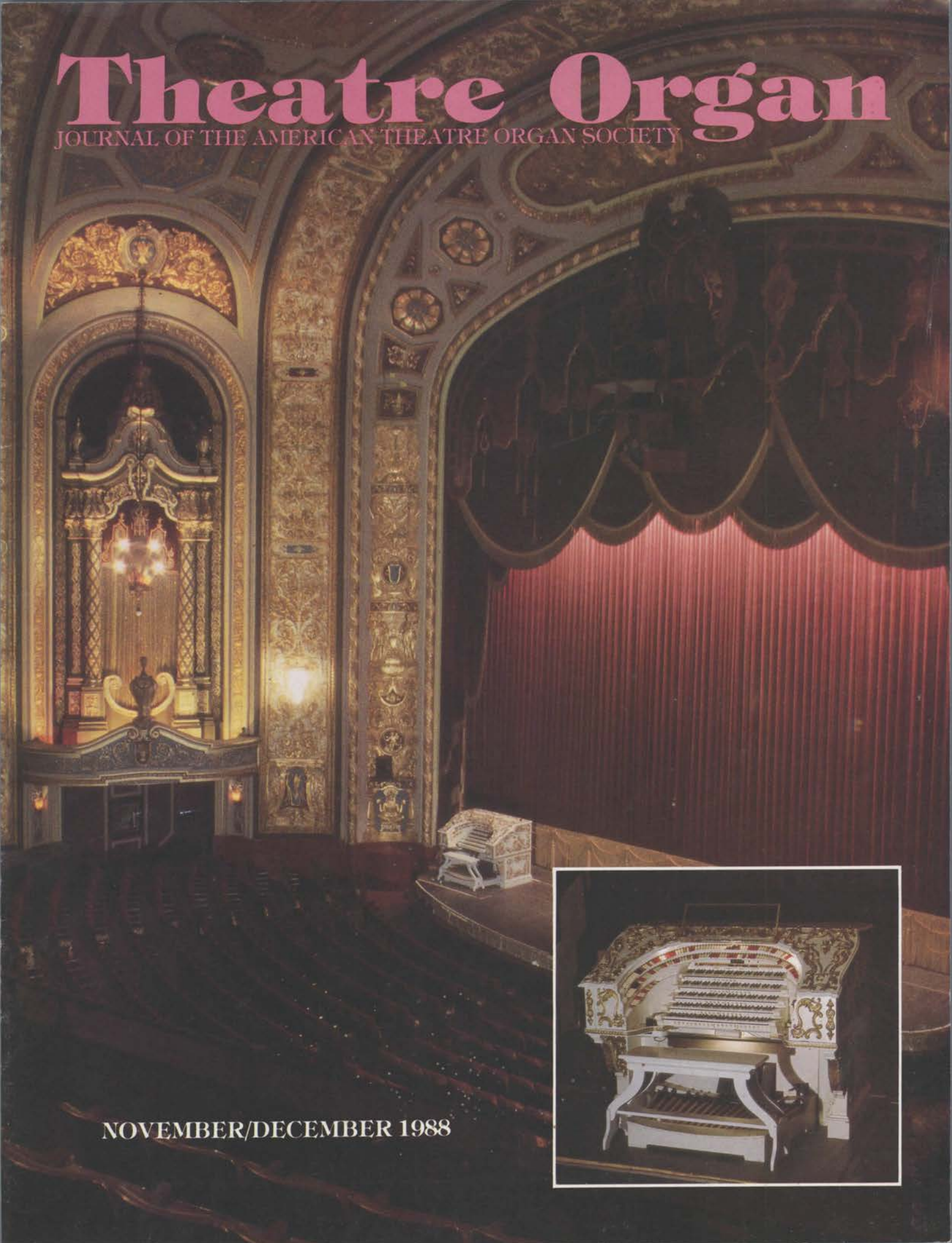


# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



NOVEMBER/DECEMBER 1988

# A Walt Strony Concert

**A**nnouncing the premiere of a new cassette by a world class artist recorded on the California Theatre Wurlitzer.

## **Quality...**

Walt Strony maintains the highest standard of quality for his musical performances. He has concertized on nearly all major installations throughout the world.

Walt's musical style is uniquely his own. He does not merely play the organ, he conducts it. This fact is evident in the selections presented on this cassette, especially in the Overture to Candide, Our Waltz, My Vision and the Waltz from Swan Lake. The ability to perform music orchestrally is one of Walt's greatest assets.



## **Quality...**

The California Theatre Wurlitzer was chosen by Walt for this recording because of the quality of the organ and the excellent acoustics. Many additions and improvements have been made over the years. The instrument has now grown to three manuals and twenty-three ranks. A true sonic

experience is created by the 32' Wood Diaphone located on the back wall of the stage.

## **Quality...**

The quality of this recording was ensured by utilizing the latest audio techniques with the finest equipment available. Digital mastering techniques were employed to capture every nuance of sound. The cassettes were duplicated in real-time, with special noise processing, on a Chrome Type II tape formulation.

The high standards of the artist, the caliber of the instrument and the excellent recording techniques employed make this cassette one of true audiophile quality.

---

**To Order: Send your name, address, zip code and check or money order for \$12.00 (\$15.00 outside U.S.A.) plus \$1.50 shipping and handling to:  
T.O.S.S.D., P.O. Box 11536, San Diego, CA 92111.**

# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 30, NUMBER 6

NOVEMBER/DECEMBER 1988

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

## CONTENTS

PRESIDENT'S MESSAGE	4
DIRECTORS' CORNER	5
LETTERS TO THE EDITOR	6

## FEATURE ARTICLES

A GIFT OF MUSIC by Dorothy E. Elliott	7
HOW IT HAPPENED by Terry Hochmuth	10
THE CHRISTMAS SHOW AT PROCTOR'S by Allen Mills	14
FANS' 10-YEAR PROJECT PUTS CIVIC CENTER ORGAN IN FULL VOICE AGAIN by Edgar Williams, Inquirer Staff Writer	16
PERFORMING ARTS CENTRE WILL HAVE AUSTRALIA'S PREMIER CONCERT ORGAN by Ian B. McLean	18

THEATRE ORGAN NEWS FROM AUSTRALIA by Bruce Ardley	20
LONDON and SOUTH OF ENGLAND "SAFARI NEWS"	21
INTERVIEW - GEORGE WRIGHT	23
LOS ANGELES CELEBRATES ITS 27TH ANNIVERSARY by Wayne Flottman	31
FOR THE RECORDS	32
NUGGETS FROM THE GOLDEN DAYS by Lloyd E. Klos	34
ORGAN-izing POPULAR MUSIC by Al Hermanns	35
CHAPTER NOTES	36
CLASSIFIED ADS	53



COVER PHOTO:  
5/21 Wurlitzer in Providence Performing Arts Center.

ATOS National Membership is \$25.00 per year, which includes a subscription to THEATRE ORGAN, the official publication of the American Theatre Organ Society. Single copies of current issue \$2.50. Make check or money order payable to ATOS, and mail to ATOS Membership Office, P.O. Box 417490, Sacramento, California 95841. THEATRE ORGAN - ISSN-0040-5531 (title registered U.S. Patent Office) is published bimonthly by the American Theatre Organ Society, Inc., a nonprofit organization. John Ledwon, President. All rights reserved. Entire contents copyrighted, American Theatre Organ Society, Inc., 1985. Office of publication is 4428 Pennsylvania Avenue, Fair Oaks, California 95628. POSTMASTER: Second Class postage paid at Fair Oaks, California 95628 and additional mailing offices. IF UNDELIVERABLE, send form 3579 to ATOS Membership Office, P.O. Box 417490, Sacramento, California 95841.

# Theatre Organ

JOURNAL OF THE  
AMERICAN THEATRE  
ORGAN SOCIETY

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

VOLUME 30, NUMBER 6  
NOVEMBER/DECEMBER 1988

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

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

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

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

**President** ..... John Ledwon  
28933 Wagon Road  
Agoura, California 91301  
818/889-8894

**Vice-President** ..... Russ Hamnett  
Box 543, Hutton Ranch Road  
Flagstaff, Arizona 86004  
602/523-5628

**Secretary** ..... Beth Palmer  
4 Santa Rita Ranch Road  
Templeton, California 93465  
805/434-0680

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

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

**Board of Directors**  
Vernon P. Bickel ..... Laurel Haggart  
Catherine Koenig ..... Robert Markworth  
Allen R. Miller ..... Ashley Miller  
Paul Quarino ..... Aiden Stockebrand  
Dorothy VanSteenkiste

**Past President**  
Jack Moelmann

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

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

#### Journal Staff

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

**Design & Typesetting**  
Stanley LeMaster Typesetting & Design  
Portland, Oregon

**Printing & Mailing**  
Times Litho / Forest Grove, Oregon

# President's Message



Let's start with a little quiz! Can you name three uniquely American musical instruments? Having a little trouble? Think a little longer . . . can you think of at least one? Come on, you can think of one . . . it's right on the tip of your tongue. That's right, you're getting the idea, keep thinking, just a little longer THE- that's it! keep trying! THE- THE- Come on! Come on! You've got it! THE THEATRE ORGAN. GREAT! You have one. Let's stop there and examine your answer.

Sure, the theatre organ was conceived by an Englishman, but who developed it into the magnificent instrument it was to become? An American company . . . the Wurlitzer Company. What country manufactured the vast majority of theatre organs . . . the United States. What country produced the largest number of musicians to operate these mechanical machines . . . the United States! Doesn't that qualify the theatre organ as a unique American musical instrument? The United States developed it, manufactured it and produced the musicians to play it.

The theatre organ is part of Americana, past and PRESENT. Present it as a piece of Americana past, but play it like a piece of Americana TODAY. With the great nostalgia movement going on in this country present the theatre organ as a piece of this nostalgic craze. Once you've got them listening "knock their socks off" by showing them that this piece of nostalgia can not only bring back memories, it can make new ones!

So much for my soapbox this month! Oh, I forgot, the quiz, the other instruments . . . I can only think of one other truly American musical instrument and I'm not going to tell you here, however it is somewhere in the Journal, if you read it all you will find the answer. Maybe you can think of a third . . .

Enough of this jazz! But what better time of year than the Holiday Season to introduce people to the theatre organ. The organ does this type of music so magnificently. Use the Americana theme to get the uninitiated interested, then let the theatre organ sell itself. Introduce a friend to the world of theatre organ, take them to a concert, a social or a work session. Let them see what it's all about. Tell them about ATOS and what we are working for and see if they won't join and become a part of a viable organization interested in taking a piece of Americana and preserving it for future generations. It's a big task, we need help and most important, we need YOUR help.

On behalf of the officers and directors of ATOS National, I wish you and yours a most wonderful Holiday Season and a healthy and prosperous New Year.

Sincerely,  
John Ledwon

## 1989 Young Organist Competition

### CATEGORIES:

JUNIOR	13-15
INTERMEDIATE	16-18
SENIOR	19-21

### TAPE FOR COMPETITION

MUST BE SENT BY  
APRIL 1, 1989

A chapter may submit an entry  
in one or all three categories.

Rules and requirements  
will be furnished upon request.

*Look Around You . . .*  
THERE IS A LOT  
OF TALENT WAITING  
TO BE CONTACTED.

Notify Dorothy VanSteenkiste  
9270 Reeck Road  
Allen Park, Michigan 48101

by January 15, 1989 if your chapter will have an entry.

# Director's Corner

## ■ Ashley Miller

Following the summer hiatus, meetings have been scheduled for talks with Westchester Community College regarding cost factors for complete restoration of the Ben Hall organ and location for construction of organ chambers in their theatre. The college will apply for grants from art councils and donations from local businesses to fund the project. It is anticipated that by the next report of this committee an agreement will have been concluded and a schedule for the work can be announced. The college is enthusiastic about the prospects and is desirous of having a pipe organ to complement their silent film and stage presentations, as well as ATOS organ concerts.

Also, another location has become a possibility; namely, The American Museum of the Moving Image in Astoria, N.Y. Tom Stehle, Chairman of the New York chapter has made contact with their director, and a written reply is expected shortly.

## Pearce's Poem

— Pearce Graves,  
Alabama Chapter

*Bought an organ  
For the fun  
Cash is all gone  
I'm not done  
Struck few notes  
Of a chord  
Need bank notes  
To afford  
Had request  
To play loud  
For the rest  
Of the crowd  
"Tiger Rag"  
Pleases some  
Not my bag  
Sounded bum*

*Dropped the music  
On the rack  
Had to play quick  
To come back  
Music book  
In the car  
Need to look  
But too far  
Put on rhythm  
Hit the pedal  
Let's get with 'em  
Need a treadle  
I just play  
To amuse  
As they say  
Don't abuse*

## ■ Dorothy VanSteenkiste

We were pleased to send out the rules, regulations, and taping requirements for the 1989 Young Organist Competition. All the chapter presidents have them. In the event your chapter does not hold a competition, please get the information to your membership so that they can be searching for qualified young organists for the chapter to sponsor.

The method you use to run your competition and choose your winners is strictly up to you, but your winners or whom-ever your chapter recommends must follow the required rules for the National Competition. There are changes from last year, so read the rules carefully.

One of the changes this year is that a chapter may submit three contestants (one in each category — junior, intermediate & senior). The National winner of each category will be brought to the convention in Detroit, Michigan, in 1989. This should be an exciting time for them.

We are extremely pleased with the enthusiasm and performance of the contestants we had this year. Congratulations to the chapters who participated. We need more. Anyone desiring information about the National Competition may call me at 313/383-0133 or by writing me at 9270 Reeck Road, Allen Park, Michigan 48101.

As Advisor to the YTOE Group, I am happy to report that their chairman, Melissa Ambrose, has sent out two newsletters. She has been receiving letters and they are sharing ideas and making plans for the 1989 Convention in Detroit.

Hoping that our membership doubles in 1989 — I encourage all our members to order the new National Membership Brochures and get them into circulation.

## ■ Vernon Bickel

"Service to ATOS members" has been my goal as curator of the ATOS Archives/Library collection. Since I became curator, all of the items in the collection have been catalogued, and the ATOS Archives/Library Catalog has been published and revised annually. Members have been able to purchase cassette tapes of audio recordings, and photo-copies of out-of-print music.

Since 1987, the ATOS Convention programs have been recorded on Hi-Fi VHS tape. Many members have expressed an interest in purchasing cassette tapes made from the VHS tapes. We would like to be able to transfer the recordings from the VHS format to cassette format. However, at the present time, we do not have a Hi-Fi, Digital VHS VCR. We are asking you to help us improve our service to members by making a donation of \$10, \$20, \$50 or \$100 to ATOS Archives Equipment Fund. With your help, we could have the new equipment we need by the end of the year.

The ATOS Archives/Library collection has been greatly increased this past year, due to the generous donations of material from the following people:

Alan A. Ashton	Harry Jenkins
Lowell C. Ayars	David L. Junchen
Tom B'hend	Dolton McAlpin
Al Bollington	Robert R. Miller
Len Clarke	Dr. Edward J. Mullins
Eugene Davis	Barry Rindhage
Gene H. Fredricks	John R. Wagner
Tom Gnaster	Judd Walton
Harry Heth	Clark Winsor
Tom Jeffery	(LaVerne Bures estate)

A special thank you to all of the above for their help in expanding and improving the archives collection.

We are looking for items from the 1920s through the 1940s, relating to the theatre organ, organists, theatres, and organ manufacturers. Such items as theatre programs, organ sales brochures, photographs of organists and theatres, biographies of organists, theatre equipment, etc. are being accepted. When you run across such items, please consider making them available to the archives collection so that they will be preserved for future generations. It is our goal to someday establish a Theatre Organ Museum complex, open to the public, which will include a working theatre, complete with a theatre pipe organ.

Your comments and questions are always welcome. Please feel free to contact me at any time regarding the operation of your archives collection. The address and phone number are listed at the front of this journal.

**Board member  
Bob Markworth has a  
VHS Video of  
Dennis Hedberg's  
Convention seminar on  
The Physics of Tremolo.**

**COPIES ARE AVAILABLE  
FOR \$12.00 POSTPAID  
Allow four weeks for delivery.**

**Mail checks to:  
BOB MARKWORTH  
8505 North 46th  
Omaha, Nebraska 68152**

# Letters To The Editor

Dear Editor:

In a letter printed in July/August '88, Mr. Bob Shafter is only half right. One sentence I agree with reads, "for far too long we have had to put up with bad timing, lousy phrasing, and butchered melody lines from our performers." Why, I ask, is this occurring?

His statement that "our builders have been giving us unregulated, screechy, squawking instruments" should have been clarified. Which builders? professional builders or chapter organbuilders? For one thing, there are VERY few professional organbuilders who can properly rebuild and tonally finish a theatre organ, and most of these are on the West Coast. As for chapter organbuilders, I doubt that we could count them all. Dennis Heberg said it one time, "There are more bad organs out there than good ones." I'm not saying that all ATOS organs are bad, but there are very few good ones.

Then too, a lot of times the organs that are rebuilt by the professionals are left in care of the local chapter people only to screw them up by getting them out of regulation, moving trem settings, burning out the solid-state relay systems, etc. Most of these problems could be solved if only ATOS crews would get proper help from the right people and stop listening to the nickel-and-dime advice from incompetent, so-called organbuilders.

If ATOS is to have GOOD organs, then the local chapters had better take a good look at who is doing their repair/rebuild work. They should look to a good professional and then keep their hands off once the work is done. It's time we started putting the blame where it belongs and not on ALL performers! If you don't have a good organ, a good performer cannot do his best. Maybe that's why we have such "bad timing, lousy phrasing, and butchered melody lines."

Sincerely,  
Robert N. Cowley  
Springfield, Ohio

Dear Editor:

Martin and I would like to say a big "Thank you" to the Oregon chapter for a very happy convention and a very good hotel whose staff went out of their way to look after us. Being an old conventioneer, I enjoy meeting up with old friends and making new ones as that is what ATOS is all about — good fellowship in our mutual love of the theatre organ.

Dennis Hedberg must be congratulated on getting the organs in good shape. Organ crews are often forgotten behind the scenes, and patrons don't know what snags may have developed in the pre-

paration of these concerts.

Martin learned a lot and plans to return to Detroit next year. He has many ideas for our YOY, and we are looking forward to seeing a number of you at our Spring Safari. I was particularly pleased the younger generation had a corner in this convention as that is how we will be assured of a future for the theatre organ. Thank you, Portland, once again. It was a long journey, but well worth the trip.

We would also like to thank ATOS members Dick Taylor and Ed Stout for arranging for us to visit the San Francisco Castro Theatre, and Jim Roseveare for the Oakland Paramount. What a thrill Martin had playing those instruments. Appreciation, too, for the generous advice given Martin by Richard Purvis at the Castro. That, and the chance to visit the Berkeley Auditorium, came about through the kindness of Bob and Beth Gilbert. We even got a chance for Martin to stick his big toe in the Pacific Ocean. To all our friends, "Thank you for a happy holiday!"

Edith Rawle & Martin Harris  
London, England

Dear Editor:

I was unable to attend the convention in Portland, but did manage to get to the concert given by Andy Crow at the Paramount Theatre in Seattle. His handling of that fine Wurlitzer organ was first rate, with good registration, counter melodies, a varied program and, above all, he played "mit feelink!" All that in spite of the fact that he had to contend with backstage noises from a crew setting up the Wayne Newton Show that was slated for that evening. That is part of "Show Biz," I suppose.

Sincerely,  
Reginald Stone  
Victoria, British Columbia

Dear ATOS members,

Oaks Park Association would like to express their extreme gratitude for your generous donation toward our Wurlitzer restoration. We want to thank Dennis Hedberg for setting the wheels in motion for the donation and for introducing us to Loren and Karen Minear. These two people have become "regulars" at the Oaks, not only for their talent and professional ability, but also for their friendship and obvious interest in the restoration of this important historic instrument.

Dean Lemire played a beautiful concert, and the ATOS volunteers did a one hundred percent job of cleaning up, enabling the rink to open for business at its regular time.

Your gift not only restores seventy

plus years of music and memories, but also insures another century of future family traditions.

Sincerely,  
Mary Beth Wilson  
Oaks Amusement Park  
Portland, Oregon

Dear Editor:

We would like to take this opportunity to clarify the erroneous information in the article on the Arlington Theatre Robert-Morton in the September/October issue of THEATRE ORGAN. The story was obviously written well before the fact, and that some things did not go as planned will not likely come as a surprise.

We must emphasize that we cannot take any responsibility for the final product that was presented to the public on October 1. The organ was not operational at the time allotted for the tonal work, and as a result, neither of us has set foot in the building.

As a point of interest, the Wonder Mortons were named for the Loew's Wonder Theatres in which they were located. The title has nothing to do with their size or power as the article implies.

Thank you for allowing us this opportunity.

Sincerely,  
Clark Wilson & Jerry Nagano  
San Jose, California

---

*Editor's note: There were so many responses to the letter from Mr. Don Story in the July/August issue that we have opted to print excerpts rather than each complete letter. We trust this will give our readers an overall picture of how people reacted.)*

Dear Editor:

First, I would agree with Mr. Story on some points. It is certainly true that some conventions have crammed too many events into a schedule with too many organs that shouldn't have been featured and organists who were not convention calibre, but I feel this has been the exception lately and not the rule.

Second, the length of national conventions is set at five days with a possible sixth for an afterglow or some such event. This is to allow for a sane pace and yet enable conventioners to see and hear what's available in the area. No one is mandated to attend every event, yet the input I receive is that a majority prefer to have their time filled with what they traveled thousands of miles to see and hear — good organists on good organs.

Our policy in regard to classical organs is that no convention should schedule

(continued on page 52)



View from center stage. In addition to lifts for organ and orchestra, the stage has two elevators.

Robert Reilly Photos

# A Gift of Music

by Dorothy E. Elliott

**“Grandeur Returns to Movie Palace.”**

*This front-page headline in the Providence, Rhode Island, Journal on October 29, 1978, announced the re-opening of the largest theatre in the state.*

What a thrill this was for the many community-minded citizens who had worked so hard to save this magnificent theatre! However, there was one thing missing on that night, and many old-timers plus some not-so-old-timers remarked sadly that the organ was not there. But, wait! there is more to this story.

The old Loew's State Theatre opened on October 6, 1928, in the heart of downtown Providence, capital city of Rhode Island. Although Rhode Island is the smallest state, this 3200-seat theatre,

built by E. Marcus Loew, was truly a movie palace equal to many which were being constructed in much larger cities throughout the nation.

A 4/20 Robert-Morton was situated in a pit at the left of the stage, and was played by Joseph Stoves on opening night. It was Stoves' honor to play the opening performances of many of Loew's movie palaces. Several other organists were featured over the years, but the longest and last was Maurice Cook. Billed as "Maurice at the Organ," he was so popular that he continued to play in-

termissions until 1947 in spite of the advent of talkies.

Two hurricanes which flooded the downtown area hastened the demise of both the theatre and the organ. The Great Hurricane of '38 destroyed the console (which was later re-built); however, Hurricane Carole, in 1954, destroyed the console and did extensive damage to the theatre. In 1956 the organ pipes and undamaged parts were sold to Don Phipps, who later sold them to Mr. Patsey Fucci of Waltham, Massachusetts, where they are now installed with another console.

In the 1960s the theatre began to decline from a showplace to a sadly neglected cheap movie house. Extensive vandalism resulted in its closure in 1975, and it was slated for destruction. Concerned citizens succeeded in having it placed on the National Register of Historic Places, making it eligible for funds for its preservation, and in 1976 it reopened as a movie theatre. In 1978, after some restoration, it became the Ocean State Performing Arts Center, and today is operating successfully as the Providence Performing Arts Center. Special thanks must be given to Mr. and Mrs. B.A. Dario who not only spearheaded the drive to save the theatre but also invested considerable monies of their own for the restoration. More than three million dollars have been invested in this theatre.

In October of 1981, Dennis James came to Providence to accompany a silent film classic, *Napoleon*, and it was necessary to rent an electronic organ for the show. Mr. James mentioned at that time that there was a five-manual Wurlitzer which had recently been offered for sale and which would be ideal for this theatre. The idea of an organ installation was not new; however, two obstacles had always interfered — finding an organ of the right size and obtaining funding for the project.

This particular 5/21 Wurlitzer, one of only three of that size, was built in 1927 for the 5000-seat MarBro Theatre in Chicago. It had been purchased in the late 1950s by organ buff Byron Carlson and installed in his home in Minneapolis. Ted Stevens, then executive director of the theatre, and organist Lincoln Pratt traveled to Minneapolis and were so excited by their find that they telephoned the Mayor of Providence and played it while he listened on the phone. It worked! The organ was purchased for \$85,000, installed for an additional \$50,000. The City of Providence provided \$50,000 from its Office of Community Development, and a successful fund-drive raised the remainder of the funds.

The 28,000-pound organ, consisting of 1600 pipes, an ornate white and gold console, wires, and all other paraphernalia, was dismantled and placed in two moving vans under the direction of Bill Hansen and his crew. Work progressed smoothly, and the installation was completed in less than 90 days in spite of the fact that a major change had to be made to adapt an original three-chamber design to a two-chamber installation.

On June 5, 1982, Lincoln Pratt presented a three-hour organ recital for an audience of patrons whose contributions had helped to pay for the Wurlitzer. When the console rose from the pit, the cheers of the audience proved how popular and worthwhile this effort had been. A med-



View of the left chamber with Toy Counter.



Crew members (L to R) Ken Duffie, Richard Medeiros, Arthur Beauchemin and Dave Lee prepare the master Xylophone.



