

# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



SEPTEMBER/OCTOBER 1988

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# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 30, NUMBER 5

SEPTEMBER/OCTOBER 1988

PRESIDENT: JOHN LEDWON  
EDITOR: GRACE MCGINNIS  
EXECUTIVE DIRECTOR: DOUGLAS C. FISK

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COVER PHOTO:  
THE ARLINGTON THEATRE in Santa Barbara,  
California.  
*Barry Levine Photo*

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# President's Message



I am honored to have been selected by the ATOS Board of Directors to serve as your President for this year. In addition to all of the excellent ongoing programs, we are going to make a diligent effort this year to put ATOS "on the map" by way of increased exposure through the various mass media. In this vein, we are fortunate to have Russ Hamnett as our new Vice-President. Russ is intimately connected with public broadcasting and will be working on getting our cause "on the air." He has expressed a desire for volunteers who have an interest or experience in this area, so if you are interested, please contact him. His address is listed in the column to the left. I am also pleased to announce that Beth Palmer will serve as our secretary and that Dale Mendenhall has agreed to serve as treasurer. I would like to thank Jack Moelmann, Russ Joseph, David Barnett, Tom B'hend and Lois Segur for their great contributions to ATOS during their years on the Board and as officers and look forward to their continuing participation in the affairs of our Society.

I would also like to commend Convention Chairman Dennis Hedberg and Paul Quarino, Oregon Chapter Chairman, for the excellent job they and the members of Oregon Chapter did on the preparation and presentation of the 1988 National Convention. This was truly a first class event.

One of our new Directors, Laurel Haggart, will be working on public relations and publicity. She would like assistance in this vital area, and I have assured her that the membership will respond. Laurel installed a four-rank Wurlitzer in her home some years back, and she is interested in locating all of the home installations across the country. If you have information about these installations, please contact her.

Dorothy VanSteenkiste has agreed to assume responsibility for the Young Organist Competition since Lois Segur has retired from the Board. The Board has increased the award amount slightly, but the big news is that chapters may now enter a contestant in each of the age categories for a total of three from each chapter. The Young Organist Competition is a tremendous way to stimulate interest in your chapter with both the young and the "mature." Contact Dorothy for full information.

Starting with this issue, we are inaugurating a **Director's Corner** in which each Director will discuss his or her activities. Please read them and offer whatever assistance you can. Each director will be assigned a geographical area (8 or 9 chapters plus the unaffiliated members), and will act as liaison to the National. Use them to express your concerns or problems and, hopefully, an occasional compliment.

ATOS would be nothing without you, the member. Your support and involvement make it all come together, and we on the Board appreciate the efforts of each and every one of you. Keep up the good work, and as an additional goal, bring a guest to each of your organ functions. Show them what a fantastic experience it can be, and help ATOS sell itself.

Sincerely,  
John Ledwon

**ALABAMA**

**"The Gangs All Here..."**

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Alabama "Diamond" Jubilee

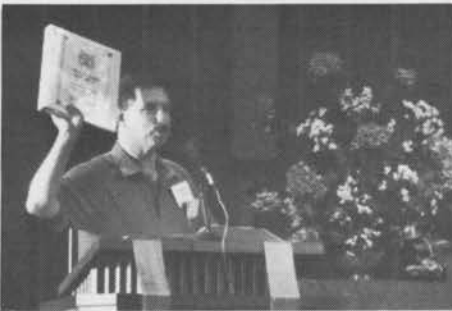
# Directors' Corner

## ■ Catherine Koenig

After more than a year of asking people to send slides of theatres and organs, I am happy to say it has paid off. My sincere thanks to all who cooperated to make this possible.

During the Membership Meeting in Portland, we saw a preview of the slide program as narrated by Russ Hamnett. It was well received, and there were many favorable comments.

We are now in the process of making a few refinements, taking into consideration some suggestions that came from members in the audience. In due time the program will be transferred to video cassette tape and will be made available to chapters to show to music schools and other organizations to acquaint them with theatre pipe organs and the ATOS.



## ■ Robert Markworth

My committee, Chapter Relations, serves as an informational clearing house between chapters with experiences and accomplishments which may benefit other chapters. We hope to offer a service to chapters that will make their work lighter.

We are currently preparing a Chapter Handbook which will contain samples of chapter bylaws, IRS forms for the 501-C3, and concert information, along with various other information regarding the normal business of a chapter. This booklet is designed to serve as a guide, idea-generator or starting point for those who desire it, and is intended to be a dynamic document, updated as new information becomes available.

If you or your chapter has information that you believe should be included in this handbook, please send it to me. We hope to have the booklet ready for distribution by the end of this year, and plan to make one copy available to each chapter at no or very little cost.

*Allen Miller presents the new Technical Manual to the members at the Annual Meeting. CN Photo*

## ■ Allen Miller

The long-awaited technical manual, entitled *Theatre Organ Shop Notes*, is now complete and available. It is in loose-leaf form, printed on Mylar-reinforced pages and comes in a three-ring binder which will accept future additions.

*Theatre Organ Shop Notes* was compiled from technical articles which have appeared in the Journals since 1955, and contains over 240 pages of information on the design, maintenance and rebuilding of theatre organs.

These articles were reviewed by four members of the Technical Committee, Lyn Larsen, David Junchen, Dennis Hedberg and myself. Each article is augmented with corrections or remarks which either substantiate or dispute matters of opinion, giving the reader a broader base of information than could be disseminated by a single author.

*Theatre Organ Shop Notes* may be ordered through the Archives, Vernon Bickel, 1393 Don Carlos Court, Chula Vista, CA 92010. Price, including sturdy binder is \$30 plus shipping and handling.

A limited quantity has been printed and response was heavy at the Convention, so order your copy now to avoid being disappointed.

# Letters To The Editor

Dear Editor:

After reading the article on the Kinema In The Woods in the May/June issue, I must say I thoroughly enjoyed it, and as I do have a direct connection, perhaps the following will be of interest.

As an original wartime member of the 617 Dambusters Squadron, albeit as a humble electrical NCO, based in 1943, '44, '45 at Scampton, Coningsby and Woodhall Spa, I well recall the Kinema — we always referred to it as the Flicks In The Sticks — in those far off days because of its woodland setting.

It was also remembered for the unique seating which included a number of beach-type folding chairs. It is only a very short distance from the Petwood Hotel (which, of course, was the wartime Officers Mess for 617 Squadron, and its predecessors and home, for a time, for at least two of your fellow countrymen — Flight Lieutenant Joe McCarthy, who flew on the original raid, the Sorpe Dam, and Flight Lieutenant Nick Nilans, who joined us later and distinguished himself on many of our post Dam Raid operations, particularly, if memory is correct, the attacks on the German Battleship TIRPITZ.

I still have family in the Lincoln area, so often I have returned. My wife and I were present at the opening Kinema concert presented by Nicholas Martin. Although there were a few gremlins with the presentation, I doubt if many of the audience noticed.

James Green, the owner, and David Hill, organ technician for the installation, are deserving of all our congratulations for their efforts in what must have been a very daunting task, especially as the Kinema always remained open for its film business.

Sincerely,  
A.B. Parsons  
London, England

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

Dear Editor:

In reference to three organs listed in Pipe Piper, I would like to add the following information:

### ■ College Park, Maryland - University of Maryland.

This organ belongs to Potomac Valley Chapter. If a person were to call, the person answering the phone would know nothing about the organ.

### ■ Frederick Park, Maryland - Weinberg Center for the Arts.

The person calling would be referred to myself.

### ■ Fairfax, Virginia - George Mason University Same as Weinberg.

We like to have visitors, but complete information is necessary to avoid disappointment.

Sincerely,  
George Jackson  
6516 Haystack Road  
Alexandria, VA 22310  
703/971-4455

*Continued . . .*

# Letters To The Editor

(continued from page 5)

Hello There!

I want to mention that the popular theatre organ installed in the Sunnybrook Ballroom, in the quiet town of Pottstown, Pennsylvania, will soon be expanded from 11 to 13 ranks. This instrument, built by the United States Organ Company, will be revised and rebuilt, also.

The organ is played every Sunday morning at Brunch while goodly sized crowds enjoy their food. Sunnybrook staff organist George Batman favors his fans with ballads, hymns and many toe-tapping selections — even the kids are enthralled. During intermissions, Joe Harbach, another fine performer, fills in for George. We have great fun at these sessions in the "Dutch" country.

Sincerely,  
Paul Jackson  
Allentown, Pennsylvania

Dear Editor:

I am trying to form a group to save the Hammond Paramount from certain doom. I understand the theatre had been condemned two years ago, but the \$100,000 or more it would take to remove the building can't be supplied by the City. Thank goodness no one else has offered to pay the price either. The building, though devastated by a lack of maintenance and seven years of neglect, still has enough decorative plaster work intact to make it worth saving. The restoration could easily cost over one million dollars.

What I need is information. Pictures are few and far between. I can use anything I can get my hands on. I need to locate potential sources of funding. I need to talk to people who have already undertaken the task I am attempting. I need your help.

I thank you in advance for your assistance and I look forward to a quick response.

Sincerely,  
Kim I. Dildine  
6337 Van Buren  
Hammond, Indiana 46324  
Phone 219/931-7020

Dear Editor:

In the past few years, I have sent for three tapes on the basis of reviews in T.O. I will not do it again. The first of these tapes was not a disappointment because I didn't expect too much. The second was laughable, or perhaps lamentable. The final tape was reviewed in the current issue of T.O. It's a strange one — not because the playing is bad, or the organ unlistenable. As a matter of fact, quite the opposite. Here we have an organist who is very competent, but totally

metronomic and unimaginative. He knows the notes (most of the time), and has some nice chord progressions. He is a well trained musician, but here it STOPS!!!

According to the Reviewer, who begins his accolade of praise with "WOW" . . . "This record is the absolute beginning and end of ALL Theatre Organ recordings" . . . Well, THAT, it is definitely NOT! We may as well be listening to a player piano roll for all the expression in these selections. This is NOT Theatre Organ at its best . . . Not once do these performances make you catch your breath, or grin in appreciation of a clever phrase or subtle harmonic change. Great Theatre Organ is not just playing all the notes — that's the least of it. It's the feeling of exuberance, if the music calls for it — Spontaneity, like an improvising jazz musician who "takes a chance," and everything works out just right, or the feeling of not even daring to breathe until the last Vox and Tibia fade into silence . . . Draw it out, drag it out, and wring it out, but make it SING, SHOUT and CRY. It's not only the notes, it's what's in between that make a "WOW" . . . If an organist doesn't absolutely live and breathe the music, it won't be communicated to the monster beneath his fingers, and inevitably, not to the listener.

I am not writing to complain about the performances per se, but about the REVIEWING of them. Let's keep things in perspective and temper things a bit. Save the "WOW'S" for the truly great ones. Don't get us all excited about some new and unknown player just to sell a tape. I doubt if the one I received will get many more playings, and I will think long and hard before I send for another.

Sincerely,  
Bill Hastings  
North Truro, Massachusetts

*Bob Shafter replies:*

Mr. Hastings is clearly referring to my review of "Sweet and Lovely." So much of what we get these days from our artists is much like watching a stripper. It titillates. Mr. Gregorius' music is like watching ballet. It's more cerebral and gentle. The charm of this tape is that it is accurate and faithful to the music. I must disagree completely on a couple of points: The playing is not metronomic. Listen again more carefully. It is quite imaginative, but, as I said in my review, it is subtle. You, as the listener, are required to do some work here, especially if you're not used to this school of playing. As far as communicating to the monster under your fingers goes . . . well, if Mr. Gregorius isn't making love to the instrument in this recording session, then I don't know who could. Let me paraphrase my review. Accurate melody lines, perfect phrasing,

correct tempi, orchestrally imitative registrations, orchestrally accurate arrangements, and excellent execution still make, in my opinion, a WOW! Do you recall my review of "Rawle at the Hall?" It also received a rave review for all the same reasons, but these two recordings are as different as night and day. I'm not reviewing for style, but rather for excellence.

Sincerely,  
Bob Shafter

Dear Editor:

My wife and I wish to thank the ATOS and the Mid-Florida chapter for giving our daughter, Elenor Nardy, the opportunity to participate in the March 1988 Young Organist Competition. We first learned of the competition last November from the chapter secretary, Frank Norris. Since we had just become new members of the chapter, President Cliff Shaffer and Vice-President Walter Kimble were extremely helpful in acquainting us with procedures for entering Elenor in the competition. Secretary Norris and President Shaffer helped us with the rules and the necessary certification letter; Vice-President Kimble helped to locate a new classical organ teacher, Bob Joyner (a former student), and an Aeolian-Skinner 3/41 concert model church organ at the First Congregational Church, Winter Park, Florida. Accustomed to playing the Hammond Elegante Organ, Elenor needed practice on an organ more similar to a theatre model. Because Orlando has no theatre organ, finding an instrument for Elenor to play for the competition proved to be a nearly impossible task.

After an attempt to arrange for taping on an organ in Clearwater, I contacted Mrs. Lois Segur who was extremely helpful in solving the problem of locating another organ. She suggested that I contact Mr. Terry Charles, Curator of the Dunedin Kirk 4/100 Wurlitzer. He explained that the church board permitted only accomplished musicians to play the organ, and that they were in the middle of an artists series which was sold out to the public. Mr. Charles, however, recommended that I call the Miami, Florida, Gusman Cultural Center and/or Mr. and Mrs. Bob Andre (owners of Andre Hall). Mr. and Mrs. Andre were very sympathetic to my problem and agreed to have Elenor come there to tape her entry. When I explained that we had only two weeks to submit the tape, Mr. Andre informed me that he could not prepare their 3/17 Wurlitzer in time. He suggested that I contact Mr. J. Calvin Jureit who had a 3/17 Kimball installed in his home in Coral Gables, Florida. From my first phone call to the actual taping, Mr. Jureit welcomed the three Nardys and Mr. Joyner into his home. The hospitality,

(Continued on page 23)

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Bill Reiger Photo

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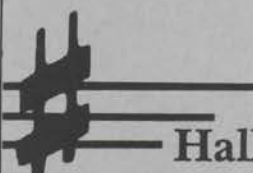
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1959	Jesse Crawford
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1961	Mel Doner
1962	Leonard MacClain
1963	Eddie Dunstedter
1964	Reginald Foort
1965	Dan Barton
1966	W. "Tiny" James
1967	Erwin A. Young
1968	Richard C. Simonton
1969	Judd Walton
1970	Bill Lamb
1971	George & Vi Thompson
1972	Stu Green
1973	Al & Betty Mason
1974	Lloyd E. Kios
1975	Joe Patten
1976	Floyd & Doris Mumm
1977	Les & Edith Rawle
1978	Len Clarke
1979	J.B. Nethercutt
1980	Sidney Torch
1981	No Selection Made
1982	Lloyd G. del Castillo
1983	Marian Miner Cook
1984	William P. Brown
1985	Preston M. "Sandy" Fleet
1986	Robert M. Gilbert
1987	Lowell C. Ayars
1988	Lois Segur

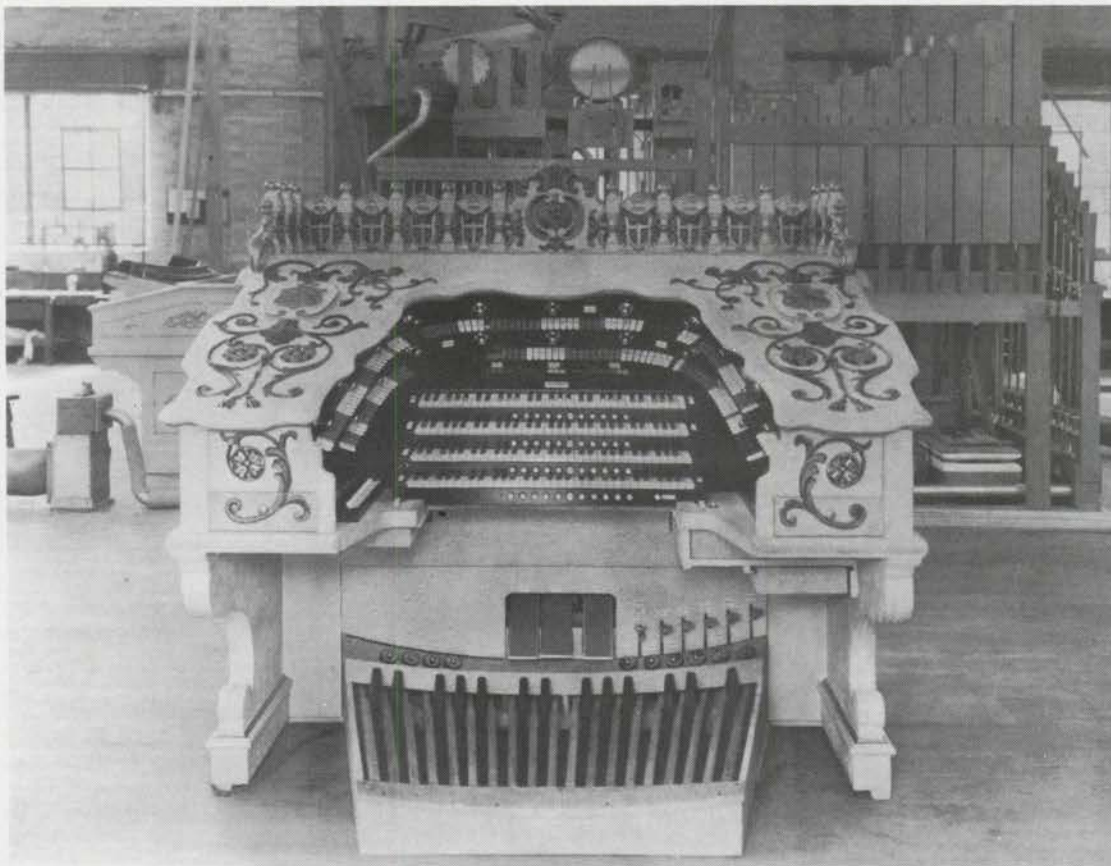
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Tiny James	July 1961 - July 1964
Carl Norvell	July 1964 - July 1966
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Stillman Rice	July 1970 - July 1972
Erwin A. Young	July 1972 - July 1974
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Ray F. Sntil	July 1976 - July 1978
Preston M. Fleet	July 1978 - Nov. 1978
Tommy Landrum	Nov. 1978 - July 1980
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Lois F. Segur	July 1981 - July 1983
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Jack Moelmann	Aug. 1985 - July 1988



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Dessa Byrd
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Gerald Shaw
Lew White
Raymond G. Shelley
Jean Wiener
Arsene Siegel
George Wright



Wonder Morton console on the erecting floor in Van Nuys factory, late 1920's. B'hend/Kaufmann Archives. Arthur C. Pearson Collection.

# The Great Arlington Theatre Pipe Organ

by John Oien

*Another Wonder Morton has found a home.*

The great organ in the Arlington Theatre in Santa Barbara, California, is to be dedicated on October 1 by master organist Tom Hazleton. This event will mark the completion of a two-year restoration project by members of Santa Barbara Chapter under the direction of Stephen Leslie of the Newton Pipe Organ Company of San Jose and with the support of the citizens and businesses in Santa Barbara.

The Arlington Theatre, owned by the Corwin family, has been restored to prime condition, and the installation of the Wonder Morton is the final step in its renaissance. The Arlington was built to provide for such an organ and

has three chambers on either side of the auditorium.

In 1931 the "Fox" Arlington had a small two-manual pipe organ which was removed in the 1950s. In 1976, when the Corwins restored the theatre, a search began for a suitable replacement. It took ten years to locate an instrument that would do justice to the theatre and to Santa Barbara. This organ was built in 1928 by the Robert-Morton Pipe Organ Company of Van Nuys, California. It was one of five Wonder Mortons, given that name because of their size and power. All five were installed in Loew's movie palaces on the East Coast. This one

came from the Loew's Jersey City Theatre. It was removed ten years ago and given to the North Texas chapter of ATOS where it remained in a warehouse for lack of a suitable venue in which to install it.

The generous people of the North Texas chapter donated this instrument to Santa Barbara Chapter in order that it might once again be seen and heard in an appropriate setting. Members of the chapter have been volunteering their labor for months, repairing, sanding and refinishing the many pieces of this organ. The console was stripped down to bare wood and refinished to be an exact restoration.





The organ now consists of the ranks listed below:

**MAIN ONE (Left)**

- 8' Tibia
- 8' Salicional
- 8' Viole Celeste
- 16' Gamba
- 8' Gamba Celeste
- 16' Tuba
- 8' French Horn
- 8' Clarinet
- 8' Vox Humana
- 8' Krumet

**MAIN TWO (Left)**

- 8' Horn Diapason
- 16' Oboe Horn
- 16' Concert Flute

Xylophone  
Glockenspiel  
Chrysoglott  
Toy Counter

Chinese Gong  
Wind

**SOLO (Right)**

- 16' Diaphonic Diapason
- 16' Tibia Clausa
- 8' Tibia Plena
- 8' Concert Violins III
- 8' Trumpet
- 8' Saxophone
- 8' Kinura
- 8' Vox Humana
- 8' Orchestral Oboe
- 8' English Horn
- Cathedral Chimes
- Wind
- High Bell
- Low Bell

**PERCUSSION SHELF  
(Left, Unenclosed)**

Marimba Harp  
Bass Drum  
Field Drum



*Linnea Kindig and Debbie DeCaro removing old leather and rebuilding magnets.*



*Chapter President John Oien "hard at work."*



*Steve Leslie training session "Leathering 101."*



*Bill Irvine checks the "puff" before sealing the chest.*

Tonal finishing has been done by Stephen Leslie, Jerry Nagano and Clark Wilson. Murry Burfeind and Robb Kendall also helped members of Santa Barbara Chapter with the installation.

These gentlemen, plus the 50 volunteers, have worked more than 30,000 hours to complete this project and are eagerly anticipating its debut on October 1.



Valley of the Sun contingent: Walt Strony, Madeline LiVolsi, Ron Rhode, Tom Lind, Arlene Gillman, Carl Gillman, Ray Danford, Don Story, Ione Danford. MLV



Dennis Hedberg's Secret Toy Counter. - Not on 256 Stop List. HW



Lew Williams and Ashley Miller going over a score. BH



Virginia Whitney and Jack Moelmann. HW



Lunch line at the Organ Grinder. DZ



ATOsers listening to staff organist Paul Quarino play Gospel music at the Organ Grinder. DW



Bob Hansen, Bob Shafter, Troy Nash. IE



Carl Bickel, Melissa Ambrose and Norine Castine at Multnomah Falls. RVS



Janet Lorenzo, Virginia Webb, Dick Webb, Evelyn Riser and David Sass. DZ



Margaret Hill (Seattle) and John Milholland (Ann Arbor, Michigan) are cousins who met again through ATOS. BH



Lew Williams and Richard Purvis. MLV



Relaxing at Fifth Avenue Theatre in Seattle: Jeff Goodwin, Priscilla Arthur, Steve McCormick, David Love and John Nianouris. DZ

# 1988 A.T.O.S. CONVENTION



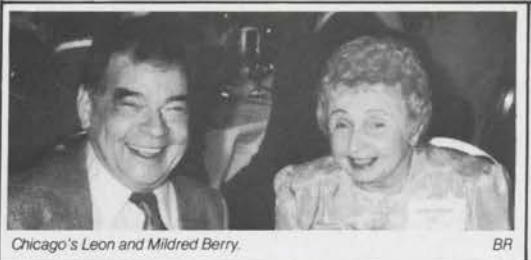
Jack Moelmann, Charlene and Bill Rieger at the banquet.

BR



Mrs. Rodgers Jenkins, Dennis Hedberg, Richard Purvis and Mr. Jenkins at the Red Lion.

CN



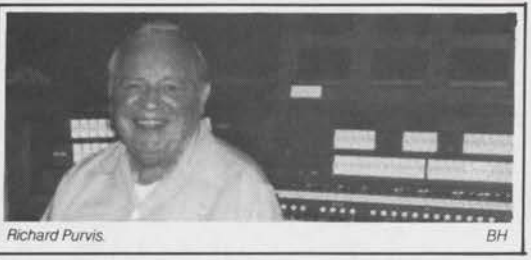
Chicago's Leon and Mildred Berry.

BR



Los Angeles members Wayne Flottman, Jim Dawson and Tom B'hend.

CN



Richard Purvis.

BH



Bulletin board caught the attention of registrants.

CN



ATOSers filled the room whenever Walt Strony sat down at the Allen.

CN



Ray and Mary Warner from Nor-Cal check their convention packets.

CN



Ashley Miller shares a laugh with Lowell Ayars.

CN



Young theatre organ enthusiasts gather in the lobby of the hotel.

CN

# Does Portland Really Have All The Fun?

by Steve Adams

*In the world of theatre pipe organs, there are seven events that mark each year and create a legacy that future generations of theatre organ buffs will cherish . . . Six of these events are the arrival of THEATRE ORGAN in our mailboxes, and the seventh is*  
**OUR ANNUAL CONVENTION.**

*With a great deal of care and concern, literally dozens of local and national members immerse themselves in details to the point of sleepless nights. Why dedicate this much time and energy to the 500 or more people you probably do not know and possibly will never see again? For each, the answer will be a unique variation on one simple statement: to share with each other the love that surrounds the outpouring of a musician's heart when playing a theatre pipe organ.*

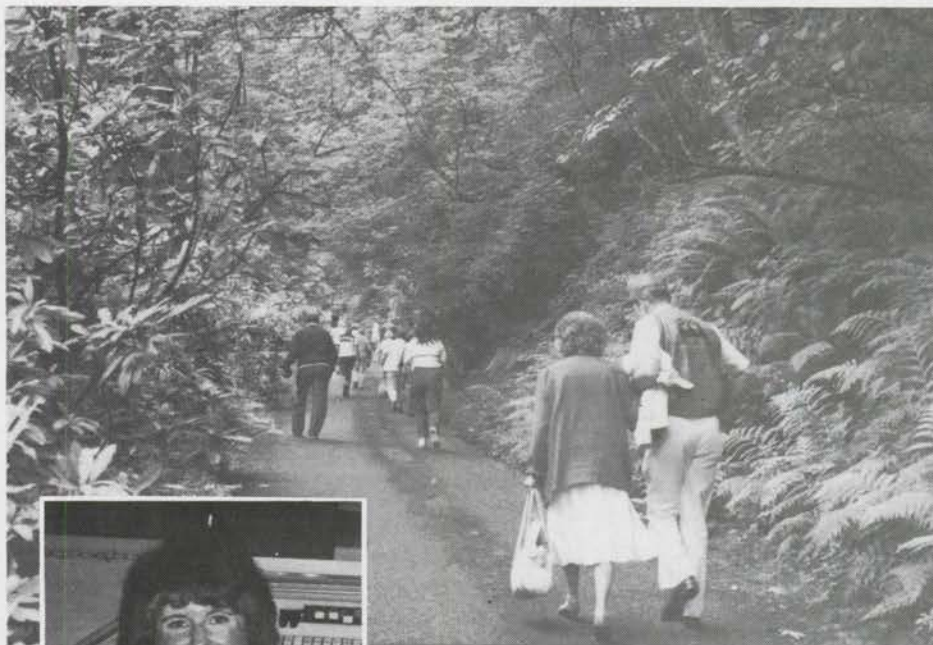
*That is why we gathered in Portland, Oregon, in July.*

## SATURDAY, JULY 2 Patti Simon

To the veteran who recalls the 1973 Convention hosted by Oregon Chapter, the mere mention of the Vollum estate evokes vivid memories. Nestled among nature's most beautiful foliage is a studio which houses the former San Francisco Paramount's 4/32 Wurlitzer (expanded now to 49 ranks). This special instrument, installed by Dennis Hedberg, was a birthday gift to Howard Vollum from his wife, Jean.

Organist Patti Simon presented a series of recitals on Saturday and Sunday as the studio only accommodates about 150 at a time. Her program teased the audience with hints of how the full organ might sound until her final number, the "War March of the Priests." In this selection, the full power of the 49 ranks momentarily thrilled the listeners.

The instrument performed flawlessly and was in excellent tune. Of particular delight to the technician was the distinctive aroma of Wurlitzer shellac in evidence in the building. Ed Zollman, Patti's husband, was the technician responsible for readying the organ for these programs. Oregon Chapter is most grateful to sculptor Patrick Philbin, current resident of the studio, and to Mrs. Jean Vollum and the late Howard Vollum for preserving this historic instrument and sharing it with ATOS.



The forest lane to the Vollum Studio. SLA.



The unique setting of the Vollum Wurlitzer.

CN



Benson High School Auditorium.

CN

## Ron Rhode

The first evening event was held at Benson High School which was only a short walk from our hotel. Welcoming remarks by Convention Chairman Dennis Hedberg and Oregon Chapter Chairman Paul Quarino set the mood for Ron Rhode at the school's 3/24 Kimball. Jet lag, vocal chords strained from all-day socializing, and tired feet were quickly forgotten when Ron began his tasteful, well-prepared program.

The Benson Kimball is actually more than a Kimball. It was installed in 1955 by Balcolm and Vaughan in chambers high on either side of the stage. To the original 3/9 Kimball, select pipework and chests were added to bring the organ to its present 3/24. After years of refinement, this instrument has taken on a

pristine quality that particularly suits Ron Rhode's tonal eloquence. The room is unusually live, even with a full house, and the famous Kimball strings are complemented by a massive Pedal division which is most impressive.

Clearly, in the Benson auditorium, with theatrical lighting, by the students at the school, coercing the imagination, the first day was brought to an exquisite end.



DZ



An unbeatable team: Technician Ed Zollman and wife-organist Patti Simon.

MLV



Intermission.

CN

## SUNDAY, JULY 3

The morning Chapter Representative's meeting is a tradition established for discussion of national and chapter activities, problems and solutions. Jack Moelmann opened the meeting with a summary of the accomplishments and achievements of ATOS this past year. Board and staff members also contributed news of their projects after which chapter representa-

tives were invited to present their yearly reports and to ask questions or offer suggestions. The two-hour meeting left the attendees with a good feeling for our potential in 1989. While more than 50 attended this meeting, it quickly became clear that more participation by members will result in a more informed membership.



President John Ledwon addresses the membership.  
CN



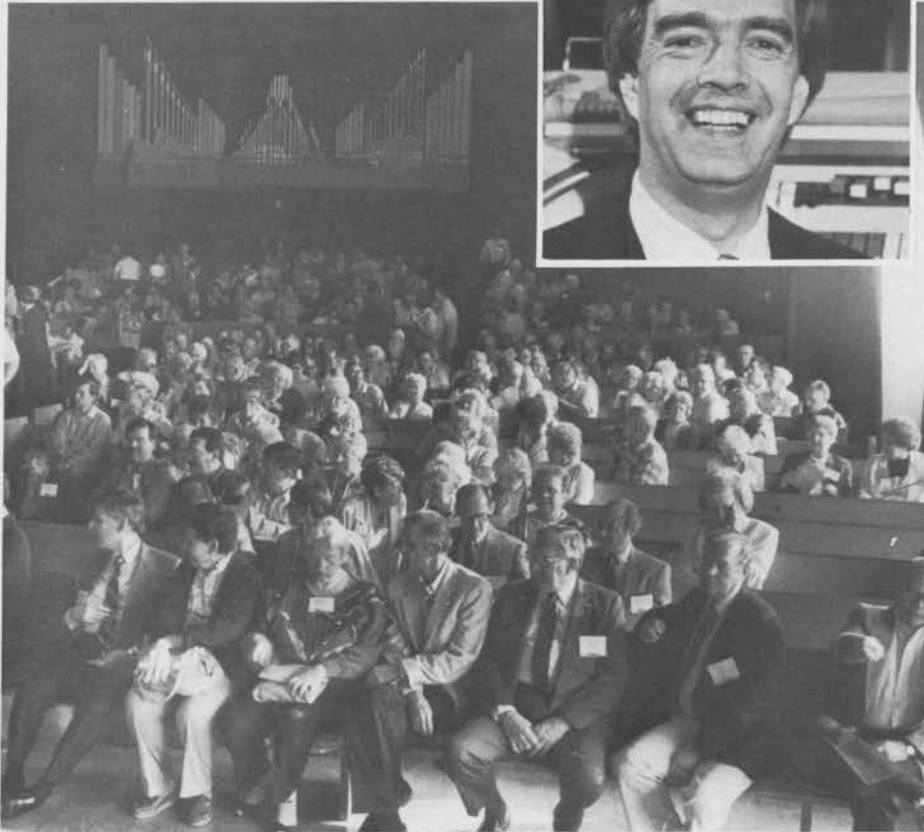
Lois Segur, Beth Palmer and Sandy Fleet at Chapter Rep's meeting.

