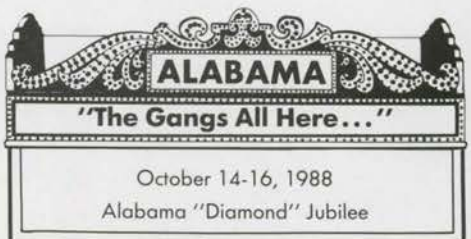
Magazine Problems?

If you are not receiving your magazines, write to:

DOUGLAS C. FISK
 P.O. Box 420490
 Sacramento, California 95842

For back issues and binders, write to:

ATOS BACK ISSUES & BINDERS
 1393 Don Carlos Court
 Chula Vista, California 92010



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

Tuba	16
Diaphone	16
Tibia Clausa	16
Violone	16
Post Horn	8
Tuba Horn	8
Diapason	8
Tibia Clausa	8
Accomp. to Pedal	
Great to Pedal	
Solo to Pedal	
Alterable to Pedal	
Bass Drum	
Cymbal	

GREAT

Post Horn	16
Tuba	16
Tibia Clausa	16
Violone	16
Krumet	16
Sax	16
Trumpet	8
Tibia Clausa	8
Oboe	8
Salicional	8
Tibia	4
Salicet	4
Twelfth	2-2/3
Piccolo	2
Tierce	1-3/5
Fife	1
Chiff	
Solo to Great	
Alterable to Great	

SOLO

Tibia Clausa	16
Solo String	16
Vox Humana	16
Post Horn	8
Brass Trumpet	8
Tibia Clausa	8
Kinura	8
Clarinet	8
Solo String	8
Vox Humana	8
Tibia Quint	5-1/3
Clarion	4
Tibia	4
Solo String	4
Tibia Tenth	3-1/5
Piccolo	2
Alterable Voice	
Alterable F (forte)	
Alterable Piano Mode	
Alterable Sustain	
Chiff	

ACCOMPANIMENT

Tuba Horn	8
Diapason	8
Tibia Clausa	8
Clarinet	8
String	8
Quintadena	8
Echo tibia	8
Flute	8
Vox Humana	8
Octave	4
Tibia	4
String	4
Vox Humana	4
Piccolo	2
Chiff	
Solo to Accomp.	
Alterable to Accomp.	
Snare Drum	
Snare Drum Roll	
Tom Tom	
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.