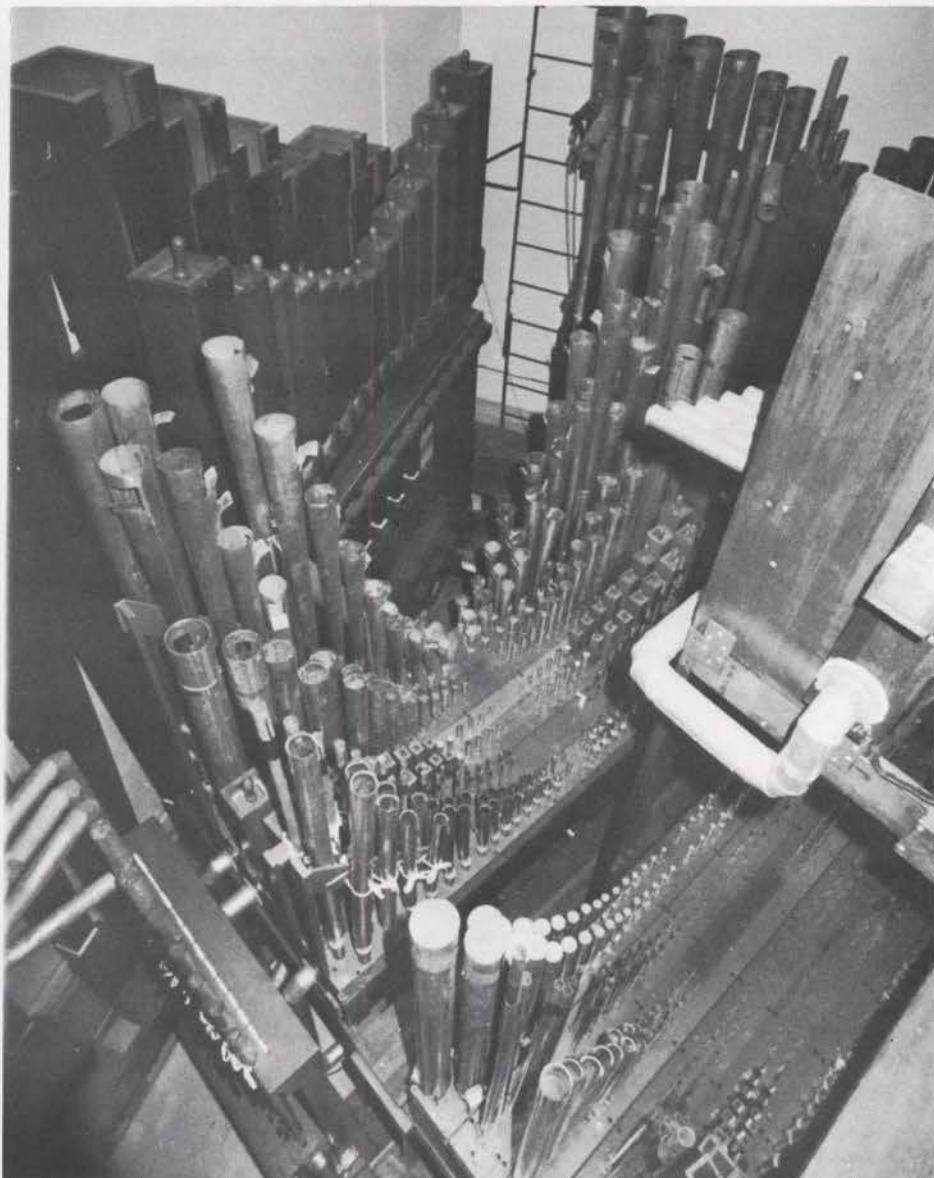
Organ crew moving console onto the organ lift.



ley of movie and Broadway show tunes, a sing-along, and musical accompaniment for two silent movies showed off the tremendous capabilities of this instrument. Guest organists Earl Rounds and Gary Hanson (Gary was Bill Hansen's partner in the installation) shared the spotlight. Work to get the organ ready for this concert was so intense that the pipes were first tuned just 24 hours earlier and fine-tuned while the guests were assembling in the lobby. The audience cheered and shouted so long and heartily after the final encore, that Ted Stevens came on stage and promised more of such nights.

The organ has been continually maintained and gradually restored by members of the Southeastern New England Organ Society. The voicings have been blended with the excellent acoustics of the theatre to make this one of the outstanding theatre organs in the East. Artists such as Ashley Miller, Ron Rhode and Lee Erwin, who have had a chance to play this instrument while in the area, have proclaimed it to be "exceptional." Walt Strony played a concert for the A.G.O. Convention in 1985 and "brought the house down!"

The organ is currently featured as pre-show entertainment for touring Broadway musical productions, and last spring a series of Brown Bag concerts called "Wednesday at the Wurlitzer" was presented by Providence area artists. The first audiences numbered around 200, but by the end of the series in June the number had increased to 1100. The overwhelming response of the community to these programs inspired the management to offer the series again this fall. From September 7 to November 9, organists Lincoln Pratt, John Cook, Earl Rounds, Alden Mitchell, John Hubert, and Dr. Alan Goodnow will have entertained during lunch hour for the citizens of Providence. Sponsors of this series include the Providence *Journal-Bulletin*, the Rhode Island State Council on the Arts and the Shanklin Corporation.



View of left chamber containing eleven ranks.

*Rhode Island, the smallest state in the Union,  
is proud to add the largest theatre organ in New England  
to its list of cultural treasures.*

*We are proud, also, to offer this Gift of Music to the Community.*



**It's Music Time in '89  
See you in Detroit!!**

**JULY 2-8, 1989**

# How It Happened

by Terry Hochmuth

Any theatre organ enthusiast will understand that the acquisition and installation of a complete, late vintage theatre pipe organ, in prime condition, is the quintessential dream. However, like most dreams, this does not "just happen." And, in this case, a LOT had to happen. Let me share with you the tale of Wurlitzer opus 2131 and how it got from the Oriental Theatre in the Mattapan District of Boston to our home in New Lenox, Illinois.

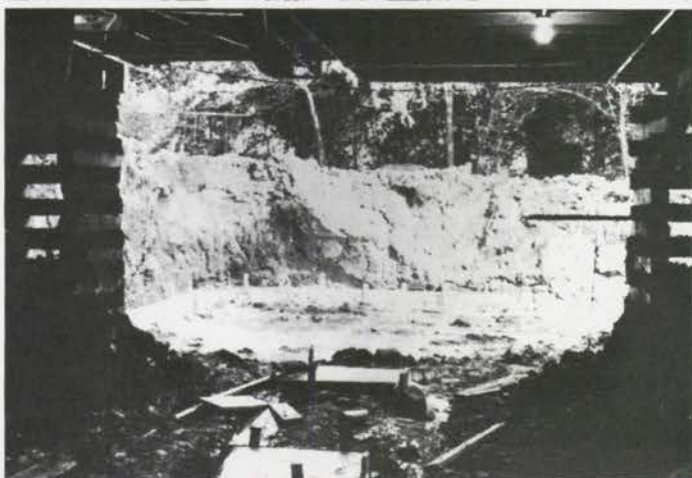
Ever since my first encounter with these wonderful old instruments, I have known that somewhere, someday, there would be a special Wurlitzer waiting for a new home — and I would have that home. Dan Stankey, my partner in the Stankey-Hochmuth Organ Company, and I heard about this Oriental Wurlitzer when we were on a trip to Indianapolis, and John Ferguson told us that it was to be installed in a restaurant there. We subsequently learned that the plans for the restaurant had fallen through and the organ was for sale. We returned to Indianapolis to see the instrument, and when we saw the unusual Oriental console, we knew that this was the Wurlitzer we had been waiting for. It could best be described as "Chinese Deco," and had been owned by a man who had worked for Aeolian-Skinner, a man who had obviously treated it with great care when removing it from the theatre in the late 1960s.

We had acquired a substantial collection of organ components through the years, and we decided to sell this material and purchase the Style 2, 3/14 Balaban Wurlitzer. The next move was to get the instrument safely stored in our shop until the house could be readied for its installation — and then the fun began!

Drawings were prepared for an addition to our residence that would do justice to the Wurlitzer. Continued expansion of the dimensions for the studio resulted in the realization that we should add a full basement under the house which was, at that time, approximately 2500 square feet. A local contractor was consulted and agreed that this could be done, unusual as it was (a basement should be built before — not after — the house!).

Construction was started in May 1983 and completed that same Christmas. Actual "floating" of the house began with the digging of two eight-foot-square holes under one end of the house to a depth of about ten feet. Railroad ties were placed in the holes in a criss-cross which served as support for the full-length steel beams which were then slid under the full length of the building. Two house-lifting jacks then gradually elevated the entire structure off its foundation.

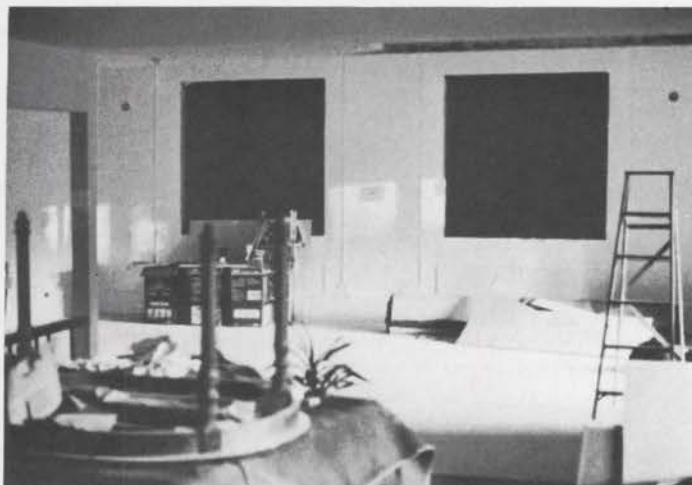
*Photos, top to bottom: Before, a blissfully bucolic, master bedroom balcony looks out over heavily wooded area. Note brick pillar at left. • House rests on railroad-tie pillars as bulldozer goes to work. • View from underneath the house shows chamber excavation. • Finished house now has eight pillars across the front.*



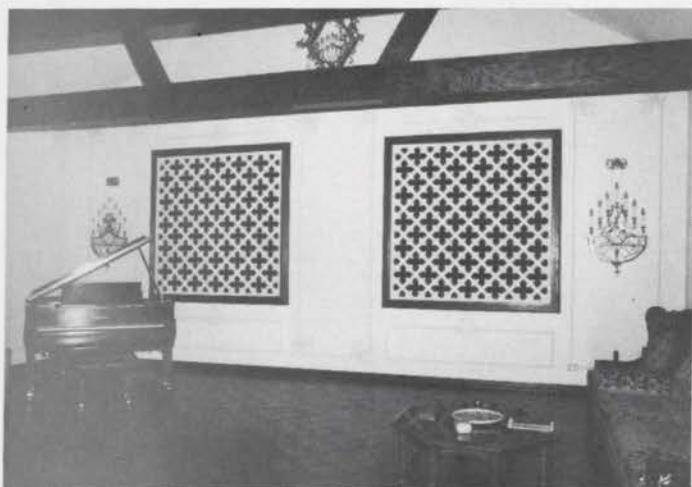
*"Our plan was to create a room that would be reminiscent of a movie palace of the 1920s."*



*Work well underway, Dan Stankey stands in one chamber.*



*Chamber openings before installation of shutters.*



*Grillework is flanked by rare wall brackets from a theatre in Chicago.*



*Console in place. Note grille opening and unusual wall bracket.*

The old block foundation was removed along with all of the soil from under the house. While it was strange to hear bulldozers under the house, we were able to continue living there during the entire construction period. We did, however, have to remind visitors that "that first step is a doozy," as it was a 12' drop out the front and back doors!

New footings and concrete walls were poured to accommodate the original building as well as the new studio addition. The basement was poured at a grade allowing a full 8' suspended ceiling height in the basement with about 2' above this for mechanicals, etc. Total height from basement floor to the peak of the organ chambers is 31'8".

Our plan was to create a room that would be reminiscent of a movie palace of the 1920s; we contacted Decorator's Supply in Chicago and this firm supplied all of the plaster moldings and organ grilles. Each grille is a single cast of

plaster with steel rods and hemp rope supporting the plaster. Oak moldings framing the grilles were fashioned on the site.

Grand Stage Lighting of Chicago supplied the four-circuit cove lighting which is recessed into horizontal beams, and each of the green, red, cobalt and amber circuits is controllable by its own rheostat. Contemporary track lighting and soffit lighting is also present.

Two large, wall-bracket fixtures at either side of the organ grilles, designed and fabricated by Victor S. Pearlman Company of Chicago, came from an unidentified theatre in Chicago. In the center peak of the room, there hangs a large, diamond-shaped, art glass fixture which measures over six feet and holds an electric candelabra. Adorning two sides of the fixture are Foo Dog heads, appropriate to the Oriental theme of the console. These fixtures were procured through New Metal Crafts of Chicago.



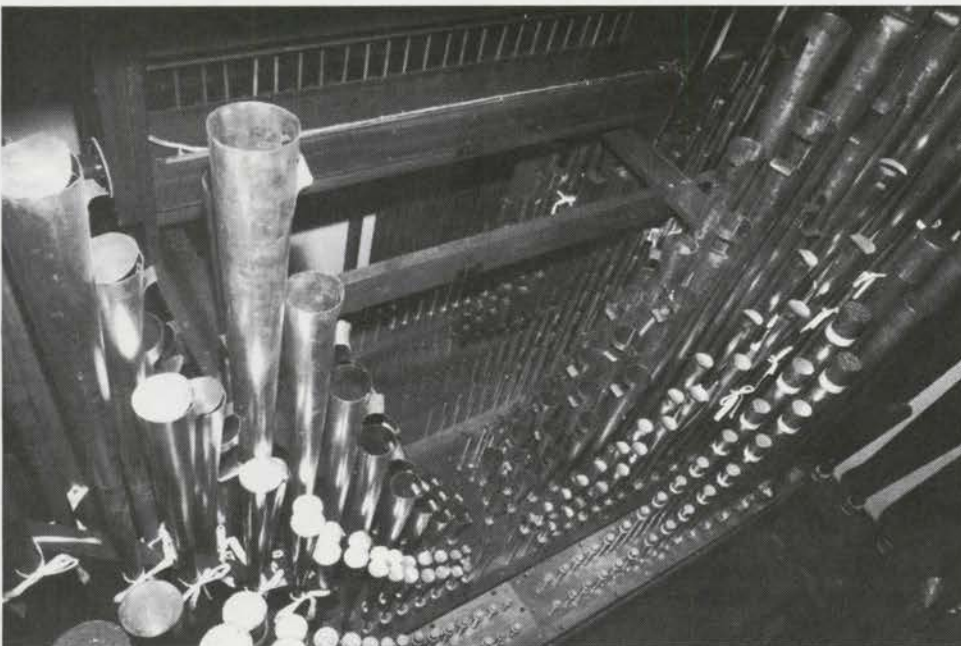
*Unique Oriental decoration on side panel is highlighted in gold leaf.*



View of Main Chamber looking up from basement.



Special scale Post Horn built by Trivo for 17' wind.



**MAIN CHAMBER**  
 (foreground to back)  
 Quintadena  
 Oboe Horn  
 Harmonic Tuba  
 Diaphonic Diapason  
 Viol  
 Viol Celeste  
 Concert Flute  
 Clarinet  
 Vibraphone over top

**SOLO CHAMBER (R to L)**  
 Vox Humana  
 Orchestral Oboe  
 Krumet  
 Brass Saxophone  
 Salicional  
 Tibia Clausa  
 Brass Trumpet  
 Horn Diapason  
 Violin I  
 Violin II  
 Post Horn

While construction of the studio was underway, the organ was being rebuilt in our shop. Because it is a late vintage model and had been so carefully dismantled, there was very little major work that had to be done except for cleaning off the light coating of typical theatre dirt.

Specification of the organ was changed to provide more versatility. To the original 14 ranks we decided to add five for a total of 19 ranks. A rare set of saucer bells from our original collection was also used.

Console refinishing was done by a local New Lennox furniture finishing shop. As was the case of many late Wurlitzer consoles, the gesso gold finish had been used on the Oriental shell. We retained this effect only on the inset panels, and the balance of the console was sanded smooth and an ivory finish applied. Original ormolu was retained and covered with 24-carat gold leaf. This presents the console in a dignified, formal appearance in the studio. I must admit to a tempta-

tion, at one point, to give it a red lacquer finish in keeping with its Oriental theatrical mode — appropriate on a commercial setting, perhaps, but not in a home.

Peterson Electro-Musical Products replaced the original relay and switch-stack with their solid-state system. They also installed their combination action memory system, multi-plex player system and the DC voltage supply.

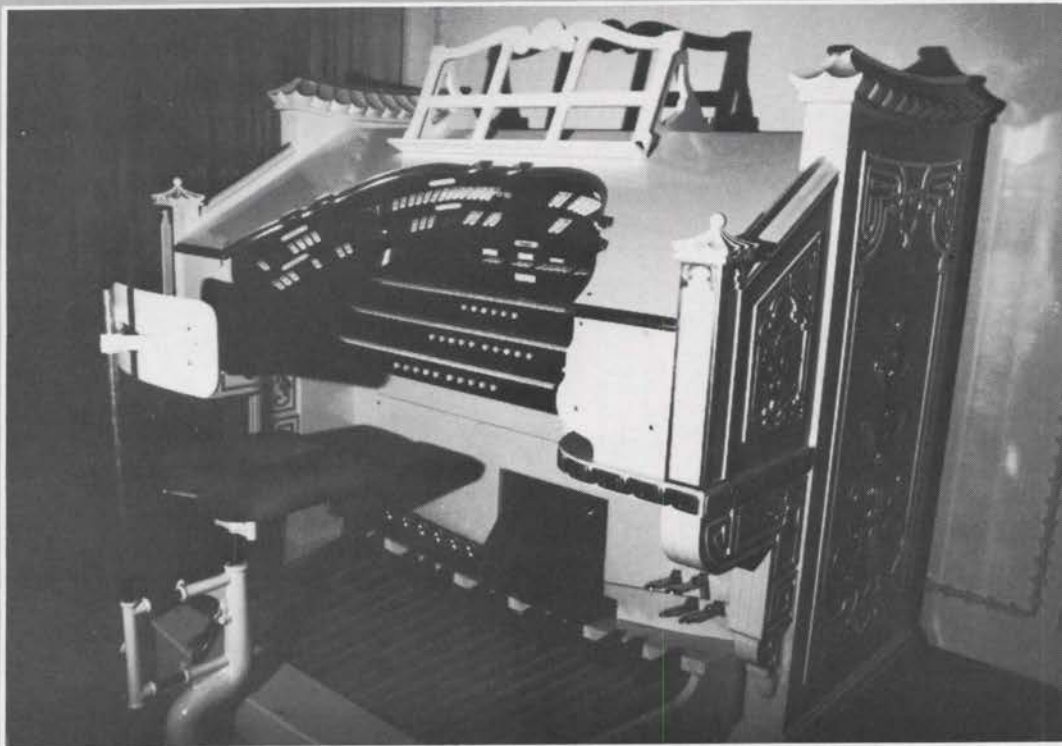
The organ first played during the Christmas holiday period of 1984, and has since received careful and meticulous tonal regulation and finishing by Larry McPherson and John Ferguson.

A public dedication concert is scheduled for October 29, to be played by Ron Rhode. We are most pleased and proud that we have been able to adapt our home to accommodate this lovely addition and that we are able to contribute to the preservation of another of the grand old American traditions — the theatre organ.



# Wurlitzer Opus 2131

Oriental Theatre  
Mattapan Square, Boston, Mass.  
September 15, 1930



*Oriental console has been refinished in off-white and gold leaf. The original Howard seat is red velvet.*

## Original Chamber Specification

### MAIN

8' Clarinet  
8' Viol d'orchestre  
8' Viol Celeste  
16' Concert Flute  
16' Diaphonic Diapason  
16' Harmonic Tuba  
8' Vox Humana

Vibraphone

### SOLO

8' Brass Trumpet  
16' Tibia Clausa  
8' Salicional  
8' Quintadena  
8' Kinura  
8' Orchestral Oboe  
8' Oboe Horn

Marimba  
Glockenspiel  
Xylophone

## New Chamber Specification

### MAIN

8' Clarinet  
16' Viol d'orchestre\*  
16' Viol Celeste\*  
32' Concert Flute\*  
16' Open Diapason  
16' Harmonic Tuba  
16' Oboe Horn\*  
8' Quintadena  
Vibraphone  
Saucer Bells

### SOLO

8' Brass Trumpet  
16' Tibia Clausa  
8' Salicional  
8' Brass Saxophone  
8' Krumet  
8' Orchestral Oboe  
8' Vox Humana  
16' English Post Horn  
16' Horn Diapason  
8' Violin I  
8' Violin II

Marimba  
Glockenspiel  
Xylophone  
Cathedral Chimes  
Sleigh Bells  
Toy Counter

\*Low 12 notes are Peterson electronic

Blower: Original 7.5 h.p. rewound to 10 h.p with new fans by Spencer Turbine. Arco roto-phase phase converter.

DC Voltage: Peterson rectifier.

Relay System: Peterson electronic.

Player System: Peterson Electro-Musical

Console Combination Action: Original pneumatic with Peterson electronic memory.

# THE CHRISTMAS SHOW AT PROCTOR'S

by Allen Mills

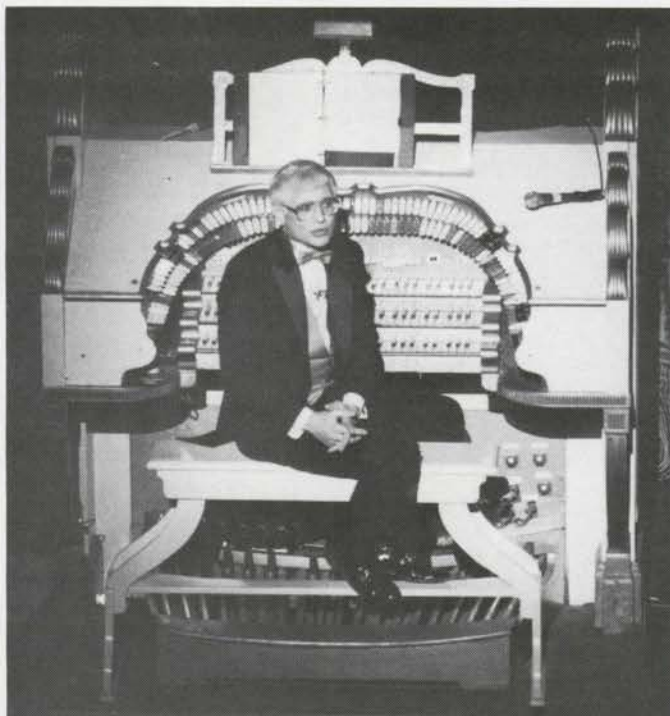
The idea for the Christmas Show came about very simply. You see, most of the organ shows at Proctor's Theatre have a central theme, and what better theme for December could I choose?

However, right from the start I wanted this to be a truly community event — not just the community of Schenectady, but of the entire tri-cities area (Albany, Schenectady and Troy) of eastern New York State. As I conceived it, this would be a show *for* the audience and a show *by* the audience; that is, lots of audience involvement as well as the participation by very fine local talent, almost all of which is volunteer.

In 1984, the first Christmas Show was designed around the memories and warmth of Christmases past. I called it "An Old-Fashioned Christmas," and it took off! The show was completely sold out, and we had to have a twenty-minute hold on the curtain because of the lines at the box office. We had to turn away nearly 200 people.

The show was basically an "overgrown" organ show as ATOS members would know one. The additional talent in this show was an appearance of the Off Broadway Babies, a precision dance team (all volunteers except the choreographer). The entire second half was a Carol-sing. I had many slides made, including the "Hallelujah Chorus" which the audience loved!

The show was a huge success and was immediately booked for two performances in 1985. I started "dreaming" of greater things and began to learn some very valuable lessons, the most important of which was to delegate authority! I had to find a director and a producer for the show because it was becoming much more of a production than I could handle from the console. Staging, lighting, more sound requirements, more and more local talent, researching slides for special effects, and scheduling rehearsals in the constantly busy theatre, were only a few of the assignments. And where do I find a horse? yes, a horse and an old



Creator Allen Mills at the console of "Goldie" at Proctor's Christmas Show.

sleigh — and who designs the costumes? — and who makes the sets? The care and feeding of "Goldie," the 3/18 Wurlitzer which is the accompaniment and feature of the whole show, is an ongoing responsibility carried out by volunteers Gus Pratt and Paul Mahoney of Hudson-Mohawk Chapter.

With all the interest and enthusiasm of the community and the help of many people, the show has grown by leaps and bounds. Something new is added each year — this year it is to be a finale that will take your breath away.

When I decide what will be presented and how I'd like it presented, I start early meetings with the key people involved, and a firm schedule is kept. We spent most of July

and all of August planning this year's show, and the list of contributing individuals now includes: producer, director, stage manager, technical director, lighting designer, scenic designer, sound designer, a stage crew of seven, projectionist, house manager, organ technicians, the Off Broadway Babies and their director, the ballet company and their director, a children's chorus and director, an adult chorus which I direct, a vocal quartet, a brass quintet, myself as solo vocalist — and don't forget the horse! A performing cast of about 175.

This is now called The Christmas Show, and is a firm tradition in spite of competition from all the other well-attended Christmas shows in the area. "Goldie" and Proctor's keep packing them in! We are the only theatre in the area that has a pipe organ accompanying shows all during the year.

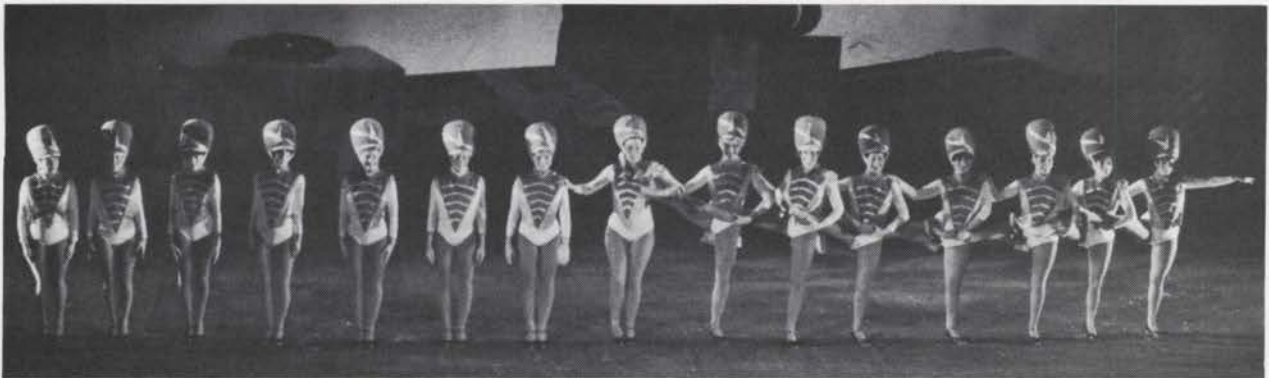
Our show has been compared favorably to Radio City's famous Christmas Show, and will be seen by nearly 10,000 people this year! Imagine — all those people hearing and singing with a theatre organ! We'd love to have ATOS members come from wherever you are, but we must remind you that this show sells out early.