CN



Dennis Hedberg readying demonstration Wurlitzer.

CN



## Tom Hazleton

Sunday night found us at the First United Methodist Church for the annual Membership Meeting (which is covered separately in this issue). Following the meeting, we heard a recital by artist Tom Hazleton who dedicated this concert to his long-time friend and musical mentor, Richard Purvis, who was in the audience. Those who know Mr. Purvis were not surprised to find him at a theatre organ convention as he is first and foremost a musician who speaks through his music. His career and the legacy of his music and personal inspiration were very much a part of this evening's concert.

The organ at this church is an 85-rank Wicks installed in 1965 and under continual tonal evolution by organist Jonas Nordwall. The instrument contains many unusual colors and solo voices normally not found in organs built in the past 30 years.

For his finale, Tom surprised Jonas by calling him to the console for a duet of the "Star-Spangled Banner." The result was a splendid rendition of this ever-durable piece by two great friends for a packed house.

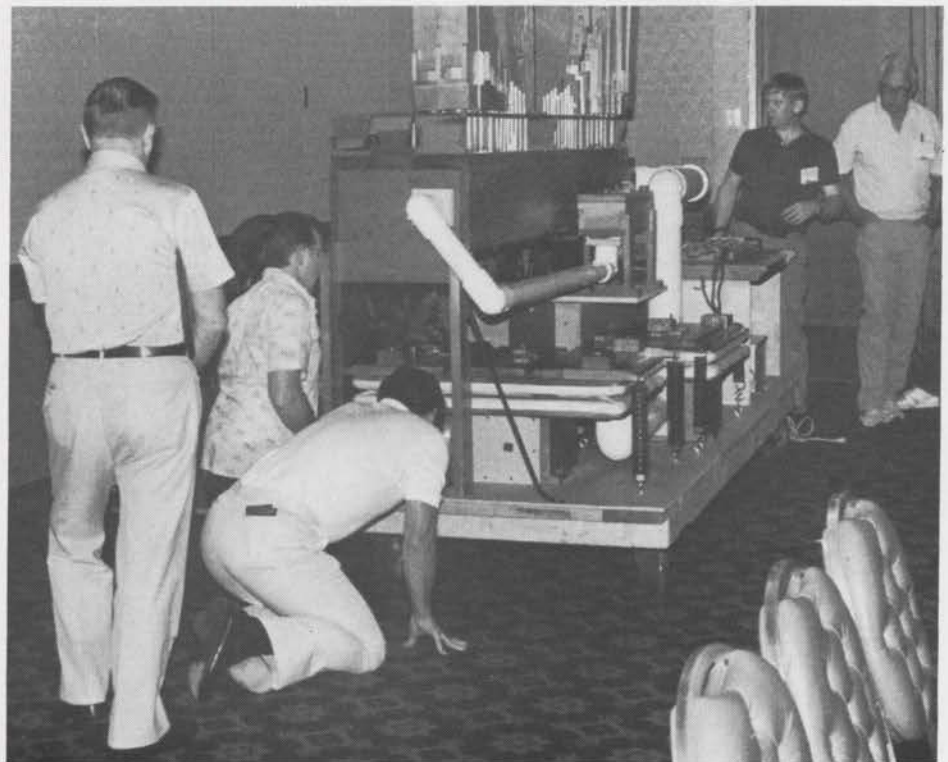
Membership Meeting at the First United Methodist Church.

CN

## Dennis Hedberg Seminar

Workshops and seminars were scheduled for Sunday afternoon. Dennis Hedberg's seminar on the design and effect of an accurately engineered winding system drew a large group of interested organ buffs. The basic premise of Hedberg's thesis is that when the optimal volume of wind is present in the wind system affected by a tremulant, it will be possible to adjust the tremulant in depth and rate, from stall to chatter, and that at any of these settings it is possible to play a maximum number of musical notes from the keyboard and not stall the tremulant or encounter a sag or change in rate of the tremulant.

To illustrate his thesis, Dennis prepared a remarkable demonstration, a complete, one-rank (Tibia Clausa) theatre organ playable from a keyboard and fully equipped with test and display apparatus. At a glance, it was possible to see on an oscilloscope what was happening to the wind pressure in the chest. The contention was fully demonstrated to the nearly 200 attendees. Several had questions, and the consensus left the workshop with a remarkable new understanding of the dynamics of the theatre pipe organ wind system.



Having a closer look at the Hedberg Wurlitzer.

CN

Seminars were also presented by Grace McGinnis and Steve Adams on the Use of Robert's Rules and on Concert Planning respectively.

## MONDAY, JULY 4

Monday's schedule called for four concerts (plus lunch) at the two Portland area pizza parlors, the Organ Grinder and Uncle Milt's, so we were divided into four groups, two of which had either the morning or the afternoon free. Simon Gledhill was featured at the Organ Grinder and Rob Richards at Uncle Milt's.

### Simon Gledhill

To those who closely follow the world of theatre organ artists, the appearance of England's Simon Gledhill was eagerly awaited. Reports and rumors have circulated for some time about the unusual ability of this young man.

From the start of the concert it was clear that Simon had prepared carefully and honed his arrangements to perfection. While his program included many songs that might be thought of as British, the majority could certainly be considered good, solid American theatre organ. His introductions were done with style, dignity and respect for the listener. By the time the concert was over, it was clear that this American audience welcomed him enthusiastically. We will surely hear him again.



Simon Gledhill at the Organ Grinder.

CN



Rob Richards (left) and John Giardino at Uncle Milt's.

IE

### Rob Richards

Rob Richards is rapidly gaining a reputation as one of the bright young musicians emerging in the theatre organ world. To some, he is best known for his recording, "Fusion," in which he uses a synthesizer to supplement the sounds of the pipe organ. Like many young artists today, Rob has the enthusiasm and musical freshness that has begun to characterize modern theatre organ.

John Giardino was an unexpected addition to Rob's concert. John is a talented tenor who sang several songs accompanied by Rob on the pipe organ. John's expressive, accurate vocal technique was very entertaining and, we hope, will be heard at future conventions.

### Paul Quarino

Portland is fortunate to have theatre organs installed in a wide variety of venues including a skating rink, two pizza restaurants, a Scottish Rite Temple, a high school auditorium and a church.

The Portland Foursquare Church is a branch of Aimee Semple McPherson's Los Angeles-based Angeles Temple, established nearly 70 years ago. But to look at the Portland Foursquare building, you would never think that its roots date back that many years. Modern, yet sumptuous, this church houses a 3/10 theatre organ purchased from Balcolm and Vaughan in 1934. Composed of the better parts from several builders, the instrument is primarily Wurlitzer and, in this building, is located high above the main floor, speaking directly into the sanctuary.

Organist Paul Quarino, whose friendship with members of this church dates back many years, was the artist who played here for us. His presentation of how a theatre organ functions within the Gospel setting, along with traditional and modern theatre organ selections, showed off the tonal resources of the organ and reflected his love of both the instrument and the music.



Paul Quarino at the Foursquare Church.

IE

### Jam Session

Jam Sessions are, for some, the most fun at a convention. Those brave enough to try their hands at one of the consoles in front of their peers have merely to "Sign up."

The session at Uncle Milt's began at 11:00 p.m. following a full day of activities; nevertheless, some 300 hardy souls stayed for nearly three hours of professional, semi-professional and amateur performances on Milt's Wurlitzer. Milt Kieffer provided a Hammond B-3 which was used in a duet with the Wurlitzer, and late in the evening we even heard a vocalist proving that a theatre organ in a congenial setting brings out the talent in all of us.

Late-night snacks, lots of good conversation, and some new friendships added to the sounds of the Wurlitzer to make this Jam Session a highlight in the convention.



## TUESDAY, JULY 5

### Gerry Gregorius & Kurt von Schakel

Gerry Gregorius and Kurt von Schakel are musicians of uncommon accomplishment, and their recital at the Scottish Rite was thrilling! On the stage of this late 1800's building was a Steinway concert grand piano, courtesy of Moe's Pianos of Portland, and in the balcony is a 3/12 Wurlitzer formerly in the Portland Egyptian Theatre. The chambers are in the side of the auditorium nearest the console, and the console is perhaps 50-feet from the stage.

In a program of classics, light classics and novelty numbers, Gerry and Kurt presented an hour of musical bliss. The sound of the Wurlitzer and the fabulous Steinway on a stage set with a forest scene, in this impeccably maintained Victorian building, was unforgettable.

### Dean Lemire

One of the last skating rinks in the U.S. to have a theatre organ still installed, the Oaks Rink remains today an extremely busy venue for skating.

Located in the Oaks Amusement Park along the shores of the Willamette River, the Oaks Wurlitzer came from the Broadway Theatre in downtown Portland. It stands today just as installed in 1955 and continues to be used almost daily. It was on this instrument that the famous Don Simmons' recordings were made for roller skating rinks all over the world.

Dean Lemire provided conventioners with an interesting look into the art of playing in a skating rink. There were many traditions and requirements that must be observed when playing for skaters. Dean's love for skating and the Wurlitzer has been matched only by Don Simmons and a few others.

Hanging from the middle of the ceiling of the rink, the Oaks 4/18 Wurlitzer with its generous acoustics and the lack of swell boxes is a truly dynamic instrument.



On stage at Scottish Rite, Gerry Gregorius and Kurt von Schakel. IE



Dean Lemire at Oaks Park Rink. IE



Young organists at Benson High School: Martin Harris, Jelani Eddington, Melissa Ambrose, Norine Castine. RVS

## Young Organists at Benson

by Don Feely

Tuesday afternoon we braved the elements for a short walk to Benson High School where a convention "first" was about to occur. Performing today was not another seasoned professional, but four "young artists." The Kimball console glowed with a strand of lights draped over it which served as a gentle reminder that innovation and the forward thinking of the young would prevail at this program. The artists, with the help of the high school stage crew, had planned the entire program and would produce it themselves.

Melissa Ambrose, 1987 winner of the Young Organist Competition, acted as mistress of ceremonies and principle performer. Her outgoing and upbeat manner on the microphone made it easy to see why she has gained such popularity in Motor City. She got the program off to a rousing start with a varied selection of songs ranging from "Bugler's Holiday" to the first movement of J.S. Bach's *Trio Sonata V*.

The highlight of the program had to be this year's overall winner, 13-year-old Jelani Eddington. From his "Dizzy Fingers" opener to the Irving Berlin medley, good musicianship plus tasteful tempos and registration prevailed. He displayed poise and skill beyond his years, and drew a very favorable response from the audience.

Featured in the second half of the program was Martin Harris, winner of the Age 16-18 category. All the way from England, Martin began with an enthusiastic "Strike Up The Band." His skills were also suitably demonstrated with a gentle performance of "A Nightingale Sang in Berkeley Square."

Norine Castine, also from Motor City and winner in the 19-21 age category, performed a medley from *Funny Girl* that encompassed many moods and registration changes on the Kimball.

Melissa brought the concert to a close and history was made as the first Young Artist program ended. For those of us in the audience it was a new experience. The performances we heard were often polished and exciting, but ranged from almost perfect to mediocre. The young artist program embodies the future of ATOS, and programs such as this one will be a welcome addition to every convention providing that the standards we have come to expect from seasoned performers are embraced by the young artists themselves and by their supporters. With the excitement and drive demonstrated by the young artists, together we can ensure the growth and advancement of the ATOS.



Conventioners seated beneath the Wurlitzer at Oaks Park. SLA



*530 Happy Conventioneers at the Annual Banquet*

## BANQUET

At six o'clock cocktails were served in the salon adjacent to the banquet hall at the Red Lion. In a setting of potted palms and crystal chandeliers, Dan Bellomy on a Hammond Elegante and drummer Gary Hobbs provided the jazz and blues arrangements for which Dan is nationally known. Dan and Gary generated a warm, congenial atmosphere.

By 7:00 nearly everyone was seated in the banquet hall where an excellent dinner was served as prelude to the featured event of the evening, an interview with George Wright. George's responses to Dennis Hedberg's questions were fascinating and filled with a wisdom and perspective that only a career musician such as George would have. His advice to the young organists of today was inspirational. While all too brief, George's appearance at this convention was most welcome as another "first" for ATOS.

At the conclusion of the interview with George, Dennis turned the podium over to Jack Moelmann for the presentation of awards. This, too, is covered elsewhere in this issue.



*Dan Bellomy and drummer Gary Hobbs during cocktail hour at Red Lion.*



*Dorothy VanSteenkiste, Norine Castine, Melissa Ambrose and Carl Bickel.*

RVS



*Jack Moelmann passing the Tibia of Office to new President John Ledwon.*

BR



*George Wright and Dennis Hedberg providing banquet entertainment.*

RVS



*Len Clarke with Tony and Carolyn Pasquale at Banquet.*



Wendy Kieffer at Uncle Milt's.

DZ



## Walt Strony

At the Organ Grinder, Walt Strony's reputation for musicianship and friendship was never in better evidence. His comments between selections and the selections themselves seemed to show off the resources of both organist and organ. As with all of the other musicians heard at the convention, one rarely, if ever, tires of hearing music played with conviction and wisdom.



## Lew Williams

On this, the final day of the convention, it was hard to conceive of an event that would not only maintain the high level of musicianship at this conclave, but also exceed it. Lew Williams, 1988 Organist of the Year, provided conventioners with musical excursions into the light classics and popular and novelty songs from all eras. Lew presented both himself and the instrument with complete dignity and style, but not to the exclusion of humor. His opening selection was "Oh, How I Hate to Get Up in the Morning," identifying with everyone else who was beginning to show signs of convention-fatigue.

## WEDNESDAY JULY 6

The schedule for today was a repeat of Monday's routine, but the artists were Lew Williams at Uncle Milt's and Walt Strony at the Organ Grinder. On both days the lunch at Uncle Milt's was accompanied by his daughter, Wendy, at the console of the Wurlitzer.

## Jam Session

For those hardy devotees who can never get too much organ music, there was one last Jam Session at the Organ Grinder following Jonas' concert. The CBS affiliate TV station, Channel 6, covered the first few minutes of this session and its impressive array of artists who kept the pulse of the night high until 2:00 a.m. What better way to finish the day than by listening to top-notch artists playing one of the finest!

The 1988 National Convention in Portland was a fine example of dedication to the preservation and presentation of the theatre pipe organ. By the time this journal reaches your mailbox, the lives of those in Portland that are short some sleep, and the heads of which have some new gray hairs, will have returned to normal. Each will most likely say that he or she had a good time in spite of the long hours and lost sleep. The renewal of spirit that occurs as a result of these conventions is exactly the fuel that feeds the fire known as the American Theatre Organ Society, and its main benefit is the bonding of people together in a unified effort to magnify the message that theatre organ is alive, well and honored here in the Pacific Northwest. Each organ performed without fail, well-tuned and pleasing to the ear. Each organist presented a program of superb musicianship and integrity. Nowhere was there the slightest hint that someone didn't care.



Jonas Nordwall in duet with Judy Cervetto-Hedberg at Schnitzer Concert Hall.

CN

## Jonas Nordwall

Although difficult to believe, the convention did have to come to an end at some point, and this, the last concert, could be nothing short of stellar in every respect. Jonas Nordwall and the Rodgers organ from Carnegie Hall could be counted on to do just that.

Portland's Arlene Schnitzer Concert Hall is actually the former Paramount Theatre. Refurbished now, it still retains most of the character of the original Rapp & Rapp house which once held a Wurlitzer theatre organ. The Rodgers Organ Company has installed the five-manual electronic organ, designed by Virgil Fox, with speakers in the ceiling and on the stage. To describe this installation in any terms other than incredible

would do it an injustice. While many of the voices still retain an electronic character, the majority of the classical voices are virtually indistinguishable from their pipe counterparts, and the full organ ensemble is even more remarkable when one considers that it uses 15-year-old technology.

Jonas prepared a program of considerable variety which was flawlessly staged. Along with himself at the console and the Kurzwiel, Jonas presented a choral group, The Choral Cross-Ties directed by Bruce Browne, and accordionist Judy Cervetto-Hedberg in duets with the organ. Each provided a unique and memorable musical moment.

# Puget Sound

by Genny Whitting & Diane Whipple

Glorious sun and occasional banks of coastal fog greeted early risers traveling to the Puget Sound Encore opener at the home of Dick Wilcox. Many described the massive suspension bridge over the Tacoma Narrows to Gig Harbor as breath-taking and awesome, feelings which were heightened by the experience to follow.

Dick has a 17,000 square-foot home, built on many levels with panoramic views, to house the now 4/48 mostly Wurlitzer, which began as a Fox Special from the Brooklyn Fox Theatre. A Wilcox-designed computer system replaces the relay. It was adeptly demonstrated to an audience, nearly speechless with wonder, by Lyn Larsen in a program which was a veritable feast of tone and inimitable stylings. The organ is beautifully presented both visually and tonally (see THEATRE ORGAN, May/June 1988).



Encore banquet at Four Seasons Olympic Spanish Ballroom.

DW



Lyn Larsen



MLV Len Clarke, Paul Quarino, Dick Schrum at cocktail party in Fifth Avenue Theatre.

DW



Don Myers.



Adeline and Clyde Hook and Mel Whipple outside 5th Avenue Theatre.



Andy Crow at the Seattle Paramount.

DW



Luncheon at Point Defiance Park. Randy Rock introducing Lyn Larsen at Wilcox residence.

DZ  
RVS

Following a delectable box-lunch catered on the beach at Point Defiance Park, seven busses and 80 cars traveled to downtown Seattle. Parenthetically, the most of Third Avenue and Pine Street are torn up for a transit bus tunnel, and there's a block-wide deep hole across from the Paramount where the underground terminus is being located. Straddling 12 lanes of I-5 is the Convention Center, in the agonizing final building phase, with numerous other construction projects nearby. Therefore, it was only mildly surprising to Encore planners that the chosen route was blocked, and the reserved bus parking was inaccessible. Long-awaited sidewalks bordering the theatre also had just been poured, so disembarking passengers filed singly across a catwalk.

The 3,000-seat Paramount is of opulent Louis XIV design, one of few large houses left with an original Wurlitzer. The organ is now enlarged to a 4/21, with considerable tonal improvements made under the care of a dedicated

chapter organ crew. Andy Crow's program reflected the richness and sparkle of the interior, often including a newly designed Vibraharp attachment. Despite some distraction by the noise of a crew behind the curtain preparing for an evening engagement, Andy's concert was well presented and warmly received.

Drinks were served at the elegantly restored 5th Avenue Theatre, of the same era as the Paramount. Its design was copied from the Imperial Palace of Peking, and many conventioners rested quietly in the auditorium, admiring its great beauty. Dinner was served at the also elaborately restored Four Seasons Olympic. The food and service were extraordinary, with tasteful accompaniment from a beautiful Steinway.

Enjoyment of very different organs and the extreme contrast of architectural settings conceived 60 years apart should provide ATOSers with excited discussion and warm memories. Due to the cooperative efforts of members of the host chapter, it was a superlative affair.



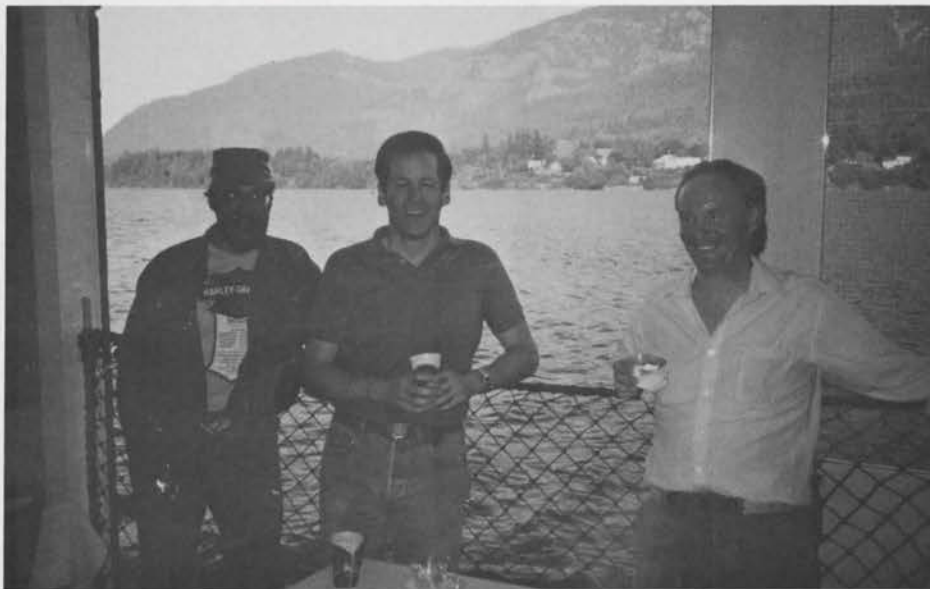
Sternwheeler Columbia Gorge ready to board.

BR



Salmon being baked Indian style at Cascade Locks.

SLA



Kurt von Schakel, Steve Adams, Terry Robson, Lew Williams, Dennis Hedberg and Jonas Nordwall unwinding on the Columbia Gorge.

ALL IE

## Oregon Encore

For those who elected to spend the day in Oregon, an excellent trip was planned, one which started in the afternoon so tired conventioners could sleep late. Busses left at two o'clock for a drive up the scenic Columbia River Gorge where a genuine Indian Salmon Bake was served on the shore of the river. After dinner we boarded a sternwheeler for a two-hour cruise on the mighty Columbia River.

This excursion had naught to do with organs, but everything to do with friendship, fellowship and nature. The scenery was unsurpassed; the food was gourmet quality, and the glow inside that came from sharing the event with a group of people who were still high from the past five days made this an event that created for each of us some very special memories.



Open air dining pavilion at Cascade Locks.

SLA

The test of a host's success lies in the answers to the questions: Would you come again? Did Portland really have all the fun? Was it all worth the effort? Ask someone who was there. You are sure to get a positive answer!



Convention Chairman Dennis Hedberg makes a point. IE



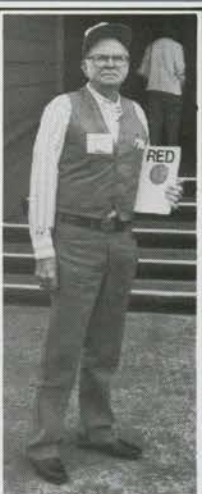
Terry Robson was responsible for the banquet at the Red Lion. IE



Al Wert. IE



Gary Zenk sounds call to load busses, as he had done all week... HW



and Paul Potter made sure he had the right bus. CN



MaryJo Olsen, John Olsen, Mike Baker, Melody Wooldridge, Lynette Wooldridge and Rachel Zenk in the country store. CN



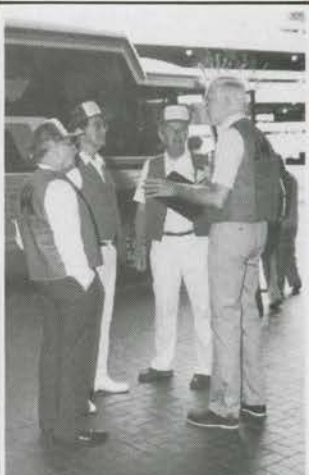
Convention registrar Don Feely is attached to his computer. CN



Don Feely, Grace McGinnis and Steve Adams "on the job." IE



Heidi Fenderson and Connie Hodges ready for registration to begin. IE



Ray Hughey, Dean Peden, Don James and Alden Stockebrand kept the bus colors straight. CN

# 1988 Convention Workers



Connie Hodges and Irving Ewen registering conventioners. CN

## Letters To The Editor

(continued from page 6)

concern, and kindness of Mr. and Mrs. Jureit turned our nightmare of being shut out of the competition into a very rewarding experience. My wife and I would like to pay tribute to the Jureits and make the ATOS aware of their exceptional role in the support of the Young Organist Competition.

Although our daughter did not win the organ competition, we feel very much like winners. With people like Frank Norris, Cliff Shaffer, Walter Kimble, Bob Joyner, Lois Segur, Terry Charles, the Andres, and the Jureits on our side, how could we be losers?

Sincerely,  
John A. Nardy, Jr.  
Longwood, Florida

Dear Editor:

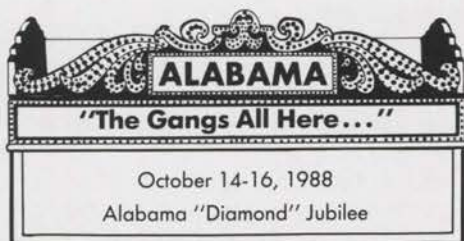
I am now 68 years old, and for 58 years I have been collecting pictures of organs and organists from many parts of the world. I have about 180 photos. A few years ago, I wrote to Wanamaker's Store in Philadelphia to ask for a picture of the large organ there. But, sorry to say, I never received any answer. I was so disappointed. So I thought I would write to you to ask if you could put a few lines in THEATRE ORGAN to ask if anyone could send me a picture of this large organ.

I have retired after 51 years as a builder and really enjoy my hobby of the theatre organ.

Best wishes,  
Mr. Laurie Morley  
21 Riversdene  
Stokesley  
Middlesbrough  
Cleveland TS9 5DD

(Anyone out there who can help? Ed.)

CONVENTION  
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Magazine Cover Sheets.  
REGISTER SOON!



# EDITORIAL

from England

The most popular subjects chosen by writers who submit articles to this magazine relate to the past and the future of the theatre organ. The past is history, but the future is, of necessity, speculation. One thing is clear, though. For there to be a future we've got to have players!

Look at the concert schedules of 15 years ago. How many of the younger players survived? Very few. The concert scene has continued to rely heavily on the good folk from the 'golden era', but with the best will in the world, they are not going to be available for evermore.

What can be done to encourage and retain young talent? We must all help the young enthusiasts to perform really well. There are talented youngsters around, but there are also those who are there because of their youthful charm rather than because of their prowess. When the bloom of youth leaves them, in many cases so will the audiences. This isn't always their fault, however, since to learn to play the theatre organ effectively is one of the most difficult things to undertake.

How can we help? Well, one thing every budding theatre organist needs is practice. This means access. If you've got charge of a theatre organ, make it available to youngsters. Shout your wares from the rooftops, and welcome them with open arms. If you are a talented player, share your knowledge and experience.

And you youngsters, too — seek help from the experienced, and get ideas by *listening* — not just to organ music, but to all music of the type you want to play. You've got to really like the *music* you're playing — not just the organ sound. Get to know the theatre organ repertoire. Get records from the library. Listen to the radio. Listen at home, on your Walkman and in the car. Get to know your stuff thoroughly in all its guises. *Feel* the music. Then, and only then, will your audiences want to stay with you.

John Leeming  
Journal of the Cinema Organ Society

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John Smallwood  
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Horley,  
Surrey RH 6, 7JL, England



Convention reporter Steve Adams.

IE

# 1988 ATOS Awards

## 1988 Hall of Fame Organist AL BOLLINGTON



Mr. and Mrs. Al Bollington, December 1987, in their home in California.

Mr. Bollington was born in South Nor-manton, Derbyshire, England, in 1904. He was an assistant church organist at the age of 12, and by age 14 he had received the Diploma of Associate of the London College of Music. He also studied at the Royal Academy in London. In 1920 he began playing silent movies. In 1922 he played piano on transatlantic liners, and while in New York City he heard a genuine theatre organ for the first time.

Upon returning to England he became orchestral organist at the Palace Theatre, Blackpool. He also appeared at the Kilburn Grange Theatre, North London in 1927. He was at the Regal, Marble Arch, in 1928 as assistant to the famous Quintin Maclean, then the Brixton, Astoria, as assistant to George Pattman. Later he played at the Streatham Court Road (1937) where he made several very popular records with Anton and the Paramount Theatre Orchestra. He also played over 2000 programs for BBC Radio.



In 1940 he joined the R.A.F. where he flew invasion paratroops, ferried bombers to the Middle East and carried the late King George VI, assorted Queens, Foreign Ministers, allied Generals, and other dignitaries to highly secret wartime meetings.

After the war he was organist at the Odeon Swiss Cottage Theatre and the Paramount (Odeon) in London. He came to Canada in 1948 to open the new Odeon Theatre, Toronto, and later appeared at the Victoria and Shea's Toronto where he broadcast over the Canadian Broadcasting Company.

In 1955 he moved to Hollywood, California, to do television shows, studio work and arrange music for electronic organs. He concertized for both Conn and Wurlitzer, and recorded under the Dot label and the Concert Recording Company.

He is presently retired and living in Southern California.

Lowell Ayars

## Organist Of The Year LEW WILLIAMS



Lew Williams has been delighting theatre organ audiences since the 1970s, and, in addition, served this year as a judge for the Young Organist Competition. From 1979 until 1987, Lew was staff organist for the Organ Stop Pizza restaurant in Phoenix, Arizona, where he commanded a large, four-manual Wurlitzer. Concerts have taken him to most of the major venues in this country, and he has made two recital tours of England. A versatile artist, Lew has performed for both ATOS and AGO conventions.

A native of Lafayette, Louisiana, Lew began playing the organ at age ten, undertaking formal piano instruction five years later. Following his graduation from high school, he enrolled at Texas Christian University where he majored in Organ Performance. Scholarships and cash awards, which recognized his ability, enabled Lew to graduate with a Bachelor of Music Degree and the Performer's Certificate in Organ, a distinction which had only been awarded to one other student at TCU.

Following the guidance of his professor, Emmet G. Smith, Williams went to Europe to study Organ and Improvisation at the Conservatory of Music in Geneva, Switzerland. His mentor there was Pierre Second, himself a pupil of Marcel Dupré at the Paris Conservatory. When Lew had completed his studies and passed into the *classe de virtuosite*, he presented a recital at the Cathedral of St. Pierre in Geneva which was recorded by the Swiss National Radio.

A full scholarship in the organ class of Dr. Robert T. Anderson brought Lew back to Southern Methodist University where he received his Master of Music Degree in 1978.

ATOS is proud to claim Lew as one of its own and is pleased to honor him as the 1988 Organist of the Year.



## Honorary Member LOIS SEGUR



Lois Segur has been a "sparkplug" for ATOS ever since she became a member in 1971. She is, in fact, a charter member of the San Diego chapter, a chapter which started with ten members, and by the end of its first year had grown to 147 — that's what "sparkplugs" can do!

Lois was selling Conn organs in San Diego when she met Preston "Sandy" Fleet who was opening the Organ Power Pizza restaurant, and it was his interest in ATOS that caught her attention. She has subsequently held every office in the San Diego chapter, and in 1971 was chosen to be the national ATOS Vice-President, an office she held until 1981 when she was elected President. She served until 1983, took one year off, and then successfully ran for the Board of Directors in 1985, a term which expired this year.

Lois has served as Chairman of the Young Organist Competition and has been its greatest advocate. She has an exceptional ability to facilitate communication and to generate interest in the ATOS and all that this group advocates.

Now that she has "retired" from the Board, Lois plans to continue as organist for the Village Presbyterian Church in Rancho Santa Fe, California, a position she has held for fifteen years. ATOS does not, however, plan to let her become idle, and we are certain that she will be most willing to help the new President as well as the new Chairman of the Young Organist Competition.

ATOS is very proud to name Lois Segur as Honorary Member for 1988.

## Technical Awards RICHARD VILLEMIN & ED ZOLLMAN

*The Award for Technical Excellence is presented in recognition of exemplary contributions toward restoration and maintenance of the theatre organ as a contemporary art form.*

*This year the award was presented to two technicians, to Richard Villemin, posthumously, and to Ed Zollman.*



### Richard Villemin

Richard Villemin completed 50 years or organ service prior to his death. He was influenced by Jesse Crawford, owned and operated Villemin Pipe Organs in Porterville, California, and worked on many theatre organ projects. He is most remembered for his removal and reinstallation of the San Francisco Fox organ in the Lanterman estate and for his complete restoration and installation of the San Sylmar Wurlitzer.

Pride, Quality and Art were his passions. Richard's sister, Ruth Villemin Dresser, accepted the award.



*Music is the inarticulate  
speech of the heart,  
which cannot be  
compressed into words,  
because it is infinite.*

RICHARD WAGNER



### Ed Zollman

Ed Zollman began his pipe organ work at Big Bob's Pizza in Federal Way, Washington, later working on Big Bob's Pipe Dream instrument in Burien, Washington. His next job was working with Dennis Hedberg on the installation of the Wurlitzer in the Denver Organ Grinder.

In 1983 he formed his own company, Colorado Pipe Organ Service, and became involved in the re-design and tonal regulation of the Denver Paramount Wurlitzer. He is also responsible for a number of home installations in the Denver area and currently maintains the Wurlitzer in the Colorado State University at Fort Collins. His latest installation is the awesome 4/48 Wurlitzer in the Dick Wilcox residence which was featured at the Encore of the 1988 ATOS Convention.

At this time Ed is planning to continue his work in Colorado and is helping to re-design and install the Denver Organ Grinder Wurlitzer in a home in that area.

Allen Miller, Chairman  
Technical Committee

# Henningsens' 30th Year

by Dr. Edward J. Mullins

Carsten Henningsen, who conceived the idea of a theatre organ in a pizzeria, celebrates thirty years in business on November 29, 1988. Henningsen was born and raised in Minden, Nevada. His wife, Joyce, was born in Great Falls, Montana. They met when they were students at Montana State University in Bozeman. They fell in love with the theatre organ and with each other when they heard the 2/7 Wurlitzer in the Ellen Theatre in Bozeman, played by Ed Pegram. In 1955, Carsten obtained his B.S. in Industrial Engineering, a profession he pursued for the next three years.

On November 29, 1958, Carsten opened Ye Olde Pizza Joynt on Mission Boulevard in Hayward, California, in the East Bay area south of Oakland. Fred Finn and his wife played banjo and piano there (years later they would become nationally known on their television program, "Mickey Finn's").

In the late fifties, stereophonic high fidelity swept America like a tidal wave. Riding the crest of this wave was George Wright with his numerous theatre organ recordings on the Hi-Fi label. Wright played the 4/36 Wurlitzer during the thirtieth anniversary celebration at San Francisco's Fox Theatre June 28, 1959, to a full house. His midnight organ concerts at the Fox in the early sixties proved enormously popular. Seeing the line of concert-goers winding around the block, the Henningsens knew that pipes and pizza would be a winning combination.

The Henningsens, theatre organ enthusiasts from their Bozeman courtship days, attended these concerts that packed the house. A friend, Bob Denny, had installed a 3/11 Robert-Morton the-



Sign on door attests to 30 years in business - November 29, 1988. Ed Mullins Photo

atre organ in his home which they went to see. Carsten decided to install a theatre organ in the pizzeria and asked Denny to look for a suitable organ.

In 1960 the present Ye Olde Pizza Joynt was built to Henningsen's specifications at 19510 Hesperian Boulevard in Hayward. It took Bob Denny one year to find a two-manual, nine-rank, Style 210 Wurlitzer, Opus 1835, originally installed in the State Theatre in Fresno, California, in 1928. It had passed through several ownerships and was in the home of Babe

March in Vallejo, California, when purchased in 1962. They began dismantling the organ at 8:00 a.m. and by 8:00 a.m. the following morning the task was completed and the instrument returned to the warehouse.

The organ installation was completed by Bob Denny and was premiered July 25, 1962, by Dave Quinlan. They used to call the pizza orders from the kitchen over the banjo and piano music. While this method had worked, it was no match for the Mighty Wurlitzer. Quinlan told Henningsen, "We've got to do something about this!" Being from Nevada, Carsten solved the problem by making a copy of a Keno lighted numbers board and numbering the pizza orders.

In 1963 Ye Old Pizza Joynt acquired the present Style 235 three-manual console to replace the two-decker. It was originally installed in San Francisco's Warfield Theatre in 1925, Opus 984. It was first played in November, 1963, when it was temporarily situated under the Sleigh Bells. Both consoles were playing for a while until the two-manual console was sold to Warren Blankenship of Monterey, California.

## Tonal Resources

Ranks:	Percussions:
Tibia Clausa	Bongo Drums
Concert Flute	Chimes
Violin	Chrysoglott
Violin Celeste	Glockenspiel
Horn Diapason	Liberty Chimes (Celeste Gongs)
Gamba	Marimba/Wood Harp
Gamba Celeste	Saucer Bells (Kilgen from a theatre in Ellensburg, WA)
Vox Humana	Sleigh Bells
English Post Horn	Xylophone
Kinura	"Go-Go" bells
Brass Trumpet	Roll Cymbal
Brass Saxophone	Slapstick
Tuba	Tympani
	Toy Counter
	Chinese Temple Gong

5'8" Knabe grand piano with Ampico "A" roll player.

5-stop French Celeste Accordion played by pine "fingers".

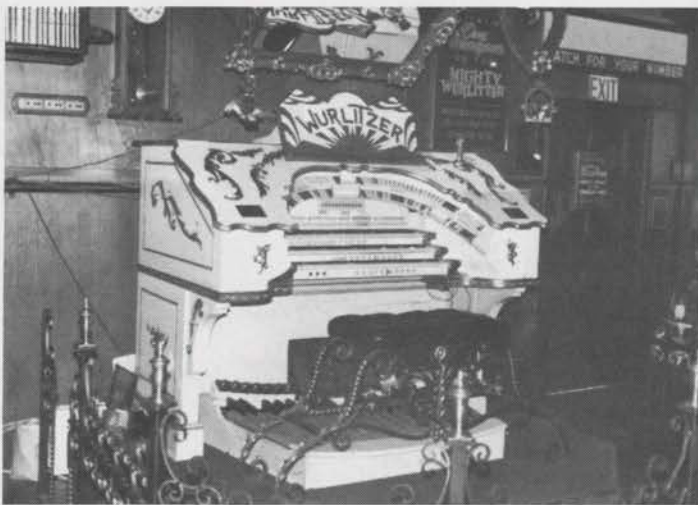
43-note red and gold brass Calliope sits atop a coin-operated Cremona upright grand piano, plays ten different pieces on roll.

A real 18-wheeler, Diesel, semi-truck horn.

Exact copy of a Santa Fe steam engine whistle.



Joyce and Carsten Henningsen at Ye Olde Pizza Joynt. Back bar originally in San Francisco's Union House Bar before Prohibition. Ed Mullins Photo



3/13 Wurlitzer console; overhead mirror enables patrons to see organ key-boards.  
Ed Mullins Photo



Knabe grand piano; French Celeste Accordion mounted on the wall between piano and console. Baskets beneath piano contain tambourines, maraccas, etc. used for audience participation.  
Ed Mullins Photo

Four more ranks were added to the original nine making it thirteen ranks at present. There are no plans to add more ranks. There are other interesting diversions in the restaurant. The latest eye-catcher is the "Pizzacato Fire Flies" designed by Joyce Henningsen. These are little lighted fire flies that are wired to the pizzicato relay and light up when that stop is used.

Dave Quinlan played there from July 25, 1962, until October 12, 1963. He was followed by Bill Langford who stayed on the bench for eighteen years. Don Thompson is the present organist; he started playing there in May 1983.

In the thirty years since the opening of Ye Olde Pizza Joynt the idea of pizze-

rias equipped with theatre pipe organ has spread across American and into foreign countries. Many have come and gone. Some were in the wrong location. Some were too large; the Pizza Joynt is about the size of a neighborhood tavern which gives it an ambience. Some places still operating do not have quality control of the product, despite having excellent organ music. In many pizzerias the organist plays too loudly. Many pizzas are over-priced. The list could go on. The grand-daddy of them all still flourishes.

When I asked Carsten the secret of his success, Henningsen said, "It's like an automobile; everything has to function. If you have a 500-horsepower

engine with a burned-out clutch, you don't go anywhere. All functions have to operate. You have to have quality control and your employees have to be civil to the customers." In my opinion, Ye Olde Pizza Joynt serves the best pizza in California.

ATOS has acquired many new members who heard a theatre organ for the first time in a pizzeria. Carsten Henningsen deserves the admiration and gratitude of every theatre organ enthusiast for what he has done to perpetuate theatre organ and to bring it closer to the public. In his own particular way he has helped to bring about the renaissance of the instrument in America and throughout the world.



Dave Quinlan, World's First Pizzeria Organist, at original 2/9 Wurlitzer console in 1962. Henningsen Collection



Coin-operated Cremona upright player-piano plays ten different pieces. 43-note red and gold brass Calliope located on top is played from organ console.  
Ed Mullins Photo

# Roxy Finds A Home

by Terry Robson

I know many of you are thinking, "Just what we need — another story about another mediocre home installation." Well, you're half right. Yes, it is about another home installation, but an exceptionally good one. Observation of the techniques used in this installation may be of great help to others contemplating the installation of a pipe organ in their own homes.

This Wurlitzer, style EX (2/7, divided chambers), opus 1885, was installed in the early spring of 1928 in the Roxy Theatre in Irvington, New Jersey, where it entertained audiences in a grand fashion for only a few short years.

1937 saw a new home for "Roxy" when it was moved to St. Andrews Catholic Church in nearby Union City, New Jersey. It made this transplant virtually unchanged; only the traps and percussions were removed and a Dulciana added.

In 1974 Dennis Hedberg was sent to St. Andrews Church to service their newly acquired Rodgers organ. Upon entering the sanctuary, he set down his tool kit, looked around and saw what appeared to be a pipe organ in the choir loft. In short order he discovered that Roxy was intact and still functioning. Dennis knew that Milt Kieffer of Vancouver, Washington, was looking for an organ of this size for his home, so arrangements were made to have the organ removed from the church while preparations were begun for its installation in its third home on the other side of the continent.

Roxy occupied the major part of Milt's garage and, with shutter openings in the dining room wall the sound was more than ample to fill the combined living-dining room area. Roxy was enlarged at this time to 11 ranks as she acquired another set of strings, an Orchestral Oboe and a Clarinet.

A few years later, Milt opened Uncle Milt's Pipe Organ Pizza Company in Vancouver, which houses a beautiful 3/18 Wurlitzer and featured his daughter, Wendy, at the console. When Wendy married and moved from home, Roxy was no longer needed.

Oregon Chapter members John and MaryJo Olsen had a long-range dream of owning their own theatre organ, but that was to be years in the future. The Fates had other plans! When Roxy became available, the Olsens discovered that she was ideal for John's musical needs and was simply "too good to pass up."



Roxy sits proudly in front of shutter opening grille of former bedroom.

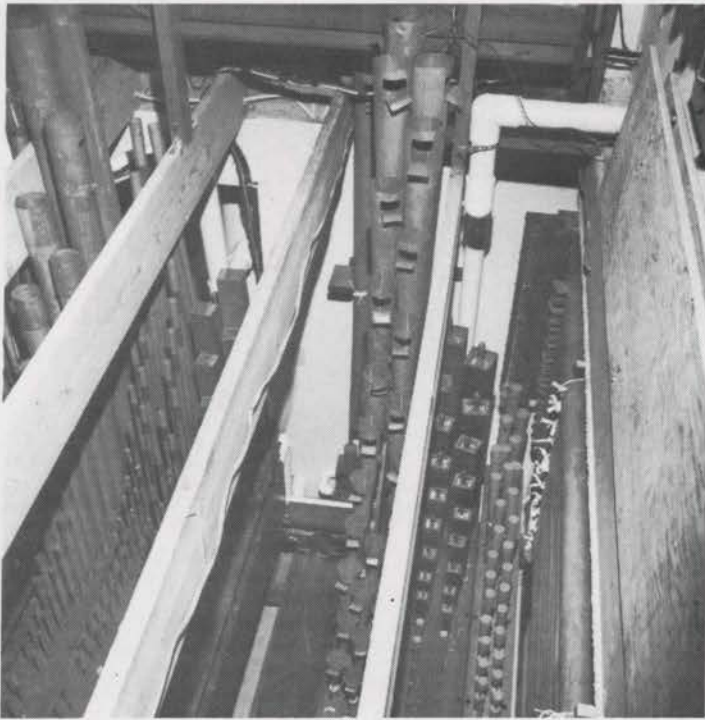
(All photographs by Claude Nueffer.)

This is where the problems began. There was no proper place in the Olsens' home to install the organ, and Milt was anxious to have it removed from his garage. The solution: quickly begin looking for a new, larger home and, in the meantime, put the organ in storage. Not so simple. Yes, the organ was put in storage, but it took nearly four years to find the ideal home for their new baby. Building was even considered. The Olsens were aware that these instruments were designed with enough power to fill large auditoriums and, for the organ to sound its best, adequate speaking space was a must.

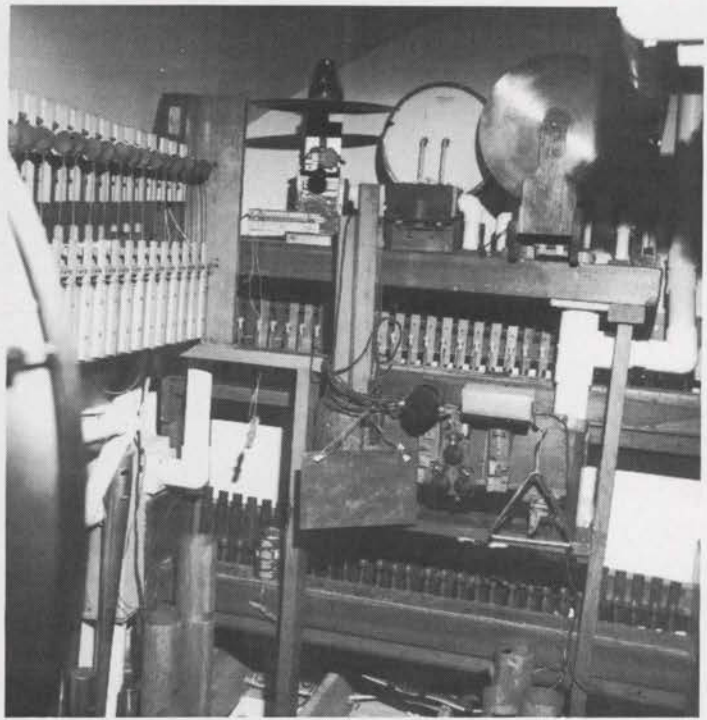
They finally found the ideal house, located in Tigard, Oregon, which had been custom designed in the 1960s for a LARGE family. Situated on the side of a hill, the house has an unusually large basement containing four bedrooms, a full bath, family room, study, laundry room and assorted closets and storage places. The main floor has three bedrooms, one of which is located directly

above a basement bedroom which, as you can see in the drawing, now houses the pipe chamber. The ceiling has been removed leaving only the support structures of the floor of the upper bedroom which is adjacent to the large, beamed-ceiling living room. (Note in the drawing the curved wall of the mixing chamber which helps project the sound.)

Dennis Hedberg was contacted for advice on the best possible chamber layout and shutter openings. He recommended that the main floor bedroom act as a mixing chamber as well as house the traps and percussions. The shutters would be in the living room wall. Mike DeSart, a long-time employee of the Organ Grinder Restaurant, was hired to re-leather the chests. The console had been re-leathered and beautifully refinished when installed in the Kieffer residence, but unfortunately, Perflex had been used in the console and was beginning to fail. Loren and Karen Minear were retained as the actual installers of Roxy, and Paul Quarino advised on console layout and specification changes.



Pipe chamber viewed through floor joists of former bedroom next to livingroom.



Traps and percussions viewed from former bedroom door. Note tops of pipes from chamber on lower floor and curvature of ceiling for optimal mixing of sound.

The blower was installed on the far side of the basement in an already existing closet, and 12" PVC windline was employed, insuring virtually no blower noise in the chamber or at the console.

Nearly two years after preparations had begun, Roxy was finally ready for her first public performance in her new home. This was on May 28, 1988, and, according to the tag found in the console, was exactly 60 years from the date she had been shipped from the factory. Roxy performed flawlessly (see Oregon Chapter notes in this issue).



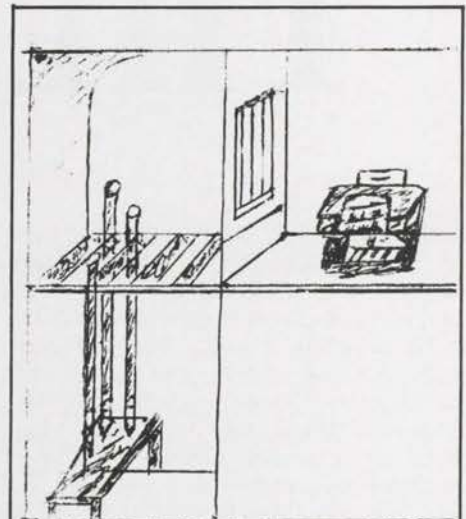
Roxy's proud parents John and MaryJo Olsen.



Installers Loren and Karen Minear. Note horizontally mounted pipes.

This is one of the most effective home installations I have ever heard! The wind has been returned to its original pressure and is now compatible with the listening area. I believe that the success of this installation is aided largely by the employment of the mixing chamber prior to the shutter opening.

John and MaryJo are terrific hosts, always eager to share Roxy with other organ "nuts." So, if you are going to be in the area, a phone call is certain to elicit a hearty welcome. They may be reached at 503/684-5597.



The curved wall of the mixing chamber helps project the sound.

**At the present time,  
Roxy boasts the following ranks:**

- 8' Trumpet
- 8' Oboe Horn
- 16' Diapason/Diaphone
- 8' Tibia Clausa
- 8' Kinura (prepared for)
- 8' Clarinet
- 8' Solo String
- 8' String
- 8' Celeste
- 16' Concert Flute/Bourdon
- 8' Vox Humana
- Traps and Tuned Percussions



Keaton in Cottage Grove: The great stone face.

# TRACKING DOWN THE GENERAL

by Richard T. Jameson

This story first appeared in *Pacific Northwest Magazine*.

My friend Peter Hogue started it. I've no precise notion when or where. Sometime in the late '60s, certainly, when he was finishing up his doctorate in English at the University of Washington and I was pushing foreign movies and popcorn at the Edgemont Theatre in Edmonds. The Edgemont lobby may have been the place, or some other theater lobby, or a car traveling somewhere in between. At any rate, I'm confident Peter made a perfect Godardian *non sequitur* of it when he said, "You know, the *Texas* is still lying in the river somewhere near Cottage Grove."

The *Texas* was the woodburning locomotive Southern railroader Buster Keaton commandeered, in the classic Civil War adventure-comedy *The General*, to pursue his own beloved engine (the title character) — and also his lady love (Marion Mack) — when both were stolen by Yankee spies. Cottage Grove was the small southwest Oregon town whose environs, and miles of log-train tracks through virgin timberland, became the principal location for director Keaton's summer-of-1926 production. The *Texas* was lying in the river because, after "Johnnie Gray" (Keaton) used it to chase the stolen *General* to a Union Army camp near Chattanooga, the Northerners used it to chase him and the *General*

back to Georgia; on home ground once more, Gray set fire to the wood-trestle Rock River Bridge, which collapsed under the *Texas*' ill-advised advance. The scene of the *Texas*' fall (which had to be coaxied along with a few discreet dynamite blasts) was the climax of this definitive chase movie, the costliest single shot of the silent-film era (\$42,000) and, as it's turned out, one of the most indelible images in the history of the cinema.

I'm not sure either Peter or I ever said, "We ought to go down there someday and have a look." However, I'm reasonably confident the notion reposed in his daydreams as it did in mine, uneroded by two decades' worth of silting. When a *Pacific Northwest* editor proposed a story on film and the Northwest, I knew there was one place I simply had to visit. I could already see the pictures in the magazine: the brilliant, Matthew Brady-like clarity of the classic black-and-white still and, adjacent in dark, deeply saturated Kodachrome, a mossy island in mid-stream, machine and nature wrapped in secret glory.

"It isn't there anymore." Hogue talking again, this time on the phone from Chico, California, where he'd spent most of the intervening years teaching English and film at the state university. "They hauled it out after all — not long after the shoot,

I understand." Actually, it was during the Second World War, when that much scrap metal, even historic, tourist-attracting scrap metal, was just too valuable to ignore. Gee. Still, the place was there. That mattered. Did he still want to go? "Of course I want to go!" So he got on the Amtrak heading north and I got on the highway heading south, and for a surprisingly balmy day and a half at the end of February, we knocked around the neighborhood where Buster Keaton made *The General*.

Cottage Grove (pop. 7,090) is also the neighborhood where Robert Aldrich shot the Depression-era hobo epic *Emperor of the North Pole* (shortened to *Emperor of the North* for advertising purposes when the original title was judged misleadingly Eskimo-pie) in 1973. Tramps Lee Marvin and Keith Carradine tilted with vicious train boss Ernest Borgnine over some of the same rails Keaton had traveled, though Aldrich favored the more emphatically Northwest-gusty high country for his violent purposes. Rob Reiner selected other photogenic corners of the Cottage Grove wilds for his recent boyhood adventure *Stand By Me* (1986); however, the town site was somewhere else (Brownsville) and Reiner's own railroad-bridge scene was the product of trick photography (which Keaton's

emphatically was not). In between modern-day Cottage Grove supplied many of the non-university settings for John Landis' *National Lampoons' Animal House* (1976), including the main street across which the grotty-est of collegiate buccaneers, John Belushi, made his ruinous swing.

The locals remember those films, and everybody knows about *The General*, which the city government shows twice a year. Yet surprisingly little is made of the fact that a movie which regularly places high on international polls of the greatest films of all time was shot in the vicinity. We expected to find a wall-size blowup of the train wreck dominating the Chamber of Commerce offices, the Cottage Grove Historical Museum or both. There was none. Inquiries as to just where Keaton built and burned his bridge met with responses ranging from "I, uh, really don't know" to "Out Row River Road somewhere." Till, that is, we were directed to the home of a lady named Donna Allen, who's normally to be found at the museum but had grudgingly taken the weekend off to nurse injuries from a kitchen fall.

"Culp Creek!" she promptly chirped. "Right across from the post office. Whole town went out to watch. Made a day's picnic — that's the way it turned out. That Buster, he was concentrating so hard, he never cracked a smile. Everything had to be just right that day.

"The rest of the time, though, he was always kidding. He had this big dog, big as a small horse. And if there was one person, just one person, in the lobby of the hotel, why, he'd ride that dog up the stairs, just to get a laugh!"

The Cottage Grove Hotel remains, though only as a collection of shops and galleries; the original lobby and stairs, everything but the old pager, are gone. But Donna Allen remembered that summer when Cottage Grove became a northern outpost of Hollywood; remembered the baseball games Keaton would start up on the spur of the moment; remembered the way the girls used to turn out in their finest to be seen.

She directed us to the creekside several blocks away, where Keaton had erected the false fronts of his "Marietta, Georgia" main street, and where now a modest condominium stands. After checking to be sure that "those girls" at the museum had taken proper care of us, she bade us good day — doubtlessly wondering why we, like "those English TV people" (Kevin Brownlow and David Gill) who had come through a couple of years earlier to gather material for the splendid three-part documentary *Buster Keaton: A Hard Act to Follow*, were so interested in an old-time movie.

Culp Creek was 15 miles farther south. It was late on our second and last day when we started driving there. Taking an alternate leg of the Row River Road that we hadn't traveled before, we passed through a still largely unspoiled valley which a few split-rail fences and the judicious avoidance of power lines could turn back into the piney, 1860s Georgia-Tennessee landscape Keaton had evoked so persuasively. The road ran parallel to railroad tracks for awhile. "Looks like enough space along those flats," Peter mused, "for the Confederate

Army to change into the Union Army while Buster chops wood in the foreground —" — and the camera truck rolls right along here." Could be, could be.

The post office at Culp Creek is the back end of a postal truck, or maybe an old postal railway car, sunk semipermanently into the earth of the village surrounding it. We drove on past a ways, pulling off the road a couple of places to scope out the stream running alongside. The water was low, the banks winter-brown and inhospitable to clambering. We drove back past the post office, parking near the entrance to the Bohemia Mill. Getting as close to the creek's edge as the crumbling bank would permit, we leaned out, left arms hooked around separate tree trunks, to look south along the stream toward the narrow mill bridge. There was more clutter blocking up the streambed — nothing locomotive, to be sure — but when you filtered out the miscellaneous patches of scrub and the dim, smoky rumble of the mill . . . and by the way, wasn't that smoke from the mill blowing in the same direction as the gunpowder smoke in the post-trainwreck battle scene?

I went back to the car and got a film magazine out of the backseat. The Shot was reproduced in it big and clear. We held the magazine between us. "Look at the tree line," Hogue said. My gaze tilted up from the photograph to the scene before me. The tree lines matched. They'd matched for 60 years, and for a moment those 60 years had never been. There wasn't anything to say, and neither one of us was fool enough to try saying it.



*This must be the place: The chase scene to end all chase scenes, in the Oregon of the old South.*

*(Buster Keaton's The General is one of his most beloved films and is often featured at theatre organ events. We felt our readers might enjoy this story of how the film was made. Ed.)*

# NUGGETS

from the

## GOLDEN DAYS

Prospected  
by  
Lloyd  
E.  
Klos



This time we include a few mini-biographies. Sources were *Diapason* (D), *Jacobs* (J), *Local Press* (LP) and *Melody* (M).

### April 1926 (M) . . .

MYRON C. BALLOU of West Barrington, Rhode Island, is evidently a very modest sort of chap. When we learned that he had completed his 29th year at the First Universalist Church in Providence, and almost 10 years at the Strand Theatre there, we asked him for some information about himself and his work. He told us that some time ago, a prominent organ journal ran a picture of him and "it is just beginning to get on its feet again." He has just become a *Melody* subscriber and hated to "run the risk of doing anything to decrease its circulation." So, he felt somewhat hesitant about sending us his picture.

The Strand Theatre is probably the finest first-run theatre in Providence. It employs three organists in lieu of an orchestra. The organ is a Moller, and it has been enlarged three times since Ballou has been there. It has three manuals, 50 straight stops, 12 duplexed stops, 14 traps, and is reputed to be the best theatre organ in Providence. Mr. Ballou has been a serious student of organ all his life, has a certificate from the A.G.O., and is the Rhode Island Chapter president of the National Association of Organists.

### November 1926 (J) . . .

One of the leading teachers of the Chicago theatre organ field is CHARLES H. DEMOREST. To him, the credit for the establishment of the theatre organ department in the Chicago Musical College should be given. Incidentally, he is also organist at the Vitagraph Theatre, a community house on the North Side.

He studied piano under Friedheim (the celebrated pupil and friend of Liszt) at the very college where he would later teach. Continuing his studies under the best teachers, he earned a reputation as a recitalist and church organist.

However, the call of the West brought him to Hollywood where he decided to take up the movie game. He became more and more identified with the picture theatre, playing at two of the largest theatres in Seattle, and then moving to New York where he played in some of the leading theatres.

Mr. Demorest has built an enviable reputation in the Windy City and has more pupils than he can handle. Quiet, modest and unassuming, he is beloved by his pupils, who are his life, his world. Occasionally, he steps out of the role of teacher and becomes impresario, conducting a recital in which his pupils take part. This spurs new interest in study, stimulates the old, and affords genuine pleasure and entertainment as well as instruction for the members of his classes.

### January 1927 (J) . . .

RALPH MASON HIX, who replaced Johnny Devine at Chicago's Biograph Theatre Wurlitzer when he left for the top job at the Mid-West Theatre on the South Side, has just returned to the city after several seasons on the Publix Circuit, first at the Des Moines Theatre and then at their newest house, the Broadway in Council Bluffs, Iowa.

Organ playing is not the only thing of which this dignified gentleman is capable. He has gained recognition in fields outside the theatrical and concert organ world. For instance, he served as accompanist for Mme. Matzenauer and the late Mme. Gervaille-Reache, of the Metropolitan Opera, and singers Miles Berri and Jonani on the Orpheum Circuit. A member of the Chicago Society of Organists since its organization, Mr. Hix is also a member of the AGO Headquarters Chapter in New York.

An organ recital recently given by this estimable musician disclosed a knowledge of classical literature unusual to the casual theatre organist. It took place in St. Paul's Episcopal Church in Council Bluffs and included the "Sonata in D" by Bach; "Sonata in E Flat," Opus 22 by Buck; "Two Twilight Sketches" by Lemare, etc. — all professional reputation-builders. Such a musician is always welcome, especially in Chicago where musically moralizing influences are surely needed.

### February 1927 (J) . . .

There are few organists in Chicago who enjoy the popularity which AL MELGARD of the Barton Organ School in the Mallers Building does. There isn't a better liked organist in the city and it is not only because he lends a helping hand to every deserving organist who comes along, but because Al has yet to be heard passing an unkind remark about any organist, or criticizing his own pupils.

He is no "yes" man, either! Just one of those rare specimens of the genus homo who thinks of the other fellow's feelings before he opens his mouth. That is one of the reasons why Al has opened many Barton organs in new theatres throughout the country; why he broadcasts from WLS, the Sears Roebuck station in the Hotel Sherman; why the aces of the profession come from all parts of the country to learn his tricks; and why he needs an eight-day week to teach all who apply for instruction.

There are other reasons. He has studied theory, harmony, counterpoint, composition, etc. He has been a legitimate church organist, and has held some of the best movie positions in this section of the country.

Above all, one has yet to see Al ruffled or rattled. Despite his many responsibilities, he keeps an even keel than most. Al Melgard is a mighty high-class fellow, a gentleman, and a real organist!

### June 19, 1927 (LP) . . .

Organists Wanted. Number of openings for theatre organists who are not employed, playing Wurlitzers. Apply: Mr. Weber, Wurlitzer store, 364 Main E., Rochester, NY.

### December 1927 (J) . . .

One of the competent organists and pleasing personalities on the Loew's Circuit is Miss HENRIETTA KAMERN of the Rio Theatre in New York. Miss Kamern has been with Loew's for over seven years and has been at the Rio most of the time with the exception of a brief stay at the 116th Street Theatre.

When she came to the Rio, an old Hall organ was in use, which was replaced by a splendid three-manual Moller, one of the finest organs on the circuit. Miss Kamern's mother is the talented director of the Burland Theatre orchestra of the same chain.

Miss Kamern has been doing some remarkably successful broadcasting on WHN, the official Loew's station. The recitals are usually given Sunday evenings and have met with great favor. Her first program included the popular "Rhapsody In Blue" and other hits. We are sure her success, which she deserves, will be Miss Kamern's in even greater measure in the future.

(Continued . . .)

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

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



February 1931 (D) . . .

RUSSELL V. HUPP, who has returned as solo organist to the three-manual Marr & Colton in South Bend, Indiana's Armo Theatre, is one of those who are encouraged over evidences of the restoration of the organ to its proper place as a theatre attraction of the first order. The Armo's new management, after feeling the public's pulse, decided that Mr. Hupp's programs are a distinct drawing card. Mr. Hupp writes thusly which should buoy the spirits of many theatre musicians: "Just when things for organ-

ists looked darkest in this town, The Public Colfax Theatre engaged two organists to play its Wurlitzer, and the RKO Palace and RKO Granada have reinstated their organ presentations, using their big Kimball and Wurlitzer instruments. The public here has demanded the organ's use in the theatre because of the fine organ programs broadcast from Chicago, the middle west, and our local station, WSBT.