*Village square complete with horse and sleigh in 1987 Christmas Show.*



*"Winter Wonderland" with quartet and dancing snowman.*



*The Off Broadway Babies in precision dance to "Parade of The Wooden Soldiers" in 1987 Christmas Show.*

(Editor's note: We are impressed with what is being done in Schenectady, and would encourage chapters which may be contemplating similar productions to contact organist Mills for more information about the shows at Proctor's. His address is 32 North Ferry Street, Schenectady, NY 12305.)

*Lynn Dreifus Photos*

## Fans' 10-year Project Puts Civic Center Organ in Full Voice Again

by Edgar Williams, *Inquirer* Staff Writer

The name of the song was "Ol' Man River," and the pipe organ conveyed it quickly to the farthest corners of Convention Hall in the Civic Center yesterday. And when the song was ended, the organist was beaming.

"This," Lowell Ayars said, "is a remarkable instrument."

Ayars, 73, long one of the best-known organists in the area, had come to the imposing hall at 34th Street and Civic Center Boulevard to check on the comeback of one of Philadelphia's greatest — but least-known — musical treasures: the huge, 90-rank Moller organ that, back in the days of national political conventions at the hall, almost literally rocked the place when the organist cut loose.

In the early 1950s — only a few years after it was used for a particularly stirring rendition of "Stars and Stripes Forever" in honor of President Harry S. Truman at the 1948 National Democratic Convention — the organ fell virtually silent because its innards had been allowed to fall into disrepair. The silence lasted more than 30 years.

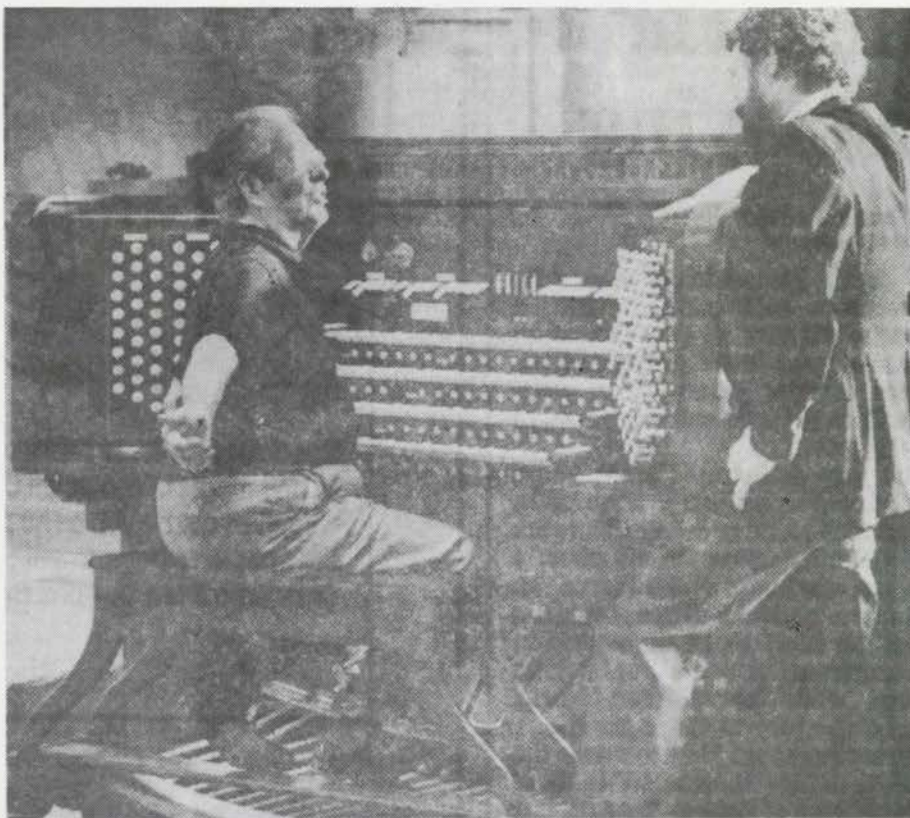
But now the big voice is back in Convention Hall and the place is rocking again, thanks to a volunteer effort of herculean proportions.

For more than 10 years, members of the Delaware Valley Chapter of the American Theatre Organ Society have been working on the restoration of the organ. Finally, on Sunday, when graduation exercises of Drexel University were held in the hall, the organ was heard officially for the first time in its resurrection.

"It was particularly moving to hear 13,000 people sing the national anthem, to the accompaniment of the organ," said Jim Breneman of Phoenixville, crew chief since December of the restoration team. "I guarantee you, most of them sang better than they ever had sung before."

Breneman, 41, is the owner of the Colonial Theater in Phoenixville. Some years ago, he installed the organ from the old State Theater, 52nd and Chestnut Streets in West Philadelphia, in the Colonial. He is, by his own reckoning, a thoroughgoing organ buff.

"From December until April," Breneman said, "we didn't turn on the organ at all. In May, we really fired up, and the noise was something to hear. Everything worked, but we had to tune it."



Lowell Ayars (left) and Irvin R. Glazer at the organ's console.

The Philadelphia Inquirer / MYRNA LUDWIG

Installed in 1931, when Convention Hall was opened, this is one of the nation's great orchestral-concert organs. Although considerably smaller than the organ in the John Wanamaker store in Center City, which is one of the largest in the world, and the one in the Irvine Auditorium on the campus of the University of Pennsylvania, it still is a big one.

For the city, the restoration represents what may be the biggest bargain since William Penn sold building lots in Center City. In return for paying \$30,000 for the necessary materials, the city gets a professional-caliber job for free.

"This restoration job would run about \$300,000 if you had to pay for the labor," said Irvin R. Glazer of Springfield, Delaware County, a theatre-organ society member who is the project manager. "Also, this means the restoration of future maintenance of an instrument that cost \$100,000 in 1931 and would cost at least \$500,000 today."

Glazer, president emeritus of the Theatre Historical Society of America, based in Chicago, is not an organist himself. But he is another thoroughgoing buff.

To grasp the immensity of the project, it is necessary to understand that the organ has two consoles, one on each side of the orchestra pit at the east end of Convention Hall, and both on hydraulic lifts.

The Console to the left is a concert, or classical, organ of 70 ranks of pipes, which is also able to activate portions of the theatre organ, whose console is to the right and has 20 ranks of pipes that make theatre-type music.

High above the stage is the "real" organ — a total of more than 9,000 pipes; the organ chambers (four tightly-sealed rooms, each 30 feet by 30 feet) and the organ blower.

There is still some tidying-up to be done in the project. The restoration team works every Saturday, and its members come from many professions.

"When we come in here, though" said Harry Linn, 67, of Media, an engineer who is president of the theatre organ society's Delaware Valley Chapter, "we're all pipe-organ people."





The Philadelphia Inquirer / MYRNA LUDWIG

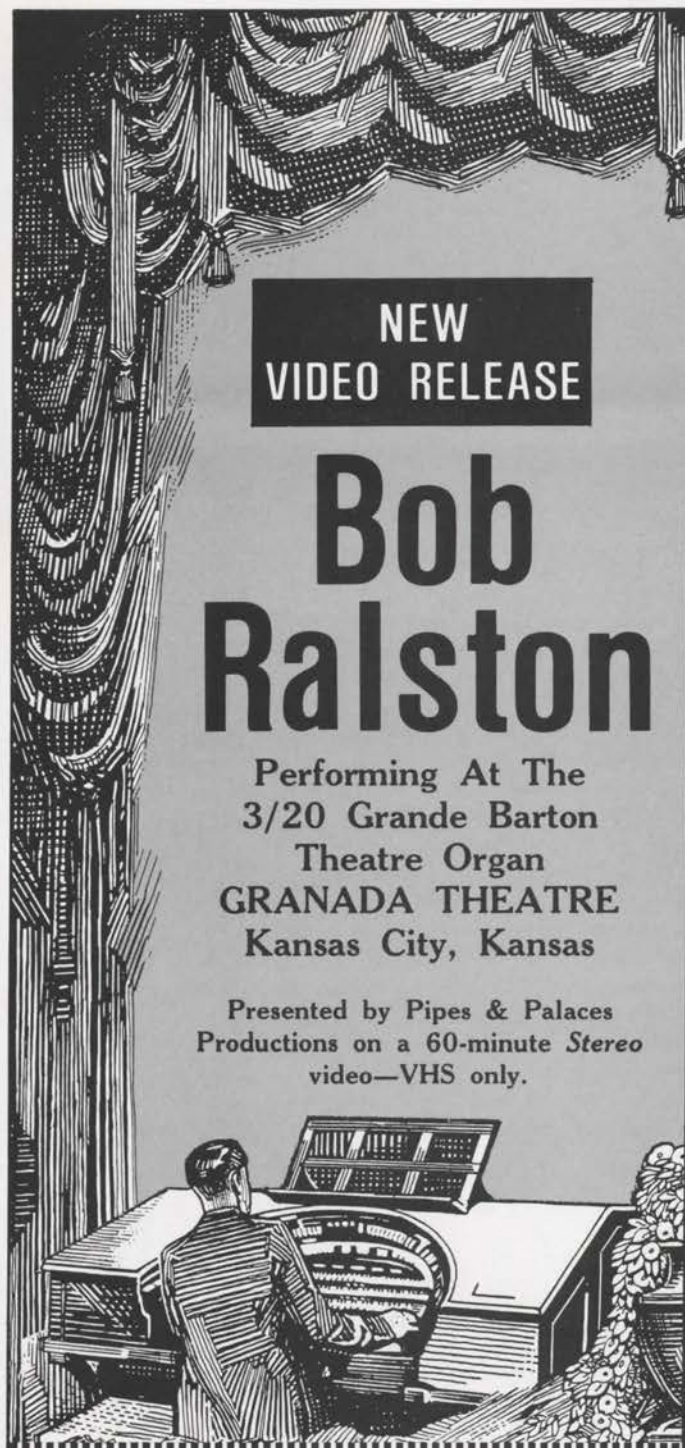
The huge, 90-rank Moller organ at the Convention Hall in the Civic Center is being played again after volunteers spent 10 years restoring it. The instrument had fallen into disrepair after it was last used in the early 1950s.



*"The most difficult things written by one perfectly versed in the difficulties of the keyboard are far easier to play than the easiest things conceived by an amateur."*

ROBERT SCHUMANN (1810-56)

U.S. Postal Service STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION <small>(Required by 39 U.S.C. 3685)</small>		
1. TITLE OF PUBLICATION <b>THEATRE ORGAN</b>		2. DATE OF FILING <b>Sept. 30, 1988</b>
3. FREQUENCY OF ISSUE <b>BJ-MONTHLY</b>		3B. ANNUAL SUBSCRIPTION PRICE <b>\$25.00</b>
4. COMPLETE MAILING ADDRESS OF KNOWN OFFICE OF PUBLICATION (Street, City, County, State, and ZIP+4 Code) (Not printer)		
4428 Pennsylvania Avenue, Fair Oaks, CA 95628		
5. COMPLETE MAILING ADDRESS OF THE HEADQUARTERS OR GENERAL BUSINESS OFFICES OF THE PUBLISHER (Not printer)		
P. O. Box 417490, Sacramento, CA 95841		
6. FULL NAMES AND COMPLETE MAILING ADDRESSES OF THE PUBLISHER, EDITOR, AND MANAGING EDITOR (This item MUST be blank)		
PUBLISHER (Name and Complete Mailing Address)		
Warren Dale Mendenhall 4428 Pennsylvania Avenue Fair Oaks, CA 95628		
EDITOR (Name and Complete Mailing Address)		
Grace E. McGinnis 4633 S. E. Brookside Drive Milwaukie, OR 97222		
MANAGING EDITOR (Name and Complete Mailing Address)		
Stanley Le Master 3605 N. E. 18th Portland, OR 97212		
7. OWNER (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. If the publication is published by a partnership or other unincorporated firm, its name and address must be stated. (This item must be completed.)		
FULL NAME COMPLETE MAILING ADDRESS		
AMERICAN THEATRE ORGAN SOCIETY 4428 Pennsylvania Avenue Fair Oaks, CA 95628		
8. KNOWN BONDHOLDERS, MORTGAGEES, AND OTHER SECURITY HOLDERS OWNING OR HOLDING 1 PERCENT OR MORE OF TOTAL AMOUNT OF BONDS, MORTGAGES OR OTHER SECURITIES (If owned by a corporation, its name and address must be stated.)		
NONE		
9. FOR COMPLETION BY NONPROFIT ORGANIZATIONS AUTHORITY: (1) MAIL AT SPECIAL RATES (Section 4112 (a)(1) (A)(ii) only). The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes (Check one)		
<input checked="" type="checkbox"/> HAS NOT CHANGED DURING PRECEDING 12 MONTHS <input type="checkbox"/> HAS CHANGED DURING PRECEDING 12 MONTHS (If changed, publisher must submit explanation of change with this statement.)		
10. EXTENT AND NATURE OF CIRCULATION (Give separate items for each category.)		
A. TOTAL NO. COPIES (Net Press Run)	5805	5900
B. PAID AND/OR REQUESTED CIRCULATION	0	0
1. Sales through dealers and carriers, street vendors and carriers (Net)		
2. Mail Subscriptions (Paid and/or requested)	5543	5536
C. TOTAL PAID AND/OR REQUESTED CIRCULATION (Sum of B1 and B2)	5543	5536
D. FREE DISTRIBUTION BY MAIL, CARRIER OR OTHER MEANS, SAMPLES, COMPLIMENTARY, AND OTHER FREE COPIES	65	65
E. TOTAL DISTRIBUTION (Sum of C and D)	5608	5601
F. COPIES NOT DISTRIBUTED	197	299
1. Office use, left over, unaccounted, spoiled after printing		
2. Return from News Agents		
G. TOTAL (Sum of E, F1 and F2 - should equal net press run shown in A)	5805	5900
11. I certify that the statements made by me above are correct and complete.		
SIGNATURE AND TITLE OF EDITOR, PUBLISHER, BUSINESS MANAGER, OR OWNER <i>Warren D. Mendenhall, Publisher</i>		



**NEW VIDEO RELEASE**

# Bob Ralston

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

Presented by Pipes & Palaces  
Productions on a 60-minute Stereo  
video—VHS only.

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

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City/State/Zip \_\_\_\_\_  
We accept  check/m.o.,  MasterCard, or  Visa (please check one).  
Acct # \_\_\_\_\_ Expir. \_\_\_\_\_  
Signature \_\_\_\_\_

from Australia . . .

# Performing Arts Centre Will Have Australia's Premier Concert Organ

by Ian B. McLean

Baulkham Hills Performing Arts Centre in suburban Sydney, New South Wales, Australia, will have what could become the country's premier concert orchestral pipe organ. It will basically be the 3/10 British-built Christie originally installed in the Roxy Theatre, Parramatta, New South Wales, which is located just north of Sydney.

The impressive concept and design of the new Baulkham Hills Shire Council's Performing Arts Centre was the reason for owners of the Christie — John Whitehouse, John Andrews and Robert Gliddon, all of Sydney — offering it as a donation. Over the past 19 years, since the three men acquired the instrument, there had been many offers of new homes for it. However, none of the sites met their criteria. Other donations will complement the big gift organ over the four year life of the installation program.

A multifarious array of work will be required for the installation, ranging from meticulous circuit-board wiring to large scale wind trunking and support construction. This will provide those in the community not currently involved in Hills Centre with an opportunity to participate. All-out community effort has been the hallmark of the project. Donations of services, materials and cash have played a major part in making the Centre development a reality.

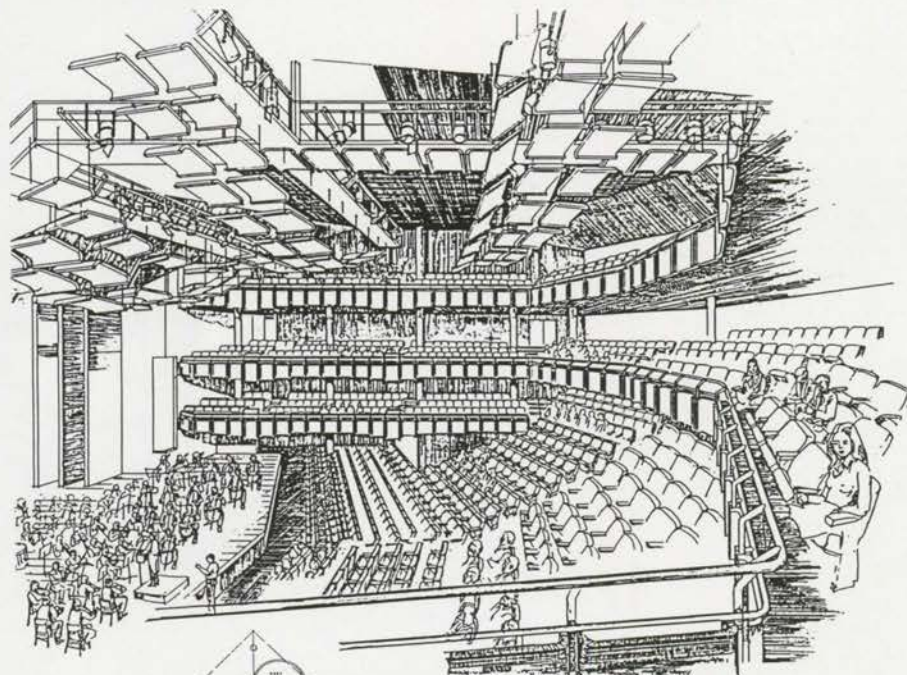
For community volunteers, erecting the organ calls for local plumbers, electricians, furniture restorers, painters, cabinet makers and, indeed, anyone with an interest and useful skills.

Strong community involvement will continue after the Centre is open — even the audience will experience a new involvement. With its unique concert hall concept and design, the ten million dollar facility will provide patrons with an unparalleled feeling of "being there." All 1,500 seats in the main concert hall have an unusually intimate contact with the stage. This is one of the benefits for the organ, organists and audiences of all performances.

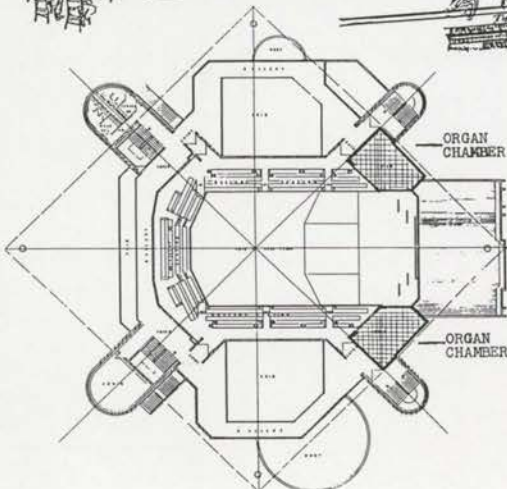
The organ's opening in 1992 will be the grand unveiling that will show off the many contributions to the installation, making it one of the world's finest orchestral theatre pipe organs. It is destined to be Australia's largest, and upon completion, the 3/25 instrument will have a value of around \$500,000.



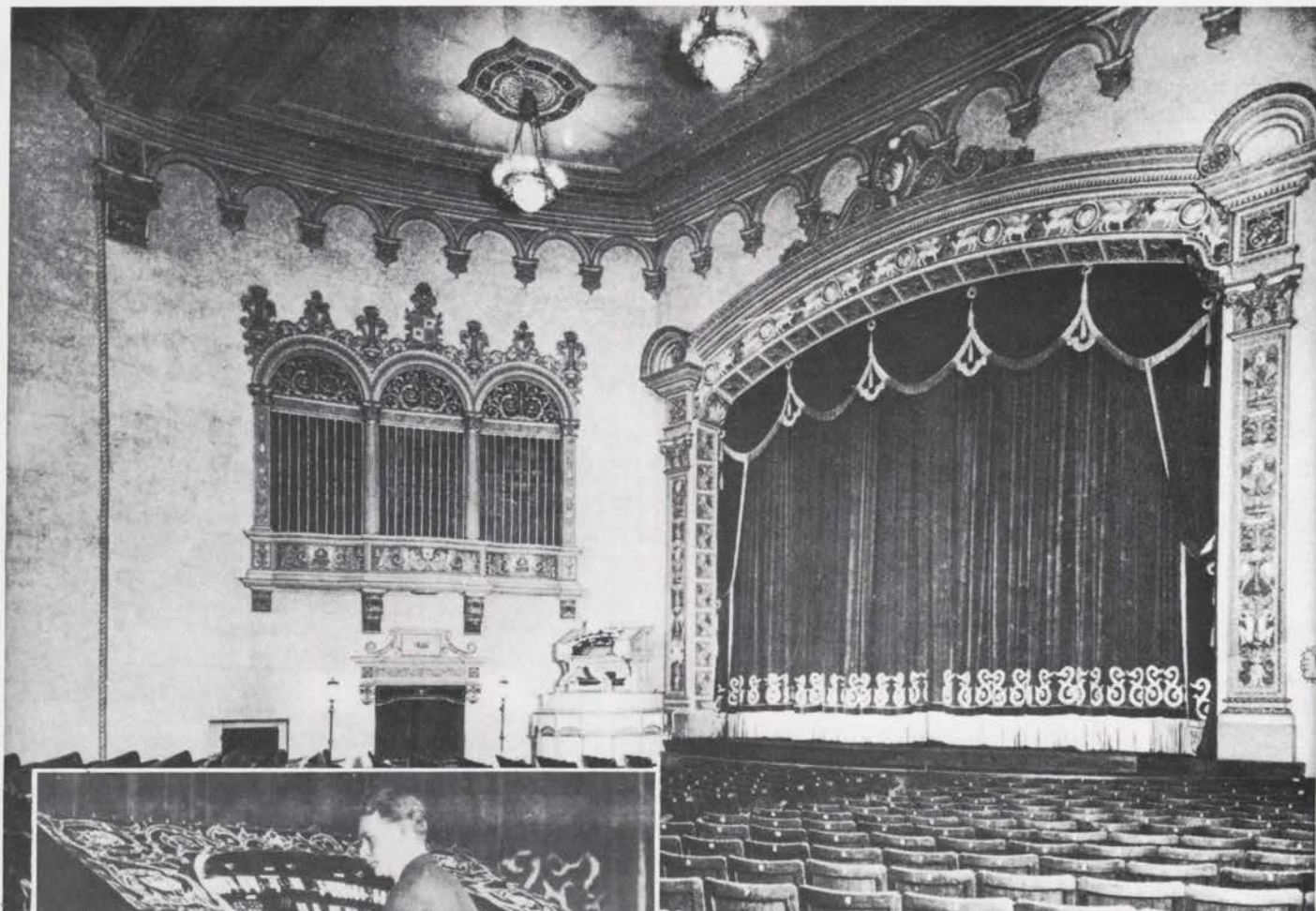
Sydney's second largest — Baulkham Hills Centre for the Performing Arts under construction. Scheduled to open in September 1988, will be Sydney's second largest concert hall. The Centre includes a number of rehearsal halls and other performance facilities.



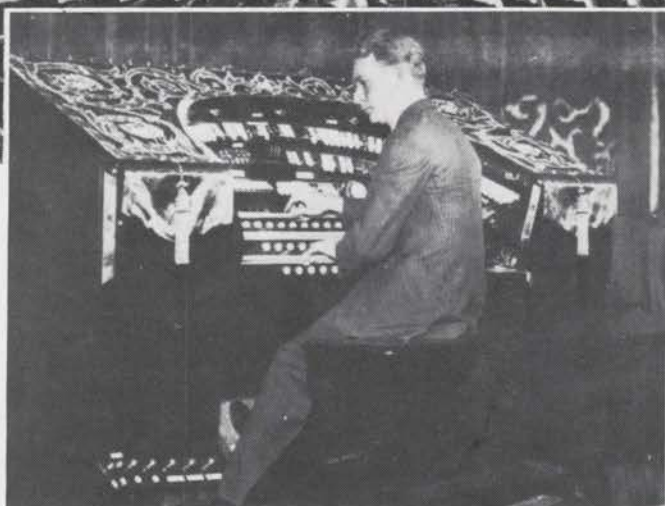
Perspective drawing shows the intimate audience-to-performer relativity in the 1500-seat concert hall. Many performing arts groups have shown interest in making this their headquarters and the name was changed to its present title some months ago.



Two floors of chamber space — Level three shows placement of organ chambers with shutter openings for the stage and auditorium areas. Shutter space is enormous, extending over two floors — levels 3 and 4 — in height and quite wide. It is expected the massive shutter areas and ideal chamber shapes will provide for an instrument of great clarity and dynamic range.



*Refinished in white and on a lift, some years later, the Roxy Christie console is shown in concert position in the luxurious Spanish Renaissance-style theatre. For a suburban cinema, the Parramatta Roxy was unusually ornate.*



*Organist Eddie Horton plays the Christie organ in the Roxy Theatre at Parramatta. Photographed during 1930, shortly after he opened the organ, the console is shown in its black lacquer finish.*

*All photos and drawings through courtesy of Ian McLean.*

## History of the Christie

On February 6, 1930, the Roxy Theatre Christie was heard as the theatre opened in a blaze of light and sound to become the largest, most decorative and best appointed suburban cinema in Sydney. Modeled on the Alhambra Theatre in California's Capitol City of Sacramento, the Roxy's interior was done in a rich Spanish Renaissance theme. It seated 1,938 patrons and featured the largest Christie organ ever installed outside of Great Britain and Europe. Its console was gleaming ebony with three gleaming black and white manuals. The organ had the usual percussions and toy counter items. Of such importance was this installation, Christie sent one of their senior directors, Donald Beard, to supervise erection of the instrument.

Some of the many organists heard presiding at the console during its Roxy days were U.S. organist Eddie Horton, and Australians Horace Weber and Knight Barnett. The organ played in the theatre until 1958. At that time Stan Baldwin purchased the instrument and installed it in the very large basement of his Castle Hill home. It remained there until purchased by a consortium, part of which were the present owners; their ultimate ownership permitted them to make the donation to the new Centre.

Its installation calls for an Australian-designed and state-of-the-art electronic relay. The basis of this unit was developed by John Andrews, one of the owners of the Christie. In its 25-rank specification

as planned, the organ will enable any organist to provide the maximum entertainment for individual audiences; it will provide ranks that enhance the Christie's classical performance possibilities, and will be part of many orchestral ensemble and choir accompaniment performances. Consequently, some of the rarer new pipework will consist of beautiful, tonally softer ranks to complement the much more powerful, standard theatre sets.

Baulkham Hills Shire Council has appointed Gliddon, Andrews and Whitehouse as manager of the Hills Centre organ installation project. Who could better supervise such a creation than the ones who have donated the instrument and want it to be the best in the land!