"I firmly believe that the theatre organ is coming back stronger than ever and will be featured on a higher plane on its

own merit alone. The day of the theatre organist who wisecracks and uses the king of instruments to accompany gag slides before bellowing audiences, is passing. Community singing will always have its place, but the timely presentation of effective organ solos, artistically displaying the resources of the organ, is what audiences, educated by the radio, are beginning to demand as an adjunct to the talking pictures."

That should do it until next time. So long, sourdoughs! Jason & The Old Prospector

# Minutes

## American Theatre Organ Society General Membership Meeting First United Methodist Church July 3, 1988

### Call To Order:

The annual meeting of the General Membership of the American Theatre Organ Society, Incorporated, was called to order at 7:15 p.m. on July 3, 1988, at the First United Methodist Church in Portland, Oregon; the meeting was conducted under Robert's Rules of Order.

### Introduction of Officers for 1987-88:

President - Jack Moelmann; Vice-President - Russ Hamnett; Secretary - David Barnett (absent); Treasurer - Dale Mendenhall.

### Introduction of Officers for 1988-89:

President - John Ledwon; Vice-President - Russ Hamnett; Secretary - Beth Palmer; Treasurer - Dale Mendenhall.

### Introduction of New Directors:

Paul Quarino, Historian (new position this year); Laurel Haggart, Promotion and Publicity; Alden Stockebrand, National Headquarters Project.

### Introduction of Continuing Directors:

Catherine Koenig, Education; Allen Miller, Technical and Nominations; Ashley Miller, Ben Hall Memorial Organ Project; Vern Bickel, Curator of Archives and Library; Dorothy VanSteenkiste, Young Organist Competition; Bob Markworth, Chapter Relations.

### Introduction of Retiring Directors:

Lois Segur, Young Organist Competition; Tom B'hend, continuing with *ATOS International NEWS* and member of the Executive Committee; Russ Joseph, Vice-President and Bylaws; David Barnett, Secretary (absent).

### Introduction of Staff:

Doug Fisk, Executive Director; Grace McGinnis, Editor of *THEATRE ORGAN*; Len Clarke, Advertising Director; Tim Needler, Convention Planning Coordinator and member of Executive Committee.

### Approval of Minutes:

Minutes of the July 1987 general membership meeting were approved as published in *THEATRE ORGAN*. (Ed Mullins/Cyndae Diaz/Unanimous).

### Treasurer's Report:

Dale Mendenhall - accepted as submitted. (Ray Danford/Jim Koller/Unanimous).

### Executive Director's Message:

Doug Fisk - 5629 members; a new membership brochure.

### Board Action and Activities:

Summary discussion of Board activities and plans.

### a. Acceptance of Chapter Annual Reports:

Reports received from Alabama, Central Ohio, Chicago Area, Connecticut Valley, Eastern Massachusetts, Gulf Coast, Joliet Area, Los Angeles, Motor City, New York, Piedmont, Potomac Valley, Puget Sound, Red River, River City, Rocky Mountain, St. Louis, Sierra, Southwest Michigan, Valley of the Sun and Wolverine chapters.

### b. Announcement of New Chapter:

North Florida.

### c. Young Organist Competition:

Announce winners - Jelani Eddington, Central Indiana, Junior Division and Overall; Norine Castine, Motor City, Senior Division; Martin Harris, London and South of England, Intermediate Division. Thank judges: Gaylord Carter, Lew Williams, Lin Lunde, Candi Carley and Judd Walton. Changes in Young Organist Competition: chapter may enter a person in each of the three age categories; awards have been increased to \$300 each, plus an additional \$300 to the overall winner; all winners are to be brought to convention. The Board welcomes donors to this designated scholarship fund.

**d. Future Conventions:** National - 1989, Detroit; 1990, Indianapolis; 1991, Nor-Cal; 1992 Delaware Valley. Regional - 1988, Birmingham, October 14-16; 1989, Phoenix, Thanksgiving weekend; London and South of England planning organ crawl for April 16-23, 1989.

**e. Library and Archives:** Catalog of materials in archives available; archives accepts bequests; needs 16mm sound movie projector and at least one new hi-fi stereo video tape recorder.

**f. Technical Manual:** Allen Miller. Ready to be printed for distribution in August; price \$30 plus postage and handling.

**g. Newsletter:** Mailed in Journal and separately in interim months; after trial period, reduced to previous four-page format.

**h. National Headquarters:** Reviewed a number of proposals, including Alabama Theatre in Birmingham, Redford Theatre in Detroit and a museum in Indiana. Now concentrating on Towe Ford Museum in Sacramento. Continuing investigation.

**i. Young Theatre Organ Enthusiasts:** 60 members under age 35. Chairman Melissa Ambrose; Board Liaison, Dorothy VanSteenkiste.

**j. Chapter Relations:** Bob Markworth. Preparing a chapter handbook to exchange ideas and suggested procedures. Request chapter input.

**k. Convention Recordings:** Under discussion by Board. Show of hands from members interested in purchasing. (100 +)

**l. Bylaws:** Revising and clarifying; no changes in member rights. When completed, revised bylaws to be published in Journal.

**m. Election of Directors:** New direct mail procedure. Only 850 ballots returned this election.

**n. Education:** Following general membership meeting will screen 13-minute slide show being developed by Catherine Koenig and produced and narrated by Russ Hamnett. When completed, will be available for chapter use in gaining both local and national exposure.

### New President's Message:

John Ledwon.

### Presentation:

John and Ray Danford of Valley of the Sun Chapter presented retiring President Jack Moelmann with a gift in recognition of his successful January 1988 concert in Phoenix.

### Adjournment:

There being no further business, the meeting was adjourned at 7:50 p.m. (Jim Koller/Ray Danford/Unanimous).

Respectfully submitted,  
Beth Palmer, Secretary



# It's Music Time in '89 See you in Detroit!! JULY 2-8, 1989

# Closing Chord

## LEO BOLBECKER

Delaware Valley Chapter reports with great sadness the passing of one of its oldest (a member for over 30 years) members, Leo Bolbecker, on May 19 after a brief illness. No more fitting tribute to Leo's memory can be paid than to reproduce the eulogy delivered at his funeral by Barbara Kasparian, sister of Leo's dear friend, Andy Kasparian:

"Leopold Adam Bolbecker, known to most of us as 'Leo' was born in Steelton, Pennsylvania on April 1, 1924. He was one of six children. He graduated North Catholic High School. He served in the military.

"Leo worked for the Reading Railroad for approximately 12 years as a rate clerk in the Freight Department. Leo worked for some 20 years for Rohm and Hass as a freight rate analyst. Leo then went to work for Richardson Merrill (division of Procter and Gamble) for ten years, and retired from Richardson Merrill in July 1987 as Traffic Manager.

"Leo played the church organ at various parishes in the Philadelphia Diocese. He also enjoyed playing the theatre organ as well as encouraging others to develop their skills at the majestic instrument. This included Andy Kasparian, a very close friend and accomplished organist.

"Leo was one of the very early members of the American Theatre Organ Society: for 25 years.

"Leo was a very gentle, shy, understanding, and caring man that everyone liked, I, for one, feel very enriched to have known Leo.

"Leo, we shall all miss you, but you will always be in our thoughts and prayers. To put it musically, *'The Song is Ended but the Melody Lingers On'*."



# ORGAN-IZING

## POPULAR MUSIC

by  
**AL HERMANN**

One of the most frequently discussed subjects in organ instruction classes is the "Circle of 5th." This is pictured in the form of a circle to indicate that you can start at any point and continue through all the major keys. And then what? How do you make use of this information?

In order to make this "circle" easier to understand, it is presented here in a straight line and then broken down into segments that will be useful in each of the five keys used in most popular music.

6 5 4 3 2 1 Sharps 0 Flats 1 2 3 4 5 6 = F#  
F# B E A D G C F B<sub>b</sub> E<sub>b</sub> A<sub>b</sub> D<sub>b</sub> G<sub>b</sub> = F#

Notice that each note is the 5th of the scale of the next note. If we build a major scale on each note, the key signatures will contain one less sharp or one more flat than the one before it.

A major, minor or diminished chord can be followed by almost any chord, but 7th chords and minor 7th chords will usually follow each other according to the "circle." This is because each 7th chord is the V7 of the next chord in the series, and V7 traditionally leads to 1.

Study the chart at the right and then examine many songs by good composers and notice how frequently these chords appear in the same order:

III'	VI'	II'	V'	I	(IV or iv)
B <sup>7</sup>	E <sup>7</sup>	A <sup>7</sup>	D <sup>7</sup>	G (C	Cm)
E <sup>7</sup>	A <sup>7</sup>	D <sup>7</sup>	G <sup>7</sup>	C (F	Fm)
A <sup>7</sup>	D <sup>7</sup>	G <sup>7</sup>	C <sup>7</sup>	F (B <sub>b</sub>	B <sub>b</sub> m)
D <sup>7</sup>	G <sup>7</sup>	C <sup>7</sup>	F <sup>7</sup>	B <sub>b</sub> (E <sub>b</sub>	E <sub>b</sub> m)
G <sup>7</sup>	C <sup>7</sup>	F <sup>7</sup>	B <sub>b</sub> <sup>7</sup>	E <sub>b</sub> (A <sub>b</sub>	A <sub>b</sub> m)

For organists, the most interesting feature of all this is that the 7th of each chord moves down a half-tone to the 3rd of the next chord, and the third of each chord moves down a half-tone to the 7th of the next chord. At the same time, the flat (or lowered) 5th of each 7th chord moves down a half-tone to the root of the next chord and the root of each chord moves down a half-tone to the flat 5th of the next chord.

Experiment with that for the next two months and next time I'll show you how to play a chromatically descending accompaniment for two or more measure in many songs. For more explanation, see Lessons 51 and 58 in *ORGAN-izing Popular Music* available to ALL music stores from Columbia Pictures Publications.



October 14-16, 1988

Alabama "Diamond" Jubilee

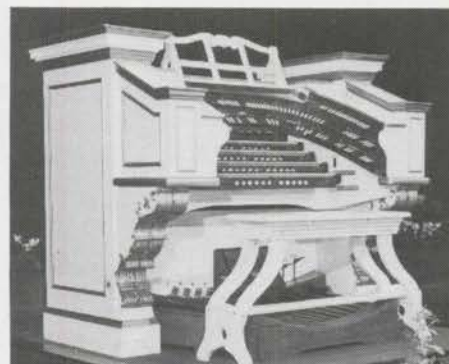


It's Music  
Time in  
'89

See you in  
Detroit!!

JULY 2-8, 1989

## Keep in Touch with the London Organ Scene



through the Newsletter of  
the ATOS London and  
South of England Chapter

Send \$10.00 or £5 Sterling to:  
Membership Secretary  
Mr. Ray Tibbetts  
62 Gatesden Rd, Leatherhead  
Surrey, KT9QR  
Tel. No. 0372-374617

## Tuckered Out Wurlly Will Be Restored

A truly tired Wurlitzer, one with an enviable playing record, will be heard again in its theatre home following a rebuild of the console and installing Sydney Stop Actions, a new Moller AGO pedalboard, new Klann swell shoes, a solid state relay and combination action from Gorsuch Enterprises. There will also be an additional blower to boost wind pressure and three electronic 16' bottom ends will be added to the organ.

The job is expected to take about three years and the organ is the Style E, 3/7 Wurlitzer, Opus 1754, that was installed in the State Theatre, Springfield, Ohio, in 1927.

The Wurlitzer was played daily from its opening until around 1962 when Oliver Nickeles died. He opened the house as organist and stayed on as manager/organist until his death. Shortly after that, several people continued to maintain and play the organ, although it was showing considerable wear and tear. It finally fell silent in 1968.

Robert N. Cowley arrived in  
—See Tired Wurlly, P. 4—

## CATOE To Move Main North Wurlitzer Organ

by Jim Koller

Another Wurlitzer is on the move. Chicago Area Chapter's 3/10, Style H, Opus 942, which was installed in 1975 by volunteer members in Maine North High School, Des Plaines, Ill., will, if negotiations are successful, be moved to the Paramount Centre for the Performing Arts in Aurora, Ill.

The school, closed since 1981 for lack of enough students, will be razed to permit construction of condominiums. CATOE members have been able to maintain the organ despite the school closure.

Originally installed in the Indiana Theatre, Each Chicago (Indiana Harbor, Ind.), it was played by John Muri in 1922. Some 53 years later, Muri played a farewell concert on it in the theatre. Upon completion of installation at North Maine, Muri rededicated the organ in 1977.

## ORGAN DEITY AWES AUSSIES!

Father Jim Miller's triumphant return to the concert scene in Australia during August was heralded in highly positive terminology. His concert appearances at Brighton Twin Cinema Wurlitzer, Aug. 14, and at Moorabbin Town Hall, Aug. 18, was published on the front page of Theatre Organ Society of Australia Victorian Division's newsletter *VOX* with this heading—*Don't miss the second coming of Father James Miller.*

# International ATOS NEWS

Volume Three September 1988 Number One

## WALGREEN ADDS WONDER MORTON

By collecting standards, Jim Walgreen, Illinois organ enthusiast, appears to be on the march to acquire one of every make organ—large ones only, please—built in the U. S. He recently completed negotiations with Kansas City Theatre, Organ, Inc. to buy the former Loew's Paradise Theatre (Bronx, N.Y.) Robert-Morton organ, one of five 'Wonder Mortons' built for the five ornate Loew houses in the metropolitan New York area. The instrument was to be moved during August from its Kansas City, Mo., storage location to Illinois. Purchase price of the organ was not disclosed.

The instrument had been donated by Marian Minor Cook to KCTOI as a memorial to her late husband, John Brown Cook, and the group had arranged with city officials to erect it in the municipally owned Music Hall.

Just recently, however, the former Loew's Midland Theatre (Kansas City) 4/20 Robert-Morton organ was put up for sale. It had been donated to a group in Columbus, Ohio by Preston M. 'Sandy' Fleet following its removal from the closed Organ Power pizza palace in Solano Beach, Calif.

Since this instrument was in excellent condition and would require far less restoration work than the Paradise Wonder Morton, KCTOI officials decided to make a bid for it. Their bid was accepted and, subsequently, Walgreen's purchase of the 'Wonder' organ has provided the group with enough funding to plan installation of the Midland organ.

## Britishers Buy 4/28 Wurlitzer

Britisher Peter Knighton and his wife were in the U.S. during August to inspect and supervise shipment of the former Paterson, N.J., Fabian Theatre 4/28 Wurlitzer to England. The organ was secured for them from Walter Froelich through organman David L. Junchen. The instrument will be installed in a convention centre.

## Two Artists Sign Concert Dates For '89

Two young artists have bookings into next year. Tom Wibbels has inked an appearance with Eastern Mass. Chapter for Jan. 7. And during April 1988, Chris Elliott signed a contract to play for Wichita Theatre Organ, Inc. at Century II on the 4/36 Wurlitzer April 1, 1989. He will accompany a silent film.

## Bank Boo Boo Causes Concern

Members who attended Convention '88 in Portland and used their credit cards were surprised to receive statements showing their charges were all for Organ Grinder Restaurant purchases. Dennis Hedberg, Conclave Chairman, explained this was a bank error. "All credit card payments were actually posted to ATOS—the Organ Grinder did not receive any of the payments and should not have shown on statements."

## Preservationists Buy Hawaii Theatre Bldg.

Hawaii Theatre Center, a group of volunteer preservationists, early in July announced purchase of the stately 66-year-old Hawaii Theatre for \$1.015 million from the Bishop Estate. News of the purchase was furnished by Lowell Angell, a past president of the group.

To celebrate their new ownership, Frank Loney pumped out a Gershwin number on the 1922 Robert-Morton 4/15 organ, while champagne corks popped.

Angell noted that the group was originally formed in 1984 by Loney, Robert Alder, Scott Bush and himself; Loney was the first president. Current president is Dr. Norman Goldstein.

The organ is owned by Consolidated Amusement Company. Both ATOS and Hawaii Theatre Center would like to own the instrument with a working agreement between them, according to an unofficial version concerning the organ.

A \$500,000 gift from Hawaiian  
—See HAWAII, Page 4—

## BRENEMAN BATTLES THE TOWN ESTABLISHMENT AND WINS!

by Irv Glazer

In Phoenixville, Pa., the Colonial Theatre, on Bridge Street, had three 12-foot-high trees planted in front of it during July, 1978 as part of a downtown beautification project. The theatre, of course, is internationally known because of the excellent four-manual, 32-rank Kimball theatre organ that owner Jim Breneman has installed there.

Pennsylvania being the perfect host to all growing things, the trees thrived and started to grow into the marquee. During periods of gusty winds, the leafy branches continued to sweep letters from the marquee and damaged the glass compartments. Iron grates surrounding the foundation areas of the sprawling vegetation proved inflexible. Eventually the iron was enveloped by and, in turn, strangled the trees. They died and were less than decorative to the area.

Questions about the tree removals, new plantings and applicable city ordinances led to acrimonious exchanges by mail and at meetings with the town fathers. Breneman was asked to pay for removals and re-plantings. This came to an abrupt conclusion with an unprecedented sign going up on the Colonial marquee on April 12, 1988, *THEATRE CLOSED*.

Petitions from merchants and the local schools descended on Phoenixville Governing Fathers. On June 17, 1988, when Jim returned to the theatre in the evening, the dead trees had been removed and there was a large sign hanging in front of the theatre entrance. Signed by area merchants, it read: *Congratulations for standing up for our rights.*

Breneman is now making the necessary arrangements to re-open the Colonial Theatre.

## TWO BIG ONES IN FOR REBUILDING

A new restoration organization just getting started—Society For The Preservation and Restoration of the Atlantic City Organ—has added to its awesome project the 4/55 Kimball organ in the Auditorium Ballroom. Headed by New Jersey Consulting Engineer, Mark Fiebiger, it is planned to put the 452-rank Midmer-Losh in top playing condition. The instrument is technically the world's largest.

Irvin R. Glazer, who is interested in the big undertaking, arranged a meeting with Fiebiger in Philadelphia last June 20 and the two spent 11 hours inspecting three major installations. They talked to technical experts who maintain and restore the organs.

First visit was to Wanamaker's. The two lunched with Curators Nelson Buchner and Chuck Gibson after viewing the huge department store instrument.

Next visited was the University of Pennsylvania's 162-rank Curtis organ, and dinner with Curtis President Kevin Chun. The final organ visited was the newly restored Philadelphia Convention Hall dual console Moller and a consultation with Project Manager Jim Breneman.

Impressed with Fiebiger's obvious technical knowledge and organizational ability, and considering that he was well aware of the less than fair condition of the Atlantic City organ, Glazer told him, "I'm glad you are only 25 years old!"

## Eddington To Play Chi Chapter Presentation

by Jim Koller

Jelani Eddington, 1988 Young Organist Competition winner, makes his Chicago debut when he plays a concert on the Chicago Theatre Wurlitzer for a Chicago Area Chapter social Sept. 11.

September 1988

## IRS HAS NEW BENEFIT DEAL

Sponsoring benefit shows and guaranteeing tax deductible amounts must conform to new Internal Revenue Service rulings. ATOS Chapters presenting regular concert events and charging a stipulated price (example—\$7 general admission) cannot produce a benefit show and offer that admission price as being tax deductible. This amount is considered payment for value received.

However, if the chapter presents a benefit show and charges \$20 per ticket, a total of \$13 can be declared tax deductible for patrons—provided it is specifically stated on each ticket that normal admission price of \$7 cannot be subtracted.

Chapters planning to present benefit programs are advised to contact local IRS offices to avoid penalties for not observing new rulings.

## Rhode Replaces Strony At Mesa

Ron Rhode has rejoined Organ Stop Pizza music staff in Mesa, Arizona, replacing Walt Strony, who has resigned due to his heavy commitment in organ sales work and concert bookings, it has been announced by Mike Everitt, General Manager of Mesa Organ Stop. Rhode shares the musical spotlight with organists Rob Richards and Clark Wilson.

## Organ Opening Set For October 1 & 2

New South Wales Division of Theatre Organ Society of Australia has announced the grand opening of the former Sydney Capitol Theatre 3/15 Wurlitzer organ in Orion Centre in the Sydney suburb of Campsie, Oct. 1 and 2.

Ian Davies, Tony Fenelon and John Atwell are featured the first night. Neil Jensen and Margaret Hall will perform the second concert. Orion Centre was formerly a motion picture theatre which was taken over by the Campsie Municipal Council and restored as a community arts centre. —from NSW VOX

## TV Interview Goes On Organ Radio Show

Los Angeles' Z Cable TV channel interview with newspaper critic Charles Champlain and Gaylord Carter was copied on tape cassette by Film Technology for re-broadcast on the Hal Sanguinetti *Gee Dad, It's A Wurlitzer* show over KPCC Radio, Pasadena, Calif., Sunday night, July 24.

The interview was televised in conjunction with *Three Bad Men* silent film presentation on Z Channel. Carter composed the score for the film and accompanied it on the Sargent/Stark Wurlitzer in Hollywood.

## Museum Will Be Around Theatre

A \$60 million, two-phase Hollywood Museum that will use computer terminals, film and high-tech gadgetry to exhibit the growth and glamour of the entertainment industry is planned to be built on land surrounding Hollywood's famed Chinese Theatre.

It will be known as *Hollywood Exposition* and housed in a 150,000-square-foot museum building. Designs call for extensive theatre space, computer research archives and button-activated mechanical displays providing a look, historically, at Hollywood's four major industries—motion pictures, television, radio and recording.

Because of its proximity to the Chinese Theatre, which has a very large daily influx to tourists, the location would also be an ideal situation for ATOS to become involved in.

## Loderhose In Big Organ Buying Deal

Organ owner Dick Loderhose is reported to be involved in a large organ project and is buying up organ components for it. Since he could not be contacted by press time, it was not possible to obtain further information about the plans.

## Dayton Victory Due For Refurbishing

Organ builder David Junchen was contacted by the group operating Dayton's Victory Theatre to survey the organ presently installed there and make recommendations for improving it. It was reported the group is planning theatre renovation work.

## YTOE MAKING PLANS FOR '89 CONCLAVE

by Melissa Ambrose

About 20 Young Theatre Organ Enthusiasts met at Portland Convention and came up with ideas for Detroit's 1989 meeting. One that may take place to promote the personal side of organ playing is YTOE hosting a cocktail party which would enable members of all ages to meet one another and become better acquainted.

Another idea presented during the YTOE meeting is to sell T-shirts at Detroit to accumulate funds for the group. It was also discussed to have a master class where artists could give helpful hints on orchestrations, etc.

The prime concern of YTOE is involving more young people in theatre organ. Contacting universities, high schools and music studios to let them know about theatre organ was discussed.

For this, YTOE needs the help of all members. Anyone knowing youngsters who are interested in theatre organ is encouraged to send the information to Melissa Ambrose, Chairman, 2125 Dallas, Royal Oak, Mich. 48067—telephone 313/543-3713.

ATOS needs new faces, and new ideas—not to take away from the old ways, just enhance what is already established.

## Hunt To Hang Hat In L. A. Soon

Well-known organ dealer/manager/recording potentate Henry Hunt is due to move into the Los Angeles area sometime around Sept. 1. He will open an Allen Organ dealership for territory north of the City of the Angels, it is reliably reported.

## Thomaston Opera House Still Shut

Connecticut Valley Chapter is still homeless and undoubtedly will not return to Thomaston Opera House and the chapter-owned Marr & Colton organ as soon as it had been thought when the theatre was closed because of fire law violations. According to Allen Miller, a member of Conn Val, the organ sits amid dirt and rubble, but the 3/15 instrument is playable and sounding as fine as ever.

The town voted to renovate the 1884 opera house building and bring it up to code. A new entrance tower with elevator is planned, new rooms are to be added, stage house smoke ventilators have been installed, and a new fireproof stage curtain will be installed that will look like the original contour main drape.

A digital recording of the organ, played by Tom Hazleton last September, is expected to be released in cassette tape form in the near future.

## British County Gets First Theatre Organ

Shrewsbury's Butter Market, an old canal terminal building, has traded its dietetic values for entertainment fattening in the form of a wondrous Wurlitzer which is now part of a state of the art theatre which also features disco and lazier leisure as well. The former 3/8 Wurlitzer from the Ritz Cinema, Chadham, has been installed by David Pawlyn since his return from the ATOS Convention in Portland.

Pawlyn noted the organ will expand possibly to 12 ranks. It has one of the Union Cinema designed wild 'Fruit Jelly' surrounds—glass that flares outward into wing shape with glass crystal globes hanging from the flared tips, coloured lighting, etc.

This is the first ever theatre organ to be installed in Shropshire County, England, and is located near Wales.

## Firm Donates To Theatre Building

Another theatre has received funding towards its restoration. In San Jose, Calif., the long-closed Fox Theatre has a donation of \$500,000 from Waste Management, Inc. Another \$5,000 had been raised previously and it is hoped the house can be turned into a performing arts facility sometime in the 1990s. Total renovation is expected to be a minimum of \$10 million. —Nor-Cal Windsheet

## Strony Will Play At Allen's Octave Hall

Organist Walt Strony will play two evening concerts, both open to the public, in Octave Hall at the Allen Organ Company in Macungie, Pa., Sept. 21 and 22. Tickets are \$6 and may be ordered by calling Jennifer Johnson, 215/966-2202. Strony will play his programs on a custom Allen.

## LEDWON BUYS WURLITZER TO PRESERVE IT—HAULS IT TO CALIFORNIA IN WEEK

ATOS President John Ledwon spent the week of August 8 to 14 driving his pickup truck and towing 6 by 12-foot U-Haul trailer from Agoura, Calif., to Fayetteville, Ark., where he loaded a mint-condition Style D Wurlitzer (except for its console, blower and bass drum), then drove home, stopping in Albuquerque, New Mexico to pick up ATOS National Board of Director member Laurel Haggart, who helped him drive straight through to Lake Arrowhead, Calif., where the organ was unloaded.

Ledwon bought the organ to preserve it in its original condition. Haggart will erect the instrument in her Lake Arrowhead home and it will remain there, fully restored. At some later date, the organ can be relocated in some kind of permanent museum or display, Ledwon noted.

The almost non-stop odyssey recorded a 1:30pm departure in California on Aug. 8 and arrival in Fayetteville, Arkansas at 11:45am, Aug. 10. Inspection of the organ, dismantling large pieces, loading and securing was completed by 6pm the same day. Immediate ATOS Past Vice President Russ Joseph helped load the organ. Ledwon spent the night at the Joseph manse and played the excellent 2/4 Wurlitzer installed there. He started back to the *Golden State* about noon, Aug. 11.

The tarp covering organ components became a shredded mess due to remnants of the hurricane that eventually blew itself out as it neared Louisiana. Fortunately, the truck and trailer were subjected to about a three-minute light rain and nothing was damaged.

The *Orgatour Special* hit Albuquerque late Friday, Aug. 12. Ledwon stopped over at Phil Maloof's Classic Inn and played the spectacular Kimball consoled five-manual hybrid. With Haggart joining him here, the two pulled out of town Saturday morning about 9:30 and non-stopped it to the Haggart residence at Lake Arrowhead, arriving about 5am, Aug. 14.

Since the cost to ship the three items left behind would amount to around \$1,000, Ledwon said another trip will be made to Fayetteville to pick them up. He also noted that even the original theatre chamber floor frames were intact.

## Stanford Organ To Be Playable Next April

By next April the Wurlitzer organ destined for the Stanford Theatre, Palo Alto, Calif., should be in and playing. Four large work rooms are located in San Francisco where restoration work on the organ is being accomplished, according to David Banks, one of the men involved in the installation. —Nor-Cal Windsheet

## Spooks In 'Mazool'

Kalamazoo's atmospheric State Theatre will have a Halloween Show Oct. 29, it was announced in the Southwest Michigan Chapter newsletter.

## Ken Lane Recorded Met When Kiley Did

Kenneth Lane recorded the Boston Metropolitan Theatre 4/26 Wurlitzer during the period John Kiley was also turning out longplay platters on the instrument. For those having a Lane recording, the true name of the artist is Ashley Miller, a present member of the ATOS Board of Directors.

## ProArte Changes Its Recording Artist

Tom Hazleton will record for ProArte Records in place of Don Thompson, it was learned early last month. No reason was given for the change in artists.

## Students Work On Rebuilding Organ

Three students from last year's crew who started helping on the refurbishment of the Bartholomay pipe organ in West Philadelphia High School are now assisting in teaching new students the art of pipe organ work. They are able to come into the auditorium on their own at 7am and commence work. The next crews report at 8 and 10:30am.

There are five students involved in the project, according to Irv Glazer, who interested school officials in rebuilding the organ.

Project manager is Kevin Chun, president of Curtis Organ Restoration Society at the University of Pennsylvania. School faculty member, Paul Verner, in addition to supervising, handles administrative and purchasing duties. David Levine, undergraduate student at Penn, is assistant to Kevin Chun.

According to Glazer, examination of the Tuba rank in the organ reveals it came from the Palace Theatre, Philadelphia, 2/15 Austin organ that was installed in 1915. This organ was replaced in 1919 by a 4/28 Kimball with a 5-rank echo division. It is believed Bartholomay purchased the Austin organ and used the Tuba set in his high school installation.

## Vaughn Celebrates A Juicer Decade Date

Organist Bob Vaughn will celebrate a decade anniversary Sept. 21 when he returns to Berkeley U. C. Theatre to accompany D. W. Griffith's *Intolerance*. The organ will be an electronic, and Vaughn noted that it was the same film that started his association with the theatre ten years back. "This time I have a nice new full-color tint print to accompany," he said.

## Another Theatre Is Saved By Town

Durham, North Carolina, has saved its Carolina Theatre which opened as a legitimate theatre in 1925 and finally closed as a film theatre July 31, 1988. Now owned by the city, it will be the focal point of a film and performing arts center. A cinema wing housing three theatres will be added and the main theatre will present road shows, the Durham Symphony, etc.

## FOR THE RECORD

It was reported in the August issue that Delaware Valley Chapter is installing its Moller organ in the Keswick Theatre at Glenside, Pa. This is actually the second time the organ is under installation in the theatre. Several years ago the same organ installation was started, but it had to be dismantled when the theatre failed. It is now under new management. A silent film program, announced for the fall, has advised that "films will be augmented with piano music."

## Mills Busy Mounting Shows At Proctors

Allen Mills, house organist at Proctor's Schenectady Theatre, New York, is currently preparing an educational type show for presentation Oct. 16. Titled *Gosh Goldie*, it will feature the theatre Wurlitzer, which is named 'Goldie' and the script is based along the lines of Benjamin Britten's "Young Person's GLuide for the Orchestra."

"The very next week I'll be doing a show I'm calling *The Phantom Strikes Again—and Again!*" using some of Lloyd Webber's ideas for the first half. This will be followed by accompaniment of the Lon Chaney *Phantom of the Opera* silent film," he said.

After these shows Mills will concentrate on mounting the annual Christmas and Easter productions at the theatre.

## Hope-Jones' Grandson Appears In England

A 19-year-old Englishman from the region where Robert Hope-Jones lived, has sent a letter to an English organ enthusiast in which he states he is the great grandson of the famed organ builder. On the strength of his letter, the youngster was invited to come down to London and join the Cinema Organ Society's Summer Workshop, during August, and tour installations in the area.

## Cimmino Retires To New Home In Florida

East Coast organist Frank Cimmino completed his engagement at the end of June at Triangle Hofbrau in Wayne, N. J., and retired to a new home in Cape Coral, Fla. For over 20 years he appeared in notable venues such as the New York Beacon Theatre, Suburban Restaurant and the Triangle.—from NYTOS Horseshoe

## Weiler Will Cavort; To Woo Phantom

by Jim Koller

Jeff Weiler, Chicago organist, will accompany *Phantom of the Opera* Oct. 31 at the Chicago Theatre in a special Halloween Fright Show.