# THEATRE ORGAN NEWS FROM AUSTRALIA

by Bruce Ardley



Since my last contribution, we have had the pleasure and enjoyment of the company and music of two American organists. Candi Carley was engaged to play two concerts at the Hayden Orpheum Theatre at Cremoren, Sydney. The first concert was certainly not without problems as the recently installed 3/12 Wurlitzer was not behaving well. The second concert a week later was a different story. Organ builder John Parker and the

very talented theatre organ enthusiast Bob Glidden worked long and hard to ensure that Candi's second concert would not be plagued with "Bugs." The organ behaved and sounded magnificent.

Our second artist was the exuberant Father James Miller who had endeared himself as a firm favourite following his previous one. Apart from extra pipe organ concerts quite a number were performed on electronics. Irrespective of the size of instrument he always provides top entertainment value. Two of the theatre organs used were the recently opened 3/15 Wurlitzer in the Village Twin (Ex Dendy) Brighton Cinema and the 3/10 Compton in Perth. He certainly gave the Wurlitzer at Brighton a good workout, and I doubt if there was one pipe or percussion that was not called upon to perform somewhere in the concert.

During Father Jim's stay in Perth he was featured on national television playing the Compton. He also received excellent press coverage with a written article and a photograph of him seated at the console. The Compton organ will be the main instrument used in the 1989 Annual Australian TOSA Convention.

The following will give the reader a brief history of the Compton to now: The organ was installed in 1933 for the opening of the new super cinema at Worthing, Sussex UK, called the Plaza. Thomas Dando presided at the very ornate Art Deco illuminated console which rose from the pit in glorious technicolor with ever-changing colour combinations to suit the musical mood, (a forerunner of today's Disco lighting). The full-time playing life of the organ at the Plaza was about twenty years. By the early 1950s television was claiming cinema patrons at a staggering rate. No need to tell you that the console spent most of the next several years at the base of the pit. In 1970 the growing Western Australian division of TOSA were successful in acquiring this fine organ. Because of a number of difficulties when the organ had arrived in Australia, it passed into private ownership.

Subsequently, TOSA were successful in re-acquiring the Compton and have after considerable refurbishment, installed the instrument in the John Leckie Pavilion in suburban Perth. The side panels of the console are now timber. The original glass illuminations were so badly damaged with certain parts missing that the idea of having Australia's only illuminated console was abandoned. In the halcyon days of the 1930s one and possibly two consoles in the theatres in Sydney, New South Wales suburbs had these fancy illuminations. Following Father Miller's concert it was felt that experimentation with the swell shutters would improve the way in which the sound reached the audience. Being horizontal instead of vertical, they have been reversed with the shutters opening towards the ceiling. Reports are that the sound has been greatly enhanced.



A cheery Father James Miller at the 3/10 Compton in the John Leckie Pavilion, Perth Western Australia.

One of the "Greats" of the British theatre organ scene, Douglas Reeve, is to be the featured artist at the 1989 National TOSA Convention to be held in Perth. Resident organist for many years at the Dome Brighton, England, he is well and favourably known for his superb musicianship and unsurpassed use of the theatre organ percussions.

We believe that Australia has so much to offer the overseas visitor and Convention Centre Perth is a beautiful city located on the Swan River. Weatherwise, the timing of the Convention in March is ideal. Again an enormous amount of preparation and planning has gone into making sure that every person has a great time. All correspondence to do with the Convention which takes place from March 24-27 should be directed to:

The Convention Secretary  
TOSA (WA)  
P.O. Box 343  
MORLEY 6062  
Western Australia

Telephone 09 2766668

In South Australia the TOSA Division can feel very pleased with themselves. Some years back they negotiated the purchase of the Star Theatre in the Adelaide suburb Goodwood. Renaming the building the Capri, the hopes were to install their very own theatre organ. All of the plans have come to be, and in June of this year they issued the report that they owned the property outright. Times were not always easy for the dedicated group as they had large financial commitments to meet and they had to derive income from operating the cinema on a fully commercial basis. In doing this, they had to pit themselves against the big and very powerful commercial cinema circuits. They were very fortunate in being able to exhibit the blockbuster *Crocodile Dundee* for a very long season to excellent houses. The word around Adelaide was the show at the Capri was value for money. Where else could you go to enjoy a good movie, an organ that rose from the pit all spotlighted and in a genuine old time theatre? Financially, this film provided a great boost for the group, hence their feeling of pride. Congratulations to the South Australian division.

As a final reminder, don't forget our 1989 Convention and by writing to the Convention Secretary at the address as given earlier all brochures containing Method of Registration and accommodation will be sent to you. See you soon.

*Come  
and Join us!*

**COST PER PERSON  
£115 FOR WHOLE WEEKS  
ENTERTAINMENT.**  
Transportation • Two Lunches  
Dinner • Supper  
and One Nights Accommodation  
at Barry

**VISITS TO OVER 20 VENUES**

★ **TOP ARTISTS** ★

For More Information:

Edith Rawle

**WURLITZER LODGE**  
47. DONCASTER DRIVE  
NORTHOLD MIDDX UB54AT.  
ENGLAND

Accommodation at Harrow:

**CUMBERLAND HOTEL**

1. St. Johns Rd.  
Harrow On The Hill  
Middx.  
Tel No; 863 4111.

Per night twin or double £24 per person  
with bath. Full English breakfast and VAT.  
Single £24 per person with small  
supplement.

Mark letter ATOS SAFARI  
Attn: M.E. Baker, Manager.

**HARROW HOTEL**

Pinner Rd.  
Harrow On The Hill  
Middx.  
Tel No; 427 3435.

Per night £29/35 per person with bath.  
Full English breakfast and VAT. For twin  
or double.  
£44/48 for single bed and breakfast.

If booked 7 consecutive nights - one  
night will be given free to ATOS members  
as a bonus.

Mark letters ATOS SAFARI  
Attn: Mr. Richard Ashton.

For your information:  
VAT (Value Added Tax is 15%).

**LONDON & S.E. CHAPTER SAFARI 1989**



POWELLADE Town Hall



LONDON Rose Gallery



WALTHAMSTOW Granada



GREAT WINDMILL 'The Plough' Inn



BRIGHTON 'The Dome'



HARROW Col Logo



WINDMILL 'Wurlitzer' London



WINDMILL 'Wurlitzer' London



CHURCHILL 'Tombstone'



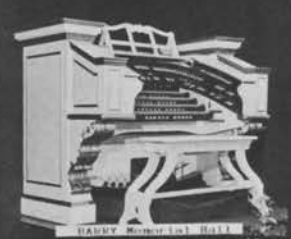
AVINGHOPE 'Clare' Centre



STEVENAGE 'Craig' Theatre



ABINGDON 'Abbey' Hall



HARROW 'Municipal' Hall



WINDMILL 'Gourmet' Hotel

**Some of the organs you will see and hear**

**SMALLER HOTEL**

5 singles and 15 doubles available with  
full English breakfasts and VAT. Rooms  
with bath.

**CENTRAL HOTEL**

6 Hinds Rd.  
Harrow On The Hill  
Tel No; 427 0893

£22 Single  
£32 Twins  
Coach will pick up.

Mark letter ATOS SAFARI  
Attn: Mr. Ryan.

ADVISE BOOKING FOR HOTELS EARLY.  
They are very popular, being out of  
London.

**SMALLER HOTEL**

4/5 singles and 8 doubles available with  
full English breakfast and VAT. With bath.

**LINDEN HOTEL**

2 Hinds Rd.  
Harrow.

£39 - 50 singles  
£49 - 50 twins.

Reduced rates for Friday, Saturday and  
Sunday.

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

GRANADA TOOTING WILL BE INCLUDED IN ITINERARY.  
TIMINGS ARE APPROXIMATE. EXTRA VENUES MAY BE PLANNED.

Information. Telephone: 01-422-1538. Price includes overnight hotel at Barry.

Please remit in English Currency.

# INTERVIEW

Banquet attendees at the 1988 ATOS Convention were entertained by Dennis Hedberg and George Wright in dialogue about the world of the theatre organ and its music. A friendship between these two has existed since the early 1960s, and their dedication to the Philosophy of Excellence was evident in the remarks exchanged between them that night. We would like to thank George Wright for allowing us to share this interview with our readers. Thanks, also, to Randy Rock for providing the tape recording. Ed.



## GEORGE WRIGHT

*Hedberg:* Some of the things I want to probe here might be a little provocative for some people out there, but in keeping with the theme of this convention, I'm trying to stir the pot a little bit. I'm trying to...

*Wright:* Intentionally be provocative?

*Hedberg:* Not to the point to degrade or be nasty about anyone or anything, but it seem to me that there are a lot of what I call "myths" that are being perpetuated by many people in ATOS concerning how well did people play in years back — and how well did the organs themselves actually play. I realize, George, that you are not old enough to — not to have been of the early silent era, but still close enough to it to see what was happening. And we hear that every little town had its Bijou Theatre and had a Wurlitzer, a Robert-Morton, or a Moller or Kimball or whatever. Were all of those instruments really that well-played?

*Wright:* No. So our friends here will get a more exact picture of where I fit in that time period — I don't — I was born in 1920 and I'll be 68 next month. And so I came along either too early or too late. I started playing the organ at a time when there were no organs to play — and no jobs. It was the depth of the Depression. I was, however, observing this musical scene — the organ scene — from an early age and, in retrospect, found that I was very astute, and I was gifted by being able to separate some of the wheat from the chaff. A valid and large part of my

musical education was gleaned from radio, and in the earlier days of radio there were more unsponsored periods of broadcasting than there were sponsored. And, of course, a good way for little stations in little towns to fill a lot of time was to have Miss Johnson go over to the First Baptist Church and play the organ. And she would sit there for two or three hours and play everything she knew and some things she didn't know. And when she was finished the guy would say, "Well, that brings us to the end of today's organ recital." I recall hearing some wonderful, beautiful music being played beautifully on organs that sounded wonderful. And I was also able to get so many little stations up and down the dial that were broadcasting these little "pip-squeak" organs with totally ungifted, untalented hacks playing them that the good became notable by comparison to the really bad. And there were some very, very bad players. I think that, at one point, anyone who could play diddle-diddle-da on the piano was delegated to come in and play for the matinee at the local showhouse on the three-rank something-or-other.

I'm wandering on about this, but have I answered that question? I think there were both very good and very bad things going on in the theatres and on the radio.

*Hedberg:* Well, what do you think we are doing with it today? Do you think that the kinds of programs that ATOS presents show the good or the bad compared to the performances of years back?

*Wright:* This is a question that is difficult for me to answer, because I may not endeavor myself to certain segments of the population. I meant to say before this dialogue between us started that everything that I am going to say must be prefaced by the phrase, *in my opinion*. Okay? In my opinion, I have very mixed emotions about what the ATOS is doing. I think some of it is excellent, and I think some of it is kind of mediocre — ineffectual. I realize that there are small chapters that do not have any budget and may be off the beaten path and so on and so on. I just feel that, perhaps, there are a few too many concerts being played on a few too many organs that aren't really up to exposure to the general public, and I feel that some of the people who play are not as good as some of the others. I agree that there is a high degree of professionalism with some of the players and they do an excellent job, but it is a mixed bag — and of necessity it must be. Some people like Gershwin — others like Cole Porter. Some like marches — other like Strauss waltzes, and it is difficult to take the shotgun approach and have a little something that everyone will like.

Have I gracefully skirted that question? It's really a loaded one. I want to be honest. I think some of it is just excellent and I think some of it is quite mediocre. How could I be more outspoken?

*Hedberg:* Well, we've all heard some turkeys, and we've all heard some great stuff, too. I believe — in my opinion —

that the music you make is of an outstanding nature. It is, in fact, so outstanding that there is hardly a theatre organist in the country, who is 40-45 years old and younger, who has not emulated, or tried to use, some of the things that you do. Do you find this a form of flattery or do you think, "Why do people steal my stuff all the time? Why can't they do something for themselves?"

*Wright:* I have mixed emotions about that. Sometimes it bothers me, and other times I couldn't care less. I am going to say something that sounds terribly egotistical, but I don't mean it to be that way. I'm weird. I'm different. I'm me. (*Hedberg:* That's for sure — there's you, and then the mold broke.) And I have been influenced in my youth by older players and better players. My playing is a polyglot. It's an eclectic collection of influences and flavors and tastes put together. I mentioned listening to the radio so much when I was a kid, and this went on from the middle twenties until the early 1940s. I know that some of you may not agree with the abilities and taste of the artists that I'm going to mention, but you don't know — and I do know — and that makes a difference. I was really strongly influenced by a number of players whose personalities, both personally and musically, couldn't have varied more. And I'm speaking of people like Edna Sellers and Herbert Foote and Larry Larsen, who broadcast from Chicago, and, of course, Jesse Crawford, who later on broadcast from Chicago. And then there was Eddie Dunstedter when he moved from Minneapolis to St. Louis and played on this wonderful-sounding Kilgen organ. Herbert Foote, in Chicago, played at the Marine Dining Room at the Edgewater Beach Hotel on coast-to-coast CBS, and it was a little, dinky Moller — I think about five ranks — and it had one tremulant on it that went wa-wa-wa-wa-wa-wa, but it sounded very over-sexed and romantic and lovely and wonderful. Foote played it so beautifully, and he played such a variety of things — dumb little trivia, pop tunes of the day, selections from operettas — and he made it sound glorious! Now, this wasn't just a kid's idea of it — by then I had become a connoisseur of what sounded good and what didn't. Another Chicago artist who was heard all over the dial on a very small three-manual Wurlitzer organ from WBBM was Milton Charles. I was also influenced very strongly by Ann Leaf, and, of course, by Jesse Crawford.

So, a little thrill ran through me tonight when I heard that there is a Jesse Crawford chapter of ATOS. I think that is just wonderful, because that man's art is sometimes denied, and it is all but forgotten. And the younger people who condescend, maybe, to listen to Jesse

Crawford recordings are, perhaps, listening to some of his very poor output. I'm speaking specifically of things that he recorded on the Simonton organ in Los Angeles and on the Lorin Whitney organ in California. Those organs weren't him — they weren't his type of organ — he didn't like them. He was pressured into recording — flattered into it. He was told, "Oh, come on, you're the king. You are the greatest!" When Jesse said, "But I can't do what I want to do," they said, "Oh, come on, you can sit down and play a reed organ and everybody would love you." Not true! Consequently, I talk to younger people about the heart of Jesse Crawford and they say, "Oh, I don't like Jesse Crawford at all." And it turns out, most of the time, that they haven't heard the real art of Crawford as demonstrated by him on the old Victor 78 records. Not all of those were great, but there are gems among them that are little works of art where that man poured his soul out — his heart was on his sleeve — and he sat there and emoted and put this genuine, wonderful, fervent feeling into his playing. I could make you a list of what, in my opinion, separates the Crawford wheat from the Crawford chaff. And if young, aspiring professionals could only be exposed to this in its true form, they'd say, "Why, this is a revelation! I have never heard such expressive, poetic playing, such clean playing, such phrasing, such meaningful translation of the lyrics of the song to the tones of the organ."

Have I gotten way off in left field again? Those of you who know me know that I always say what I think, and it is not with the intent of hurting anyone, because I'm a lover and not a fighter by heart. And I feel that when I am asked a direct question, particularly about my love, my art, my music, all of which are inseparable, that I have to be honest. I have been willingly cast in the role of a coach and a teacher and have given seminars, and that is a great responsibility because it behooves me to pass on, to those who want to learn, the truth. And the truth can only be what I feel in my heart.

*Hedberg:* George, there are so many people who learn from what you do — you've probably influenced people more than any other living organist, and yet, when you hear someone else play something that sounds like something of your own, you have been heard to say, "Boring." Are you saying this because it's boring to you because you do it and you hear somebody else do it?

*Wright:* God, I think, I did that ten years ago, and so then I sit my buns down on the bench and think I'll do something different. But I'm not going to do that anymore. It's become a cliché. I must call to

your attention a question that was asked at a recent seminar by a really sweet, nice, good man, Dr. Dee Williams from Denver. He said to me, "Why is it that you have changed your style so drastically?" And I said, "Why, Dee, I don't know how to answer that because I wasn't aware that I had changed my style. Why do you ask?" And his answer was, and this is not verbatim, "Well, you opened the seminar last night with a concert, and I heard you play things that I have just never heard you play before." My response was, "There is your answer. I have been playing the same things for years because people ask me to — you know, 'Jealousy' and 'Ebb Tide' and 'Dancing Tambourine.' I love all those numbers or I never would have played them in the first place, but last night I purposely chose a program of things that I have hardly ever played in public. And I did that to show that, perhaps, you could be interested in some music for the sake of music, and that the registration and tone of the organ would please you, that I had selected the right things to go with the type of music that was being played. That is the only truthful answer that I can give you, because I feel that I haven't changed my style. My style, if any, is made up of so many elements gleaned through the years — you can't put a name on me — I'm not this, and I'm not that. I'm nothing, and yet I'm everything, and I thank God that I have been fortunate enough to have been in the right places at the right times to have gotten the kind of jobs that I have had. And so I have played in so many different situations, so many different kinds of music, that they overlap, and a little of this style blends with a little of that, and through the years a flavor creeps in here and there from the past." So I have wandered far afield again. Did I straighten out anything at all?

*Hedberg:* You're working at it.

*Wright:* As you see, I'm a shy thing. I'm very reticent about talking in public, and I don't feel at ease or anything like that. The minute I started this I felt your warmth and your interest, and I thank you for that. I want to say something else to you, too. I was asked by several of you, "You mean you are going to the convention and you're not going to play one note?" And I said, "That's right." Wrong! (at this point, George took a small organ pipe from his pocket and played one note.)

*Hedberg:* The tone I seem to be hearing from you — you're laying real heavy on the music — on the art of music.

*Wright:* That's it!

*Hedberg:* Well, that IS it, of course. Without the music, there's no point in having the organ because it is only the tool to

play the music to get the feeling across to the listener. With that idea in mind, what can ATOS do to keep the music alive — to keep the calibre of music high. If the organ is to carry on into the future — and ATOS, too, for that matter — it's the music that has to get it there. This is what I am hearing you say.

*Wright:* In the final analysis, in my opinion, it is the music that is of first importance — not the player — not the instrument. It is the music — or it should be. If you can find a capable player who can translate the music to the instrument, they you have a winning combination.

*Hedberg:* What do you think about the music of the '80s and going into the '90s? There is so much electronic input going into it. Can you take that music and use it with the theatre organ? After all, like everyone else, we're all getting a little older.

*Wright:* Speak for yourself, old man.

*Hedberg:* And after this week, I'm a LOT older. But this technology that we have today, we hear it everywhere and it's so far removed from the instrument that we know and love — how are we going to get the music that's coming, that's being composed today, on the instrument that we love?

*Wright:* I think we have to look at it realistically and think of it this way — a lot that is being composed today is composed for these electronic instruments that you mentioned and is completely impossible to perform on a theatre organ. Okay, you might be able to play the notes, but it just wouldn't sound right because so much of it is without formal melody or any elaborate harmony as we know it. There is more accent on tone color and rhythm than on melody and harmony. I find the way popular music has gone to be very disturbing, very upsetting to me and just downright offensive at times. I had great hopes for the way it drifted along in the '60s and into part of the '70s. I felt that the Beatles, for instance, made a valid contribution to influencing the flavor of our songs and that those things they did were mostly at home on the theatre organ. And the Burt Bacharach songs — charming. And "Raindrops Keep Falling on My Head" — people go 'ehhh' at that song — only because too many organists played it at the national convention that year and everyone was sick of it — but that doesn't mean it isn't a good song. I find it very disturbing that the acid rock and punk rock occupy such a large part of the time on the radio. And that isn't just because I'm old and out of it. You see, I keep track of these things. I keep listening. The music may turn me off, but I don't turn the radio off because I've got to keep abreast of the times. As

a performer, in respect to my God-given talent, I have to keep listening to things that may possibly add another facet to my abilities. I keep on learning — I don't vegetate and stagnate. But then, this music I call upsetting, unmusical, offensive does kind of go along with the perilous times we live in — gang warfare, drug dealing, theft — and on the radio, some clown singing a song about drugs, and I think this is just inexcusable. Even if I did like these forgettable melodies, my conscience wouldn't let me repeat them. I see no reason for me to translate that to the thing that I do. I do, however, think that we must keep an open mind about music. Throughout the ages of popular music in America, the oldsters have been saying, "Oh, this popular music is so awful — that Charleston — it's just too fast and racy." We're doing the same thing today.

---

*... It's like the guy said on the corner of 7th Avenue and 57th in New York, "How do you get to Carnegie Hall?" And the answer he heard was, "Practice, man, practice."*

---

*Hedberg:* Is this why — what seems to be happening more and more — certainly in your new recordings on your own instrument — we hear more modern electronic embellishments?

*Wright:* Yes, but not because I am thinking "Well, George, old boy, you've got to keep up with the times. Let's put a synthesizer in there and that will make everything all hip." I won't endear myself to the purists of the organ world by what I am going to say, but you ask very astute questions and I feel I have to say what I have to say. I have to go back to the 16th or 17th centuries in England when an organbuilder and an instrument-maker friend of his built a harpsichord or a clavichord into the church organ at St. Somethings-on-the-Thames, and the purists raised holy hell about it. They said, "How dare you desecrate God's instrument by putting a clap-trap thing like that on it!" And they paid no attention to it. But it died a natural death because it was impossible to keep the stringed instrument in tune with the pipe organ. The same thing happened when people like

Hope-Jones starting putting drums and cymbals, glockenspiels, and pianos and chimes on pipe organs. The purists hollered, "You're desecrating! You're making a band organ and this is a calliope! It's just terrible!" But the theatre organ thrived on that sort of thing, and I think it was very adventurous of the companies to think "to heck with the purists — we're going to manufacture something more entertaining. And if you will note the Wurlitzer Company, for instance, as late as the late twenties and early thirties, the end of the era, kept coming up with newer things for their organs, newer percussions, newer kinds of voicing. So, I see nothing wrong at this point with incorporating other technologies into this wonderful instrument. I think it shows that it IS a wonderful instrument in that you can take a set of contacts and electronically or mechanically play another

kind of instrument instead of just the glockenspiel or the chimes or what-not. You can play a synthesizer — you can play a sampler — you can play a something. It's got to be done with taste — with discretion — the two have to be integrated artistically so that they complement each other. And so, if we do use an electronic adjunct to an organ, it mustn't upstage the pipe organ. Have I answered that question?

*Hedberg:* You have. Now, I've saved something here that is the real focus of what I'm trying to emphasize at this convention, and that is to make ATOS realize that the future *does* lie with the young people.

*Wright:* Amen.

*Hedberg:* And we'd better be getting on with it, trying to do more to get the young people interested in this and get the music they are most familiar with to integrate as best we can with the theatre organ. There are several young people here tonight — some are performing at

(continued)

this convention, others are guests. There are many others who will hear about this event throughout the country, people who have these little buds, little seeds of interest, maybe cropping up about the theatre organ. And you, the man who probably carries the greatest influence of anyone in the world, will affect the music and the survival of the theatre organ. What would you say to these young people who are starting to show some interest in the instrument and, with God willing and a little luck, might really pursue it?

*Wright:* Simple — tell them the truth. It's like the guy said on the corner of 7th Avenue and 57th in New York, "How do you get to Carnegie Hall?" And the answer he heard was, "Practice, man, practice." It's an old story, but a true one. I say to the young people, there have been too many just downright untalented, bad organ teachers around. There have been some good ones, but, for example, I think terrible harm has been done to a lot of people by teaching them to play with the Pointer System. This is no place to start for someone who wants to be a professional. So I say to the young people, study the piano. Study the classical piano and learn that first. (Applause). Thank you for supporting me in that. I know it's true. The organ is easy to play if you can play the piano halfway well. You can ask Lew Williams, who came to me some twenty years ago and asked me to hear him play, and I did, and I gave him an evaluation, and I was totally honest with him — and he was good then, and he's great now! I said, "What you need is concentrated classical piano study, and then go back to the organ." So that is the first word of wisdom. Learn to read music. It's easy. There are only seven letters to learn — twenty-six to learn to read English, but only seven to learn to read music — it's inexcusable that you can't read music — only because you won't. And the standards of music, I think, get higher and higher through the years, and this calls upon everyone to improve himself by reading music and playing better. You must have, of course, a certain innate sense of what is right as far as tone color and taste.

Be yourselves. Try things. Be adventurous. Don't just use the Tibia because someone else does. How do you know? You might turn off the tremulant and use the Diapason instead, and say, "Hey, that's a wonderful effect!" Use unlikely registration in unlikely places. Be unexpected. Be daring. Be creative. And most of all, have fun and enjoy it, because then your fun and your enjoyment will be conveyed to the listener.

*Hedberg:* That about does it. Well said.

# OPENING OF NOMINATIONS for 1989 ELECTION OF DIRECTORS



*Note: Deadline is February 1, 1989*

It is time to nominate candidates for the National ATOS Board of Directors for the three-year term from July 1989 through June 1992. All regular ATOS members are eligible for nomination and may nominate themselves or be nominated by another member, in which case written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot.

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

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

The Board is currently taking action on several exciting programs which should increase public awareness of ATOS and set a course for the future. This is a great time to become involved at the national level of ATOS.

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

- 1 ■ Each nominee shall furnish a small black and white photo, together with a statement, **not to exceed 100 words**, including personal data, work and theatre organ experience, and a short platform statement.
- 2 ■ All candidates must have their statements and photos mailed to the ATOS Secretary, 4 Santa Rita Ranch Road, Templeton, California 93465, **no later than February 1, 1989.**
- 3 ■ This year we are returning to the old method of a separate mailing of the ballots and resumes of the candidates. While this method is much more costly than placing the ballots in THEATRE ORGAN, we hope that it will encourage many more of you to vote for the candidates of your choice, thus demonstrating your interest in and support of ATOS objectives.