## Ledwon Out-Honks Elliott Hitchin' Title

Organist Chris Elliott reported in last month's NEWS that he played seven weddings in a single day at Crystal Cathedral, Garden Grove, Calif., last July 16. His record fell to newly named ATOS Prexy John Ledwon, who reported that on Aug. 6 he played 17 weddings, starting at 9am and finishing at 6pm. Several years back he played 22 hitchins' in one day.

## Smalltown Opera House Beginning Leads To Fabulous Fusion Future For Artist



Robbie Leatherer

Once upon a time, in the not too distant past, about 1974 to be more or less exact, there was an 18-year-old youngster who got himself hired as the house organist for the Homestake Opera House in Lead, South Dakota. On the upright two-manual, five-rank Wurlitzer console, he accompanied silent films and live stage musicals. His name was Robbie Leatherer, and he is pictured above. He had been studying music from the age of five. His dual musical stint at the opera house provided excellent training for what would be unfolding later.

In 1975, Robbie hit the big time town of Chicago. He attended the rededication of the Chicago Theatre Wurlitzer; Lyn Larsen was the star of that show. In 1977, Robbie became understudy to Lyn at famed Phoenix Organ Stop Pizza.

The year 1979 saw Robbie win first place in Liberace's competition for organists. Robbie appeared with the famed entertainer at Phoenix' Symphony Hall before a capacity audience of 3,000. From this point on the young organist played various pizza parlor engagements—and during this period he also became an entirely new personality. Adopting a stage name, which was Rob Richards, he blossomed out into a sophisticated character. Those who saw him in concert at Uncle Mill's Pizza Parlor can attest to the 'new look'.

The change was as different as night from day, but the experience he had been gaining has become the mark of genius. Rob Richards has brought to the theatre organ a new dimension. Maybe it isn't so new, but Rob's quest for added musical entertainment has polished up the idea to produce a fusion of pipes and plug-ins which proved highly musical and entertaining when it was heard by convention audiences.

It must be noted that *Wuritzer Die Hards* weren't too convinced by the instrumental wedding of wind and juice, but they must be discounted as being plain old pipe plodders—just organ, if you please.

But the thrilling combinations Rob presented were highly reminiscent of the great years of Radio City Music Hall and other deluxe cinemansions when the organ joined the orchestra, stage chorus, and principals in stage show grand finale acts. The organ augmented the entire scene and added a dimension so thrilling that it could do nothing less than garner for the entire company prolonged, greatly extended voluminous applause.

In Great Britain during the 1960s, there were several organists who worked up presentations of longplay symphonic recordings which were played over cinema sound systems with almost the same thrilling results as achieved by Rob. The organists kept their instruments in the foreground, even in dulcet passages, and really brought in grand crescendos for endings. This entailed heroic work pressures to produce the majesty of the organ and orchestra—with the King of Instruments maintaining star lead in the presentation.

So when you have the opportunity to attend a Rob Richards Fusion function, fasten your entertainment belt for a great musical thrill. And we look forward to hearing much more from this artist whose adventurous foresight into the land of pipes and plug-ins has brought forth such an entertaining composite result.

September 1988

**—TIRED WURLY—**

—Continued from Page One—

Springfield in 1972. He had seen the organ in 1960, and took on the job of getting it playable again. Management provided limited funding—enough to keep it playable. Larry Blumenshine became house organist and the Wurlitzer entertained audiences until last July when Cowley and Blumenshine were unable to continue 'patching' it enough to get through a weekend.

It was then that owner Mike Chakeres announced the organ would be rebuilt. The State Theatre has been the flagship house of the Chakeres chain, which was founded in 1911, and is still recognized as Ohio's most important independent circuit.

It is interesting to note the reason for Gorsuch components being used in the organ. "In 1972, when I first started working on the organ, a fellow by the name of Chris Gorsuch was living in Springfield and came into the theatre one day. We became good friends. He went on to found his own organ business in San Diego, Calif., and became active in San Diego Chapter ATOS. It was Chris who helped on the new specs and agreed to supply the electronic additions," Cowley said.

Cowley also noted that when the organ wasn't being played in the State, patrons asked "WHY?"

**—HAWAII—**

—Continued from Page One—

Airlines has been received during a fund-raising campaign. The theatre will be fully restored and a hydraulic lift built for the orchestra pit. The theatre will be rented to community groups for plays, films, concerts, fashion shows and private parties.

**What Kind Of Music Can This Be???**

A staff member of Allan's Music Warehouse sheet music department in Melbourne recalls a woman who came in one day wanting to buy a copy of "Weber at the Wurlitzer." Asked politely if she could be more specific, she produced from her handbag a Capitol Theatre programme in which the first item listed was "Overture—Horace Weber at the Wurlitzer."

**Fast Pace Tune Is September Special**

Listed merely as *Novelty Hurry*, by O'Hara, this is the Tune of the Month Special offered by ATOS Archives for September. It will relieve the purchaser of a fast \$2.50 when ordering the piece from the Archives, 1393 Don Carlos Court, Chula Vista, Calif. 92010.

**Lowe's Playing Takes Patron's Breath Away**

Britisher David Lowe's console artistry has been highly touted and regarded by many as tops in the theatre organ world. He was heard in several concert venues here in the U. S. just prior to and following the ATOS National Convention at Portland.

However, Lowe had no idea how thrilling his music was to his audiences until he appeared at the Capitol Theatre, Davenport, Iowa, to play the 3/13 Wicks organ. It is reported one man became so excited over Lowe's artistry that he had to be administered oxygen.

**School Asks Help To Restore Skinner Organ**

Kearny (New Jersey) High School has a 1921 E. M. Skinner organ, opus 378, that cost \$13,000 when installed. The instrument, in need of major repairs, has been unplayable for several years. Now a committee has been formed to raise \$85,000 for its restoration.

A former graduate, from the class of 1929, has donated \$30,000 to start the campaign. Funds are being sought from the public. Donations should be sent to Kearny High School Organ Fund, Att: Mrs. Orchid Carlson, Kearny High School, Kearny, N.J. 07032.

**Rhode Rides Into Beaumont Oct. 22**

Ron Rhode will range down Beaumont, Texas way Oct. 22 to play the Jefferson Theatre 3/8 Robert-Morton for So. West Texas Chapter at 8pm. Information is available by calling 409/886-5601, 886-1609, 898-1480

**Natoma Paramount Gets A 2/7 Barton**

by Jim Koller

Originally erected in the Jeffrey Theatre, the 2/7 Barton organ has been moved to a northwest Chicago residence on Natoma Avenue. Jim and Mike Keating, brothers, are expanding the instrument to nine ranks and adding the original Hub Roller Rink toy counter. Fellow members of Chicago Area Chapter have dubbed the new location the *Natoma Paramount*.

**Bellomy Draws On Commercial Radio**

When he isn't performing on the Wurlitzer organ at the Organ Grinder Restaurant in Portland, Ore., organist Dan Bellomy can be heard in his Texas accent over Radio Station KKEY (1150 on local dials). This is Portland's "Talk Radio" outlet.

**Be Alabama Bound For Fun Oct. 14-16****Two Stars Will Shine Again At Patio Show**

by Jim Koller

Col. Jack Moelmann and Bob Ralston return to Chicago's Patio Theatre Nov. 13 for an encore performance. People had to be turned away from their sell-out show last year at the theatre.

**Musical Night Set For Two Sparkers**

Cape Cod is not likely to be the same after Sept. 18 when Cape Cod Organ Society presents Rosemary Bailey, playing a Technic organ, and Walter Strony forging ahead on an Allen 4600 organ at the Sheraton Hyannis Cape Cod Hotel. The two are slated to battle beautifully in musical lore with solos and duets.

Tickets for the dual duel and dinner may be ordered by calling 617/771-1118 or 617/394-9700.

**Pearl Plays For Chi School Graduations**

by Jim Koller

Chicago organist Hal Pearl played the 5/78 Austin organ in Medinah Shrine Temple June 24 for Jones Commercial High School commencement exercises. He noted he has been playing these graduations for the last 30 years.

**Barton Lift Found For Kimball Hybrid Organ**

by Jim Koller

ATOS member Mark Sorbi recently obtained a Barton four-poster lift which will elevate the console of the hybrid Kimball organ currently being installed in the Vincente Frenandez (ex-Congress/Mexico) Theatre in Chicago.

Restoration and installation work is being done by volunteer members of Chicago Area Chapter under supervision of Fred Arnish and Art Fike. It was not learned where Sorbi found the lift.

**AUTHOR TELLS PRICE OF BARTON CHAPEL ORGAN IN GANGSTER STORY**

For definitive, descriptive prose involving pipe organs in novels, Jonathon Latimer's hard-boiled detective book, *Headed For A Hearse*, presents a most distinctive cost price for a 'Chapel' Barton pipe organ in the 1930s. ATOS member Roy E. Frenzke, of Ridgewood, N.J., made the discovery when reading the novel.

"I found the interesting passage in the novel, which was written in 1935. The setting is Chicago in the 30s. Since Latimer could hardly have pulled the Barton name out of thin air, I assume he was writing in imitation of actual undertaker's ads of the period," he noted.

Taken from the text on page 169, the Barton description appears in the following paragraph: *This sign disclosed that a Wonder Funeral, including a handsome Lincoln Hearse, three automobile loads of mourners (we can augment your own mourners if you desire), the use of our private chapel with the \$8,000 Barton organ and the Golden Isle Quartette, could be provided for as little as \$217. There was also a choice of five distinctive caskets.* (Copyright 1935 by Jonathon Latimer; reprint of 1937 edition by Sun Dial Press, N.Y.)

"Though I doubt many undertakers nowadays cite the builders of their chapel organs, I wonder if any ATOS members recall any specific ads by morticians that mentioned the builders of their organs? Also, supposing that the \$8,000 is not too inflated, how large an organ would that amount have bought from Dan Barton?" Frenzke questioned.

Anyone want to dig up the ads?

ATOS International NEWS pages in *Theatre Organ Journal* are prepared by Tom B'hend, assisted by Jim Koller. News items should be sent to P.O. Box 40165, Pasadena, Calif. 91104.

**Decor Mag Splashes Color On Theatre**

Australia's *Classic Decorating* magazine, Autumn/Winter 1988 issue, devotes a six-page color spread to the Cremorne Hayden Orpheum Picture Palace. The theatre, which was beautifully rebuilt in art deco style, is also the new home of the Style 235 Wurlitzer originally installed in the Wilson Theatre, Fresno, Calif.

In addition to the main theatre, which seats 755, a ballroom that was used by a dance studio group, has been converted to a small 200-seat cinema.

One of the features of the main theatre is an inviting, posh Piano Bar foyer with a Wurlitzer grand piano. It is played before evening performances.

**Kimball Will Stay In Elco Theatre**

An inquiry to the City of Elkhart, Indiana by organ buff Fred Beals about the future of the Kimball organ in the Elco Theatre brought this response from Mayor James P. Perron:

"You will be happy to know that there have been on going discussions prior to the tragic death of Mr. Miller, in fact ever since last September between the city, Mr. Miller and a private developer to possibly restore the Elco Theatre into a civic auditorium. This plan includes the actual use of the pipe organ at its current location.

"In spite of Mr. Miller's recent tragic death, talks have been continued with the private developer, and Phil Miller, Mr. Miller's son, who has taken over operations of Miller Theatres."



**KALEIDOSCOPE**, George Wright, organist. Banda Records, P.O. Box 392, Oxnard, CA 93032. \$20.00 post paid U.S. and Canada. All other countries \$23.00.

George Wright's latest compact disc release, *Kaleidoscope*, is just that. A kaleidoscope. A chameleon. A "gourmet banquet" featuring all types of music for which this one-of-a-kind organist is so well known. From the surprise ending of "Do It Again," Mr. Wright announces "Spring Is Here" in a beautifully phrased offering that is equaled by "The Night Was Made For Love" and "The Song Is You." "The Song Is You" is an exercise in registration subtlety. If only more organists knew the value of leaving stops out of a registration . . . not putting them in. Something not so subtle is "The Mooche." Just as Mr. Wright has influenced so many younger organists, he too, has been influenced by his own life's experience. Time spent playing in a few saloons and listening to some talented black musicians is much in evidence in "The Mooche."

Mr. Wright's tribute to the late Fred Astaire, "A Fred Astaire Memoir" is as delightful as was the man. One can easily visualize Fred and Ginger cavorting on the dance floor as we hear generous applications of swirling, synthesized harp arpeggios. Where it is musically fitting Mr. Wright is a proponent of new technology and this reviewer wonders and looks forward to the day when he will implement digitally synthesized and/or sampled voices into his major melody and accompaniment registrations rather than restricting their use to embellishments.

On the up-tempo side of things, Mr. Wright gives us "Spring Fever" and "Cavaquinho." Both tunes are performed with the crisp, accurate fingering and controlled tempi we have come to expect from George Wright. A brilliant, chiffing

flute featured in "Cavaquinho" is the latest addition to the ever-changing Hollywood Philharmonic Organ. Finishing *Kaleidoscope* is the "Meet Me In St. Louis" medley. After setting the carnival mood in the introduction, "The Boy Next Door" affords the collector of George Wright recordings the opportunity to make comparisons between this rendition and one recorded more than 30 years earlier. One point is for certain. The phrasing of this effort is just as sensitive as the earlier one.

On the technical grounds of dynamics, clarity and incredibly low mechanical noise from the organ, *Kaleidoscope* rates a solid 10 as does Mr. Wright's performance. There is, however, one technical item that troubles this reviewer. Not having heard the Hollywood Philharmonic Organ live recently, I cannot say if this



recording is an accurate representation of the live sound. Whether it is or is not the issue but rather how it is perceived in this recording. The center of the stereo image is perceived to be shifted somewhat to the right. Recording engineers of the calibre employed by Mr. Wright just would not do something so fundamentally wrong like having the right channel record level too high. Indeed, oscilloscope observations confirm they did not. Therefore, one must consider microphone selection, placement and channel mixing. It is this reviewer's opinion that future George Wright recordings of the Hollywood Philharmonic Organ could be made more satisfying to audio buffs if a modification of recording strategy were employed that would cause the organ's recorded sound to be more evenly distributed across the stereo sound stage.

Notwithstanding a little fussing by audiophiles, *Kaleidoscope* should be included in the libraries of George Wright fans and all those folks who just plain enjoy the finest in theatre organ playing.

Dennis Hedberg

**WEST COAST WURLITZER.** Don Thompson at Fleet residence, Original Oakland Paramount (Melody Inn), Old Town Music Hall. Available from: Pipe Organ Presentations Ltd., 1638 136th Ave., San Leandro, CA 94578. \$9.95 postpaid. Cassette.

The recordings made at the Fleet Residence are worth the price of the tape. Well played believable arrangements, and a gorgeous organ, made me wish the entire tape had been done there. The rest of the recording doesn't hold up as well. Selections are as follows: at the Fleet residence, "South," "Breezing Along With the Breeze," "Spring is Here," "Puttin' on the Ritz," "Moonlight in Vermont," "Bill Bailey," "As Time Goes By," original Paramount (Melody Inn), "I Get a Kick out of You," "Sweet Georgia Brown," "Repsz Band March," "My Old Flame," "Russian Rag," "Love Makes the World Go Round," "Change Partners," "The Vamp," "Woodchoppers Ball;" at the Old Town Music Hall, "Fritz Kreisler Medley," "Pizzicato Polka," "Mountain Greenery," "March from *Things to Come*," "Nostalgia," "Vilia."

**SAN FRANCISCO SHOWTIME.** Don Thompson at the Wurlitzer. Available from: Pipe Organ Presentations Ltd., 1638 136th Ave., San Leandro, CA 94578. Cassette \$9.95 postpaid.

"San Francisco," "Vincent Youman's Medley," "Oklahoma Medley," "Fred Astaire Memories," "My Fair Lady Medley," "Oliver Medley," "Cabaret."

**CALIFORNIA SHOWTIME.** Don Thompson at the Wurlitzer. Available from: Pipe Organ Presentations Ltd., 1638 136th Ave., San Leandro, CA 94578. Cassette \$9.95 postpaid.

"42nd Street Medley," "Man of La Mancha Medley," "Les Miserables Medley," "The Phantom of the Opera Medley," "A Chorus Line Medley," "Chess Medley."

These two cassettes are clearly extensions of each other. Because of a lack of any production material, I do not know where they were recorded.

Don Thompson's playing is entertaining enough, it somewhat sloppy throughout. Perhaps not enough attention was paid to the final product.

The organ sounds like it is in a fairly small room, which may explain why the microphones sound like they are too close to the organ.

All in all, the things I look for in a recording aren't here.

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 Dr., #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.



**DON BAKER RETURNS TO ENGLAND.** Don Baker plays the Wurlitzer at The Assembly Hall, Worthing, England. Available from: Don Baker, 111 Sea Fern Court, Leesburg, Florida 32788. CrO2 dolby cassette \$12.95 postpaid.

Having been one of Don Baker's biggest fans for many years, I found this recording to be disappointing. It is still clearly Don Baker, but that "indefinable something" is missing from this recording.

The tunes are as follows: "Give My Regards to Broadway," "Theme from *The Apartment*," "It's a Small World," "Sleepy Time Gal," "The Days of Wine and Roses," "All the Things You Are," "Chicago," "Veradero," "A Foggy Day," "What Are You Doing the Rest of Your Life," "Bless You for Being an Angel," "Here's That Rainy Day," "April in Paris," "Dancing in the Dark," "The High and The Mighty."

The organ at The Assembly Hall, Worthing, England, is a gorgeous instrument. Very nicely finished.

The recording job is also very well done. The tapes are digitally mastered and the finished product is on high bias CrO2.

For Don Baker, this is a so-so recording. *Bob Shafter*

**Thanks to the following for contributing convention pictures for this issue:**

- |                   |       |
|-------------------|-------|
| Claude Neuffer    | (CN)  |
| Ray VanSteenkiste | (RVS) |
| Harvey Whitney    | (HW)  |
| Don Zeller        | (DZ)  |
| Irving Ewen       | (IE)  |
| Bo Hanley         | (BH)  |
| Madeline LiVolsi  | (MLV) |
| Bill Rieger       | (BR)  |
| Steve Adams       | (SA)  |
| Diane Whipple     | (DW)  |



**CORNSILK.** Ron Rhode at the 3/14 Barton, Iowa Theatre, Cedar Rapids, Iowa. Available from Ron Rhode Concerts, 705 South El Dorado, Mesa, AZ 85202. Dolby Cassette \$12.00 U.S.; \$14.00 Canada, postpaid.

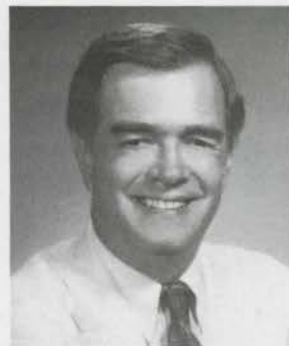
A splendid recording from one of our top-notch artists, this was a pleasure to listen to throughout. Here is a tape to share with your friends, and to listen to over and over again. Especially excellent are Mr. Rhode's orchestral transcriptions, as they are accurate and faithful to the originals. Following is the tune list; each is a winner in its own right: "I Can't Believe That You're in Love With Me," "Walkin' My Baby Back Home," "Hiawatha's Melody of Love," "Cornsilk," "Make Believe," "Hot Lips," "I'm Getting Sentimental Over You," "Tales From the Vienna Woods," "March of the Steel Men," "The Oceana Roll," "Poor Wandering One," "The Very Thought Of You," "Japanese Sandman," "The Birth of Passion," "No Man is An Island," "When Day is Done," "On Eagles' Wings," and "When Yuba Played the Rhumba On The Tuba."

Those of you who are not Barton fans should buy this tape. It is truly a beautiful and magnificent instrument. Those of you who are Barton fans will need no further encouragement. Once again, Mr. Rhode has displayed a unique talent, and that is his ability to get the best from any instrument.

As far as the recording job goes, well, without having heard the instrument live, I would hazard that this recording is the tiniest bit muffled, but it's difficult to say for sure as the presence of the room is so well captured.

This is my favorite Ron Rhode recording, and is certainly highly recommended.

*Bob Shafter*



## Tom Hazleton Appointed Rodgers' Tonal Director

Robert Ulery, President of Rodgers Instrument Corporation, has announced the appointment of Tom Hazleton as Tonal Director. Ulery stated that Hazleton's close association with the music industry as a renowned organist, designer, and consultant for more than 30 years will be an asset to the company. "He is bringing with him a wealth of experience as both a classic and theatre organist," said Ulery.

Hazleton has consulted on the specification, design, construction, and installation of many fine organs over the past decades. Many of these were electronic organs, the base of Rodgers organ business. His balanced knowledge of both electronic and pipe organs makes him a good match for Rodgers, which builds both types of instruments. Hazleton will take charge of specifying and designing future organs for Rodgers as well as supervising their voicing. He is close to customer tastes tonally and has many innovative ideas for future Rodgers products, including theatre organs.

Hazleton was a student of and assistant to Richard Purvis at Grace Cathedral. He was the last staff organist at the San Francisco Paramount Theatre. At Menlo Park Presbyterian Church in Menlo Park, California, he was organist and associate minister of music for 14 years.

For the last 20 years, Hazleton has been a design consultant to a major organ manufacturer.

The American Theatre Organ Society named him Organist of the Year in 1986. He was formerly a professor of organ at University of Pacific in Stockton, California.

As a concert organist, Hazleton scheduled as many as 30 concerts a year worldwide. To date, he has 25 recordings, both classical and theatre and was recently a recording artist for Pro Arte.

*Music, in the best sense, does not require novelty; nay, the older it is, and the more we are accustomed to it, the greater its effect.*

JOHANN WOLFGANG von GOETHE (1749-1832)



# More Fun For Organ Hobbyists

## A NEW ELECTRONIC RECORD AND PLAYBACK CONCEPT

BY Herb Merritt, Bob Trousdale, and Ken Aultz

*Many owners of two-manual theatre pipe organs are hobbyists who would like a playing device for their instrument.*

Some contrive a roll player and connect it to the organ to play piano rolls. However, piano rolls rarely sound good on the organ and there are limitations: no stop changes, no expression, and no recording capability. Other hobbyists are lucky enough to acquire an organ roll player, such as the Moller Artiste, which can make stop and expression changes. But roll availability and condition are problems. Also, the music is dated as rolls have not been made since about 1930.

We wish to present a new electronic record and playback system, and describe the first two installations. This universal player records on magnetic tape all of the on-off electrical contact information (i.e. all keys, stops, shades, tremes, etc.) made while an artist is performing and can play back this same information exactly. Copies of recordings can be made, over-dubbing is possible, and the system is relatively inexpensive. The universal player is intended for use with any two-manual theatre organ. It is applicable to any electro-pneumatic, direct electric, diode/transistor, or multiplexed switching system which uses a positive keying voltage and where a single switch contact is used for keys, stops, and controls. The universal player can handle a well-unified, two-manual theatre pipe organ with up to 11 ranks, 6 tuned percussions, 7 accompaniment traps, 5 pedal traps, 5 couplers, 5 tremes, and 8 sound effects, all installed in two chambers. Other player systems exist, but are twice as costly or require that the organ switching system be changed to a multiplexed or computerized system, a considerable expense.

The universal player simply "adds on" to existing organ circuits. It consists of a card cage containing printed circuit boards which interface between the organ circuits and a standard stereo cassette tape recorder. To record information, a connection made to a given stop or key contact is monitored and the on-off electrical signal (voltage) caused by the organist's performance is picked up

and recorded on magnetic tape by the player's RECORD sections. When the tape is played back, the PLAYBACK sections recreate these signals by switching organ rectifier voltage to duplicate the on-off voltage pattern over the same wire connection back to the given stop or key contact, thus causing the organ itself to be played. This means that during playback the information being read can be immediately recorded again (copied) onto a second tape deck. The universal player can be used for over-dubbing, in which, as an initial recording is played back into the organ, the organist can play along to add additional counter-melody, accompaniment, flourishes, or whatever, and the net result may be re-recorded on the second tape deck. Over-dubbing is an "additive" process. However, with a simple modification to the player circuitry, it is also possible to erase (delete) channels previously recorded.

The universal player uses a standardized channel assignment for the keys, stops, and controls so that tapes made on one organ can be played back on another similar organ. However, not all channels are preassigned; 32 of the total of 320 channels can be assigned at the user's discretion. These optional chan-

nels can be used for second touches, special stops, or whatever. Because these 32 channels are not read on exchanged tapes, the player can be custom-tailored to each particular organ.

### How It Works

The on-off electrical signals generated by key contacts, stops, etc., are encoded and recorded directly onto the two tracks of a standard audio cassette using a standard audio cassette deck. Each electrical signal is assigned and wired to a specific channel. The player consists of two completely independent sections which we can call L and R. Player L, recording on the left stereo track, has 128 channels with a scan rate of 42 scans per second and is used for the 122 manual keys. Player R, recording on the right stereo track, has 192 channels with a rate of 29 scans per second and is used for pedal keys, stops, shades, and tremes. Two types of plug-in circuit boards are used: #1072 for tape I/O (input/output) and #1032 for each 32 channels of signal I/O. A total of two #1072 boards and ten #1032 boards, a card cage, a 5 VDC logic voltage supply, a simple control panel, and a standard stereo cassette deck or two complete the universal player system.

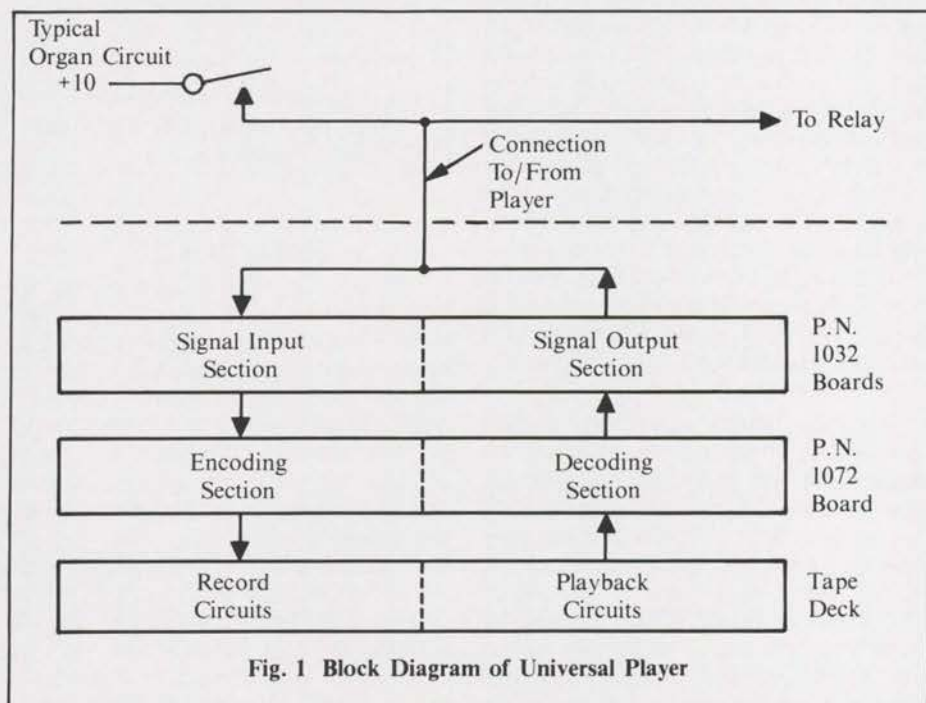


Fig. 1 Block Diagram of Universal Player

**Figure 1** is a simplified block diagram of the system. A typical organ key, stop contact, swell contact, or button is connected to one of the interface pins of the player. Current flow on this wire is bi-directional; going into the signal input section of the player during record, and coming out of the signal output section during playback. During normal recording on a single tape deck, the deck will echo back the recorded signal. For this reason, the output section of the player is muted to prevent immediate re-recording of the signal, which would result in a rather undesirable "sostenuto." If two separate decks are used, however, the muting is turned off so that the playback from one deck will be passed through all of the player circuits and back to the record input of the other deck. Obviously, overdubbing can be done at this time if desired.

What distinguishes this player system is the method of encoding the organ information into a form recordable on a standard audio-quality cassette tape deck (The Trousdale Model 1053 and the new Peterson player both use this technology).

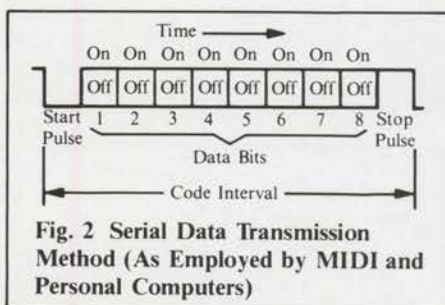
The player scanning system, mentioned previously, samples each organ circuit one-at-a time at a high rate of speed. It then recycles back to the beginning and scans all the circuits again. Each individual scan is called a "frame", and consists of either 128 samples (for L) or 192 samples (for R). Upon playback of the frame, each tiny sample, or "data bit," is directed to an individual storage circuit which acts to "fill in the gap" from one frame to the next and thus reconstruct the original signal. The frames are repeated often enough so that the output signal can keep up with the fastest organ playing. At the beginning of each new frame, a series of special bits are recorded before the first data bit. These are "synchronization" bits and are needed to tell the playback circuits where the frame begins, and, therefore, which bit is which. It is evident that for a player system to be successful, it is imperative to keep careful track of each bit position in the frame so that a bit recorded for C doesn't play back as a C# because of a variation in tape speed, for example.

The high-density recording method used is one which has great tolerance for tape and tape deck vagaries. Although modern stereo decks are excellent for the reproduction of audio signals, they were not designed for handling digital signals particularly well. Tape signal "dropouts" or noise spikes, caused by imperfect tape, dirt, and the like, which are not obvious during audio reproduction can wreak havoc in a player system.

Furthermore, the recording signal bandwidth and phase shift characteristics must be carefully considered as they will limit both the maximum frame rate employed as well as the reliability of playback signal decoding and synchronization.

Those of us who are at all familiar with MIDI (Musical Instrument Digital Interface) or personal computer serial I/O will know that they utilize a serial form of data transmission consisting of individual code intervals of eight data bits plus a leading start bit and a concluding stop bit. See **Figure 2**. The eight data bits are either "high" or "low" depending on the information being transmitted, and hence there are cases when they may all be high or all be low. Thus the "start" and "stop" bits are needed in order to define when the code interval is occurring so that the receiving circuits may synchronize properly. A complete frame of information would consist of a number of these code intervals placed end-to-end.

Unfortunately, this method of transmission is unsuited for direct recording of data on an audio tape deck. The wide variation of data-dependent waveshapes encountered is very difficult to accommodate, no provision exists for data error detection, and a tape drop-out or noise pulse would be devastating. Furthermore, tape wow and flutter would have to be very tightly controlled.



**Fig. 2 Serial Data Transmission Method (As Employed by MIDI and Personal Computers)**

### Enter "GCR"

"Group Coded Recording" is the method utilized in the universal player. Here, instead of recording ten bits of signal for eight bits of data, five bits of signal are recorded for every four bits of data. There are no "start" and "stop" bits. Instead, synchronization is achieved directly from the data bits themselves. The bit patterns are so chosen that there will not be long strings of "on" or "off" bits. Tape dropouts or glitches are readily identified because of the inherent error detecting ability of the GCR method. In addition, the representation of "on" and "off" (ones and zeroes) is modified so that a "one" is recorded as a voltage

change and a "zero" is recorded as no voltage change. This has the advantage that the playback signal is not level sensitive (inverting the signal will not change the information content).

The secret of success is to translate each group of four bits into a recordable group of five bits in such a way that no more than two "zeros" can occur in sequence (even if two codes are placed end-to-end). It turns out that there are seventeen such combinations out of a total of 32 possible five-bit codes. This is very fortuitous, since there are exactly sixteen possible combinations of the four input bits. The seventeenth GCR combination, therefore, makes an ideal code for use in frame synchronization. The remaining fifteen codes are therefore "illegal."