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

*In Celebration of our 30th Year*  
**YE OLDE PIZZA JOYNT**  
*The Home of San Francisco's Fabulous Warfield Theatre Wurlitzer*  
*is proud to announce the appointment of*  
**JERRY NAGANO**  
*as Resident Organist*  
**WEDNESDAY THROUGH SUNDAY EVENINGS**  
**YE OLDE RECORD SHOP**  
*Record: "JERRY" AT PASADENA CIVIC - Foort/BBC Moller*  
*Tapes: "BY SPECIAL REQUEST" Ye Olde Pizza Joynt Wurlitzer*  
*"LIVE FROM THE WHEATON FOX" Paul VanDerMolen Studio Robert-Morton*  
 \$10.00 Postpaid - United States / \$12.00 Postpaid - International

**Ye Olde Pizza Joynt • 19510 Hesperian Blvd. • Hayward, CA 94541**  
**415/785-1866**



## HEDBERG TREM TALK READY ON VIDEO

A complete video recording of Dennis Hedberg's *Physics of the Tremolo*, which was presented during the ATOS Convention in Portland, Ore., is available for purchase in the U.S., it was announced by Bob Markworth. He filmed the entire lecture, which runs about two hours, in VHS format.

The video cassette is now available for \$12, postage paid, and will include a xerox copy of Hedberg's recent article on tremulants that appeared in a recent issue of Theatre Organ Journal.

Markworth has advised that four weeks should be allowed for delivery. The video can be ordered by sending a check or money order to: Robert Markworth, 8505 North 46th St., Omaha, Neb. 68152. Residents of foreign countries are invited to contact him about the recording.

## Big L.A. Morton May Have Water Damage

Reports of water damage during late September occurring in the Park Plaza Hotel, formerly Los Angeles Elks Temple #99, include the main console of the 4/61 Robert-Morton concert organ. Attempts to confirm the information have not been successful, although one employee at the hotel did disclose that an apparent blaze in a room on the floor above the former main lodge room caused the automatic sprinkler system to go off resulting in water seeping through the floor and possibly flooding the console.

The lodge room has been revamped as a dining room-night club rental unit.

## New Hope—Jones Enters Theatre Organ World

Robert Hope-Jones, great grandson of famed Robert Hope-Jones, has become a theatre organ enthusiast. He has joined the Cineam Organ Society and attended the highly successful Workshop meeting held in London Aug. 21 through 24. Hope-Jones' age is listed as 17½ and he comes from Liverpool.

## Carter's At It Again! He's Added A New Dimension To His Fabled Showmanship

Not content with being the nation's leading silent film organist, Gaylord Carter has now added a new dimension to his public entertainment makeup—he's become a crooner!

It all came out at a Quad Cities Chapter traditional annual potluck dinner celebration hosted this year by the William C. McFaddens at their Bettendorf, Iowa residence on Oct. 1.

According to Hal Pritchard, one of those in attendance, the guest of honor was Gaylord, who was in town to play for the chapter celebration of the 60th anniversary of the Capitol Theatre in nearby Davenport the next day.

After dinner the group traipsed downstairs to enjoy a sing-along. Carter dredged some sounds out of the Kimball Xanadu that no one knew existed. And as he did this he electrified and enthralled his audience with his vast repertoire of Hollywood lore, his theatre organ stylings, and a singing voice that has great volume and range. It was almost as if a new star was born!

"At 83, Carter continues to roll on like some enchanted Dorian Gray," Pritchard said. "His secret seems to be sheer enthusiasm in delighting and audience. It was quite a night. The show next day must have been brilliant," he added, noting he was unable to attend the event.

## JOHN MURI IS MAIN CONTEST JUDGE

John Muri, noted midwest theatre organist, has agreed to serve as Prime Judge in the Young Organist Competition, it was announced by Dorothy Van Steen Kiste, who heads the '89 event. She noted that other judges, already named, will not be identified until the contest closes.

All contest entries must be postmarked not later than April 1, 1989 to be considered in the annual competition.

# International ATOS NEWS

Volume Three November 1988 Number Three

## NAGANO IS NOW NEW PIZZA JOYNT ARTIST

Gerald Nagano was named organist for San Lorenzo (Calif.) Pizza Joynt effective Sept. 26. He succeeds Don Thompson who has closed his engagement there except for a December 3 return to take part in the 30th anniversary programs that are planned.

Although Thompson has retired from his daily playing job, he plans to pursue other organ-related interests. He informed the NEWS.

## Ralston Named To Founder's Position

It is reported as this issue goes to press that Bob Ralston has been named to succeed Chris Elliott as organist at Founder's Church of Religious Science in Los Angeles. He will play the 4/31 John Brown Cook Memorial Wurlitzer. Stan Kann is also heard at the Wurlitzer every Wednesday evening from 7 to 7:25. ATOS National President John Ledwon has also filled in for Sunday services in recent weeks.

## Dux Donates Dough To Help Buy Organ Lift

Vincent Dux, a member of Los Angeles Theatre organ Society, donated \$1,000 to the Cinema Organ Society to help obtain a lift for the famed Wurlitzer the Society has installed in the auditorium of South Bank Polytechnic School in London.

## 'Find TV Outlets For ATOS Tape'—Ledwon

In a letter to members of the Board of Directors, ATOS President John Ledwon has suggested they might contact cable television outlets in their areas to determine if they would use a video running between five and ten minutes showing the workings of a theatre pipe organ.

Ledwon noted he is planning to produce such a tape, but would appreciate learning if it would be used before he spends time and money making it.

Any member of ATOS who is acquainted with, or possibly associated with TV outlets is invited to contact Ledwon about the project.

## Plan Additions For Omaha Wurlitzer

Omaha's Orpheum Theatre, now a performing arts center, has a Style 235 Special Wurlitzer which is destined to be expanded by volunteer members of River City Chapter. A preliminary plan calling for the addition of approximately five ranks is under discussion, it was noted by Bob Markworth, a member of the unit. They will be erected in an empty chamber space that exists on the right hand side of the auditorium.

Markworth said chapter officials plan to contact various people—organists and technicians—to ask their opinion about what ranks to use.

### One Recommendation

One enthusiast who has played the Orpheum Wurlitzer told the NEWS he would recommend the Tibia be given better or more unification, extend the Post Horn to 16 feet, install extra tremulants and put in Horn Diapason and Saxophone ranks.

The organ currently has four ranks in the solo chamber which is on the left side of the proscenium facing the stage, and eight ranks in the main on the right side. It was also recommended the instrument needs better balance and tonal regulation.

## CHICAGO STADIUM MAY BE DEMOLISHED

William Wirtz may be willing to knock down his 60-year-old Chicago Stadium if a current deal is sweetened to give him more parking revenues, more control of events scheduling and public subsidies to build a new stadium across the street from the present structure. There is a plan to rehabilitate the big Stadium at a cost of \$55 million, but it was learned that for \$20 million more he could build a new structure. Nothing is decided at present, and no mention has been made about a future for the big Barton organ in the present building.

## VIDEO PLAN MAY BE BETTER THAN BOOK FOR 'NEW' BUILDERS

At last! Someone has come up with *How-To-Do-It* in a format that is far superior to any book yet published. Neophyte would-be organ builders, those who have long been hoping to find someone, something to teach them how to assemble an organ, may soon have a way to do it...via video cassettes.

At least a first attempt at teaching beginners how to whip up a home organ is ready and available. It is the first in a series of non-biased low cost (\$12-\$15) videos on organ rebuilding. These *show and tell* cassettes will guide the learner through some of the more difficult aspects of organ rebuilding and repair, taught by those who do it.

Topics in general cover re-leathering and recovering valve primaries to regulators, pipe mitring, percussion rebuilding, pipe repair, voicing techniques and relay work, to name but a few.

Organ buffs who have already made their own how-to-do-it videos (VHS, Beta, ¾-inch or 8mm) and would like to submit them for inclusion in this series should write D & R Productions, 6541 Nielsen Way, Sacramento, Calif. 95820.

## CATOE MAY PLACE 4/20 WURLITZER

by Hal Pritchard

Chicago Area Chapter Board of Directors will inspect Cahn Auditorium on the Evanston campus of Northwestern University Oct. 29 as a possible site for installation of the former Chicago Oriental Theatre 4/20 Wurlitzer. University officials have indicated interest in having the organ in the 1,200-seat modified art deco hall that has served student productions and cultural events for the City of Evanston.

Another possible location is the Blackstone Theatre, recently purchased by DePaul University from the Shubert theatrical firm. Both locations would provide excellent facilities for seminars, and expanded music teaching departments.

CATOE held its fourth annual Oriental Wurlitzer fund raiser Oct. 2 at the Baker Hotel, ST. Charles, Ill. to help build the installation fund. A total of 190 attended the event which was directed by Mildred Berry. Her famous husband, Leon was at the console of the hotel's 3/10 Geneva organ, playing during the raffle preview and providing background music during the dinner hour.



LOWELL AYARS opens this brief picture tour of Philadelphia's giant dual Moller installation in the Civic Auditorium seated at the console of the classical organ. Then we see David Junchen listening to pipe ranks in one of the huge chambers while Jim Breneman toots out a tune on the

chamber tuning manual. The third photo shows gargantuan size of just one chamber. Steel brace, which goes out of sight, as does the wall in which swell shades are mounted, shows tremendous size of chamber. Photos were taken by Alfred J. Buttler.

Page 2 ATOS International NEWS

November 1988

## Quarino, Wilcox Organ Teamed In Tape Show

Preparations are now under way for a stereo-hi fi video of the Wilcox 4/48 Residence Wurlitzer with Paul Quarino as featured artist. The first video of this unique instrument/artist partnership will also include a mini home tour and organ crawl for those who did not attend the concert event during last July's convention 'Afterglow'.

Also included with the video will be a digitally mastered audio cassette of the program which offers two for the price of one opportunity. The video will carry both hi fi and mono sound tracks making it suitable for any VHS VCR.

To reserve one of the first releases, a reservation request should be mailed without delay giving name and address so that notification of the release date can be sent when the video and audio tapes are ready for distribution. Reservations must be sent to D & R Productions, 6541 Neilsen Way, Sacramento, Calif. 95820.

## LATOS Needs Two Kimball Violin Ranks

A search is underway to locate two Kimball ranks—a Violin and Violin Celeste—for Los Angeles Theatre Organ Society's Wurlitzer organ which is being installed in Saxon Auditorium at Pasadena City College. The two ranks have been listed for the solo chamber by Lyn Larsen; he has made up the specification for the instrument. The tonal brilliance of these Kimball pipework and will add to the musical quality of the solo side.

The Society will purchase the two ranks, or accept them as a donation with tax-write-off provision. Stephen Ross, P. O. Box 4086, Burbank, Calif. 91503, telephone 818/507-0775, is in charge of the Kimball acquisition.

## CAL POLY NEEDS HELP ON WURLY

by Dr. Martin F. Stoner

Cal Poly University, Pomona, Calif., has just completed new living quarters for its donated Wurlitzer theatre organ. Substantial grant-supported remodeling of part of the present music building has created a perfect pipe chamber and separate blower room from former music library and storage spaces. The organ will speak into an existing Recital Room which is suited for small concerts and silent film presentations. There is still \$15,000 in cash supports needed to cover all remaining project needs.

The Style D organ, opus 1252, was donated by Dr. and Mrs. John Getts of Claremont. It was originally installed in the Granada Theatre in Ontario, Calif. in 1926.

Cal Poly alum Donna Parker MacNeur and her husband Bob of Indianapolis are sponsoring chest restoration. Other gifts and grants include a computer control system and funds for part of the installation cost.

Anyone wishing to help bring this project to completion is encouraged to contribute now to expedite final work. Donations are fully tax-deductible and should be made to Cal Poly Wurlitzer Fund, Cal Poly Kellogg Unit Foundation, Cal Poly University, Pomona, Calif. 91768.

The organ will be available to ATOS. It will also figure importantly into instruction and the furthering of theatre and popular organ as an exciting component of the American music scene for generations to come.

## Sequoia's Organ Going In Hanford Theatre

Sequoia Chapter, Fresno, Calif., recently signed an agreement with the owners of the Fox Theatre in Hanford, Calif., to install the chapter-owned 2/9 Wurlitzer organ in the refurbished house, it is reported by Tom DeLay, chapter member. Installation of the instrument is expected to start early in December.

## Tommy Stark Playing At Waikiki Eaterie/Lounge

Tommy Stark, well-known San Diego organist, is currently appearing at The Godmother Italian Restaurant and Lounge in Waikiki, Hawaii. He was 'found' by Dr. Ralph Spanswick of Los Angeles Chapter.

## DTOC Has Two Records On Sale At Clubhouse

Detroit Theatre Organ Club is currently selling *DTOC Command Performances Vol. II* (record only) and *Command Performances No. III* (tape only). Full particulars may be obtained by writing DTOC, 6424 Michigan Ave., Detroit, Mich. 48210.

## Tinkle, Tinkle—Krall Has Extra Sleigh Bells

Are you missing any bells—Wurlitzer bells? Organman David Krall, 4218 Torrence Ave., Hammond, Ind. 46327, has about 35 various sizes for Wurlitzer Sleigh Bell units. Anyone missing a tinkler or two for their happy jinglers may be able to pick them up from him for a nominal price. He also has a parts list that can be had by writing him.

## Buddy Bond Dies

Buddy Bonds, 73, well-known organist in the Philadelphia area for many years, died Thursday, Sept. 27 from complications following surgery.

## KREIFELS LAUDS HARD WORK BY ORGAN VOLUNTEERS, HAZLETON'S ARTISTRY

by Tim Kreifels

On Saturday, October 1, 1988, the Arlington Theatre in Santa Barbara, California featured Organist Tom Hazleton performing the dedicatory and premiere concert on the newly-erected Robert-Morton theatre pipe organ.

Installed by a dedicated group of community and Santa Barbara Chapter ATOS volunteers, who were taught the art of organ building as they worked on restoration under tutelage of Steve Leslie, Newton Pipe Organ Service, approximately two-thirds of the organ was completed in time for the event. The tonal resources, limited as they were, gave the audience an idea of what will be heard when the instrument is finished. The program was well played.

Mr. Hazleton's opening selection was a flashy rendition of *Jealousy*, followed by a medley of tunes from the Jerome Kern musical *Showboat*. The organ's wood bar harp and castanets were effectively used for the selection *In A Little Spanish Town*. This was followed by a George Gershwin medley and Harry James' big band number, *Honey Please Don't Be That Way*. A liturgical *How Great Thou Art* concluded the first half of the program.

Mr. Hazleton began the final portion of the concert with a brassy version of *Seventy-six Trombones* as the console rose on its lift. To complement local weather, he then played *A Foggy Day In London Town* followed by a medley of *Fiddler On The Roof* selections. Next came a rather 'nasty' rendition of *Birth of the Blues* complete with plenty of bumps, grinds, groans and wolf whistles.

After playing several audience requests, the concert was concluded with *The Song Is Ended, But The Melody Lingers On*, and a salutary *California Here I Come*.

Because of the inevitable delays and problems which occurred during the installation process, the organ demonstrated some technical and tonal deficiencies. These problems will undoubtedly be resolved through time with the help of the dedicated and capable crew of volunteers who deserve commendation for at least bringing the organ to a degree of playing condition permitting the dedication to go on as advertised.

Mr. Hazleton's performance demonstrated his remarkable mastery of the organ in its unfinished state. His professionalism is recognized throughout the theatre organ world as one of the great examples of a consummate musician.

In conclusion, the ambience of the Arlington Theatre, an audience mood of acceptance, the nearly Great Arlington Organ and, most of all, Mr. Hazleton's ability to be creative under less than satisfactory conditions produced an evening that was entertaining. It could have been a far more outstanding event had the instrument been fully playable.



CONTINUING THE CIVIC TOUR, the first photo shows the theatre console of the dual Moller in Philadelphia's Civic Auditorium surrounded by well-known theatre organ people. Sam LaRosa, who has figured in a great many organ deals stands next to Dave Junchen, who was invited to see the big instrument when it was learned he was in town to supervise loading out a 4/26 Wurlitzer for England. To his right is Jim Breneman and in the wheel chair, all dolled up in plaster cast, is Brandt Duddy. Breneman and Duddy are two of the triumvirate responsible for returning the big



organ to playing condition since taking over the project last December. The third man in the project, not pictured, is Irv Glazer, who was responsible for convincing city officials to come up with the cash to cover restoration costs. And finally, Lowell Ayars ends the tour by playing us out of the auditorium seated at the theatre console. Both classic and theatre keyboards are on elevators that revolve. Naturally, Alfred J. Buttler filmed these scenes as well as those on Page Two.

## Britisher Needs More CDs For Sales Stores

W.J.J. Potts is looking for more theatre and classical organ compact discs to sell in his growing chain of sales stall outlets in Great Britain. Many of his U.S. releases are obtained by special order through the British agents of individual record companies. Some are imported direct, others he learns about by reading *Theatre Organ Journal* and the NEWS. Visiting American organists are also a source of information.

But a faster method is by asking American organists to contact him to negotiate selling their CDs without going through other parties. His address: 42 Point Royal, Bracknell, Birks., RG12 4HJ, England.

## Sellers Plays 'IT' For New Book Party At Music Box

by Richard Sklenar

Barbara Sellers' accompanied two showings of *IT* at the Music Box Theatre, Chicago, on the large Allen theatre organ last Oct. 24. The screenings were part of a release party for David Stann's new book—*Clara Bow—Runnin' Wild*—which was edited by Jackie Onassis for Doubleday. Stann is a native of Chicago.

## FIRM PRODUCES FOUR ORGAN CASSETTES

Crest Cassettes has produced a series entitled *Theatre Organists of the Past* in four volumes which have been transferred from quality, rare recordings of the early electric era. Complete information concerning the artists in each volume, and cost of the cassettes, is available from Creegan Co. Inc., 510 Washington St., Steubenville, Ohio 43952, or by calling 614/283-3708.

THEATRE ORGAN

## Seattle Men Work On California Wurlitzer

Don Myers, Jack Becvar and Michael Chervenock, members of Puget Sound Chapter, Seattle, Wash., invaded Southern California the last week of September and settled in on the Lanterman Wurlitzer in La Canada/Flintridge. Becvar, Myers and his three brothers, who live in nearby Tujunga, worked on eliminating numerous wind leaks and made repairs to the main console. Chervenock and Don Myers also tuned the instrument, which was the first time since 1979 the entire organ has been tuned.

Don Myers also played an evening concert for a special event at the residence before he returned to Seattle.

## Mid Florida Will Be In School Organ Talk

Mid-Florida Chapter is planning to discuss with high school officials a possible theatre organ installation project for a new high school auditorium, it is reported by John Nardy, a member of the unit. He contacted the news for information about other similar installations so that a proper presentation could be made.

Chapter volunteers may also be able to work on the organ in the Polk Theatre, Lakeland, Fla. It was not disclosed how soon this project might get underway.

## Simon Teaches Special Course in Denver

Patti Simon turned school marm' in Denver for five successive weeks Sept. 12 when she conducted a workshop covering theatre organ technique, registration and arranging, etc. Sessions were held at Evelyn Riser's music studio, it was reported.

## Low Leaves British Wanting More Music

Lew Williams, who has partially deserted the theatre organ concert circuit to return to college for more business knowledge, has an avocation to fall back on in England if business gets bad. His recent tour there is reported to have been most successful and his audiences want him back.

Organist David Lowe, who helps foreigners set up itineraries, reports that Williams' appearances, including one at Southwark Cathedral for a longhair pedal pounding, were exceedingly well received. His show at the Plough—a pub set off in the hinterlands far away from populated centres—kept him at the Compton console until well after midnight. "The locals loved him," Lowe said.

## Maintenance Work Gets Praise From Director

Rocky Mountain Chapter, Denver, was lauded by the Board of Directors of the Historic Paramount Foundation, Inc., for the generous gift of maintaining the dual console 4/20 Wurlitzer organ in the Denver Paramount Theatre. Executive Director Elizabeth Schlosser noted, "We are most grateful for your club's watchful eyes and ears."

## City Organ Played For Silent Film Show

In Portland, Maine, the Municipal Kotschmar Organ, played by Earl Miller, accompanied *The Lost World*, Sunday, Oct. 30. Miller is the newly appointed municipal organist and the Halloween show was made possible in part through the generosity of a financial gift by David Wallace, organ curator of the City Hall Organ.

ATOS International NEWS Page 3

November 1988

## Work Continues On LIU Wurlitzer Organ

Although the tedious job of restoring Long Island University's Wurlitzer organ continued through the heat of summer, a completion date cannot be projected for the gala opening of the organ, it was reported in the Sept/Oct issue of *The Horseshoe*, official newsletter of New York Chapter. The University plans to co-sponsor the premiere event with the chapter.

## Early Byrd Work Gets Going For Xmas Show

Work has started at the Byrd Theatre, Richmond, Va., preparing the orchestra pit for use, it is reported by Miles Rudisill, Jr. "The pit will be uncovered and things put back like they were intended. This will put the orchestra in the pit, leaving the stage for the dancers, etc., in the coming holiday show," he said. Work started Oct. 17, the day after Lin Lunde accompanied "Phantom of the Opera" on the Byrd Wurlitzer.

## 'Poison Ivories' Is Archive Song Sale

You might think this title a mystery, but it's music—*Poison Ivories* by Haenschen & Akst—and it is ATOS Archives' tune of the month special. Available, postpaid, for \$2.50, it may be ordered by sending a check or money order to 1393 Don Carlos Court, Chula Vista, Calif. 92010.

November 1988

## COFFMAN ASKS HELP FOR SEDALIA ORGAN

For the past four years, Bill Coffman, one of the partners operating Old Town Music Hall in El Segundo, Calif., has taken part in the Scott Joplin Ragtime Festival at Sedalia, Mo. The last two events were held in the Methodist Church where Coffman played a Rodgers organ and shared the one-hour concert with various pianists.

Joplin wrote his famous Maple Leaf Rag while playing in the Maple Leaf Club in Sedalia in 1889. He considered the town his home town and is remembered with a huge marker on the side of the club.

Coffman is embarking on a campaign to find a theatre organ to install in the Arts Center in Sedalia. It is a reborn opera house in which a two-manual, ten-rank organ could be erected. He has already found a young organist there who expresses interest in learning to tune; another youngster is interested in learning maintenance. This would assure the organ would be available not only for music festivals, but for numerous other events held there.

Coffman does have organ components he is donating, but not enough to offer a complete instrument. He is looking for other parts, or a complete instrument which he can install as part of his donation to the project.

Anyone wishing to help in creating an organ for the center is invited to contact Coffman by addressing letters to 140 Richmond St., El Segundo, Calif. 90245, or calling 213/322-2592.

## Another Theatre Is Looking For Organ

Exeter, New Hampshire, almost midway between Boston, Mass., and Portland, Maine (a little longer to the latter—Ed) has its Ioka Theatre which shows 'oldies but goodies' every Thursday night, according to Dorothy Bromage, Pine Tree Chapter President.

Opened in 1915, the theatre looks almost the same as the day the first show played there—except its Aeolian pipe organ is long gone. Now management is looking for a replacement since no one has any idea where the original instrument is. Bromage noted the theatre called just a trifle late to be considered as a recipient for the Wurlitzer donated by Q. David Bowers. It went to Johnson Hall at Gardiner, Maine.

### NEW ADDRESS

A new address has been announced for Cinema Organ Society General Secretary John Smallwood. It is 33 Idris Villas, Tywyn, Gwynedd, LL36 9AW, England.

## South Africa Winner In Herrick Program

by Dr. Arthur J. Hovis

Johannesburg, South Africa—Sahar Schlisinger, again in top form, was in concert with winners of the Dean Herrick Memorial Trophy Festival. He has never been beaten in any competition or examination, and was overall winner in the Herrick contest.

Others in the contest were Natalie Bor, under 17 Simon Hood Trophy winner; Cinton Herzfeld, runner-up; Samar Schlesinger, under 21 winner, Simmy Yuter Trophy and Dean Herrick Trophy; Elma Calder, winner over 21, Peirson-Webber Trophy; Hugh Davidson, runner-up.

Interestingly, all winners are pupils of Cooksie Kramer, South Africa's top woman organist. Her pupils have won nearly every trophy and excelled in every examination they have entered.

She has advised her pupils to buy Hammond tone wheel organs which are collector's items. During the 1960s and '70s South Africa had more electronic organs than any other country in the world. Not now, however. All imports are subject to a 60% surcharge.

## Kiley Still In There Pitchin'—Learned To Play In House Still Having Its Organ

That kid John Kiley is still kicking a mean pedal and trouncing the ivories of an electronic at Fenway Park in Boston. The 75-year-old organist has been playing 35 years for the Red Sox ball team. He also used to play for the Boston Braves and Celtics, and Bruins fans heard him for 42 years at Boston Garden until 1984.

Kiley's organ days began at age 15 when he studied piano. He used to go to the movies to watch the organist. According to Bob Legon, the one he watched was Arthur Martell, at the Strand which is in the Dorchester area of Boston.

This house is still standing, has its 2/8 Wurlitzer, and has been opened as a performing arts center. It is hoped the Wurlitzer will be restored and used. Martell left the Strand in 1925 to become resident at Boston's cavernous Metropolitan Theatre.

Martell finally realized Kiley was watching him instead of the picture and asked why. "I'm studying piano and want to play organ," was the reply. He was invited to jump over the rail and sit on the bench with the organist. He was taught by Martell to play organ.

Kiley had three years of photoplaying, then the talkies moved him over to radio for 20 years before automation ended that. He still does silent films for Massachusetts Institute of Technology and other organizations.

He hopes that new stars coming along, like Linda Ronstadt and others doing some of the oldies and bringing them back, will recreate the era of beautiful music and finally overshadow stark, harsh, inspiration-lacking rock music.

## Anyone Have Info On V'Oleon Morton Unit?

Back in the golden days of theatre pipe organ, Robert—Morton Organ Co. produced an unusual gimmick—the V'Oleon, a string instrument that really didn't develop into the success that was hoped for it. But it did provoke interest at the time—and is still conjuring up dreams.

Organman David Krall is restoring a V'Oleon and is in need of photographs showing the complete unit, especially the drive pulley side of the machine. He is also interested in finding someone who has a complete, functioning unit and would like to learn how the rollers are recoated with rosin. His address is 4218 Torrence Ave., Hammond, Ind. 46327, telephone

## It's Still Tough To Get U. S. Concert Dates

Foreign artists still experience a lack of cooperation when attempting to arrange concert tours. Most recently, Neil Jensen planned a tour for October and November. "I contacted almost 50 locations, and as usual have had minimal replies," he said.

He will play five programs—Seattle, Wash.; Laguna Hills, Calif.; Kingston, Ontario, Canada; Cleveland, Ohio; Chicago, Ill.

"This tour is short owing to commitments here in Sydney. Tony Fenelon and I play a piano and organ duet show at the Cremorne Orpheum Nov. 13," he explained. He is planning another U. S. tour late in 1989.

## Moelmann Plays Two Shows In Detroit

Immediate Past President Jack Moelmann reports he "had a great time up in Detroit" (he comes from down Illinois way—Ed) at the Redford Theatre recently playing a super silent film for Motor City Chapter on two nights. It was the 60th Anniversary celebration of the chapter-owned theatre.

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

## Vaughn Plays Castro, Cinephile Shows

San Francisco organist Bob Vaughn early in August was contacted and informed the Castro Theatre Wurlitzer organ was all set up for him to play *The General*. "When," he asked. "Tonight," was the terse reply. Then he learned there were other silents coming along which would continue through October.

Vaughn played *The General* and *Metropolis* and then had to leave for Saginaw, Mich., to attend the Cinephile Conclave and play silent accompaniment on the Barton organ in the Temple Theatre there.

Newly restored prints of several rare photoplays—*Concerning The Thousand Dollars* (1916); *Will Rogers in Jubilo* (1919); *Kindred of the Dust* (1922); *The Boob* (1924); and *Beloved Rogue* (1927)—were shown.

Vaughn also celebrated his 77th birthday Aug. 14.

Other dates have kept him busy—he recently accompanied *The Shiek* for two different private groups, playing electronic organ and piano—and he plays the remainder of the Castro series.

## Junchen To Stay Home For Awhile

Organman David L. Junchen will be staying close to home for awhile. He has been signed to fully restore the 1925 3/4 Aeolian organ in the Steele residence in Pasadena, Calif. The home has been donated to California Institute of Technology and will be used as an official residence.

Junchen will also install a 2/11 Wurlitzer in the new residence of his attorney, Ken Rosen, in the San Fernando Valley. "This is the first time in 15 years that I will be erecting an organ for someone who actually plays," Junchen said.

## Organ Not Finished, New Opener Jan. 1

by Verna Mae Wilson

An initial dedication concert, planned last Sept. 25 for the 2/12 Kilgen organ, which was being refurbished for re-installation in the T. B. Sheldon Auditorium, Red Wing, Minn., was postponed until January 1, 1989 because the instrument could not be completed in time.

It was originally opened in the hall Aug. 19, 1926 by Walter Flandorf of Chicago's Lido Theatre. The hall, built in 1904, was recently given a \$4 million restoration.

The eight opera boxes that once seated 32 people were converted to chamber space when the organ was erected in 1926.

219/932-2322.

## Formal Debut Held For New Lennox Wurlitzer

Introduction of the Stankey/Hockmuth Wurlitzer organ to the theatre organ world took place Oct. 29 in New Lennox, Ill., with formal invitations being issued for cocktails and buffet dinner "at six-thirty in the evening".

Following this, Ron Rhode presided at the console of the former Mattapan (Boston) Oriental Theatre Wurlitzer in its premiere concert.

Organ buffs Dan Stankey and Terry Hockmuth had the instrument installed after a full basement had been excavated under the residence while it was completely suspended on temporary steel beam supports.



LATOS members seated in the Ledwon living room for their 27th annual business meeting.

Zimfoto



ATOS President John Ledwon and Scheherazade pose with John's rare pedestal electric fan. • Rear elevation of John Ledwon home showing spiral staircase. Also known as "Fire Escape." • Dick Sheafor holds his Honorary LATOS membership card. • Pioneer theatre organist Del Castillo at console of Ledwon's Wurlitzer. • Ann Leaf, at the 3/29 Wurlitzer, entertaining LATOS members.

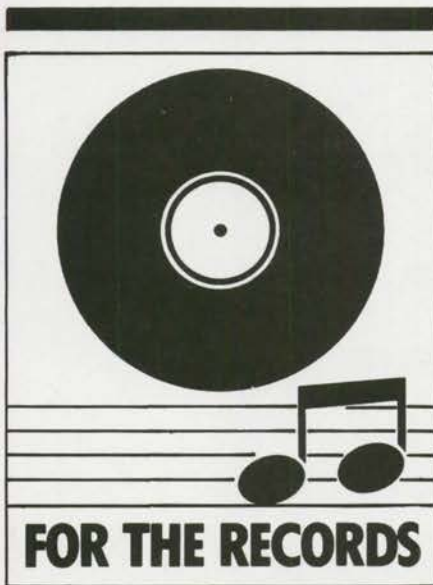


## Los Angeles Celebrates Its 27th Anniversary

by Wayne Flottman

On a warm Sunday afternoon in August more than 160 members of Los Angeles Chapter gathered at the Agoura home of ATOS President John Ledwon to celebrate their 27th year of preserving, protecting and promoting the theatre pipe organ in southern California. The afternoon festivities included a short business meeting in which their Vice-President, Dick Sheafor, was awarded a Lifetime Honorary Membership for his special contribution to the chapter. Following the meeting, a mini-concert by John Ledwon was enjoyed by the members who then participated in an afternoon of open console which featured two of the world's best-known organists, Del Castillo and Ann Leaf.

Los Angeles is one of the charter chapters in ATOS and one of the most active. They are anticipating another quarter century of successful theatre organ presentations and social events such as this one.



**A WALT STRONY CONCERT: At The California Theatre. Order from Theatre Organ Society of San Diego, P.O. Box 11536, San Diego, California 92111. Cost is \$13.00 postpaid.**

Before beginning this review, I must admit that Walt Strony is one of my best friends. Nevertheless, I pledge to tell the truth! Let me say flat out that Walt is one of my three favorite contemporary theatre organists. The evolution of his musicianship over the past decade has been phenomenal. He doesn't just "turn the crank," grinding out album after album of the same formula material. Instead, each of his efforts seems to eclipse the last. This, his latest work, may be his best to date. There is a sense of relaxation here which allows the music to flow freely. The organist and the instrument seem to be one music-making entity, in a sense of cooperation, with neither forcing the other into a predetermined mold. There is enough original material here to defy easy description; suffice it to say that it's some of the finest work of one of the musical giants of our time. What more is there to say?

There is another star on this recording besides Walt: his co-musicmaker, the organ itself. If you, as I am, are tired of contemporary "formula" instruments which, while excellent, are all basically clones of each other, here's a refreshing change. Some of the sounds are traditional Wurlitzer. Others aren't quite identifiable . . . and, boy, do I like that! The amount of music this organ makes, with subtleties you perhaps haven't heard before, will bring a smile to your face, not to mention satisfaction to your psyche.

A final word about the technical quality of the recording: superb! In a time when some CDs sound as if they were recorded in 1950, it's refreshing to experience a cassette which exploits state-of-the-art fidelity. The 32' Diaphone will rattle your dishes, and the crisp highs are as all recordings ought to be. Add to that the acoustic ambience which only comes from an organ in a nice old theatre, and you have a pretty tasty package.

*David L. Junchen*

**BITS, BYTES & PIPES, VOLUME II: Jonas Nordwall at the 4/47 Wurlitzer. CD available from Organ Grinder Recordings, 5015 S.E. 82nd Avenue, Portland, Oregon 97266. \$20.00 postpaid; \$22.00 International.**

It may seem a bit redundant to review a recording that has already been reviewed in these pages; however, that review was of the audio cassette, and there is just no comparison between that and the compact disc so it warrants a second look. In the first place, the dynamic range of the CD is dramatically different and much better than the audio

cassette; the frequency response and the dynamics are more normal. Then there is the factor of time; there are a number of selections on the CD which are not on the cassette because of time limitation.

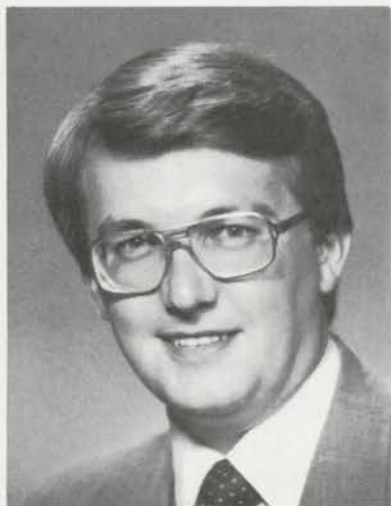
What makes this a difficult task to review is that the whole project is so overwhelming. I mean that in a musical sense, and in just sheer volume and quantity of sound because of the size of the room and the placement of the organ shutters and the unenclosed percussions. It would be a nightmare for me to try to start from scratch and make a recording. I'm sure that many hours of thought, sweat and experimentation went into this project. For sheer quantity, there is so much organ on this recording that those who like sheer quantity will just be bowled over, and I think the audiophiles will like all the heavy, 32-foot, rumbly bass which is recorded so beautifully on this disc. There is a bit too much bass for me, personally, but there are those who really like to turn up the sub-woofers and let the roof rattle and the windows crack. The audiophiles will have a field day with this. It is quite an achievement in an audio sense. Difficult though it may be to record this organ because of the proximity of the unenclosed percussions, I think a wonderful compromise was reached. There are a few too many percussions used, for my personal taste, in a musical way; however, they will be manna from heaven for the audiophile. There were some percussions that I missed hearing, e.g., the big scale tower chimes which are beautiful, the pretty little Wurlitzer Vibraharp and the tuned Wurlitzer Brass Bells. I cannot carp too much, because there is just so much there to use that it is difficult to crowd everything onto one disc.

Because I knew Dennis Hedberg in the years when he was custodian of the Portland Oriental Theatre three-manual Wurlitzer, it has been personally rewarding to me to see this man mature both personally and professionally. I have been interested in Dennis's dream for the organ. When the theatre closed, he was fortunate to buy the organ and to put it away and save it for professional use. I think it is wonderful that he has realized his dream in such an imaginative and capable way. This is truly a unique organ! It is, of course, many times larger than the original, but that Oriental nucleus makes itself heard and felt in the present scheme.

As for the selections, I'm afraid Duke Ellington doesn't come off very well in this instance. I fail to see why the first selection ("Don't Get Around Much Anymore") is played as a ballad, and I fail, also, to see why one would play the closing number ("It Don't Mean A Thing") and leave out the Doo-Wah-Doo Wah. To use xylophones and marimbas and



Walt Strony



Jonas Nordwall

*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.*

other hardware in place of the Doo-Wah is almost unforgivable. The piece, however, does roll along in a rhythmic way and is different, to say the least. I was gratified to hear the Tubas and/or Trumpets used as an eight-foot Solo stop, this time without the ubiquitous four-foot Tibia (I have grown weary of this mandatory registration), and it was refreshing to hear these stops in their clarity and individuality. I would like to have heard more Vox Humana with some of the Tibia combinations, but then everyone knows that I am a Tibia and Vox man, first, last and always. I didn't hear much Vox Humana except, perhaps, with some soft string combinations. I also missed some of the exquisite color reeds, such as Musette, Orchestral Oboe and Kinura. The Saxophone makes itself heard peeking through the mist, but I would like to have heard a bit more of selective and varied registration.

Another thing I carp about is the total lack of *rubato* in "Poupee Valsette." This should be a very dainty, delicate selection, but is wooden, to say the least, in this rendering. I carp heartily about the use of *rubato* in the "Dance of the Comedians." This is inexcusable. The piece should begin at a jolly clip and continue to almost its very end without the slightest deviation in tempo.

If I carp, I ask that my thoughts and comments be considered to be constructive. No one knows better than I how difficult it is to undertake a project like this. Trying to play the organ in the wee, small hours of the morning doesn't always result in the most vital performances. It is rough on the engineer, and it is rough on the organ tuner. How well I know. Overall, I would say that this is a job well done, and it will please many organ enthusiasts and audiophiles.

George Wright



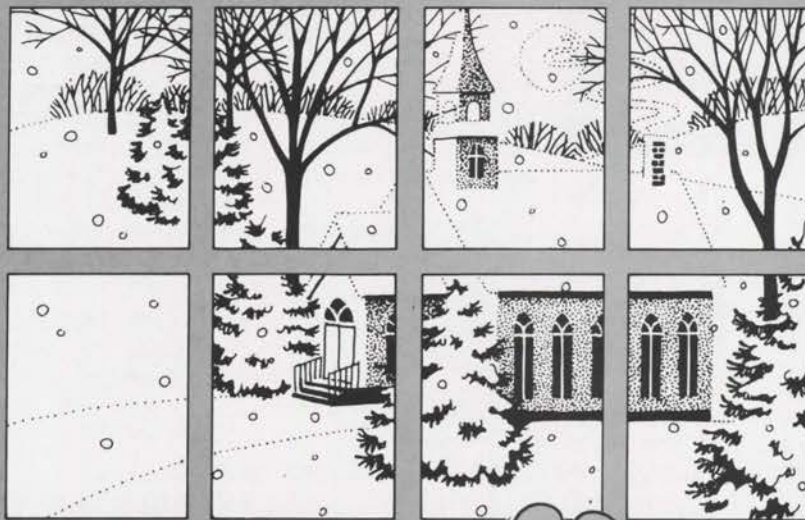
## Magazine Problems?

If you are not receiving your magazines, write to:

DOUGLAS C. FISK  
P.O. Box 417490  
Sacramento, California 95841

For back issues and binders, write to:

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

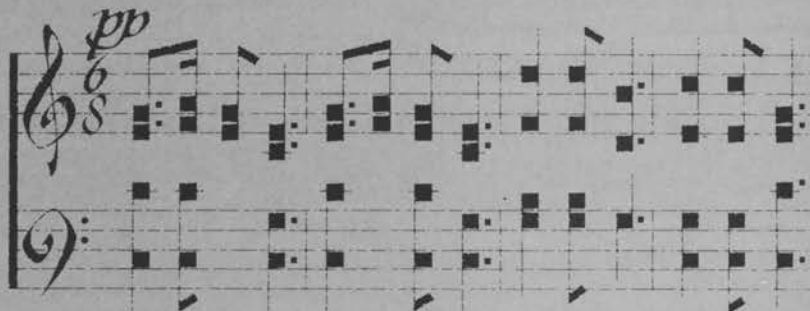


# Season's Greetings

## FROM YOUR ATOS OFFICERS, BOARD & STAFF

JOHN LEDWON  
DALE MENDENHALL  
BOB MARKWORTH  
ALLEN MILLER  
ASHLEY MILLER  
DOUG FISK  
TIMOTHY NEEDLER  
PAUL QUARINO  
LAUREL HAGGART

JACK MOELMANN  
TOM B'HEND  
CATHERINE KOENIG  
VERNON P. BICKEL  
DOROTHY VanSTEENKISTE  
LEN CLARKE  
GRACE E. MCGINNIS  
BETH PALMER  
ALDEN STOCKEBRAND  
RUSS HAMNETT



# NUGGETS

from the

## GOLDEN DAYS

Prospected  
by  
Lloyd  
E.  
Klos



This time, Jason and I send you some choice nuggets from all over the lode. References were *Local Press* (LP), *Around The Town* (ATT), *Diapason* (D), *Motion Picture Almanac* (MPA), *Motion Picture Herald* (MPH) and *Variety* (V).

### August 31, 1924 (LP) . . .

Since its opening just two years ago, Rochester's Eastman Theatre has catered to almost four million patrons. For the anniversary program, *The Covered Wagon* with Lois Wilson and Ernest Torrence is the feature picture. Organist HAROLD OSBORN SMITH is playing "Songs of '49," melodies reminiscent of the California gold rush ROBERT J. BERENTSEN is the other staff organist.

### November 1927 (LP) . . .

The JESSE CRAWFORD organ concert at the New York Paramount. Program for the week beginning November 5. "While I'm in Chicago on a recording trip, Mrs. Crawford is playing on the big Wurlitzer: 'Just Another Day, Wasted Away,' 'Charmaine,' and 'Blue River.'"

"For the week beginning November 12: An original novelty entitled 'Romantic Rivers,' using short excerpts from 'The Blue Danube,' 'River Shannon,' 'Banks of the Wabash,' 'On the Mississippi,' 'Muddy Waters,' 'Beautiful Ohio,' 'Swanee River,' and 'The Volga Boatman' as an atmospheric introduction to 'Blue River' with one verse, two choruses.

"Beginning November 18, 'Dancing Tambourine' without slides and 'The Song is Ended' with slides and interpolating 'Souvenir.' The week of November 26, 'Opera versus Jazz,' an entertaining novelty written for Mrs. Crawford and myself about four years ago by J. Brandon Walsh, our Irish friend in Chicago. Just as effective as ever. And for the week of December 3, 'The Storm' from *William Tell* as a prelude to 'It Was Only a Sun Shower,' followed by 'The Girl Who Lived Next Door' and 'My Blue Heaven.'"

### December 1928 (ATT) . . .

CHAUNCEY HAINES is organist at the Norshore Theatre, one of the largest of the deluxe houses in Chicago. Haines

has created a following of his own who like his playing.

### December 1928 (ATT) . . .

The Capitol Theatre in Boston has a radiant comet in the garb of FRANCIS J. CRONIN, who opened the theatre and has been there six years. Mr. Cronin was instrumental in drawing specifications for eight of the leading theatre organs in Boston. He has broadcast from WBET and was connected with the Olympic Theatre Corp. in opening several houses.

### April 7, 1929 (LP) . . .

Rochester's TOM GRIERSON, veteran theatre organist, gave the dedicatory recital of the new Wurlitzer at Blessed Sacrament Church, a portion of which was broadcast over WHAM.

### April 1929 (Roxy News) . . .

Dr. C.A.J. PARMENTIER and GEORGE EPSTEIN are alternating at the Roxy's 5-manual Kimball in New York City.

### August 1930 (D) . . .

A series of daily recitals on the nearly completed Midmer-Losh organ in Atlantic City's Convention Hall was played by ROLLO MAITLAND of Philadelphia from July 17 to August 27. Mr. Maitland is a former theatre organist.

### September 1930 (MPA) . . .

BERNIE COWHAM, who demonstrated for the Barton Organ Co. for seven years and opened five Saxe theatres in Milwaukee, is organist at the Keith-Albee Theatre in Flushing, N.Y., which he opened in 1928. He is a permanent feature on every bill there.

### September 1930 (MPH) . . .

EDDIE HANSON, in his fourth season with Balaban & Katz in Chicago, is one of the first solo organists there. He played for Ascher Bros., Schafer Bros., and the Lubliner & Trinz organization before being engaged by B&K when M/M Jesse Crawford left for the New York Paramount. Eddie alternates among the Chicago, Tivoli, Uptown, Paradise and Tower theatres.

### September 1930 (MPA) . . .

HAROLD "HAL" PEARL is organist at the Virginia Theatre in Champaign, Ill., and does novelty collegeiate numbers.

### September 1930 (MPA) . . .

LEW WHITE is chief organist at New York's Roxy Theatre and is also a member of the famous Roxy Radio Gang.

### September 1930 (MPA) . . .

LLOYD "WILD OSCAR" HILL has been organist for the Loew's circuit for the past four years, having led a dance orchestra previously. He has become a full-fledged theatre organist, touring the Paramount-Publix and Loew's circuits.

### Circa 1930 (V) . . .

Helen Yorke warbled in Spanish costume, ending the stage show, which

paved the way for HENRY B. MURTAGH and his "singing lesson." This brought on comedy slides, kidding the house into singing a couple of numbers, and how they fell for it! It's apparent the organists in this district have to laugh the boys and girls into entertaining themselves. No laughs, no singing, the slides drawing complete silence. And a lyric with a snicker in its "catch line" is a pipe. In fact, there's no doubt that a comedy song is a console manipulator's best bet around here.

### Circa 1930 (V) . . .

The program provided considerable entertainment. EDDIE DUNSTEDTER, organist par excellence, again was responsible for the stage offering which followed the lines of his "In a Spanish Garden" of two weeks ago. This time he used the song "Holland" to work out a simple and inextensive, but pretty concert. Dunstedter played it first, then a male singer in a Dutch boy's costume came out before the curtain and sang the words. Then came a full-stage set, depicting a scene in Holland, with a windmill in the center and two Dutch maidens sitting in tree branches on each side. Four girls, attired as Dutch kiddies, trotted out and were joined by the maidens in a pleasing Dutch dance number to the melody of "Holland." With the words flashed on the scrim, the male singer repeated the song. The setting and costumes were colorful and the stage ballet of eight girls better than usual. Dunstedter furnished the musical accompaniment on the organ throughout. This idea of animating songs in this fashion impresses as a clever one and a good way to utilize the permanent ballet.

### September 26, 1931 (MPH) . . .

"The Crooning Prince of the Organ," JOHNNY WINTERS, is at the Warner Bros'. Beacon Theatre in New York. The lad has personality, youth and showmanship.

### November 7, 1931 (MPH) . . .

MILTON CHARLES at Jersey City's Stanley Theatre, presented a short and snappy organ solo this week, using but one number. According to Charles' announcement, the song requested by the patrons was "Guilty," and he sang and played two choruses of it. His singing is very good, but apparently he did his best to blast the audience out of their seats with his introductory music before he got down to singing. (continued)

## ATOS Archives/Library

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



November 7, 1931 (MPH) . . .

Shapiro, Bernstein & Co. and the aide to all theatre organists, HARRY BLAIR, are now installed in their spacious new offices in the Capitol Theatre Bldg. in New York. Incidentally, you Noonday Lunch Club Members, the honor roll was the first thing Harry hung on the wall of his office. He says that so many out-of-town organists have been in New York looking for new assignments, that it is absolutely inconceivable an organist is in town on vacation.

November 21, 1931 (MPH) . . .

REX KOURY, at RKO Proctor's Fourth Street Theatre in Troy, N.Y., offered a composite vaudeville show in one of his recent organ solos and did exceptionally well with it, stopping the show at several performances. He called the novelty "Vaudeville a la Rex Koury" and opened an introductory slide as he played "The Voice of the RKO." After this, an imitation of the orchestra's playing its overture was offered and then takeoffs on four vaudeville acts. The solo was smartly presented. Many of the audience voiced their opinions that this was one of the best solos this organist has offered.

September 7, 1935 (Radio News) . . .

Organist CARL COLEMAN is featured with contralto Florence Ann Reid over Buffalo's WGR at 11:00 p.m.

That does it for this time. A happy Holiday Season to you all!

Jason & The Old Prospector



*Melody . . .*

*belongs to the noblest gifts which an invisible godhead has made to humanity . . .*

*The melodic idea, coming straight out of the ether, which suddenly overtakes me, which appears without any stimulus or psychic emotion . . . emerges from the imagination, immediate unconsciousness, without benefit of the intelligence . . . it is the greatest of the divine gifts, not to be compared with any other.*

RICHARD STRAUSS (1864-1949)



# ORGAN-IZING POPULAR MUSIC

by  
**AL HERMANN'S**

By combining a series of altered and substitute 7th chords, following the Circle of 5th, you can play a chromatically descending accompaniment which produces a distinctive sound. The left hand plays only the 3rd and 7th of each chord, while the pedal base notes alternate flat fifth and root. The following examples show how it works in the Key of C and E<sub>b</sub>:

In F, the chords would be A<sup>7</sup>-5 • D<sup>7</sup> • G<sup>7</sup>-5 • C<sup>7</sup> • F

In G, we would use B<sup>7</sup>-5 • E<sup>7</sup> • A<sup>7</sup>-5 • D<sup>7</sup> • G

You figure it out in the Key of B<sub>b</sub> (Consult the chart presented in Sept./Oct. THEATRE ORGAN.) As long as you have to read the notes, you haven't learned the procedure. It is necessary to be able to find the 3rd, 7th and flat 5th of each 7th chord and then move downward to the next 7th chord in the circle of 5th.

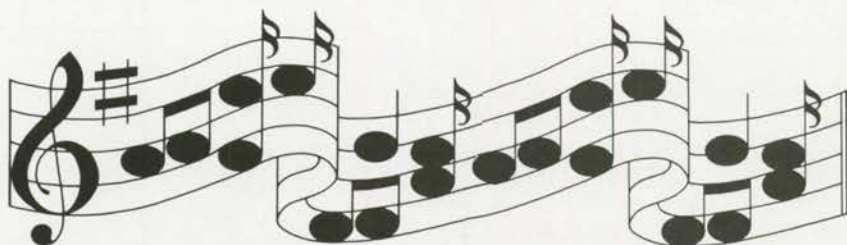
This style of accompaniment can be applied in many popular songs. In the bridge of "Heart and Soul" you can play B<sub>b</sub> • A<sup>7</sup>-5 / D<sup>7</sup> • G<sup>7</sup>-5 / C<sup>7</sup> • F<sup>7</sup>-5 / E<sup>7</sup>-5 • A<sup>7</sup>. In "Sweet Lorraine" you can continue for six measures. Opportunities can be found in many Christmas popular songs. In "White Christmas" you can play this three times: C • E<sup>7</sup>-5 / A<sup>7</sup> • D<sup>7</sup>-5 / G<sup>7</sup> starting in the first measure and again later in the song. In "Winter Wonderland" play G<sup>7</sup>-5 • C<sup>7</sup> • F<sup>7</sup>-5 • B<sub>b</sub><sup>7</sup> in the 7th measure.

Once you learn the system, you will find opportunities to apply it in many songs and in improvising introductions to songs.

For additional examples, see Lessons 58 and 59 in ORGAN-izing Popular Music.

## It's Music Time in '89 See you in Detroit!!

# Chapter Notes



Donna Parker graces the console at the Alabama Theatre. Madeline L'Volsi Photo

## ALABAMA Birmingham

205/942-5611 or 205/644-3606

July 16 and 17 brought us near the end of our silent film series as Jim Riggs "stole" the show with two performances of *Thief of Bagdad*. Jim's exceptional score and artistry kept audiences on the edge of their seats for this incredible adventure-packed film.

Chapter members gathered on July 31 for a welcomed chapter meeting with Roy Harrison at the console. Roy, who is from Chattanooga, Tennessee, dazzled audiences by performing many "pop" tunes and requests.

On August 14 Birmingham welcomed for the first time in over 50 years a professional female organist. Donna Parker headed south to Alabama, and her first performance in Birmingham will certainly not be her last — rarely has The Alabama embraced a performer so. Her versatility, charm, and sheer organ skills quickly won the audience over and kept them entertained for one of the most delightful pops concerts we've heard in quite some time.