**Table 1** lists the GCR conversion standard that was introduced over thirteen years ago and is used for high-density tape storage by the computer industry. The universal player uses this standard with the added 17th code. **Figure 3** shows the voltage waveform for a typical GCR sequence. The code interval shown represents the data sequence "0010."

The bit rate to the recorder is 7500 bits per second. This means that the recording tape voltage signal for the frame sync code, for example, is a 3750 cps square wave. The playback signal is not square, unfortunately, but has very rounded corners. This is caused by the effects of high frequency roll-off in the tape recorder, but special input circuits on the 1072 board act to reconstruct the original square shape.

**Table 1. Group Coded Recording Conversion Table**

Data Value	Record Value
0000	11001
0001	11011
0010	10010
0011	10011
0100	11101
0101	10101
0110	10110
0111	10111
1000	11010
1001	01001
1010	01010
1011	01011
1100	11110
1101	01101
1110	01110
1111	01111
Sync	11111

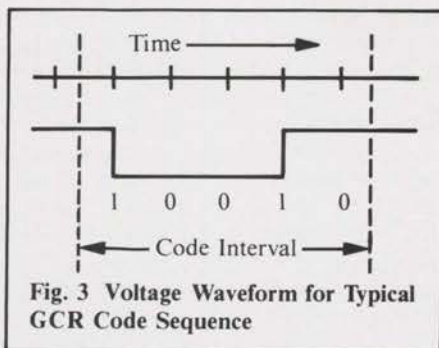


Fig. 3 Voltage Waveform for Typical GCR Code Sequence

The playback system checks the validity of the GCR codes. If an illegal code is detected or if 1's are too close together or too far apart, the unit goes into a "hold" state and maintains the last known legitimate value for the notes and/or stops until frame synchronization is re-established. In this way, the organ will continue to play uninterrupted through a tape glitch. It should be noted at this point, however, that no system like this is perfect and undetectable errors can slip through. For this reason, the use of good quality chromium dioxide recording tape (such as Maxell XLII) is recommended for use on cassette transports to minimize the error rate.

### Hardware

The player circuits obviously have a great deal to do, and a number of specialized integrated circuits are employed to achieve good performance with a minimum of hardware.

For the most part, high-speed CMOS and LSTTL bipolar circuits are used, powered by a small 5-volt power supply. To reduce component count, field-programmable logic devices are utilized in several areas. To handle the intricate GCR conversion logic, for example, bipolar read-only memories (PROMS) and programmable array logic devices (PALs) have been used extensively. Although these devices are custom programmed, they can be readily duplicated if necessary. Many electronic component distributors have the equipment for this purpose, and the devices are not "copy protected."

The circuit used at the output of the player for switching organ voltage (nominally 10 to 12 volts) is one of a large family of power driver integrated circuits on the market. These IC's have greatly simplified the problem of interfacing between low-level chips and the real outside world of lamps, magnets, solenoids, relays . . . all running at high voltage, high current, or both, and many creating inductive kicks that could fry the average IC. The particular chip used here is the Sprague UDN2981A, which contains eight separate driver circuits, each capable of driving a 50-volt load drawing 500 milliamperes. Arc suppression

(snubber) diodes are built into the circuit to handle inductive loads (which most organs seem to have). Most electronic organ relays, players, and combination actions on the market today utilize this chip or one of its relatives.

### How About 4-Rank Organs?

It is evident that if a tape made on a ten-rank organ is played back on a four-rank organ, something has to give. The smaller organ simply does not have the resources of the larger organ, and many of the player interface pins will be left hanging with nowhere to be connected. To reduce this incompatibility, owners of smaller organs may take advantage of the "organ expander" board, which occupies the J14 slot of the player card cage. The expander board holds 43 isolated diodes which the owner may connect up to the player interface pins as needed. The expansion is accomplished by jumpering each "open" player pin (an empty pin corresponding to a stop not appearing on the target organ) over to a diode input on the "A" side of the expander board backplane connector. The diode outputs on the "B" side are bussed appropriately and then tied back to an occupied player pin leading to a switch that does exist. To make this a little clearer, please refer to **Figure 4**. This illustrates a typical expansion of one stop of a 4-rank organ. The basic substitution here on the solo manual is the 8' Trumpet for the 8' Tuba of the standard channel assignment. The other four 8' reeds are shown coupled through the expander board's isolation diodes to the Trumpet by means of the backplane jumpers (shown as dotted lines). This substitution is not rigid, however, and the owner is free to make other choices according to his tastes.

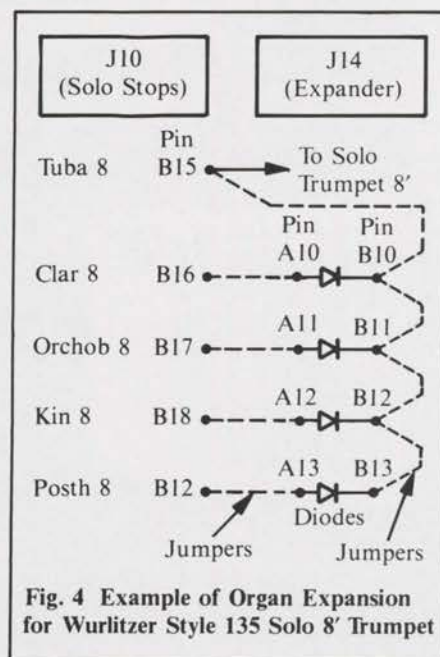


Fig. 4 Example of Organ Expansion for Wurlitzer Style 135 Solo 8' Trumpet

This "brute force" stop substitution system should solve the major problem areas. Obviously, if the source organ chooses a 2 $\frac{2}{3}$  Tibia and nod 2 $\frac{2}{3}$  pitched stop exists on the target organ, then we have to let that one go. However, substitutions of one 8' stop for several other 8' stops should work out very well.

It is important to use the diode isolation when strapping stops together. Otherwise, runs will occur, and tapes recorded on the smaller organ will not transport properly to other organs, and there may also be a problem of overloading the player driver circuits as well.

## Player Installed On A Residence Organ

by Herb Merritt

Opus 1985 is a Wurlitzer Residence Pipe Organ Model RJ4, meaning Residence organ with a Junior roll player (105 note) and having 4 ranks (Oboe Horn, Open Diapason, Salicional, and Flute), which was shipped from the factory on October 29, 1928, to the Wurlitzer store in Cincinnati. It remained there until December 1930 when it was installed in the Gilligan Funeral Home, 2926 Woodburn Avenue in Cincinnati. In 1952 the organ was donated to All Saints Church in Montgomery, a suburb in Northeast Cincinnati. At that time the player, which was built into the upper portion of the straight rail console, was sawed off and discarded. In 1981 this church purchased a Baldwin electronic and I bought the pipe organ. The organ was complete except for the mutilation of the upper console. In 1982 I acquired the top portion of a scroll type two manual Wurlitzer console and fitted it to the top of the RJ4 console converting it to a horseshoe stop rail (See Photo 1). Percussions and toy counter were later acquired along with three additional ranks (Wurlitzer Tibia and Vox, and a Moller Clarinet) to obtain the present total of seven ranks.

Wurlitzer Residence Organs (only 11 were built) are different from the theatre organs in a few respects: the manual chests are shorter (72" versus 87"), the pipe scales are much smaller, and the pressures are lower (6" versus 10"). Further, since the organ once had a roll player, electrical connections to all keys and stops are available at a junction board in the console, a feature which made it preferable to install the universal player in the console. As there should be access to both sides of the player card cage, a hinged mounting was desirable. This type of mounting was inconvenient and so the card cage was hung on the inside end wall of the console on two studs thru aluminum angles



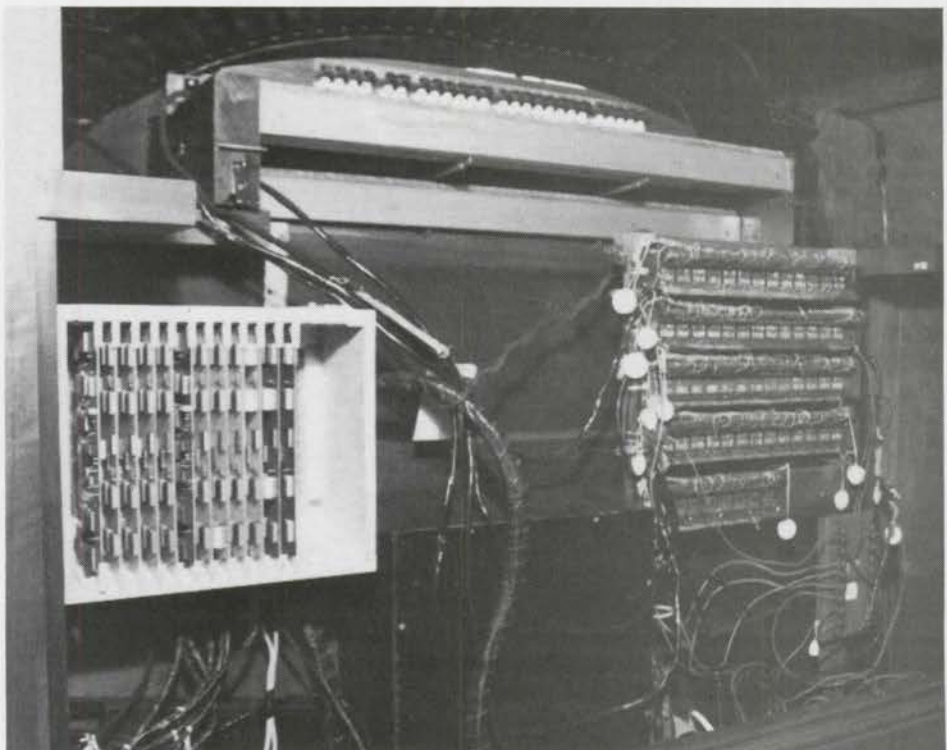
nels were not used. The 5 VDC (3 amp) logic supply was fastened to the bottom of the console and attaches thru a 2 wire disconnect to the card cage. The player card cage is permanently wired to the organ rectifier voltage. A basic Sony stereo cassette deck sits on the console along with the player control box which has LED indicators presenting run and stop status information for each track and a mute switch to select record or playback modes. During recording it is best to use two cassette decks with playback on one deck and the record cables Y'd for recording on both decks. Hence two tapes can be made simultaneously during a recording session. Further, over-dubbing is facilitated.

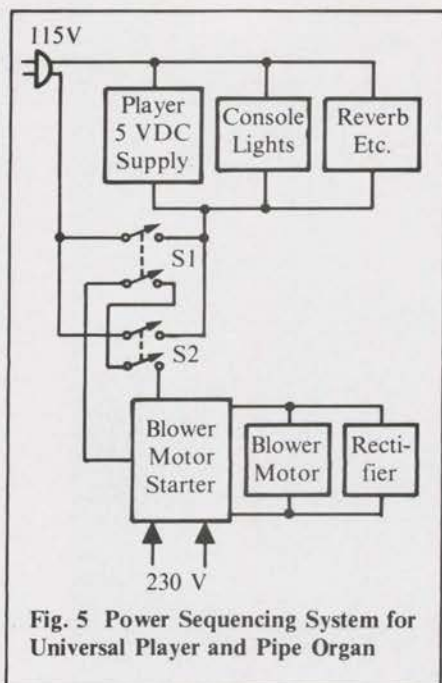
The only problem encountered was in the sequencing of electrical power at shutdown. If the organ rectifier and the player 5 VDC logic supply are switched off at the same time, a race condition occurs and the organ will "blip" (that is, some pipes will blow briefly). This is easily solved by providing two switches connected as shown in **Figure 5**. Turning the switches on and off in any order assures that the player power is always turned on first and turned off last.

**Photo 1:** Front view of RJA console. Note tape deck and player control on top of console.

**Photo 2:** Rear view of RJ4 console showing installation of card cage.

attached to the top and bottom of the cage (**Photo 2, rear view of console**). Therefore, with long cables and the removal of two wing nuts, the player cage can be lifted out and away from the console to service back plane wiring. Five 12' long cables were made from surplus 25 pair, 26 AWG telephone cable to connect the back plane to solo keys, accompaniment keys, pedal keys, horseshoe stops, and backrail stops. The cables were laced and hand wire wrapped to the back plane pins using a simple, homemade, wire wrap tool that applied a modified wrap in which one or two turns of the insulated wire is first wound around the pin for stress relief before the bare wire is wrapped. All cables cross an aluminum angle, attached to the bottom of the card cage, which was drilled with holes so that nylon tie wraps could be inserted to anchor the cables for stress relief. The other ends of the cables were laced, anchored to spreaders with tie wraps, and tack soldered to the spreader pins. Since this organ has no second touches, the 32 optional chan-





**Fig. 5 Power Sequencing System for Universal Player and Pipe Organ**

This player has performed extremely well. It permits a variety of high quality play for organ demonstrations at any time. Friends are entertained and amazed at the results. Organists are also entertained; they are delighted to be in the organ chamber and hear their play while a tape is re-played. In brief, this player provides exciting new dimensions to the theatre pipe organ hobby.

This organ also has a player piano roll player. The 61 holes from the center of an 88-note player piano tracker bar (piano #16C thru #76C) are directed to the three organ keyboards as follows: low 12 to pedal (C1 thru B12), next 19 to accompaniment (tenor C13 thru middle F#31), and 30 to solo (middle G32 thru top C61). Since this roll player and the universal player are connected to the organ in parallel, rolls can be played and recorded on cassette tape while registration and expression changes are added. These "improved rolls" contribute to the tape library for the universal player.

## Player Installed on a Style E Wurlitzer

by Ken Aultz

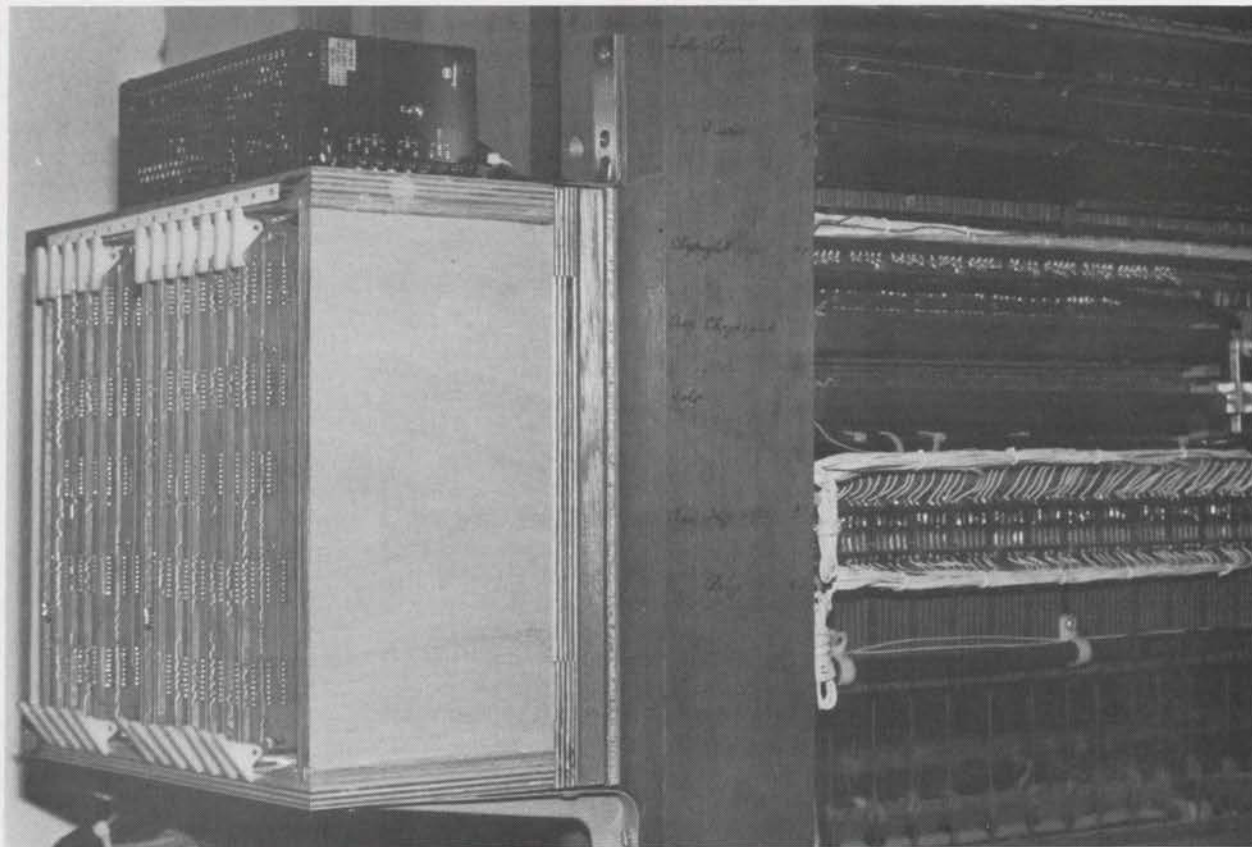
The second installation of the universal player is on Opus 1712, a Style E Wurlitzer with the console of Plus 2074, a Style 220 Wurlitzer (see March/April 1987 THEATRE ORGAN).

Unlike the Model RJ4 Wurlitzer, the Style 220 console does not have all the electrical connections available at a junction board in the console. Although all of the stops are available, the pedal and manual contacts are not. In light of this, the decision was made to locate the player at the relay. The relay on this organ is a conventional Wurlitzer relay

and switchstack. The player was mounted on the side of the switchstack, and was cabled to the relay using standard 25-pair telephone cable. 26 AWG or smaller wire is recommended to keep the cable pile-up manageable on the back plane of the unit. Cable lengths should be long enough so the unit can be dismantled from the switchstack for ease of serviceability.

A player control box was built and, in the case of this installation, located in the music studio some 40 feet from the player unit. All the parts needed to construct the control box can be purchased from an electronics shop and are: 1 utility box, 2 toggle switches, 4 LED's, and 4 RCA phono plugs. It can be drilled out, assembled and wired in just a few hours. The actual time required to completely install the player was about 24 hours.

While considerable effort was made to standardize the pin assignments to achieve transportable tapes, there are two areas of "organ incompatibility" which can cause trouble with tape exchanging. The first is the xylophone and marimba reiteration functions. Strict definitions of how your organ "must" function must be followed if the tapes are to be transported. If not, you may end up with the xylophone playing thru every selection on the tape when, in fact, it should not be. These strict definitions can be obtained from any of the authors.



**Photo 3: Record/Player system shown mounted on left side of relay switch stack on the Style E. Note the 5VDC logic power supply mounted on top of the system.**

Photo courtesy of Photo Arts Studio, Covington, KY



**Photo 4: Typical example of the control box built for the Style E, showing the simple controls and 4 LEDs.**

*Photo courtesy of Photo Arts Studio, Covington, KY*

The second, and potentially devastating, incompatibility problem is that of intramanual couplers. Few, if any, two-manual Wurlitzers had couplers from the factory, but a lot of folks have added them over the years. The problem comes from the fact that there are two common ways to create coupling with a conventional relay: Method A using diodes and Method B using separate key contacts. In order to insure transportability of tapes among organs the following rules must be followed: If your organ uses Method A, couplers switched from a single key contact (with diodes used to isolate signals), it should have its coupler stop switches wired to the player unit at the appropriate standardized pin assignment. If your organ uses Method B, couplers switched from separate fingers on the key contacts (like this Style E-220), it should not be wired to the player pins because the coupling information is already contained in the key contact information. The result of this compromise is that a tape made with Method A and played back on an organ using Method B will not couple but will at least be playable. A tape made with Method B and played back on an organ using Method A will couple perfectly. This coupling rule is one of the few compromises that had to be made to insure tape compatibility.

When recording a tape that will be played on another organ, the following guidelines will guarantee a pleasing tape:

1. Use of couplers should be minimized unless you are transporting to a known compatibly coupled organ.

2. Use care in registering the organ with single stops. If you register, let's say, a clarinet solo and the receiving organ doesn't have a clarinet, that manual will not play unless diode jumpering is used.

e. Minimize the use of second touches.

This brings us to another compromise that had to be made to keep the cost down. Since a small Wurlitzer does not have a second touch relay, to include all the second touch information would be costly and result in reduced system scan rate. For example, this Style E-220 has a total of eight second touch stops, and to use all of them would have almost doubled the cost of the player system. This was unacceptable. Therefore, in the standardization model, the use of second touches was deleted. However, the 32 optional channels can be used for second touches. Further analysis of the second touches on this Style E-220 organ revealed that the only second-touch stop that was absolutely needed was the ACCOMP 8' Style D Trumpet and the only octaves absolutely needed were octaves 2 and 3. This represents 24 notes of the Trumpet.

This brings us to my use of the optional 32 custom channels on the player. The 24 Trumpet second-touch keys were used as 24 of the 32 channels. Since this installation has a separate percussion chamber, the remaining eight channels were used for eight stages of percussion chamber expression. When a tape is transported to another organ, the custom channels are disabled by a toggle switch

in the player control box as *that* organ will probably have other functions assigned to its 32 optional channels.

This tape exchange idea came into reality on March 5, 1988, when a tape recorded by Cincinnati organist Jack Doll, Jr. was made on my organ and transported to the Merritt 2/7 Wurlitzer and IT PLAYED BEAUTIFULLY. This exchange circuit was completed on March 29, 1988, when a tape was successfully played on my Wurlitzer that had been recorded on the Merritt instrument by Cincinnati organist, Van Jones. To the writer's knowledge, these tape exchanges were a first ever for organs with electronic players.

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Readers interested in additional information on the Model 320 Universal Player, made by the Trousdale Organ Company, may contact any of the writers:

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13722 Rushmore Lane  
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DATE	MORNING	AFTERNOON	EVENING
<b>SUN. 16th</b>	<b>Middlesex Day</b> Registration 9 AM - 11 AM Buses leave 12 noon	HARROW GRANADA Concert 1:30 - 3:30 Wurlitzer D.1.Y. Meals	HARROW SCHOOL & TOUR OF LONDON. Concert 6-7:30 PM
<b>MON. 17th</b>	<b>Buckingham.Shire</b> AYLESBURY TOWN HALL Concert 11 - 12:15 Hybrid Arrange Buffet Lunch	STEVENAGE Concert 3-5 PM Christie Refreshments available	ST. ALBANS MUSEUM Concert 7-9 PM Rutt. Wurlitzer
<b>TUES. 18th</b>	<b>Sussex Day</b> GRANADA WALTHAMSTOW Concert 11 - 12:15 Christie Refreshments available	PORTSLADE TOWN HALL Concert 3:30 - 4:50 PM Compton D.1.Y. Meals	DOME BRIGHTON Concert Christie
<b>WED. 19th</b>	<b>London Day City</b> GAUMONT STATE KILBURN Concert 10:30 - 12 Noon Wurlitzer Refreshments	NEW GALLERY, REGENT ST. Silent Film 2:30 - 4:30 Wurlitzer	HOME TOURS Chorleywood. Piano Museum Plough, Wurlitzer Lodge Maybe preview BorehamWood
<b>THURS. 20th</b>	<b>Berkshire Day</b> ABINGDON ABBEY HALL Concert 11 - 12:15 Compton	BLenheim PALACE TOUR Organ Interlude	OLD WINDSOR MEMORIAL HALL Compton Arrange Dinner
<b>FRI. 21st</b>	<b>Heritage Day</b> ROYAL ALBERT HALL (Heritage)	HAMPTON COURT Chapel	D.1.Y. Free Evening
<b>SAT. 22nd</b>	<b>South Wales W/E</b> Leave for BARRY (Overnight Stop) 9:00 AM	BRISTOL CATHEDRAL 12-1 Surprise	BARRY MEMORIAL HALL Dinner & Dance Chapter Christie Organ
<b>SUN. 23rd</b>	CARDIFF CASTLE: WAVERLEY CRUISE or D.1.Y	BARRY MEMORIAL HALL Concert LUNCH AT ONE O'CLOCK	Home to London Leave 6 PM

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# CRAWFORD

## At The Clemmer Kimball

by George L. Lufkin

Jesse Crawford, coming to the Clemmer theatre in Spokane from the Alaska in Seattle, began playing the 4/32 Kimball as head organist on October 10, 1915, replacing L.C. Yeamans.

Jesse Crawford was no stranger in Spokane's entertainment scene in 1915. He had been pianist at the Arcade theatre in 1911, the Arcade being, according to the newspaper account, a mixture of penny slot machines, motion pictures, vaudeville, photograph gallery, bowling alley, shooting gallery, chop suey and noodle cafe, and automatic musical devices. A year later he was pianist at the Lyric, a small, respectable theatre, showing first-rate motion pictures at the time Crawford played. The Lyric always had only a piano to accompany films.

A Spokane newspaper had an article about Crawford and a picture of him at the Kimball console shortly after he began playing at the Clemmer. The article stated: "Jesse J. Crawford, organist at the Clemmer theatre, is shown at the keyboard of the big four-manual pipe organ of the Sprague Avenue photoplay house, over which he presides regularly. Mr. Crawford's manipulation of the instrument is being favorably commented upon by patrons of the Paramount service. He has been playing at the Clemmer three weeks.

"While he calls Spokane his home Mr. Crawford has done his chief picture playing in Montana and Seattle theatres, where he played before coming to Spokane. He has made a special study of picture playing and is adept at extemporizing and improvising. He never has a sheet of music in front of him, playing entirely 'by ear.'

"When playing for pictures Mr. Crawford follows the action on the screen and fits his playing to the theme and action. His ability to improvise stands him in good stead in this work and he is able to secure realistic effects that many organists miss. He has demonstrated unique 'showman' ability in the arrangement of his programs, and his rendition of the popular Sousa marches during the intermissions has proved a happy thought.

"Mr. Crawford is one of the youngest pipe organists in the northwest, being but 21 years old. Also he is one of the best paid."



Jesse Crawford at the 4/32 Kimball pipe organ, Clemmer Theatre, Spokane, Washington, October 1915.  
Photo: Spokane Public Library Collection

That Crawford had developed an acceptable style of playing is evidenced in several newspaper articles of motion pictures being reviewed. The reviewer of the feature film *The Gentleman from Indiana* stated: "The Pallas photography is a revelation and the electrical storm is vivid, accompanied by special house lighting effects in the theatre and unusually telling organ accompaniment by Jesse Crawford."

The reviewer of the film *Civilization* commented: "Jesse Crawford plays the complete Victor Schertzinger score, written expressly for the production, and the organ is augmented by a stringed trio and drums. A chorus of eight young women in costume sing the incidental music back of the screen, and a soloist appears in the more formal numbers outside the mulberry hangings."

*Continued ...*

# Jesse Crawford . . . THE theatre organist of the 1920s.

For the feature film *The Battle Cry of Peace*, the reviewer wrote: "In keeping with its strong military flavor, 100 members of the National Guard will be the guests tonight of Dr. H.S. Clemmer, manager, in addition to the officers of the United States regular forces, stationed at Fort Wright, and their wives. A special musical accompaniment by Jesse Crawford, Clemmer organist, will be a feature of each presentation of *The Battle Cry of Peace*."

On Saturday, October 7, 1916, Jesse Crawford celebrated his first anniversary as Clemmer organist by having a musicale following the last showing of the feature film from 10:45 to 12:15. He was assisted by Miss Hattie Kirchner, violinist; Betty Brown, vocalist; and Miss Alta Wadsworth, pianist.

The morning newspaper commented about the coming event: "The affair is in honor of Mr. Crawford's first anniversary as organist at the Clemmer. He has presided at the big pipe organ since October 10, 1915. This will be his first recital, although he has played organ solos occasionally during the intermissions between picture programs."

The anniversary program included the following organ solos by Jesse Crawford: "Overture" from *William Tell*, "Berceuse" from *Jocelyn*, "Missouri Waltz," "Orpheus in the Underworld," "Moonlight Waltz," and "At the End of a Perfect Day." Miss Kirchner played violin solos and Miss Brown sang, both accompanied by Mr. Crawford at the organ and Miss Wadsworth at the piano. The three instrumentalists gave a surprise selection, a medley of the year's most popular songs: "Yaka Hula Hickey Dula," "When You're Away," and "Siam."

The Clemmer's Sunday edition ads almost invariably mentioned Jesse Crawford, a few examples being: "Special Music — Crawford at the Organ;" "Special Organ Solos by Jesse Crawford;" "Intermission Solo by JESSE CRAWFORD;" "Special Organ Solo by JESSE CRAWFORD;" and "Accompanied by CRAWFORD upon the sweetest toned Pipe Organ in the whole northwest."

When the Clemmer celebrated its second anniversary, February 22, 1917, the following comment about its organists was made in a local newspaper: "The Clemmer has had but two organists, L.C. Yeamans of Chicago and Jesse J. Crawford, who will officiate this week."

On March 25, 1917, Crawford began a series of popular Sunday noon concerts. For that Sunday, he played "Light

Cavalry Overture," "Destiny Waltz," "When You're Away," "The Glow Worm," and "Humoresque."

For April 1, the program consisted of "Traumerei" and "Romance" by Schumann, "Soldiers' Chorus" from *Faust*, "Nights of Gladness," "There's a Long, Long, Trail," and a selection from *Woodland* by Luders.

On April 8, he played "Stars and Stripes Forever," "Intermezzo" by Mascagni, "At the End of a Perfect Day," and "Poet and Peasant Overture."

The April 29 concert included "Overture" *Martha*, "Visions of Salome," "The Rosary," and "Minuet in G."

The Clemmer ad for July 25, 1917, must have come as a complete, but disappointing, surprise to Crawford's hundreds of Clemmer fans with this announcement: "Crawford's Farewell Concert Saturday Midnight."

On July 28, 1917, the morning newspaper carried this interesting article: "Jesse J. Crawford, organist at the Clemmer, who played his first movie in 1911 in the old Arcade, will close his engagement at 11 o'clock. The program will be popular, along the lines of his first anniversary concert. He will be assisted by Miss Lillian Frederick, violinist; Robert Robinson, cellist; and Will McCall, vocalist."

"Mr. Crawford has been with the theatre almost two years, coming here in October 1915, and has been popular with Spokane audiences. He is leaving for San Francisco and Los Angeles and has had offers from both places."

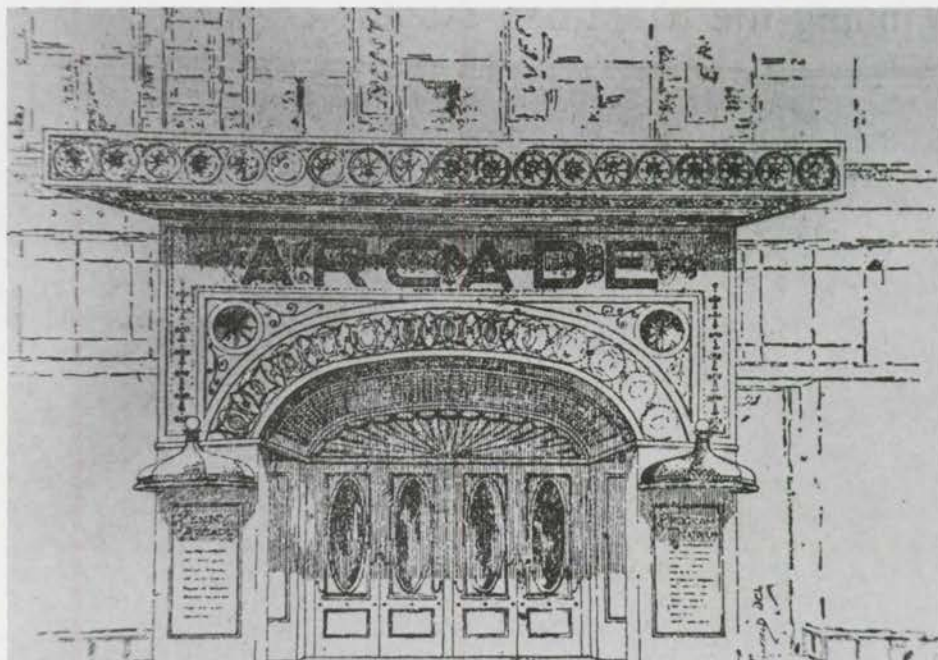
The last Clemmer ad that named Crawford was on July 28, 1917: "Tonight Midnight Concert Crawford's Farewell Concert Secure your tickets at the box office."