Gary W. Jones



Jim Riggs scored *Thief of Bagdad*, for Alabama Theatre audiences. Gary W. Jones Photo



Jim Blande, Tim Needler and Carl Wright move the new Wurlitzer console into the auditorium at Manual High School in Indianapolis. Don Newswanger Photo



Jim Catalier and Kevin Aikman setting a wind trunk in the Main Chamber, Manual High School auditorium. Don Newswanger Photo



## CENTRAL INDIANA Indianapolis

317/255-8056 or 317/787-4865

Columbus, Indiana, about 40 miles south of Indianapolis, boasts the most concentrated collection of contemporary architecture in America. With over 40 buildings designed by modern masters from around the world, it is truly the "Athens of the Midwest." Our chapter held the August meeting in one of the more celebrated of these buildings — the First Christian Church. The church, designed by Eero Saarinen, houses a 4/81 Aeolian-Skinner pipe organ. The instrument was demonstrated by the resident organist, Daniel J. McKinley. His program, designed to show the scope of this magnificent organ, ranged from J.S. Bach to Hoagy Carmichael. Particularly well received were Rossini's Overture to *William Tell* and the "Toccata and Fugue

in D Minor" by Bach. Other selections included "Stardust," "Begin the Beguine," "Tea For Two" and the "Pennsylvania Polka." Mr. McKinley is a graduate of Indiana University's School of Music and has been with the First Christian Church since 1978. His performance for us was beautifully done. Open console and refreshments followed the program, and members were encouraged to tour the church.

Our own Jelani Eddington, winner of the 1988 Young Organist Competition, presented a cameo performance at the National Convention in Portland. It is always a treat to hear talented young artists and reports indicate Jelani's performance was well received.

Work on the Manual High School organ continues. The Peterson relay is installed; the new Wurlitzer console purchased; keyboards have been rebrushed, cleaned and repaired; and several ranks in the Main Chamber are playing. This instrument will consist of 24 ranks, when finished and will be one of the "stars" of the 1990 National Convention.

Barbara Johnson

## CENTRAL OHIO

Columbus

614/652-1775 or 614/882-4085

Dennis James played to packed houses at the Ohio Theatre for the summer movie series. People, young and old alike, turned out to see such oldies as *Mrs. Miniver* and *Can Can*. Organ overtures and intermission music revived tunes appropriate to the period of the film or the composer of the show tunes. It continues to be a thrilling spectacle to see movie patrons desert their television sets for the opulence and grandeur of the theatre and its famed Robert-Morton.

It was our pleasure to host the chapter at our home on August 28. In spite of the rainy, overcast skies, some 56 members and guests were present for our meeting and potluck. Following our business meeting, member/artist Bob Cowley entertained with a well-rounded program of selections among which were the ever-popular "Bewitched, Bothered and Bewildered" and a medley from the timeless *The Sound of Music*. At the conclusion of Bob's program, we had a tour of the chambers and open console. Thanks to our many talented members we enjoyed continuous organ music concluding with a terrific organ/piano duet featuring Henry Garcia and Martha Hoyle. We're going to have that team back full program!

My heartfelt thanks to the many people who helped ready the organ for its first official public showing. Without the assistance of members Bob Cowley, Neil Grover, Jim Blegen and Mark Williams, the completion of the installation would have been indeterminably delayed. The mostly Wurlitzer organ has a Z-Tronics solid-state relay and a Trousdale combination action. Tonal finishing was done by McPherson and Ferguson of Indianapolis, Indiana.

The trek to Mansfield, Ohio, took about an hour from Columbus, but it was well worth the trip as we were privileged to hold our July 17 meeting in the beautifully restored Renaissance Theatre which houses the Warner/Kearns/Carson 3/22 Wurlitzer, splendidly decorated on its lift

at the left of the stage. Here a most gracious Virginia and her group of volunteers, along with members of the organ crew, provided for all our comforts. After a short meeting, we welcomed back member Trent Sims who presented a delightful program of ballads, light classics and stirring marches on this magnificent instrument. Trent, who is a consummate organist in his own right, we understand was tendered a position as part-time organist for the summer movie series at the theatre as a result of this appearance. His performance was followed by open console. We will cherish our experience at this theatre for a long time to come and plan to take advantage of their invitation to come back soon.

*John R. Polsley*



*Paul Renard at console of Maine North High School Wurlitzer.*  
*Bill Rieger Photo*



## CHICAGO AREA

312/282-0037 or 312/698-6898

As we take account of this past year, we are satisfied with all in general. There were good shows and socials, and only a few losses of theatres which put some organs on the silent shelf.

During the second half of the year, David Lowe from England presented an excellent program at Mundelein Seminary in July. Rosemary Bailey appeared in concert at the Chicago Theatre, giving us of her superb talent and experience, and a good portion of nostalgia in her selections. Paul Renard was at Maine North High School for a July Social presenting what may be the finale for that auditorium. We, of course, hope not, but have heard this before. Paul gave us a delightful program to remember.

The 1100-seat Tivoli Theatre in Downers Grove, with its 2/7 Barton, is getting due attention these days. Bill Rieger and crew are attending to its needs, and several local youngsters are playing this instrument for intermissions and before and after film runs of the day. This is good experience for these organists, and we are all very appreciative of Willis Johnson's organ interest. He is a theatre pipe organ enthusiast which helps the situation as he had this organ installed not too long ago.

At this writing, the future of the Chicago Theatre is dubious. We hope that when this appears in print that all will be settled for a happy continuation of the theatre's activities and its beautiful Wurlitzer pipe organ.

Happy Holidays to all of you from all of us!  
*Almer N. Brostrom*

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



★ The Organ  
★ The Score  
★ The Screen

**JEFF  
WEILER**

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

ED ZOLLMAN  
OWNER

TECHNICAL MERIT  
AWARD 1988

## Colorado Pipe Organ Service

*Theatre Organ Design  
Installation and Maintenance*

**303/773-3124**

2700 E. FREMONT PL. • LITTLETON, COLORADO 80122

## DELAWARE VALLEY

Philadelphia  
215/566-1764

On August 28 we proudly presented our restored Philadelphia Civic Center organ to the membership and all organ buffs who wished to attend. Buffs came from Pennsylvania, New York, New Jersey, Delaware, Maryland and Michigan. Approximately 80 attended.

On entering the Auditorium (seating 12,000) one's attention is immediately drawn to the two four-manual consoles at either end of the orchestra pit, the classical console at the left and the theatre console at the right, both at the auditorium floor level. Both consoles are in excellent condition. The consoles, the orchestra pit and, yes, even a large portion of the stage are on screw-driven lifts. Approximately 90 ranks are located above the proscenium arch in four separate chambers. The theatre console controls 19 ranks, and the classical console controls all ranks except the Kinura. Ample time was allotted to members and guests to examine, photograph and "ooh" and "aah" the consoles.

There are organists, good organists, very good organists, and organists whose names alone denote a very special class of organists. Lowell Ayars is one name in that very special class, and we were honored to have him demonstrate the musical quality of our restoration efforts.

Lowell's first offering was in the classical vein from the classical console. Then he took a short break while the organ played "An American Fantasy" via the roll player. Lowell then returned to the theatre console and finished his, as usual, superb (but all too short) program. Thank you, Lowell Ayars!

We also owe thanks to Mr. Brantley Duddy, our technical advisor for the past nine years, and to Mr. James Breneman, our crew chief, and his crew for an excellent job.

NOTE: We are now starting the restoration and installation of the Sedgewick Theatre organ in the Keswick Theatre under the direction of Mr. Bernie Mc Gorrie and his excellent crew.

*Marshall C. Ladd*



## EASTERN MASSACHUSETTS

Wellesley  
617/662-7055

Our season's final meeting at Babson on June 19 had Gary Phillips at the console. No stranger to our organ, having spent many hours in the chambers regulating and voicing, Gary gave us variety aplenty. A fast-paced "Cherokee" got his brief program rolling. He included a nice, slow ballad, a favorite of his, "Moonlight in Vermont," and ended with a spicy "Valencia." With Gary's voicing ability, good registration is assured and makes for pleasant listening.

Rosalie and Pat Fucci once again kindly hosted our members and friends for our June 26 picnic and organ gathering at their Waltham home. Bob Legon led the parade of organists at the Robert-Morton to which an upright piano has been connected, which makes an interesting addition, both aurally and visually. The Fuccis know how to "order" weather, and a wonderful day was again our good fortune. Nice musical memories linger.

*Stanley C. Garniss*



New Jersey

609/888-0909 or 201/445-1128

Headline News! In 1987 our chapter applied for a grant from the New Jersey State Council on the Arts/Department of State. We were, at that time, turned down because our application had "definite historic intent and our future mission was unclear." We were encouraged to keep trying and to clarify our artistic intent and its impact on the State of New Jersey.

Many subsequent hours were spent by the grant committee, George and Denise Andersen, Tony and Carol Rus-



*Peter Panos (left) and Reverend Patrick Panos of St. Jude Church in Lake Hopatcong, New Jersey.*  
*Jinny Vanore Photo*

tako, and the prime mover and motivator, Bob Norris. In August 1988 they tasted the sweet taste of success. Garden State has been awarded a \$3400 grant from the New Jersey State Council on the Arts/Department of State for the year 1988-89. It was very exciting to know that of the 1800 applicants only 562 were selected and we were one of them. Now we must demonstrate our artistic endeavors with organ restorations, top-notch artists and matched artistic ventures.

Our July 30 meeting was held in the large Asbury Park Convention Center which juts out over the ocean at the end of Asbury's famous Boardwalk. The theatre organ is a 3/8 Kilgen with a big sound. We have a contract with the city of Asbury and have occasional meetings there. Incoming President Bob Norris explained the \$3400 grant and outlined all the procedures that we must follow to insure future grants. Open console was held and we were delighted with the improved sounds of the organ, the result of many long hours of work by our new crew chief, Russ Sattur. Also helping were Bill Smith and George Worthington. A buffet picnic on the stage ended the day.

August 21: put together a cool, sunny day after many hot, humid ones; add a concert on a newly installed organ which is capable of theatre organ sounds; follow this with a picnic supper, and you have all the ingredients for a good time.

### DWIGHT THOMAS

#### AT THE WURLITZER PIPE ORGAN

A Sonic Spectacular available on C D \$18.00  
Cassettes \$11.75 and L P's \$10.75—All postage paid

Order From: DWIGHT THOMAS  
P.O. Box 437  
Fairland, IN 46126 TO

### DWIGHT THOMAS

FOR BOOKING INFORMATION

#### ARTISTS MANAGEMENT

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

## GARDEN STATE cont.

Both Peter Panos and Father Pat Panos, pastor of the St. Jude Roman Catholic Church in Lake Hopatcong, New Jersey, love theatre organ music. Father Pat commissioned Walter Froehlich to install a pipe organ capable of both sounds. Walter is not only known to our chapter, but also to the many chapters who received their theatre organs through his efforts and connections with RKO, Stanley Warner movie chain.

The artist for this concert was Harry Ley, who is well versed in pipe organ as well as piano. He has played with Fred Waring and the Pennsylvanians. Harry played a wide variety of popular music and he registered theatre organ sounds expertly. Of course, we enjoyed! The proof was the enthusiastic applause. A tour of the chambers, open console and a very social picnic followed in the Parish Hall.

Jinny Vanore

## GULF COAST

Pensacola, Florida

904/932-3133 or 904/433-4683

Our first meeting of the year was to elect officers. President Scott Brodie wears several hats for us, mainly those of program chairman and theatre arranger.

We worked like beavers getting our Robert-Morton playing again before Lyn Larsen played April 16 to inaugurate our coming concert season. As usual, Lyn displayed his unusual talent at the console plus heartwarming conversation with the audience. The whole program was a smashing success, and we can't wait to have him back — a true artist with which to work. In the meantime, to keep the Robert-Morton in shape, we have Tom Hazleton scheduled for September and Robert Wolfe in November. We are looking forward to hearing Walt Strony and Jonas Nordwall early in 1989.

Our chief go-between and advisor, B.C. Melvin, has arranged with the Saenger Theatre, home of our wonderful Robert-Morton, to install hurricane "props" for the console. Those who are unfamiliar with hurricanes may think that water is our worst enemy. Not so. Wind and then the lack of electrical power are the worst. So, if a storm threatens (which they do all the time here in the Gulf Coast area), "BC" is ready to hie down to the theatre, raise the console while the power is still on, and "prop" it up with these sturdy props so it won't get flooded — we hope! Of course, the whole theatre is in a flood plain of some five feet. Until the time of restoration, you could see the last high-water mark on the walls left from the last flooding.

The Saenger is cooperating beautifully with us to help us get our concert series going. Their management is even providing "Punch and cookies" for the post Tom Hazleton show.

The xylophone is down from its home in the chambers and into Dr. Rhea's workshop for a complete overhaul. Keeping up an organ is like woman's work — never done. As long as we have such expert help, we will succeed. Jim Scog-

gins, from Jackson, Mississippi, comes regularly to help with official maintenance, tuning and general chamber work. He is truly dedicated to helping us with our Robert-Morton and does a splendid job with much cheerfulness. Paul Sutton has also helped immeasurably.

Our mailing crew assembled at the home of Scott Brodie to mail out brochure/flyers about Lyn Larsen's concert and will do this again before the next concerts. We sure can lick, staple, fold and unmutilate flyers! Our response nationwide has been sensational, so we are continuing.

Lyn was most gracious to give Dr. Rhea a favorable critique of the organ which gives us a goal to work toward to constantly improve this instrument we worked so hard to produce. To see it resting in the Saenger is joy for the heart and beauty for the soul. Hearing it makes the "marrow dance in our bones."

Until then . . . Dorothy Standley



## ATOS PINS

\$3.00 Each

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



*Music is a moral law.  
It gives a soul to the universe,  
wings to the mind, flight to  
the imagination,  
a charm to  
sadness, gaiety and life to  
everything. It is the essence  
of order, and leads to all  
that is good,  
just and beautiful,  
of which it is the invisible,  
but nevertheless, dazzling,  
passionate, and  
eternal form.*

PLATO (428-347 B.C.)



## BILL VLASAK

AT THE PARAMOUNT

"THEATRE ORGAN AT ITS BEST"

PERFORMING ON 4-42 WURLTIZER PIPE  
ORGAN IN PARAMOUNT MUSIC PALACE-  
INDIANAPOLIS

Cassettes \$11.75 or L P's \$10.75 Postage Paid

WJV Productions

P.O. Box 19746  
Indianapolis, IN 46219 TO

## BILL VLASAK

FOR BOOKING INFORMATION

ARTISTS MANAGEMENT

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



**Montana-Northern Wyoming**  
**406/259-6111 or 406/259-5555**

We have relocated from the Babcock Theatre Building to larger, newly redecorated and carpeted, air-conditioned space with full kitchen facilities in the Fratt School Building. This headquarters is just a short distance from the boarding house where Jesse Crawford resided in 1913 when he began his theatre organ career at the Gem Theatre in Billings.

A "Headquarters-Warming" was held July 31 when Vice-President Steve Plaggemeyer played a concert for Billings members. He opened his recital on the Hammond organ with "A Wonderful Day" and then played Crawford's "Us And Company" followed by Zez Confrey's "Kitten on the Keys." Many in attendance were fans from the now defunct Pipes & Pizza, so Steve played some of the favorites from those days. He also played Young's "Toccata Pontifique" before accompanying the Charlie Chaplin silent *The Adventurer*. For an encore, he played Confrey's "Dizzy Fingers."

Open console and refreshments followed. President Kay Kayhill, Ed Mullins and guest classical organist Ms. Kinga Zawislak each played a few pieces for us, and we are looking forward to more of these get-togethers in the future.

Chapter membership is currently at 48, with members in England, Canada and Australia. Several charter members from 1987 are delinquent in their dues, and we hope they will renew their memberships.

*Dr. Ed Mullins*

*Photos from top, left to right: Steve Plaggemeyer, Ed Mullins, and Kay Kahill entertain on the Hammond. Ed Mullins & Duane Bondy Photos President Kay Kahill with poster made by member Bob Vaughn of San Francisco and displayed at ATOS 1988 Convention in Portland. Ed Mullins Photo Organist Kinga Zawislak gets help from Steve Plaggemeyer during open console. Ed Mullins Photo Amy, Jesse Crawford chapter mascot, tries her paws during open console when she played "Mutt on the Manuals."*



# Father James Miller

"Father Jim"  
 (313) 629-5400

401 Davis St.  
 Fenton, MI 48430

## Collector of Theatre Organ REMORABILIA



### Thompson Hoyt

Home: 12E Palmdale  
 602/889-1241

Work: 4101 S. 6 Avenue  
 Tucson, Arizona 85714



## LAND O' LAKES

St. Paul-Minneapolis

715/262-5086 or 612/771-1771

The World Theatre in downtown St. Paul was the scene of much hilarity on July 15, when the Sons of the Desert Film Show was presented with special guests on the program, and our own Karl Eilers of Minneapolis at the Wurlitzer accompanying several of the silent films. This was their sixth International Laurel & Hardy Convention (July 14-17) held at the Radisson Hotel in St. Paul, and those of us who attended from the Land O' Lakes chapter met and visited with enthusiasts from Australia, California and Pennsylvania and other distant places, all primed for a happy time. Spanky McFarland of Our Gang Comedies was there in person!

During a wet, all-day rainfall, thirty-five passengers, including three couples from the 3M Vacation Club, boarded the "Foote-Note," a 51' cruiser, at the Afton House Marina at 1:00 p.m. on August 22 and headed up the St. Croix River toward Bayport, Minnesota. The steady down-pour did not seem to bother our passengers, all very congenial, because we were so thankful it was raining after our long, hot drought. A delightful buffet lunch was served and *once* the weather cleared up enough so that some passengers took their plates to the top deck and enjoyed the scenery, too.

After the cruise everyone returned to their cars and drove to Mike Erie's and Roger Dalziel's church/home in Prescott, Wisconsin, where we were treated to dessert and coffee, more visiting and a tour of the church, the upper level being the future home of their classical and theatre pipe organ installations. There were at least five consoles, piles of big wooden pipes, boxes of small metal pipes, boxes and boxes of other small parts stacked to the rafters, along with a few church pews.

Our lawns, shrubs, and trees are not pretty this summer because of the drought and everyone is wondering what our landscapes will look like in the spring. The squirrels in my yard are busy eating and harvesting huge acorns from my oak trees. Does that mean a rough winter for us hardy Minnesotans?

Verna Mae Wilson

### Moving?

Send your change of address to . . .

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



## LONDON & SOUTH OF ENGLAND

01-422-1538 or 093-256-6499

Since we all came back from the Portland Convention, our chapter seems to have been busier than ever. On July 17 we held a concert on our chapter Christie at Barry with a very appreciative audience that included two Mayors and eight distinguished guests. Our artist was Douglas Reeve on a return visit, and he gave a supreme performance along with his usual delightful chatter.

On July 24 we held our London meeting at the Top Rank Club Kilburn with two artists, Alec Leader and Paul Kirner, who charmed everyone with their contrasts of styles. These two are members of our chapter and have been a great help in many ways.

Friday and Saturday W/E was given over to the younger generation at Wurlitzer Lodge, a fund-raising day by a sponsored programme to hear six young artists, Dena, Martin, Emma, Suzanne, Peter and Paul, and one of our past winners, Michael Wooldridge, who gave his support. They gave a concert on Friday evening and raised 202 pounds, came along Saturday morning at 9 o'clock and finally finished the last tune at 9 that night. Members came all day long and kept sponsoring a tune. Food, food and more food kept appearing from nowhere, and to end the evening a barbeque was set up in the garden. A grand total of more than 1000 pounds was raised for the YOY competition. What an effort to be proud of!

August 3 found some of us trailing off to Barry, South Wales, for the monthly Tea Dance. Every table was taken this time, so our Team all feel the effort is worthwhile. Our thanks to all the organists who have given us another Happy Month of Our Kind of Music!

There is nothing like a busy chapter to keep the theatre organ movement alive. Congratulations from our chapter to new President John Ledwon. We are sure that under his leadership the ATOS will go forward with some new, fresh ideas.

Edith Rawle



Dena Cooper

## ORGAN-IZING

POPULAR MUSIC

by  
**AL HERMANN**

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

AVAILABLE AT MUSIC STORES OR DIRECTLY FROM

**AL HERMANN**

1398 TEMPLE STREET CLEARWATER, FLORIDA 34616

## Paul Renard

"... an unbelievably magnificent talent".

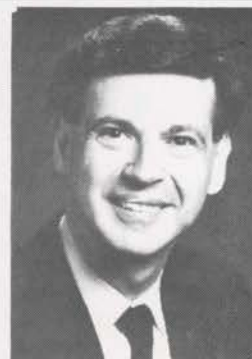
the incomparable Hildegarde

FOR CONCERT INFORMATION:  
**LEE MALONEY & ASSOC.**

P.O. Box 3385

Joliet, Illinois 60434

1-800-888-6423, Ext. 1791





*Los Angeles Theatre Organ Society*

P. O. Box 1913, Glendale, California 91209

213/217-9202 or 818/792-7084

Dan Bellomy played a concert of show tunes for LATOS on Sunday morning at the Orpheum Theatre in downtown Los Angeles. The concert was originally scheduled for the San Gabriel Civic Auditorium but had to be moved to the Orpheum as the San Gabriel is under reconstruction because of the recent earthquake. Even though the crowd was small, they demanded an encore and would have liked another if time had permitted.

Our August meeting is covered elsewhere in this issue, but we do want to note that a number of our chapter pictures were mis-routed to Milwaukee, Wisconsin, and were not received in the Journal office, so we have submitted shots from our spring concerts for publication in this issue. *Wayne Flottman*



*Dan Bellomy at the Orpheum in August.*

*Zimfoto*



*Gaylord Carter at the 4/36 Wurlitzer in the Simon-ton residence in February.*

*Zimfoto*



*Bob Ralston at San Gabriel in April.*

*Zimfoto*



*David Lowe from England at the Orpheum in June.*

*Zimfoto*

## It's Music Time in '89 • See You in Detroit!

**ashley miller**  
a.a.g.o.

*Organist of the Year 1983*

*Personal Representative:*

**ROBERT NORRIS**

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

**DAN BELLOMY**

Master of Jazz Pipe Organ

Plays

**"PIPE-POURRI"**

Digitally Mastered  
Compact Disc

**Lush Ballads —  
Incomparable Jazz**

Trousdale 3-23  
Studio Organ

\$18.00 postage paid

Order from:

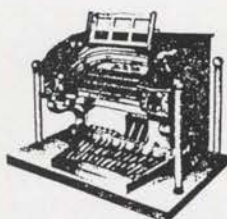
**BELDALE RECORDS**  
13722 Rushmore Lane  
Santa Ana, CA 92705





The Harmonica Varieties provide an alternative type of music for dancing.

Karen Howard Photo



## MOTOR CITY

Detroit

313/537-1133

Some 1300 people enjoyed our fifteenth annual private charter moonlight cruise on the 86-year-old excursion steamer *Columbia* the evening of August 4. Dance organists were Wilma Steslick, Jack Dommer and Virg Howard. Additional entertainment was provided by a harmonica band for dancing and a strolling barbershop quartet. Vocalist Fran Carmody, accompanied by Sharron Patterson, entertained on the bar deck and led a sing-along. The weather was hot, but there was no rain during the three-hour cruise on the Detroit River.

Ted Strasser was our guest at the Redford Theatre on Sunday afternoon, September 11, where he presented a workshop on improving speech and microphone techniques. Now retired from radio station WJR, where he was a favorite on-air personality for many years, Ted presented a very comprehensive workshop that included proper articulation, correct breathing, resonance and

other pointers that would be of benefit to a performer or master of ceremonies.

The Young Organist Competition Committee, chaired by Brian Carmody, has already begun to plan for next year's competition which will be expanded to include other age groups, including hobby organists.

Restoration efforts are continuing at the Redford Theatre where members are at work on major improvements in preparation for next year's convention.

Members of the Keyboard Kutups Organ Klub, of Windsor, Ontario, entertained for our Fourth Sunday program at the Royal Oak Music Theatre on July 24. Therese Romanick, Bob Ballard, Jim Copeland and Bernie Marchand, several of whom had never before played an instrument like the 3/16 Barton, did an admirable job.

The Sunman family provided the music for our Fourth Sunday concert on August 28 at the Royal Oak. Artists included Gloria Sunman and daughters Faith and Claudette, all of whom have previously performed for our chapter.

Ron Rhode and his brother, Chuck, will be featured at the Redford Theatre for our Christmas program 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



Virg Howard at the Yamaha on the dance floor during the cruise.

Karen Howard Photo



Gil Francis (left) and Ted Strasser at Redford Theatre workshop.

D. VanSteenkiste Photo



Jack Dommer, one of this year's moonlight cruise dance organists.

Karen Howard Photo



Wilma Steslick plays for dancing at the Conn organ.

Karen Howard Photo

# SCOTT SMITH

ORGAN CONCERTS

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

## INTERNATIONAL ORGAN LEATHERS

Quality Leathers

for Pipe Organs - Player Pianos - Musical Instruments

Sample Card Available  
219/234-8831

412 West Marion  
South Bend, IN 46601

## NORTH FLORIDA

Jacksonville  
904/268-9537

This new group of theatre organ enthusiasts organized last January without benefit of a playing theatre pipe organ within several hours driving time from Jacksonville, as far as we know.

However, our hopes are high that the original Wurlitzer Style 260 SP, Opus 1569, can be returned to the renovated Florida Theatre Performing Arts Center. Much of our energies are devoted to that end.

Without a home base, we have held monthly meetings in organ stores, homes of members and in churches.



Byron Melcher at the 3/8 Robert-Morton in the Lakewood Theatre, Dallas.

Of particular interest was our June 17 meeting to which the public was invited and which was held in St. John's Cathedral by the good graces of church officials. Mark Renwick played "Pipe Organ Pops" on the cathedral's magnificent 3/62 Austin organ (new in 1984). About 250 people attended and exuberantly applauded the musical performance. They were enthusiastic in their approval of the new chapter and its goals.

Erle Renwick



## NORTH TEXAS

Dallas-Fort Worth  
214/256-2743 or 214/233-7108

We never cease to be amazed at the beautiful, evocative sounds that emanate from the limited resources of our 3/8 Robert-Morton in the capable hands of an experienced and talented organist. We, again, had this pleasure when Byron Melcher played for our August chapter meeting in the Lakewood Theatre. Byron, now a resident of this area and an ATOS member, was selected by major organ manufacturers as advisor and representative and has spent many years in this capacity away from Texas. We were delighted when he returned to this area with his family a couple of years ago, affording us the opportunity to have them with us and to hear Byron play. Because the Lakewood is a working theatre, we are obliged to have our chapter meetings

there in the mornings. Despite the early hour on a Sunday morning, about forty chapter members and friends gathered in the comfort and beauty of the Lakewood to hear Byron's program. Byron substituted his Howard seat for the organ bench, allowing him greater ease in turning to acknowledge applause and to announce his selections. His varied program included many ballads, several Crawford arrangements and a very sassy "How Come You Do Me Like You Do?" The very appreciative group would like to have heard more but the inevitable hour for us to clear the theatre came all too quickly. We all look forward to the next time. Many thanks, Byron!