Jesse Crawford was succeeded by William E. MacClymont, who came from the Vitagraph Theatre, New York. After about two and one-half months, he was succeeded by Charles W. Hawley, Jr., the first announcement being in the November 15, 1917 Clemmer ad, which billed him as a "symphony organist."

While comparatively little has been written about Jesse Crawford before he became famous in the metropolitan cities of Los Angeles, Chicago, and New York, it is well to keep in mind that Billings, Montana, Seattle, and Spokane theatres were his proving grounds. In those cities he enjoyably and endlessly experimented to develop the Crawford style which led him to national fame as *the* theatre organist of the 1920s.

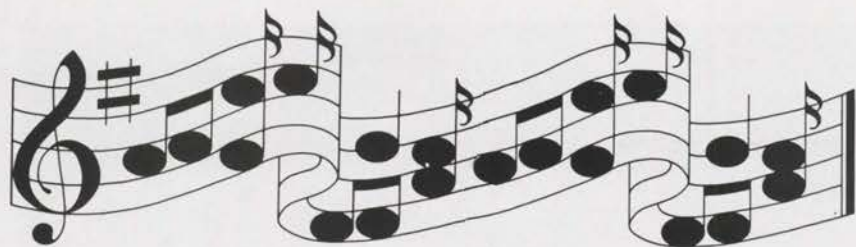
Although the Clemmer Kimball was a concert organ, it was the largest that Crawford had played, and, with its thirty-two ranks of pipes and four manuals, he must have used them to their fullest tonal effects. With the main pipes being in the proscenium and the echo pipes behind the balcony back wall, the patron seemed to be surrounded with organ music in the small, 900-seat theatre. It does not take much imagination to see Crawford at the console enjoying every minute, and, quite possibly, dreaming of some day playing large, theatre type instruments in large auditoriums, a dream that came true in the 1920s.

(All quotations are from the Spokane, Washington, *Spokesman-Review*.)



Artists drawing of the Arcade Theatre, Spokane, which opened November 18, 1908. Jesse Crawford was the pianist in 1911.

Spokane Public Library Collection



# Chapter Notes

## ALABAMA

Birmingham

205/942-5611 or 205/644-3606

Memorial Day Weekned was NOT a holiday for Alabama Chapter members as Joe Clipp of Trivo, Inc. made his way to the Heart of Dixie for some serious "Sleeves up" work at The Alabama Theatre. Assisted by chapter members, Joe spent many hours Memorial Day week working on the reed pipes of The Alabama's Wurlitzer.

The third in our series of silent films, *The General* was scored by Tom Helms on June 4 and 5, to one of the most enthusiastic crowds we've seen in a while. The audience applauded, booed, cheered, hissed, and laughed as Tom got everyone involved with his superb score and excellent cueing.

Everything is shaping up for the 1988 Regional Convention here in Birmingham. Convention committee members are working hard putting everything in place. See you in October!  
Gary W. Jones



Joylynn Huebner plays the 2/9 Morton at the Theatrical Paraphernalia in Atlanta.

## ATLANTA

404/434-8451 or 404/948-0267

We were favored on May 15 by the playing of Joylynn Huebner on "Tenth Street's largest organ," a 2/9 (mostly) Morton in "Tenth Street's largest theatre" (70 seats), the Theatrical Paraphernalia, in the shadow of the old home of Margaret (*Gone With The Wind*) Mitchell. Joylynn, an organ instructor in Charleston, South Carolina, and the regular Christ-mas organist for Thalhimers Department Store there, played beautifully a series

of old favorites. With Clay Holbrook on the slide projector, she also accompanied us through a vigorous sing-along. Her technical expertise and pedal virtuosity were impressive. At times she seemed to be dancing on the pedals, effortlessly swinging her feet back and forth while tapping the (correct!) pedals enroute. It was a lot of fun!



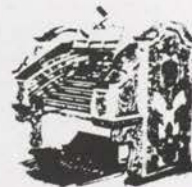
Veteran theatre organist John Muri plays for the Atlanta Chapter.

On June 26 veteran theatre organist John Muri entertained us on the same organ by providing musical accompaniment to three vintage silents: *Smile, Please* with Harry Langdon, *A Waiter's Ball* with Fatty Arbuckle, and *Cops* with Buster Keaton. Owner of both theatre and organ Charles Walker ran the projector, and the chapter is most indebted to him. We're still laughing! John concluded with a parody he wrote of "Smiles," which was very amusing. We are happy to have him now in the Atlanta area.

Jay Mitchell has been filling in at the Atlanta Fox Theatre during the summer Family Film Festival for Atlanta's star theatre organist, Bob VanCamp, while Bob recovers from a shoulder injury. We miss Bob on the bench of the mighty 4/43 Moller but are glad that Jay can keep it warm for him.  
Bill Hitchcock

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

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



## CENTRAL FLORIDA

Tampa

813/868-5088 or 813/785-9733

Our May meeting was held at the Tampa Theatre. The most exciting thing was that we got to play the organ again after many months of silence while the crew has been tirelessly working on the organ. Only one chamber was playing; there were no tremos, and the organ was in need of tuning, but those who played for open console didn't let these minor details bother them.

Reconstruction on the organ is progressing nicely. Every work day there are two or three crews, each consisting of several men, working in the chambers or up above the proscenium where all the percussions, the twelve lower pipes of the Bourdon and the twelve newly purchased Barton Tibia pipes have been relocated. All old metal and flexible air links have been removed and are being replaced with PVC pipe with an increase of air line size, in some cases, to allow the organ to breathe better. In the main chamber chests have been repositioned to facilitate maintenance and tuning. Newly purchased regulators are being added to the system. Some pipework has been transferred from one chamber to the other to obtain a better balance of sound.  
Continued . . .



Walter Kimble at the Ken Hunt 4/17 Wurlitzer Organ at the June meeting of the Central Florida Chapter.

**CENTRAL FLORIDA cont.**

Our June meeting was held at the home of Ruth and Kenneth Hunt in Clearwater. Their organ is housed in a beautiful home overlooking the Gulf of Mexico. The console sits at one end of the ballroom, and the chambers are overhead on the balcony. Our guest artist was Walter Kimble, Vice-President of the new Mid-Florida Chapter in Orlando. Walter began his program with a composition of his own, played a varied program and ended with a resounding rendition of "Comedians' Gallop" by Kabalevsky. His program was exciting and the 4/17 Wurlitzer sounded great.

Other guests at that meeting were members of Mid-Florida Chapter, and included the 98-year-old mother of Walter, as well as Gary Tidwell who helped to install the Hunt organ.



Front (L to R): Earl Wiltse, Bill Hile, Noel Shine. Back: Don Jeering, John Hobbs, Chalres Smith. Members of work crew at the Tampa Theatre.



**CENTRAL INDIANA**

Indianapolis

317/255-8056 bor 317/787-4865

Members celebrated Mother's Day at the Wilking Music Company listening to Bill Tandy at the Conn 646. "Wild Bill's" sense of humor, coupled with his

considerable musical talent, made for an enjoyable afternoon. We were treated to hits from the '20s and '30s as only Mr. Tandy can play them, including "It's A Grand Night For Singing," a medley from *No! No! Nanette*, and a real golden-oldie, "Swingin' In A Hammock." Bill turned to the Steinway to give us piano treatments of "Old Rockin' Chair" and "You Took Advantage of Me."

Our June meeting was held at the Meridian Street United Methodist Church where the entertainment featured Mr.

Dwight Thomas at the console of a 4/58 Casavant Organ. This outstanding instrument includes Trumpet En Chamade and an Antiphonal Division. Mr. Thomas, winner of the 1986 National Young Organist Competition, presented a program of five compositions: "Toccata in Seven," John Rutter; "Prelude and Fugue in D Major," Bach; "Suite Gothique," L. Boellman; Marcel Dupre's "Prelude and Fugue in G Minor," and three hymns written by Diane Bish. As an encore, Dwight played Vidor's "Fifth Symphony Toccata." This was the crowning touch in a superb program.

Our chapter's entrant in this year's National Young Organist Competition won not only his age division, but also took the overall competition! Mr. Jelani Eddington won it all at age 13 — an impressive feat. Jelani is a student of Mr. John Ferguson.

Please pardon us if we boast, but our chapter is indeed fortunate to have as members three out of the four winners of the National Young Organist Competition; Martin Ellis in 1985; Dwight Thomas, 1986 winner and Jelani Eddington in 1988. All three of these gentlemen studied with Mr. Ferguson. You will be hearing much from these young men in the future.



Dwight Thomas at the console of the 4/58 Casavant Organ.

Don Newswanger Photo

Barbara Johnson



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## CENTRAL OHIO

Columbus

614/652-1775 or 614/882-4085

The last of the Ohio Theatre's 1987-88 Organ Series on May 14 featured an exuberant, dashing Dennis James who, in an excited and spirited performance, enthralled his audience in his best concert yet. Opening with the familiar theme song, "Ohio," he warmed up his listeners with "Puttin' on The Ritz" and "Dizzy Fingers." It is always fascinating to watch Dennis' lightning registration changes and his flying fingers. His musical rendition of "Manhattan Serenade" stands out as a particularly beautiful arrangement, but no less so than his tribute to Harry Warner in a medley of tunes such as "I Only Have Eyes for You" and "Jeepers Creepers." His well-deserved encore featured the jilting "What'll I Do?" and the inevitable Berlin tune, "Alexander's Ragtime Band."

On May 22 Bob and Yoshiko Matsuoto hosted the chapter at their lovely home in northwest Columbus. After a short business meeting, we were confronted with three musical instruments, Bob's 651 Conn, an ebony grand piano and a new Yamaha Portatone with a

supplemental Casio keyboard. These latter instruments spoke through a set of gigantic Pioneer speakers and, in Bob's hands, generated some synthetic voices that were quite intriguing.

It didn't take long for our members to latch on to these instruments and, in no time at all, we were hearing piano/organ duets, most notably by Ruth and Bob Shaw, but also by Margo Burkhart and Betsy Richards. To cap off the afternoon, our incomparable Henry Garcia played selections from *Theatre Organ Greats* and several Bill Irwin arrangements.

Mansfield's Renaissance Theatre concluded its organ series with the rousing entertainment of Father Jim Miller. It would be difficult to have selected a more appropriate artist to wind up the season than this infectious blues and jazz organist

The console rose to the accompaniment of Father's readily recognizable theme, "The Best Things in Life Are Free." In subsequent numbers, his superb orchestration and cadence were again evident with the liberal use of 9th and 13th chords that so characterize his playing. Father Miller always includes one or two numbers dedicated to "my

boss" and this concert was no exception as we heard beautiful arrangements of "In The Garden" and "How Great Thou Art."

The jazz was there, too, in his piano special "Dill Pickles" and "Basin Street Blues." But, of course, the music alone is only half the performance — Father's banter and humorous stories keep his audience in stitches.

On June 19 our monthly meeting was held at Worthington High School, the home of our 3/16 Wurlitzer. We celebrated the rebuilding of our blower motor. Humming full bore with its red-painted windings and core, it showed promise of outliving the majority of our members. We are greatly indebted to Mr. J.R. Langhirt and Mid-Ohio Electric for the significant contribution of time and money for this extensive motor repair. It was a pleasure to have Mr. Langhirt and members of this family present to hear Henry Garcia play. The Wurlitzer never sounded better. We also welcomed the return of organist Lois Hayes, dear to our hearts, who is a Worthington graduate. She and others of our playing members kept the keydesk occupied, much to the delight of the audience. John Polsley

*Wouldst thou know if a people be well governed, if its laws be good or bad, examine the music it practices.*

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## CHICAGO AREA

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Nostalgia is one facet of life that enables us to recall that which was with a variety of emotions. For the younger generations, nostalgic moments are a means of acquainting them with past occurrences. Make the most of the present, rarely will it be exactly repeated.

The Chicago Theatre was a virtual palace for quality entertainment and possesses much nostalgia. It receded into decadence, as did many other "Palaces", but the Chicago Theatre is one that has been brought back. For this we thank many individuals and organizations.

Occasionally CATOE presents the past in an appealing manner and incorporates it with the present. Such was our June 15 show at the Chicago Theatre



Rosemary Bailey at the Chicago Theatre Wurlitzer.  
Chuck Wlodarczyk Photo

with Rosemary Bailey at the magnificent Wurlitzer console in a tribute to Helen Crawford, wife of Jesse Crawford. Rosemary is a talented and well-trained musician who commands thrilling music from both organs and pianos, and she gave the audience an idea of "What used to be."

This program also included jazz singer Kevin McKelvie and the Johnny Frigo Sextet who presented an evening of superb entertainment in a style that is still with us. Our gratitude to these talented people.

Jack Moelmann at the Arcada Theatre Geneva console and Al Morgan, long time TV and nightclub entertainer on stage, is a rare combination. They played to a "sold out" house for our May show. Jack and Al gave forth with all the appreciative audience could have desired. It was really a delightful program that helped our "always-in-need" treasury. Bill Barry and his crew maintain the Arcada Theatre's organ in first class shape.

Christ Church in Oakbrook, was our board of elections meeting place for this year. In addition to the business meeting, AGO organist Michael Jasek presented a magnificent classical program on the church's 4/80(+) Austin. Steve Dennis was elected Chairman for the ensuing year and will ably preside over our future activities.

We all wish you a great Autumn.

Almer N. Brostrom

## DELAWARE VALLEY

Philadelphia  
215/566-1764

We are pleased to report an encouraging increase in the rate of growth of our membership due to the efforts of our energetic Membership Chairperson, Barbara R. Harrison, the interesting monthly activities planned by Program Chairman Bernie McGorry and the exciting prospects of our club's current involvement in two organ projects.

March 20 at John Dickinson High School, we were the grateful guests of the ever-cordial Bob Dilworth whose devoted attention to the maintenance and continuing augmentation of the fine instrument make it seem to sound better each time we are privileged to visit.

There was an excellent turnout for the event and many attendees took advantage of the opportunity to participate in open console.

We would like you to share our pleasure by knowing that, on March 22, we and G.B.M. Wharton, Inc., a group of five businessmen with keen interests in show business, came to an agreement covering the installation of the club's Moller, Opus 5230, 3/19 instrument in the Keswick Theatre, Glenside, Pennsylvania. The photo shows the console being moved into the lobby to be on display for the opening performances of March 25 and 26 — The Glenn Miller Band — both of which are sell-outs.

The owners of the facility have made large investments of time and money to date in the restoration process which



Delaware Valley Restoration Chairman Marshall Ladd (R) and member Ray Hender (L) assist workmen moving Moller console into Keswick Theatre.  
Robert Barraclough Photo

continues. We will be proud to have the instrument heard in this fine, 1239-seat survivor of an earlier, nostalgia-evoking era.

In Convention Hall, which is part of the Philadelphia Civic Center, much rapid progress has been made toward the restoration of the largest high-pressure organ ever made by the Moller Company.

Nineteen of the eighty-six ranks may be played from the theatre organ console. The remaining sixty-seven ranks comprise the concert organ which is played from a second, classic console with drawknobs.

Of the total number of ranks, eighteen are on twenty inches pressure, three are on fifteen inches and sixty-five are on ten inches.

Following is a brief summary of work recently done: • Reviewed wind supply system and resolved problems. • Removed, re-leathered and restored eleven high (20") pressure reservoirs and one low (10") pressure reservoir. • Re-leathered eleven primary playing stations on the concert portion. • Pressure tested entire system and set reservoirs to factory specification from the Moller factory blueprints • Made an inventory of broken or bent pipes in preparation for repair. • Adjusted all re-leathered primary valves.

The organ will get its first public hearing since 1952 during the May 21 world convention of Rotary International which is expected to draw over 13,000 attendees.

The work is being done under the supervision of members Jim Breneman, Brantley A. Duddy, and Irv Glazer who is handling financial matters and co-ordination of material procurement.

Ralph McKelvey, Jr.

THEATRE ORGAN



## EASTERN MASSACHUSETTS

Wellesley  
617/662-7055

One of our infrequent double concerts was brilliantly performed on our Babson Wurlitzer by Bob Ralston on May 21 and 22. This, his first appearance here, will be pleasantly remembered by his large audiences. Both lively appearances were spiced with comical remarks, and both programs were essentially the same except for the portions featuring audience requests.

Bob's twenty years on the Lawrence Welk Show led to a natural opening, the TV theme song for that program, sans bubbles, of course. His touch with a light classic was DuBois' listenable "Sortie." Medleys composed a strong position on Ralston's program with early Americana, Irish songs (most suitable for the Boston area) and tongue-in-cheek Dutch folk songs (his wife is Dutch) which were actually Stephen Foster tunes. He requested that the audience join in on the chorus of "How Great Thou Art," just before fine accompaniment to his song slides. Several of Irving Berlin's beautiful compositions, in tribute to his 100th birthday, were nicely registered on our 235 Special and ended with the audiences singing "God Bless America."

Bob early established a strong bond with all present, but with his audience singing together and with their song requests, his standing ovation was assured. His encore was a short number played upside down and backwards — a feat to be witnessed to be believed! This was showmanship in every sense of the word. The Sunday afternoon group included about 135 senior citizens who not only identified with Ralston on TV, but also with theatre organ "back when." It was quite a weekend, and Ralston made many friends.

On May 29 our able secretary, Carolyn Wilcox, again kindly hosted our club and guests at an open house picnic at her Burlington home, followed by a mini-

concert on her Rodgers electronic. Several of those present "had a go" on the bench, and we even heard some piano/organ duets. The weather cooperated 100% for a relaxed food-and-fun afternoon where one gets to know others in a conducive setting. Thanks, Carolyn!

Whenever possible, our members and those of SENETOS and others are supporting the Providence Performing Arts Center in their free noontime "Wednesday at the Wurlitzer" series. John Cook, Dr. Alan Goodnow and others are giving their services without compensation in an effort to get this splendid 5/21 Mighty Wurlitzer better known by the public. As more learned of this series, the enthusiastic audiences have grown to between 5-600. With sufficient encouragement, management is considering engaging a nationally known organist for a paid concert. Such a beautifully restored theatre and instrument certainly deserve to be on the concert circuit. We are all supporting this effort.

Stanley C. Garniss



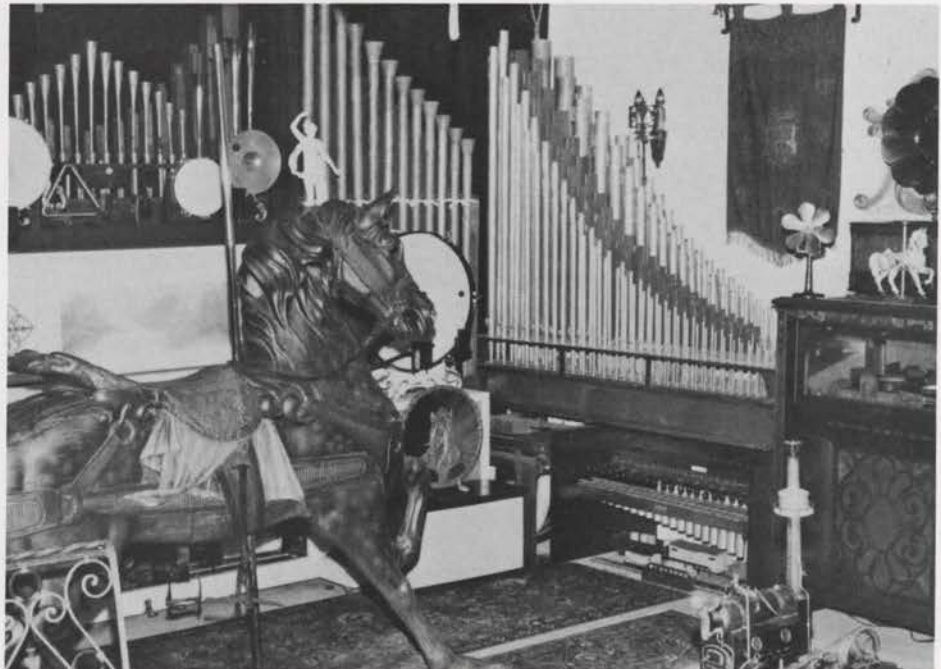
## GARDEN STATE

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

Saturday, June 18, was the day of "The Great Twelve-Hour Organ Safari." Interested but sleepy-eyed members arrived at the home of President Bruce Williams at 8:30 a.m. After a continental breakfast, they were assigned to various cars and started their trek to Pennsylvania to visit three interesting home pipe organ installations.

The first stop was at the home of Jim and Dorothy Shean, who have a 2/13 Wurlitzer. The console was situated in the living room with pipe chambers and swell shades overhead. Members enjoyed the open console period. The next lap of the journey ended at the home of Bob Schmitt, who has a 3/8 Kimball placed in his basement recreation room. Members

Continued ...



Moleworth's Robert-Morton pipes and antiques.

Tony Rustako Photo

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## DWIGHT THOMAS

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### ARTISTS MANAGEMENT

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**GARDEN STATE cont.**

were pleased to hear the sounds of the Kimball organ as there are none that are known of in our New Jersey area. The third and last stop was the home of Bob and Barbara Molesworth. They have a 2/8 Robert-Morton. Not only did the members enjoy the organ sounds but also were interested in viewing all the antiques acquired by the Molesworths. The car caravan arrived back at the William's residence and we settled down in the large music room with a special chandelier, to hear a concert by Sal Trippi. The organ is a 5/23 Wurlitzer/Marr & Colton theatre pipe organ. Following the concert, a hot and cold buffet was served.

The evening ended with all enjoying a Laurel and Hardy silent movie with organ accompaniment by Bob Brunner. With the evening programs completed, members played open console.

Many thanks go to our out-going President Bruce Williams for his two successful organ safaris, one to the New England states the other to Pennsylvania. All appreciated this special opportunity. It is hoped that Bruce will continue with his creative, well-executed organ safaris.

*Jinny Vanore*



Sal Trippi at 5/23 Wurlitzer/Marr & Colton in Bruce Williams' home.



Bob Schmitt playing his 3/8 Kimball.  
*Tony Rustako Photo*



Tony Rustako at 2/13 Wurlitzer in home of J. and D. Shean.

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**Montana-Northern Wyoming**  
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Our chapter was well represented at the 1988 ATOS National Convention in Portland. During the traditional chapter roll call during the banquet, many members stood up including Dr. Claude Miller who had just signed up at the cocktail hour. During his banquet interview, George Wright said that he was very happy there was a chapter named after Crawford. He had many interesting things to say about Crawford. We hope that Wright will separate the wheat from the chaff for us, as far as Jesse's recordings are concerned.

A poster was displayed in the record shop advertising Charter Membership, which will be open until Crawford's 93rd birthday, December 2, 1988. Member Andy Crow played a delightful concert at Puget Sound Chapter's afterglow at the 4/21 Wurlitzer in the Seattle Paramount.

Floyd E. Werle, Vice-President of Potomac Valley Chapter, played a recital in Billings, Montana, July 10, dedicating a new addition and renovation at the American Lutheran Church. Werle was in Billings celebrating the sixtieth wedding anniversary of his parents, Floyd W. and Muriel Werle.

A Billings native, Werle recently retired after 32 years as Chief of Composition and Arranging for the United States Air Force Band, Symphony Orchestra and Singing Sergeants. While a student at the University of Michigan, he played intermissions on the 3/13 Barton organ at the Michigan Theatre in Ann Arbor. His studies were interrupted in 1950 by the Korean War when he joined the Air Force. Although he never completed his final year of college, he received the only honorary bachelor's degree from the University of Michigan, in 1982, for his contributions that included composing music for football halftime shows.



Floyd E. Werle at Reuter classical organ, American Lutheran Church, Billings, Montana where he performed July 10, 1988.

Photo: Larry Mayer - The Billings Gazette

Werle opened his program, at the 3/33 Reuter organ with Handel's *Concerto in F Major, Op. 4, No. 5*. There was an overflow crowd, and the weather was very hot. In addition to several religious pieces he also played a Viennese Waltz by Strauss, Joplin's "Euphonic Sounds" and Sousa's "Nobles of the Mystic Shrine."

Before screening a Laurel and Hardy silent comedy, Werle mentioned that the film *The Finishing Touch* was made in 1928, the same year his parents were married. He also gave the Jesse Crawford Chapter and the ATOS a plug, for which we sincerely thank you, Floyd. This was the first time he had accompanied a film on a classical organ.

His closing piece was Bach's "Tocata and Fugue in D Minor." Two encores followed; another Sousa March and since it was a dedicatory recital, Bach's "From God Shall None Divide Me." The recital benefitted the Billings Food Bank and the World Hunger Program of the Evangelical Lutheran Church in America.

Ed Mullins



**LAND O' LAKES**  
St. Paul-Minneapolis  
715/262-5086 or 612/771-1771

As I compose my notes on July 6 out in my cool patio, the temperature is supposed to soar to 100° by the end of the day, with no precipitation in sight! How I envy the attendees at the ATOS Convention in Portland. At least it's cooler out there. There were two couples that I know of from Land O' Lakes Chapter who planned to attend the Convention, and we'll be waiting eagerly for their comments.

The Organaires have disbanded for the summer after the May meeting at Larry Koch's home with several guests to hear, play and view Larry's Devtronix before he packs it all in preparation for his move to Arizona, and the June meeting at Ted and Marguerite Espe's home in White Bear Lake.

May 14, 15 and 16 found Tom Neadle, Mike Erie and Verna Mae Wilson traveling to Cedar Rapids, Iowa, to hear Lyn Larsen in concert, at the Paramount Theatre on May 14. John Holliday of CRATOS had invited us to partake of refreshments after the concert and it was great to visit with Lyn and our friends from CRATOS. Then to Davenport the next day to take in a live circus on stage with trained poodles, a magician and jugglers, organ solos with Lee Maloney from Joliet, Illinois, at the 3/12 Wicks (installed in 1928) in the Capitol Theatre. It is the only theatre pipe organ still in a theatre in the Quad Cities area. QCCATOS holds monthly meetings featuring fine local organists and great artists. After the "circus" we drove to Dubuque, Iowa, a delightful city, and after a brief sightseeing trip headed for home via the little Mississippi River towns through Iowa and Wisconsin.

Don Johnson reports that eleven ranks on the chapter Wurlitzer/Robert-Morton at the MCC are almost completely in-

Continued ...

September 16	Michigan Theatre, Ann Arbor, Michigan
September 25	Institute of Music, Flint, Michigan
September 25	The Birmingham Temple, Birmingham, Michigan
September 29	Beloit College, Beloit, Wisconsin
October 1, 2	University of Iowa, Iowa City, Iowa
October 14	Museum of Glass, Corning, New York
October 22	Symphony Hall, San Diego, California
October 27	Art Institute, Cleveland, Ohio
October 29	Ohio Theatre, Columbus, Ohio
October 20	Michigan Theatre, Ann Arbor, Michigan
October 31	I.U. Auditorium, Bloomington, Indiana
November 2 to December 31	AUSTRALIA & NEW ZEALAND Concert Tour
January 7, 1989	Symphony Hall, San Diego, California
January 22	Fawcett Center, Columbus Ohio
February 5	Clemens Center, Elmira, New York
February 12	Colonial Theatre, Phoenixville, Pennsylvania
February 19	Longwood Gardens, Kennett Square, Pennsylvania
March 5	Hershey Theatre, Hershey, Pennsylvania
March 9	Wagnall's Memorial, Lithopolis, Ohio
March 11, 12	Granada Theatre, Kansas City, Kansas

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## LAND O' LAKES cont.

stalled and winded. The big job of zip-stripping several coats of paint from the console, recently donated to the chapter by member Bill Lundquist, was partly accomplished with a continuing work session on July 1. Progress on the work at the church has been somewhat slowed down since Bob Scholer had to take time out for a brief visit to the hospital for a critical operation. He is recuperating slowly at home but is expected to "report for duty" part time at the church in the near future.

As of the end of June, we have lost two more home organ installations from the area: Al and Betty Schmitz with their seven-rank Kimball to Longville, Minnesota; and Larry Koch with his Devtronix to Kingman, Arizona. We will miss them, but they have our best wishes for much happiness in their new locations.

Jim Kennedy, chapter member and theatre organist, reported that he had been invited to play the Barton 2/7 at the Ironwood Theatre in Ironwood, Michigan, on June 30 and to accompany the silent film *My Best Girl* with Mary Pickford (at one time she was called the world's most celebrated and beautiful woman) and Buddy Rogers. This was Mary's last silent film. The event was to celebrate the 60th anniversary of the Ironwood Theatre, now in the process of restoration.

Guess this is it for now — if I can just make it to the Postoffice in the heat without keeling over!

Verna Mae Wilson



Nigel Odgen at the State Wurlitzer. John Sharp Photo



## LONDON & SOUTH OF ENGLAND

01-422-1538 or 093-256-6499

Spring is here in England, and members gathered for their usual monthly meeting at Wurlitzer Lodge. Our artists on this occasion were Joanna Fraser and Frank Fowler. Frank is Managing Director of Hill, Norman & Beard. They gave us a most entertaining evening with a good variety of music to suit all tastes. Although Joanna is a medical doctor, her love of the classical organ has never left her; she is a very accomplished player and always delights in bringing lighter classics into her program. Frank is an old favourite and gets everyone in a happy listening mood.

Our May 15 concert at Kilburn, on the famous Wurlitzer, was the eleventh anniversary of our chapter's inaugural concert when Lyn Larsen delighted us with his music. Nigel Ogden was our artist this year; he gave us lovely selections and members were treated to a feast of musical sounds that only a Wurlitzer can bring forth.

May 22 saw many of us travelling, by various forms of transport, the 180 miles to Barry, South Wales, for a concert on the fine Torch Christie by one of the all-time greats, Louis Mordish, who was happy to be playing the ex-Regal Edmonton Theatre organ once again after many years. He was most complimentary about the installation and the venue. The new mayor of Barry was our guest and expressed what a fine musician Mr. Mordish is.

Our May Club Night was an event not too quickly forgotten. The Queen of the Keyboards, Ena Baga, was our surprise artist. She gave us a rousing program. Ena is a true pro, skilled at accompaniment of silent films on either organ or piano and shows her love of music in her

playing. It is sad that her sister, Florence DeJong, was not able to be present. She is now nearly 92 and failing to get around after a lifetime of giving pleasure to her public.

London Chapter extends a hearty welcome to all chapters to pay a visit to London next spring for a Safari — you will soon forget your winter blues. Happy organising!

Edith Rawle



## LOS ANGELES

California

213/217-9202

Sunday morning, June 26, was a morning full of firsts. We presented David Lowe from England in his premiere U.S. concert at the Orpheum Theatre in downtown Los Angeles. Mr. Lowe told his audience that this was the first time he had played in a real theatre with its original organ and the first time he had played a concert at 9:30 in the morning! It was also the first time the Mighty Wurlitzer console has appeared at stage level on its newly installed lift. Our thanks to the dedicated Orpheum organ crew for this addition to our listening — and viewing — enjoyment!

David opened his concert with a rousing rendition of "London Bridge," after which he played a medley of tunes in the British skating style. Other tunes included "Fairy on The Clock," "Me And My Girl" and a classical "Tuba Tune in E Major" by Henry Purcell. "The Knightsbridge March" closed the show.

Approximately fifty of our members traveled to Portland and Seattle for the annual Convention, making up one of the largest chapter representations there. Oregon Chapter is to be congratulated for a smoothly run convention with an excellent variety of artists. The Puget Sound chapter should also be praised for the exciting Encore program and dinner.

Wayne Flottman

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## MOTOR CITY

Detroit  
313/537-1133

Tom Wibbels appeared in concert at the Royal Oak Music Theatre on May 7. It was Tom's second public program for our chapter, this time at the Royal Oak's 3/16 Barton organ. His artistry was superb and well-received by the appreciative audience.

In an effort to acquaint young people with the theatre organ, we hosted students from Redford Union High School at the Redford Theatre on Friday morning, May 27. Steve Schlesing entertained them with a short concert, accompaniment to a sing-along and the Buster Keaton silent film *One Week*, followed by a slide presentation of the organ chambers. Members of the band were invited to blow through various organ pipes and hear the sound that each makes. A question and answer period followed. Steve is to be congratulated on his presentation which kept the students' interest throughout his program. We are looking forward to introducing more Detroit-area high schools and middle schools to theatre organ and the silent film.

Motor City is indeed proud of Norine Castine, who took first place in the Senior Division of the ATOS Young Organist



Students from Redford Union High School converge on the concession counter at the Redford, the only familiar thing in a new world of sing-alongs and silent movies with theatre pipe organ accompaniment. Bill Vogel Photo

Competition. She will make a cameo appearance at the National Convention in Portland and receive a certificate and check for \$250 at the banquet.


Tony O'Brien, just back from Canberra where he was the featured artist for the TOSA National Convention in April, was the Fourth Sunday artist at the Royal Oak Music Theatre on May 22. Shirlee Schenk, our Fourth Sunday artist on June 26, is substitute organist at Good Shepherd United Methodist Church in St. Clair Shores and teaches organ and piano.

Stan Kann will appear at the Royal Oak Music Theatre on October 1. Melissa Ambrose will be at the Redford Theatre on November 12 and Ron Rhode will appear there on December 10.

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



Norine Castine, winner of the ATOS Young Organist Competition in the Senior Division, at the Redford Barton. Bill Vogel Photo



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John Vanderlee at New York chapter's 2/10 Wurlitzer during open console at the Middletown Paramount.

## NEW YORK

914/457-5393 or 718/225-1643

Our members had an opportunity on May 21 to play open console at the Middletown Paramount on the chapter's own 2/10 Wurlitzer. Following open console, the activity moved across Orange County to Cornwall-on-Hudson where organist Allen Mills gave a superb concert performance on the New York Military Academy's 4/31 Moller. Allen, who is Resident Organist and Music Director at Proctor's Theatre in Schenectady, demonstrated both his own and the Moller's extraordinary versatility.

Allen chose a predominantly American theme for his program which opened with "Strike Up the Band." An arrangement of "There's No Business Like Show Business" using "Happy Birthday" as a counter melody was a tribute to Irving Berlin. In addition to his keyboard skills, Allen also shared his vocal talent with us as he sang two ballads, "Embraceable You," and, from the current Broadway musical hit *The Phantom of the Opera*, the haunting "That's All I Ask of You." Allen's arrangement of "On The Trail" from the *Grand Canyon Suite* showed off the tremendous orchestral qualities of the Moller. The program was capped off with a rousing sing-along and, responding to the audiences' demand for an encore,



Allen Mills at the Proctors Wurlitzer, at the New York Military Academy 4/31 Moller.

Allen closed with a beautiful arrangement of "All Through the Night," featuring the soft voices of the seldom-used Echo organ situated in the ceiling above the balcony.

On June 5, we were back at the Middletown Paramount for a concert by Ralph Ringstad on our 2/10 Wurlitzer. Ralph's fine performance opened with "I Want to Be Happy." Ralph's birthday tribute to Irving Berline included such favorites as "Blue Skies" (which beckoned outside), "Alexander's Ragtime Band," "Cheek to Cheek" and, of course, "God Bless America." The audience, consisting primarily of senior citizens, especially enjoyed several old favorites such as "When I Grow Too Old to Dream" which featured a beautiful Tibia and Vox registration, and in medley with it, "I Won't Dance." Ralph pointed out that there was no particular connection between those titles. Several members stayed for open console which followed the concert and lasted well into the evening. The Middletown Paramount Wurlitzer produces an exciting big-organ sound, far beyond what is usually expected from ten ranks, although the installation is still not entirely complete. Thanks to Bob Seeley and crew, the organ performed well and was in fine voice.

Tom Stehle



## NOR-CAL

San Francisco Bay Area  
415/846-3496 or 415/524-7452

Our June meeting brought us to the beautiful Castro Theatre to hear our artist-in-residence, Mr. David Hegarty. David plays the Wurlitzer there for intermissions Thursday through Sunday so he was right at home. Featured were selections by the composers of San Francisco, Bronislau Kaper and Walter Jurmann. David favors the light classics, which this time included some of the wonderful music of Rudolph Friml. Post-intermission highlights offered a fine arrangement of "More Than You Know," "Great Day" and a medley from *Carousel*. David's playing was cool and precise, showing evidence of a strong foundation in piano and the classics.

The organ was, of course, in perfect condition; Dick Taylor and Ed Stout would have nothing less. I know we have come to expect the Castro Theatre Wurlitzer to sing and shine as few ever have. Let's remember the great talent and hard work it takes to create such a truly fine musical instrument. I know we were all happy to hear that the new owners of the theatre are interested and enthusiastic about the continued use of the organ.

Our thanks to David Hegarty and to the management of the Castro Theatre.

Kevin King

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## NORTH TEXAS

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Don Baker came to Dallas on May 5, to play the third public concert on our 3/8 Robert-Morton in the Lakewood Theatre. His rousing opening, "Everything's Up To Date in Kansas City," set the tone for what was to come — a varied and exciting *tour de force*. The experience of his many years of playing theatre organ for discriminating audiences everywhere was very evident in Don's playing — rich harmonies, beautiful glissandos, signature arrangements and registration. If Don felt restricted by the resources of our eight ranks, it was not evident from the beauty and variety of his music. By it, we were transported to the opulence of the New York Paramount. Thank you, Don, for sharing your marvelous talent with us.

Bill and Jean Hanson again invited chapter members to their Lakewood residence following Don's Concert for refreshments and an opportunity to visit with Don Baker and to convey our delight with his music. This is fast becoming a tradition. Thanks, Bill and Jean.



Program Chairman Irving Light shares a "light" moment with Don Baker during post concert reception at Hanson residence.



Jerry Ward at the 3/8 Robert-Morton in Lakewood theatre.

In June, we returned to the Lakewood Theatre for our regular meeting and to hear, for the first time on this organ, member Jerry Ward. Jerry joined our chapter less than a year ago after hearing our Robert-Morton played at a meeting and then trying his hand during open console. He has been getting pipe experience since then, taking turns at playing intermission music on Friday and Saturday evenings at the Lakewood.

Jerry has developed a very listenable style during his many years of playing his Hammond for clubs, dinner-dancing, etc. Too, for many years, he has played accompaniment and been musical arranger for a major, Dallas based, cosmetics firm — participating in their national conventions. His opener, then was a most appropo "There's No Business Like Show Business." In addition to the up-beat numbers that Jerry has honed on his X77, he showed his versatility with beautiful theatre organ stylings in "Over the Rainbow," "When I Fall in Love" and "Here's That Rainy Day." It is a tribute to the wonderful responsiveness of this organ installation, as it is to Jerry's skill, that he can transport his jazz styling of such tunes as "You Came a Long Way From Saint Louis" and "Swinging Safari," intact and without sacrificing tempo. Thank you Jerry.

Irving Light

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John Olsen at the console of "Roxy" entertains Oregon chapter.



**Portland**  
503/771-8098

On May 28 we celebrated the birthday of "Roxy," a two-manual Wurlitzer with ten ranks of pipes now playing, at the home of John and MaryJo Olsen in Tigard. It was on this date, in 1928, that she left the factory to be delivered to the Roxy Theatre in Irvington, New Jersey.

After doing service in a Catholic church in New Jersey, she was brought to Vancouver, Washington, by Milt Kieffer and

was subsequently purchased from him by John and MaryJo and installed in their beautiful hillside home.

John, who has a degree in Music Education and Organ Performance, commemorated the happy occasion by playing a concert which showed off Roxy's voices, and other attractions, to the best advantage. He then played the Chickering grand while Loren Minear, who had presided over the installation, joined him on the Wurlitzer for several duets.

The celebration continued with wine and cheese and open console. The only cloud over the happy occasion was the one which obscured the view of Mt. Hood out the picture window behind Roxy's shoulder.

*Rachel Zenk*

### CHAPTER CORRESPONDENTS — PLEASE NOTE

To help ease the burden on the editorial staff of THEATRE ORGAN, please observe the following: Type all copy, double-spaced, on letter size (8½" x 11") white paper, leaving 1¼" margins on top, bottom and both sides. Do not use erasable paper. Please include your name, address and telephone number. Type photo captions on Scotch (3M) Post-it Note sheets (#654, 3"x3" or #655, 3"x5") and attach to BACK of photo. DO NOT use any kind of tape or rubber cement to attach captions to photos, and DO NOT attach photos to sheets of paper.

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November 10 for January/February  
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May 10 for July/August  
July 10 for September/October  
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## POTOMAC VALLEY

Washington, D.C.

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We met on Sunday afternoon, May 15, at the home of Jack and Sara Gallagher in Culpeper, Virginia, to hear Jack's long-time friend, Eddie Weaver, from Richmond, Virginia, one of the greatest all-time theatre organists, play the Gallagher's Rodgers Trio, as only such a Hall-of-Fame member can do. Eddie Weaver must hold the record for continuously playing theatre organs in theatres. In 1926 he opened the Coral Gables and Tampa theatres in Florida for Paramount. From 1927 to 1937, he was house organist at the Olympic Theatre in New Haven, Connecticut. Then he moved to Loew's Richmond (now the Carpenter Center) in Richmond, where he was house organist for 24 years and then over to the beautiful Byrd Theatre for another 20 years! During all of those Richmond years, and still today, he plays in the Tea Room of the city's leading department store, Miller & Rhodes. Eddie's sense of humor is surpassed only by his renditions, which provided much enjoyment to those present.

One week later, many members migrated to Frederick, Maryland, to see and hear Lee Erwin, famous as the organist of WLW, Cincinnati, radio program "Moon River" for 11 years, as well as organist for Arthur Godfrey's famous radio show for 20 years, and theatre organist of many prestigious palaces, presently of the Beacon silent movie house in New York City. Lee performed his magic on the only pipe organ in a theatre in the entire state of Maryland, an original 2/8 Wurlitzer Model F installed in 1926 in the Tivoli Theatre, since 1977 known as the Weinberg Center for the Arts.

*Continued ...*

the dazzling . . .



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**POTOMAC VALLEY cont.**



Eddie Weaver warms up on Jack Gallagher's Rodgers Trio. Sara Gallagher Photo

In addition to superb renditions of many favorite melodies, Lee also provided something out of the ordinary — color slide views of the various ranks of pipes of the organ, along with sounding a few notes or a familiar tune on the rank shown on the screen, or playing something appropriate, such as church music on the Diapason. Traps, percussions, horns and whistles were not overlooked, either. It is safe to say that not many in the audience had ever seen, live, a view such as that found only inside theatre pipe organ chambers.

Then to top off the afternoon, Lee accompanied on the Wurlitzer the hilarious antics of a 1924 classic — Buster Keaton in *Sherlock, Jr.* which most of the audience had never seen before. Lee reckoned that he had seen it about 400 times, but never tired of it. A truly fabulous afternoon was had by all.

Unknown to most present, the Main (left) chamber had been badly damaged by water from an overhead leaking steam heat pipe in late October 1987, just a few days after Bob Ralston had performed there. Extensive repairs, financed by the City of Frederick, were performed by our members, headed by George Johnson, with reed pipe help from the Trivo Co. of Hagerstown, Maryland. A new ceiling was installed in the Main chamber during the preceding week, and the last rank of repaired pipes from Trivo arrived at the Weinberg Center on Friday, May 20, followed by frantic effort on Saturday to get the entire Wurlitzer up to snuff before the Lee Erwin show. The joy of thunderous applause is shared, too, in the hearts of dedicated workers behind the scene, a sometimes forgotten breed, as are those who operate lights, projectors, curtains, sound systems, as well as management, ticket sellers, ticket takers, ushers, etc.

Jack Little

**PUGET SOUND**

Seattle

206/852-2011 or 206/631-1669

The 1988 Convention is now just a happy memory. Nearly forty of our members attended, some of whom had never been able to go to one before. The Encore ran very smoothly, and the weather was beautiful. Lyn Larsen was at his best and showed off the many features of the Wilcox organ, including "accompanying himself" in the *William Tell Overture*. Television monitors enabled everyone to see Lyn at the organ, even though they had to sit at another level in the house. The box lunches, catered by Tacoma Pizza and Pipes, were eaten at beach-side tables in Tacoma's Point Defiance Park. It was a pretty hungry group; it had been a long time since breakfast! After Andy Crow's fine concert at the Paramount Theatre, cocktails were enjoyed at the beautiful old Fifth Avenue Theatre. It is now used for touring stage shows, and is in excellent condition. The Four Seasons Olympic Hotel has been carefully restored to its original elegance, and the banquet served in the Spanish Ballroom left nothing to be desired. Howard

Bulson played during dinner, a combination of light classics and standards, which were well received.

Two of our younger organists who had not been heard before by many of our members, gave us a concert in April at Bellevue Pizza and Pipes. Donna Dubois and Sharon Stearnes are both staff organists, Donna at Tacoma and Sharon at Seattle.

On May 29 we enjoyed Patti Simon playing the dedication concert on that 4/48 Wurlitzer at Dick Wilcox' beautiful home. She lovingly dedicated "My Hero" from *The Chocolate Soldier*, to hubby Eddie Zollman, Jr. In the audience were Eddie, Sr. and the three Zollman sisters. Eddie and Patti were formerly members of Puget Sound Chapter, and we are very proud of their accomplishments since they left us ten years ago. After the concert the large crowd enjoyed the goodies brought by members of the chapter, while several members availed themselves of open console, including Eddie Zollman, Sr., who is an old-time theatre organist. He has accompanied silent movies in many theatres in Tacoma and Seattle.

The Orpheum Theatre in Vancouver, B.C., was opened for open console by the Peace Arch chapter, most of whom also belong to Puget Sound. Apparently the management of the theatre is agreeable to having the organ used as much as possible. Gaylord Carter has played there twice within a six-month period.

Margaret C. Hill

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The Bellevue Little Theatre (formerly the Roxy) and its Treasurer, George Rice, hosted our May 28 meeting. After a short business meeting conducted by Harold Kenney, George traced the history of the 2/5 Wurlitzer installed in the theatre. Originally in a York, Nebraska, theatre in 1926, the organ was moved to a Glenville, Nebraska, Lutheran church in 1935. In 1967 George installed it in the Roxy. In 1977 the Roxy was renamed the Bellevue Little Theatre. All of the pipes and percussions are installed behind the screen. George played several selections to show the resources of the organ. The program continued with a lively sing-along with slides, Ron Bower presiding at the console. Dick Zdan concluded the program by playing accompaniment for three vintage silent films screened by George Rice: a newsreel with segments from 1907 to 1922, a "PICTOREEL" puppet cartoon, and Barney Oldfield's 1914 melodrama, *A Race for Life*, complete with villains and a heroine chained to the railroad tracks. Barney Oldfield prevailed, and the heroine was rescued just in the nick of time! It should be noted that set construction was underway for the Bellevue Little Theatre's next production, and the Wurlitzer console was beneath a platform, part of the set. Some wag observed that the console was in its "original crate." We concluded the afternoon with open console and refreshments. Many thanks to George Rice and to the Bellevue Little Theatre for their generous hospitality.

Our June 15 dinner meeting, held at Gorat's Steak House, attracted 44 members and guests. The agenda included the election of officers and planning for our next public concert. *Tom Jeffery*



The Bellevue Little Theatre, Bellevue, Nebraska, home of a 2/5 Wurlitzer.

Tom Jeffery Photo



Dick Zdan did a fine job of cuing three vintage silent films.

Tom Jeffery Photo



Ron Bower treated us to a lively sing-along at the Bellevue Little Theatre.

Tom Jeffery Photo

*So long as the human spirit thrives on this planet,  
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## ROCKY MOUNTAIN

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We have been very active in the months leading up to the National Convention. In March, Patti Simon and Ragtime pianist Dick Kroeckel presented a lively program of organ and piano favorites at Evelyn Riser's music studio. Patti favored the crowd with such favorites as "Harlem Nocturne," "My Hero" from the operetta *Chocolate Soldier*, and the Mendelsohn "War March of the Priests." Mr. Kroeckel performed a number of Ragtime selections on the piano, including "Maple Leaf Rag," "Twelfth Street Rag" and "Tiger Rag." Patti joined Kroeckel for several organ/piano numbers including "Grizzly Bear Rag," and a Gershwin Medley. They closed with the popular Easter hymn, "The Holy City." A special guest artist at this program was 12-year-old April Routt, a student of Patti's making her debut at the theatre organ.

Our April program featured Gaylord Carter in a special benefit program at Denver's East High School to help raise funds for the installation of the Aladdin Theatre organ at the school. Entitled "The Magic of Silents," Mr. Carter accompanied several Harold Lloyd silent films in a program that was enjoyed by all in attendance. Work on the organ is scheduled to start this fall.

In May, over 90 people crowded into the south suburban home of Bruce Belshaw for a delightful program featuring Dr. Belshaw at the ornate gold console of his 3/22 Wurlitzer. Bruce entertained the crowd with a wide variety of favorites, including "When I'm 64," medleys of Irving Berlin and George Gershwin favorites, "All I Ask of You" from *Phantom of the Opera*, and the Buddy Cole number, "Every Time I See You, I'm In Love Again."



Lobby display at Denver's East High School featuring the Aladdin Wicks console.

Don Zeller Photo



Gaylord Carter at Denver's East High School benefit program for installation of the Aladdin Wicks Theatre organ.

Don Zeller Photo



Kevin King at Denver Paramount Theatre.

Don Zeller Photo

For our June event, members and guests celebrated Father's Day with a rare visit to the Denver Paramount Theatre for a special concert by Kevin King on the Mighty Wurlitzer. Kevin presented a number of crowd pleasers, including "Takin' a Chance on Love," "Roller Coaster," "Our Love is Here to Stay" and the "St. Louis Blues." A special added attraction featured a duet on the Paramount twin console with Patti Simon. Special guests at the program included participants in the CSU Summer Theatre Organ Workshop. Prior to Kevin's program, President David Love presented a miniature piano and plaque to Elizabeth Schlosser, Director of the Paramount, commemorating RMC's donation of repairs to the Wurlitzer.

About 30 members of Rocky Mountain Chapter were in attendance at the Portland National in July.

Donald Zeller



President David Love making presentation to Paramount director, Elizabeth Schlosser.

Don Zeller Photo

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## ST. LOUIS

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Our summer was filled with continuing work by Joe Barnes and his faithful crew still soldering and connecting wires from the Peterson relay as well as other, new parts on our Wurlitzer console.

The May 23 meeting was held at our fabulous Fox Theatre with Jack Jenkins presenting the program. Through Alice Bauer, we were delighted to host members of the AGO who joined us for a tour of the theatre following Jack's program. Open console was an interesting period enjoyed by our excellent turnout. Member Marlin Mackley, the Fox organ service man, gave a fine talk on setting up registrations for all four manuals, etc., which really helped the newcomers. All went away humming, whistling or singing show tunes they had been hearing.

At a special board meeting at the home of Chuck Wiltsch, President Dennis Ammann and Don Ullrich brought us all up to date on future plans for our chapter. Dale Boring was the surprise program on Chuck's newly installed 2/3 pipe organ (with more ranks to come as time permits) Dale's program was a Yesteryear Quiz about radio serials and theme tunes. First prize, a three-pound fruit cake, went to Fred Pillsbury, a former theatre organist

at the Ambassador, St. Louis and Missouri Theatres, who knew ALL tunes. Open console followed, and the little Kilgen got a good workout. Our thanks to Chuck for sharing with us.

Mark Gifford announced that he was to be the artist for the Rodgers Organ Company tours of the factory. Congratulations, Mark. We are pleased that our chapter will be well represented at the Portland Convention. *Dale L. Boring*



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*Jim Brown at the console of the Seavor Memorial Wurlitzer organ. Art Phalyn Photo*

### SIERRA

Sacramento

916/726-5132 or 916/332-2837

June 5 was a return engagement for Jim Brown in concert. Jim is basically a church organist these days, and he has become interested in classical and religious music. However, he still plays some fine arrangements of pop and semi-classical music. The audience was fascinated by the many selections Jim played with both feet in his pedaling, which is seldom seen in this area. His personality and good looks had the ladies wanting more. Thanks, Jim, for a program well done. *Bud Taylor*

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## SOONER STATE

Tulsa

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Our May meeting was held at Tulsa's Central Assembly of God church. A mini-concert was presented by Jerrye Beard, who played a program of old favorites on the 4/14 Robert-Morton. Eight people played during open console.

President Lee Smith commented that he "is pleased that, when asked, those who play provide the chapter with a program. Most do not have the experience they would like to have playing the instrument. Mini-concerts let us hear the progress our playing members are making. The rest of us are there to help and encourage them. There are varying degrees of efficiency, but I think all are improving!"

Our June meeting was also held at Central Assembly of God church. Dan Kimes, who was scheduled to present the mini-concert, had to cancel because he was ill. We, therefore, had a program of entirely open console, which was played by six of our members.

Although Oklahoma's summer heat has slowed the work on the console of our Vo-Tech Robert-Morton installation, we do now have a contract approved by the school and our chapter concerning ownership and use of the instrument.

Betty Weddle and Dorothy Smith have returned from the five glorious days of the Theatre Organ Workshop at Colorado State University in Fort Collins, Colorado. Both were very much impressed with the workshop and programs presented by organ professor Bob Cavarra.

The workshop began Saturday evening with his opening concert on the Wurlitzer in the CSU Lory Student Center. Sunday afternoon we heard Kevin King at Denver's Paramount Theatre (with yours truly being brave enough to sign up for open console!) and then Sunday night it was back to CSU for Silent Movies and Sing-along. We think Professor Bob enjoyed playing for us as much as we enjoyed listening to him ... even if he didn't have the music to "Wagon Wheels."

The workshop began in earnest Monday morning, and ran through Wednesday noon. Bob Cavarra is a knowledgeable teacher, and his material was excellent. If nothing else, we learned to study new music beginning with the *last* chord, then working forward to the beginning of the piece.

Monday night the group drove up to Estes Park for a Chuck Wagon dinner. Tuesday night we heard Kevin Utter demonstrate and play the glorious new tracker classical organ in Fort Collins' First Methodist Church, with music also played by our professor.

Wednesday morning was Master Class time. Then it was, all too soon, time to say "Good-bye" — until next year.

Dorothy Smith

## SOUTHWEST MICHIGAN

Vicksburg

616/649-2742 or 616/345-4543

Our club cooperated with the State Theatre Vaudeville Association by providing organists for the Donald O'Connor Vaudeville Show at the State Theatre in Kalamazoo in June 24 and 25. Ken Butela played the opening organ overture and Jim Lauck played for the sing-along and the silent Buster Keaton comedy, *Cops*. Ken and Jim played for two full houses on Friday and Saturday nights, while Dorothy Butela operated the slide projector for the sing-along.

We are anticipating a Speical Encore Event for the 1989 National Convention in Detroit. Preliminary plans call for something at Good Time Charley's in Grand Rapids and a special program at the State in Kalamazoo. *Janet Corstange*

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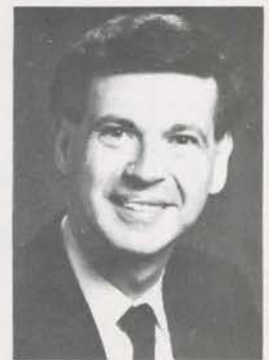
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## VALLEY OF THE SUN

Phoenix

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David Lindsay's Yesterday's Restaurant features outstanding food and nostalgic musical entertainment. It was there that we attended our May 15 chapter meeting. While dining, we were entertained by chapter member Lindsay at the Baldwin theatre organ, and by his staff of singing waiters and waitresses.

A visitor from England, organist David Lowe, played for our chapter meeting at Organ Stop Pizza on June 25. Most of David's program was the music of British composers, but he included a few American numbers in his "ice rink medley."

Phoenix residents recently approved a bond election that will allow for the renovation of the Orpheum Theatre downtown. There was once a pipe organ in this theatre, and it is our hope that there may be one there again in the future

*Madeline LiVolsi*



David Lowe at Organ Stop Pizza in Mesa.  
*Madeline LeVolsi Photo*



*William Hart, Marvin Spear and Don Jenks at Wolverine meeting.*

*Bill Vogel Photo*



## WOLVERINE

Central & Lower Michigan

313/284-8882 or 313/588-7118

After a March afternoon of gracious hospitality at the home of Bob and Pat Burk, where member Grace Joslin treated us to the music of Sigmond Romberg (*Desert Song*), and an April bus trip to Kalamazoo to hear Dale Zieger play the State Theatre's Barton and hear Neal Johnston demonstrate the black-box magic of a Technics, Wolverine Chapter venued in May at a new place. We had not before been hosted by Don and Mary McKinney, but we certainly made up for lost time. An afternoon of fun with music "in three rings" (two Hammond Elegantes, a spinet organ, a piano and a saxophone) was interrupted only for a tasty potluck dinner with some of the most delicious ham this side of an empty stomach. This first visit to the McKinneys' home was thoroughly enjoyed by about 45 Wolverines and some foreign friends, a representation of the Keyboard Kutups from Windsor, Ontario.

In June Lester Hamilton invited the chapter to his home so that his Devtronix could have another audience. Wolverine Sharron Patterson was the featured organist who opened the program. Representative of those who took advantage of open console was Steve Stephani, who demonstrated that he was an old hand at the console. *Charles & Betty Baas*



*Don McKinney on piano and Lorain Robinson at the organ are watched by Wayne Lathrop. Bill Vogel Photo*

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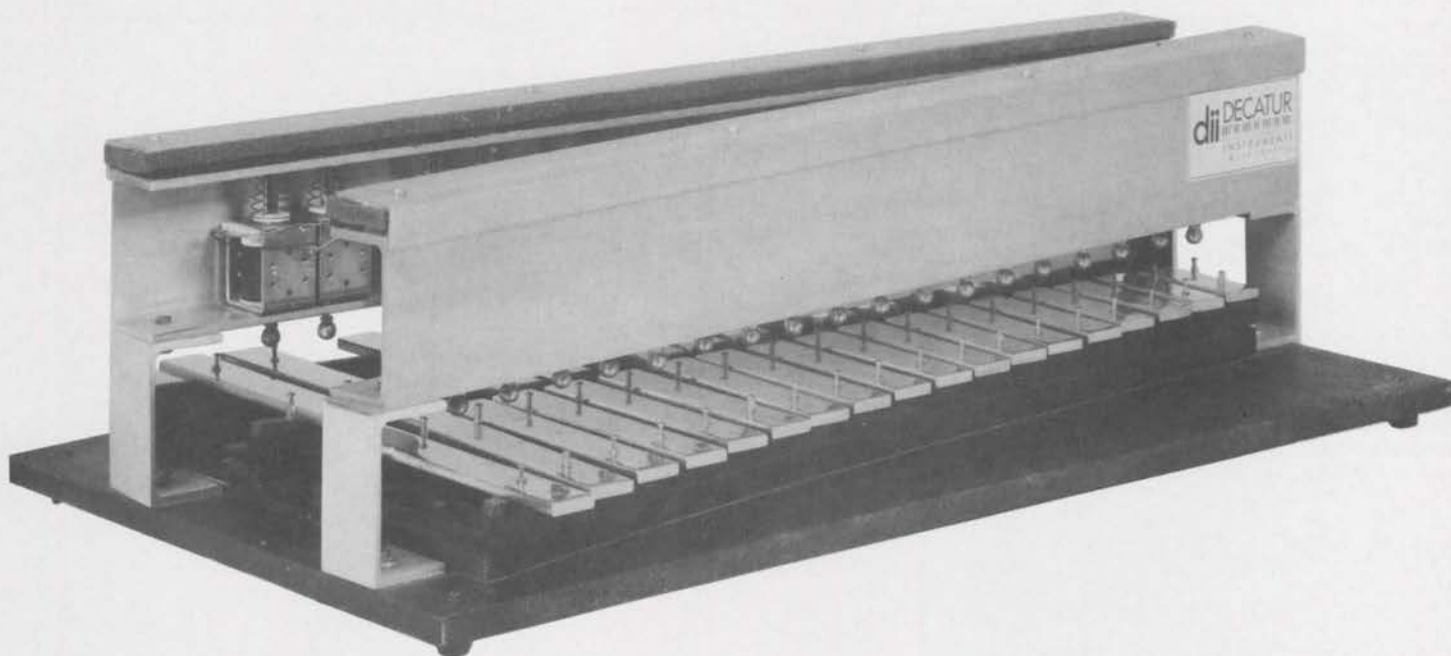
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A bus got stuck on the "hill" at First United Methodist Church and had to unload to clear the hump.

BH

# 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.**

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Introducing the new Allen

# TWO-IN-ONE THEATRE ORGANS



Choice of theatre or classic voicing at the touch of a tab



Allen Digital Tone Generation makes an instrument of unprecedented flexibility possible.



Two manual ADC•3600 also includes second voicing

For literature and demonstration recording see the reply card inside this issue

## Three manual ADC•4600 stoplist

GREAT			
Theatre Voicing	Second Voicing	SOLO	
Tuba	16 ... Bombarde	16	Post Horn
Diapason	16 ... Gemshorn	16	Trumpet
Tibia Clausa	16 ... Quintaten	16	Tibia Clausa
Violone	16 ... Contra Viole	16	Saxophone
Tuba Horn	8 ... Trompette	8	Kinura
Diapason	8	8	Trumpet
Tibia Clausa	8	8	Tibia Clausa
Orch. Oboe	8 ... Hautbois	8	Krumet
Violin	8 ... Salicional	8	Clarinet
Violin Celeste	8	8	Tibia Quint
Vox Humana	8	8	Tibia
Octave	4	4	Piccolo
Tibia	4 ... Koppelflöte	4	Piano*
Viole	4	4	Chrysoglott*
Twelfth	2-2/3 ... Quinte	2-2/3	Harp
Piccolo	2	2	Xylophone
Tierce	1-3/5	1-3/5	Glockenspiel
Fife	1 ... Mixture IV	1	
Piano*	8	8	
Xylophone			
Glockenspiel			
Chimes			
Solo to Great			

ACCOMPANIMENT			
Theatre Voicing	Second Voicing	PEDAL	
Tuba Horn	8 ... Trompette	16	Tuba
Diapason	8 ... Prinzipal	16	Diaphone
Tibia Clausa	8 ... Bourdon	16	Tibia Clausa
Clarinet	8 ... Krummhorn	16	Violone
Violin	8 ... Gamba	8	Post Horn
Violin Celeste	8	8	Tuba Horn
Quintadena	8 ... Quintaten	8	Diapason
Lieblich Flute	8 ... Klein Gedackt	8	Tibia Clausa
Vox Humana	8 ... Schalmel	8	Clarinet
Tibia	4 ... Octave	4	Cellos II
Viole	4 ... Super Octave	2	Quintadena
Viole Celeste	4	4	Acc. to Pedal
Lieblich Flute	4 ... Spitzflöte	4	Great to Pedal
Piccolo	2 ... Mixture IV	2	Piano*
Solo to Acc.			Bass Drum
Piano*	8	8	Cymbal
Chrysoglott			
Harp			
Snare Drum			
Snare Drum Roll			
Tom Tom			
Tambourine			
Wood Block			
High Hat			
Cymbal			

\*Optional Alterable Voice with Card Reader replaces these stops.



MACUNGIE, PA 18062

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