We have had to forego plans for a public concert in September because of many factors, including theatre scheduling and our inability to secure a date commitment for our chosen artist. We are currently shooting for a date in early November, giving us ample time to complete plans to publicize the event.

Several of our members attended the Portland convention and report having a very enjoyable experience.

We have been invited by the Santa Barbara chapter to attend the dedication concert on their Wonder Morton on October 1. Several members are especially looking forward to attending this event since the organ was given by the North Texas chapter after many years of careful storage here while we sought a suitable site for installation in this area. We are glad that this beautiful instrument will again be charming theatre patrons.

Irving Light

## Hector Olivera



### A COMMON DREAM

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

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

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

Joan Reinthaler — Washington Post

National tours now forming

### MPI

MUSIC PRODUCTION INTERNATIONAL

1285 Forrest Ellis Road • Douglasville, GA 30134

Telephone: (404) 949-3932

## America's Premier Organist Does It Again!

A BRILLIANT NEW AUDIO EXPERIENCE ON COMPACT DISC

### ★ GEORGE WRIGHT ★ "Anything Goes"

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

Played on the Hollywood Philharmonic Organ

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

More than one hour of newly recorded material.

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

All Other Countries: \$23.00 U.S. Postpaid

Sorry, no credit cards, No C.O.D.'s

Also Available:

George Wright's "RED HOT AND BLUE" CD

(Same Prices as Above)

OUR CD'S ARE SOLD BY MAIL ORDER ONLY.

**BANDA RECORDS**  
Post Office Box 392 • Oxnard, CA 93032

DDD



## OHIO VALLEY Cincinnati

513/681-8108 or 513/471-2965

Feasibility studies for a remodeled Emery Theatre and the adjoining complex of University of Cincinnati's Ohio College of Applied Science have made only short-term plans possible in programming for the past year. If current plans succeed, Emery and the college building attached will become a Performing Arts Centre. This will entail extensive improvements to stage facilities, and since the organ chambers are upstage across the whole width of the stage, organ buffs all know the complications our chapter will experience before the dust clears.

Emery is the home of our chapter activities, of the former Albee Theatre 3/29 Wurlitzer, and one of the longest running series of nostalgic movies in the country. In July we celebrated the tenth anniversary of this weekend series. The film was *It's A Mad, Mad, Mad, Mad*

World, and it drew the largest audience in two years. The Mighty Wurlitzer is part of every show and is played by members of our organ staff of twelve. After each movie the screen is raised, the speakers moved to the side, and the remaining audience members come to the stage for a "look-see" at the inside of the chambers. This weekend several hundred took the tour. The fascination with the theatre organ never declines!

Organist Searle Wright has been featured organist twice in the past year. First there was a theatre benefit last fall when we celebrated the tenth anniversary of the dedication of the organ at Emery. He and Gaylord Carter had been dedicatory soloists in 1977. Searle was again featured soloist in June when National Public Radio had their annual convention in Cincinnati. A feature was a concert and silent movie at Emery. Many in attendance had never seen a silent movie nor had they heard a theatre pipe organ, and both were duly taken care of by Searle in top-flight style. The NPR host station was WVXU-FM, Xavier University in Cincinnati, which has been in the forefront of publicizing the need for public backing for Emery Theatre's future. This show was climaxed with a late evening boat trip on the Ohio River. ATOS conventioners would call this the Afterglow.

Cincinnati was home to Mr. Wright for several years in the '70s when he served as Director of Music at Christ Church (Episcopal) and as adjunct professor at U.C.'s College-Conservatory of Music. Though he was president of the American Guild of Organists, his organ performances have encompassed both the classic literature and lighter music of the theatre organ. He has appeared as soloist at several ATOS conventions.

The chapter ended its season with its annual meeting at the home of Jack and Joan Strader, also the home of the former Cincinnati Paramount Theatre 3/17 Wurlitzer. Members always look forward to a meeting here — a good combination of a gorgeous organ, gracious hosting by the Straders and a generally fine ambience for organ buffs.

Hubert S. Shearin



**It's Music  
Time in  
'89  
See you in  
Detroit!!**

**JULY 2-8, 1989**

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

#### ELECTRONIC ORGAN KITS

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

#### *MULTI-ACTION* ORGAN CONTROL SYSTEM

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

**THE ULTIMATE—ALL IN  
ONE SMALL PACKAGE  
EASY TO INSTALL**

#### SOLID STATE RELAY COMBINATION ACTION LOW NOTE PEDAL GENERATORS

#### ECONOMICAL FOR SMALLER INSTALLATIONS

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



SEND FOR CATALOG AND *MULTI-ACTION* BROCHURE

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



**Portland**  
502/771-8098

Chapter members took time out in August to relax and enjoy a picnic at the home of its newest theatre organ, Roxy. John and MaryJo Olsen were our hosts, and Roxy was very happy to perform at open console. It is always exciting to hear the sounds of a new installation, and the number of members who played elicited most of the tonal variety that one would expect from a happy Wurlitzer.

It is no surprise that the thing we enjoy second best is food. And, of course, our potlucks are always delightfully overstocked with the very best.



*Bud Abel gives Roxy a workout at Oregon chapter picnic.*  
Claude Neuffer Photo



*Chapter members enjoy Irv Ewen's album of convention pictures.*  
Claude Neuffer Photo

*Oregon chapter picnic always brings out the best.*  
Claude Neuffer Photo



**PINE TREE**  
Old Orchard Beach, Maine  
207/839-5700 or 207/625-3397

The exciting news from here is that another step has taken place in the Bower's organ transplant. The organ was donated to the chapter in 1987 by Dave and Christine Bowers of Wolfeboro, New Hampshire. It was originally installed in the RKO Keith Theatre in Dayton, Ohio. Chapter members agreed to donate the 2/9 Wurlitzer to a non-profit group called Johnson Hall, Inc., which is currently working to restore an historic theatre in Gardiner, Maine. We are particularly pleased with the association between the two groups since we both have similar goals: To preserve, restore and promote awareness of theatres and theatre organs and their significance in America's past. The organ will be installed and maintained by Johnson Hall; Pine Tree members will have access to the organ for practice and programs.

We held our annual summer concert at Old Orchard Beach on July 27. Douglas Rafter, the former Municipal Organist for Portland, Maine, played a concert entitled *The Wurlitzer* at the Schoolhouse. It was a varied program that included well known favorites such as Purvis' "The Little Bells," Lemmens' "Fanfare," and Ketelby's "In a Monastery Garden" which featured a bird whistle.

Imagine the surprise of the new principal at the school which houses our organ, when she walked on to the stage the morning of the concert and with wide eyes asked "WHAT'S THIS??" Someone had neglected to tell her of the treasure in her new school. Douglas Rafter was setting up the pre-sets. Ironically, she had been to many of the Christmas concerts he played in years past in Portland. Now we are all looking forward to a new series of children's programs at Loranger School.  
Edith J. Pennock

**Lance Luce**  
CONCERTS

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

**Chris Elliott**  
Organist

Now booking  
1988-89 appearances

Theatre Organ and  
Silent Film Presentations

For concert information, contact:

**CHRIS ELLIOTT**

P.O. Box 7532 • Menlo Park, CA 94026  
Telephone 415/323-8652





## POTOMAC VALLEY

Washington, D.C.

703/569-6206 or 301/652-3222

We met on Sunday afternoon, August 21, at the University of Maryland's Center for Adult Education, College Park, Maryland. It was a major event — attended by about 130 persons — for the re-dedication of Potomac Valley's resurrected 3/10 Kimball theatre pipe organ, originally built for the Cosmopolitan Theatre in downtown Washington, D.C., which opened in 1924 under the shorter name Earle, in honor of a former governor of Pennsylvania, sharing the name of a theatre in Philadelphia by the same owners. In 1947 the Earle became the Warner, a name mandated by its new owners, the Warner Brothers.

When Doug Bailey, proud owner of the 2/11 Moller organ from the Palace theatre in downtown Washington, heard that the Warner theatre might be torn down, he arranged for the Kimball ownership to be transferred to tax-exempt WETA, a local Public Radio/TV station, with tax benefits for the Warners. Over the years, WETA could not find a suitable location for the Kimball, so ownership was transferred to Potomac Valley Chapter, also tax-exempt, which has been laboring with volunteer help, mainly from Warren Thomas, George Johnson, Horace (Barney) Johnson and Frank Vanaman, along with others, to get the organ into playable condition after many years of neglect. Because of extensive Perflex in the Kimball, the chapter decided, at considerable expense, to convert most of the original electro-pneumatic relay controls to modern Z-Tronic electronic relay controls, which gives the organ much faster response time.

A brief off-stage introduction brought the organ to life as Doug Bailey opened the program with "Blue Skies." He then gave a fascinating narration of the Cosmopolitan/Earle/Warner history, playing



Frank Vanaman at the 3/10 Kimball. Dan Swope Photo

appropriate musical selections from the era then current at the Earle.

After intermission, Chairman Don Faehn introduced our special guests, members and friends of the Free State Theatre Organ Society of Baltimore, Maryland. Warren Thomas, curator of the Kimball, then reviewed the extensive work that had gone into the organ renovation.

Following that, further selections were played by youthful Potomac Valley member Frank Vanaman, who is also a member of the Free State Theatre Organ Society, an engineering student at the University, and one of the main workers on the Kimball modernization. His snappy theatrical-style renditions, ending with "Mr. Sandman," were a great delight to the audience.



Warren Thomas, proud curator of the 3/10 Kimball at the University of Maryland. Dan Swope Photo



Doug Bailey narrates the history of the 3/10 Kimball at the University of Maryland. Dan Swope Photo

Also in attendance were others from the public who had heard the event publicized on WMAL, a local radio station. At least one of these decided to join on the spot!

In his element at this gala event was Potomac Valley member Daniel Swope, a professor at the University of Maryland, and an ardent photographer. Dan inaugurated his newest acquisition, a video camera. Look for Dan's name under most Potomac Valley photos.

On September 2, many Potomac Valley members migrated to Frederick, Maryland, to hear our own member, Bob Stratton, accompany four silent short comedies on the famous 2/8 Wurlitzer at the Weinberg Center for the Arts.

Jack Little



Bob Eyer, Jr., at Dick Kline's 4/37 Wurlitzer. Dan Swope Photo

November 1 to December 31	AUSTRALIA & NEW ZEALAND Concert Tour
January 7, 1989	Brisbane, Perth, Adelaide, Melbourne, Sydney, Canberra, Auckland & Tauranga
January 15	Symphony Hall, San Diego, California
January 22	Wesley Chapel, Hilliard, Ohio
January 27	Fawcett Center, Columbus, Ohio
January 29	University Chapel, Valparaiso, Indiana
February 5	Arlington Theatre, Santa Barbara, California
February 12	Clemens Center, Elmira, New York
February 17	Colonial Theatre, Phoenixville, Pennsylvania
February 19	Trinity Presbyterian Church, Columbus, Ohio
March 5	Longwood Gardens, Kennett Square, Pennsylvania
March 10	Hershey Theatre, Hershey, Pennsylvania
March 11, 12	Wagnall's Memorial, Lithopolis, Ohio
March & April	Granada Theatre, Kansas City, Kansas
March 17 & 18	National Tour with DIE NIBELUNGEN
March 30, 31	International Film Festival, San Francisco, California
April 4, 5	World Theatre, St. Paul, Minnesota
April 7, 8	Cleveland Art Institute, Cleveland, Ohio
April 22 & 23	High Museum, Atlanta, Georgia
	International Film Festival, Washington, D.C.

# DENNIS JAMES

Resident Organist For  
The Ohio Theatre

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

NOW BOOKING 1988-89 PERFORMANCES



## PUGET SOUND

Seattle

206/852-2011 or 206/631-1669

Summer is almost over and we are looking forward to a busy new season. We had our annual picnic in July; the weather was perfect, a little smaller group than usual, but Bert Lobberregt's nice little Wurlitzer got a good workout during the afternoon.

We moved our annual fund-raiser auction up to August this year, with the result that we had a smaller crowd than usual, but we had a great time. Some of our more shy members, who generally won't play when we have a big crowd, enjoyed open console at our Marr & Colton; we even had music during dinner, and the potluck was delicious!

We discovered hidden talent that day, too. Ken Gallwey, our regular auctioneer, was ill, so we drafted our treasurer, Dan Raven, and he was a most satisfactory substitute. If there are rules and regulations for auctions, they were probably all broken that day, but we certainly had a lot of fun, and made a nice addition to our organ maintenance fund.

Members journeyed across the state to Raymond to hear Don Myers play for silent movies at the Raymond Theatre. Their pipe organ is in the process of restoration, and donations will go to that project. Co-sponsor was the Willapa Heritage Association.

Thanks to some generous assistance from the Paramount Theatre, we were able to realize a profit from the Encore. We are most grateful to them!

Margaret C. Hill



Bob Ralston (piano) and Colonel Jack Moelmann (organ) team up for a lively duet.

Tom Jeffery Photo



Omaha, Nebraska  
RIVER CITY  
THEATRE  
ORGAN  
SOCIETY

402/571-6818 or 402/453-7769

Our July 23 meeting at the Orpheum Theatre was a work session in preparation for Bob Ralston's concert the next day. President Harold Kenney held a brief business meeting to firm-up work assignments for the concert. A highlight of the meeting came as a pleasant surprise to Harold; he was presented with the chapter's 1988 Tibia Award as a token of appreciation from all RCTOS members in recognition of his service to the chapter. The presentation was made by Joe Hogya who hand-crafted the beautiful plaque, including the Tibia pipe which whistles when winded. Our good

friend, Colonel Jack Moelmann was on hand to introduce us to Bob Ralston who treated us to a mini-concert on both piano and organ. While George Rice and Stanley Gross performed some final tuning duties on the Orpheum's 3/13 Wurlitzer, an installation lovingly restored and maintained by them, other tasks relating to ticket sales and concert production were efficiently completed by other members. Finally, all was in order for Sunday's concert.

On July 24 we presented Bob Ralston in concert at the Orpheum Theatre in *Turning Back the Pages*, with Colonel Jack Moelmann as master of ceremonies. Bob opened the show with an early Americana organ medley, including "When Johnny Comes Marching Home," "Long, Long Ago," and "Just a Song at Twilight." Moving to the grand piano, Bob offered a medley of love tunes. Back at the organ, he offered a tribute to Steven Collins Foster with some of his best-known songs. Then the audience joined in singing "How Great Thou Art," accompanied by Bob on organ. The first segment of the show was concluded with a sing-along complete with slides, and a spectacular rendition of "Sortie Toccata."

After intermission, Bob returned to the organ playing familiar Lawrence Welk Show theme music (soap bubbles courtesy of about 20 chapter members). The silent film *Angora Love*, starring Laurel and Hardy, was skillfully cued by Bob, to the delight of the audience. Bob went into the audience, taking requests for his next medley. To close the program, Jack Moelmann (on organ) joined Bob (on piano) in a lively duet which included "Canadian Capers" and a novelty number, "Would You Rather Be a Colonel with an Eagle on Your Shoulder or a Private With a Chicken on Your Knee?" Finally, the audience joined with Bob Ralston in singing "God Bless America" accompanied by Jack on organ. *Turning Back the Pages* certainly was both an artistic and a financial success, thanks to our two talented artists.

Tom Jeffery

THEATRE ORGAN

### ORGAN SCHOLARSHIP COMPETITION

**APRIL 22, 1989**

Graduate Awards:

**First Prize**  
\$2,000 plus full tuition  
**Second Prize**  
\$1,500 plus full tuition  
**Third Prize**  
\$1,000 plus full tuition

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

University of  
**Cincinnati**  
College-  
Conservatory  
of Music

#### CCM Organ Faculty

Dr. Roberta Gary  
Dr. David Mulbury

All applicants must be accepted for admission to the University of Cincinnati College-Conservatory of Music in order to be named a finalist. Preliminary auditions may be by tape or in Cincinnati on one of the following dates:

January 21  
February 18  
March 11

For application materials and repertoire requirements, contact: W. Harold Laster, Assistant Dean College-Conservatory of Music Box TO University of Cincinnati Cincinnati, Ohio 45221-0003 (513)556-5462





Joe Hogya (left) presents Harold Kenney with the chapter's 1988 Tibia Award.  
Tom Jeffery Photo



On the day before his Orpheum concert, Bob Ralston puts the ivories through their paces.  
Tom Jeffery Photo



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



## The Buffalo Area Chapter American Theatre Organ Society

is pleased to announce the

### 1988-89 SERIES

at the

### SHEA'S BUFFALO CENTER FOR THE PERFORMING ARTS

The opening on October 16th featured ROBERT WOLFE.

*Upcoming shows will present:*

DECEMBER 11, 1988

**LANCE LUCE**

with the Shea's Choir for the annual Christmas Concert

JANUARY 12, 1989

**POPULAR LOCAL ORGANISTS**

*in a pot-pourri of music*

MARCH 12, 1989

**CHRIS ELLIOTT**

accompanying the full length "Mark of Zorro," starring  
Douglas Fairbanks, Sr.

APRIL 9, 1989

**TY WOODWARD**

*performing a wide range of musical styles*

All concerts are Sundays at 2:00 p.m. at the Shea's Theatre  
646 Main Street • Buffalo, New York

Ticket price is \$6.00 — group discounts are available.

For ticket information: (716) 847-0850.



### ELECTRONIC ORGANS

**Kit, or Custom Built**

**Kits for electronic or pipe organ renovation.**

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

**Attn: PIPE ORGAN BUILDERS**  
Incorporate, or replace, your stacks of switching relays with  $\mu$ P-controlled latches. System will control up to 16,000 pipes and/or oscillators.

Write for quotation.

**ARTISAN INSTRUMENTS, INC.**

6450 N.E. 183

Seattle, WA 98155

PH: (206) 486-6555

TLX: 4998676 ARTSN

## ST. LOUIS

Missouri  
314/343-8473

The plagued, hot, dry summer didn't hamper our work crew from accomplishing what they set out to do on our 3/23 Wurlitzer at the Granada Theatre. The Main chamber is mostly completed; the console trouble-shooting is almost finished, and the blower is ready to go as soon as the three-phase power is restored to the building. We have been able to play a couple of ranks at a time using a small test blower. This is Joe Barnes' latest progress report from the Granada Theatre.

July 17, following ATOS President Jack Moelmann's return from the convention, he invited all of us to his spacious home in O'Fallon, Illinois, for another of his famous parties. Members and guests brought covered dishes and Jack furnished the barbequed meat. President Dennis Ammann led a short business meeting which was followed by Jack's report on the convention. Then it was chow time and the lines were formed. The drought was interrupted by a good rain and electrical storm that did not deter either Jack or Chuck Wiltsch or their helpers who were barbequing out on an open deck. In one hour's time, the hot day changed to a pleasant evening.

We were impressed by Jack's report on the convention and want to take this opportunity to wish our new President and Board the best. They can count on our continuing support. *Dale L. Boring*

## SAN DIEGO

California  
619/281-0531 or 619/727-2023

The long-awaited release of the recording by concert artist Walt Strony made on our Mighty Wurlitzer at the California Theatre has finally happened! A truly wonderful instrument in the hands of such a capable artist makes this cassette a MUST HAVE for all who like the sound of theatre organ pipes.

A preview of one number on this cassette was provided for a thrilled audience at our recent General Membership Meeting. The recording engineer on this project was our own Russ Peck and through his knowledge of recording equipment and acoustics, coupled with his musical abilities, the sounds on this cassette are breathtaking. The cassette was mastered using the latest state-of-the-art digital techniques and was duplicated in real-time versus high-speed duplication. This Walt Strony cassette is truly of audiophile quality. Our own Chris Gorsuch, concert artist, organ builder and design engineer, was the producer on this project. Cassettes are available by mail — be sure to see the display ad in this magazine.

The recent meeting of two long-time friends was a joyous occasion on the stage of the California Theatre when the famous 95-year-old Del Castillo was here to play our 3/22 Wurlitzer for the current silent film series. He was enthusiastically greeted by our own Lt. Col. Harry Jenkins, who is a mere 85 years old! The "Colonel" played silents for 17 years and later joined the circus where he was organist, band master, composer and arranger. His career also included composing official marches for the U.S. Army Air Force where he was a pilot for many years. These two very talented gentlemen had a great reunion, much to the delight of our San Diego Chapter.

ATOS visitors to San Diego:  
For organ visitation information — phone:  
619/236-0532.

## SOONER STATE

Tulsa  
918/742-8693 or 918/437-2146

Our July meeting was held in the beautiful new home of Bill McMahon. It was truly delightful to hear his four-rank "Petite Ensemble" Kilgen in its new setting. The large living room is designed around the organ, Bill's magnificent sound system, and his 45" TV screen.

Bill demonstrated the organ's capabilities (and his musical progress) by playing a lovely "Clair de Lune," by Debussy, and by playing Clark's "Trumpet Voluntary," in which he used the Oboe for the trumpet part. The organ's other three ranks are Diapason, Dulciana, and Gedeckt (flute).

We also viewed a videotape hosted by Gaylord Carter, *Legendary Theatre Organists*. This was a collection of film clips from the 1930s, featuring a number of early theatre organists: Jesse Crawford, Lew White, Dick Leibert, Reginald Foot, Ann Leaf, Don Baker, and Gaylord himself. Unfortunately, as Gaylord noted, the clips didn't show nearly enough of the organists actually playing, but it was fun to hear them, even so.

The evening closed with open console for those who wished to play.

August was a change of pace for us. Instead of a regular meeting, we journeyed to the Fin 'n' Feather Resort on Lake Tenkiller, for an all-you-can-eat buffet dinner and to hear organist Curt Chambers entertain on a Conn 652. Curt is a very talented performer, and can play just about anything on his instrument. We especially enjoyed the country fiddle he coaxed from it! Twenty-eight persons from our chapter made the hour-and-a-half trip.

With the end of summer's hot weather, we are again taking up the wiring project on the electronic combination action for our club-owned Robert-Morton. The day is getting closer when we'll have it playing. *Dorothy Smith*



**It's Music  
Time in  
'89  
See you in  
Detroit!!**

**JULY 2-8, 1989**

*Are you still wondering about the answer to the President's Quiz? The BANJO is an indigenous American instrument.*

## Dan Semer

ORGANIST-PIANIST

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

LUCIANO PAVAROTTI  
The World's Favorite Tenor

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



## MAGIC ORCHESTRAL SOUNDS OF DAN SEMER

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

*"Congratulations and bravo  
on your record."* *"A Fantastic Organist . . ."*  
— LIBERACE, pianist

LUCIANO PAVAROTTI, tenor

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

RICHARD PURVIS, organist

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

**\$10.00 postpaid — \$12.00 outside USA**

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



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

The welcome summer sunshine witnessed lots of activity for our members. We celebrated Father's Day with a concert by Tom Drake at the 3/10 Wurlitzer in the Civic Theatre in nearby Akron, Ohio. The beauty of Tom's artistry was accentuated by the ornate setting of this theatre complete with "clouds" and "stars" on the ceiling.

The "classical" lovers in the chapter were treated to a concert by organist Joseph Kolecki on the 1986 Schlicker in Cleveland's St. Thomas More Church. The 3/43 organ is in four divisions, favoring strong reeds, a horizontally mounted *Trompette en Chamade* and mixtures in the French style. This talented organist emphasized the versatility of the organ with selections including Bach's "Toccatina & Fugue in D Minor," Pachelbel's "Toccatina in E Minor" and several theatre selections, "Teddy Bears' Picnic" and the love theme from *Ice Castles*. The instrument and the artist also shined in a brief accompaniment role as vocalist Louis DiRenzo sang the favorite "Ave Maria" by Schubert.

Finally, members were treated to a tour and concert at the Renaissance Theatre in Mansfield, Ohio. The beauty of this restored theatre heightened the enjoyment of the concert performed on the 3/22 Wurlitzer by organist Charles Oberrath and Bill Morrison, whose program included "Honeysuckle Rose," "I'll Never Smile Again" and "Love in

Bloom." The trip from Cleveland was certainly an investment returning an exceedingly enjoyable afternoon for all who participated.

Western Reserve Chapter wishes to extend warmest wishes of the Holiday Season to all, with sincere hopes for a musical New Year. *Jim Shepherd*



*Melissa Ambrose reveals additional talent.*

*Bill Vogel Photo*

*Below: Gilbert Francis at the Horning's organ.*

*Bill Vogel Photo*



**WOLVERINE**  
Central & Lower Michigan  
313/284-8882 or 313/588-7118

In July a rather small contingent of Wolverines traveled to Ann Arbor, to the home of Norm and Gena Horning. Those who did brave an overdose of summer were rewarded by organ artistry by Melissa Ambrose, Lorraine Robinson, Brian Carmody and Gil Francis, while Fran Carmody added her voice to that of the organ.

August was picnic month. Nothing said that louder than the delicious ham Mary and Don McKinney had prepared for the event. Thank you, McKinneys. Host Dave Voydanoff opened grounds, home and console of Wurlitzer House II to his fellow chapter members to enjoy. And that they did. Algonac, Michigan, has become a favorite watering hole for us Wolverines. Outside, a great potluck feast, put together by the members, was being enjoyed, while inside good music rolled as evoked from the Wurlitzer by open-consolists Gerry Elliott, Fred Bayne, Steve Stephani and Bob Mills. Forgive us if we missed someone.

As you read these notes, it will be November. Therefore, let all of us Wolverines now wish all ATOSers a joyful Holiday Season, filled with happy music (organ, of course).

*Charlie and Betty Baas*



**Patti Simon**  
ORGAN CONCERTS  
WORKSHOPS

2700 East Fremont Place  
Littleton, Colorado 80122  
303/773-3124



**Quality Parts and Service**  
Since 1966

SEND \$5.50 TODAY FOR OUR  
85 PAGE CATALOG

**ARNDT ORGAN SUPPLY COMPANY**

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

*Donna Parker*

For Concert Information:

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

## Letters To The Editor

(continued from page 6)

more than one event of a classical nature, and this is certainly a gray area for discussion. Most, however, do seem to enjoy this type of program at a convention.

Hotel accommodations are a problem in that we have, as an organization, some definite requirements that necessitate our being located in a central area with enough rooms to accommodate at least 800 people. We have been able to negotiate some very attractive room rates with large, major hotel chains because we can guarantee them a large block of rooms for five or six nights.

I do agree with Mr. Story about jam sessions. Too often they get boring because of the calibre of organists who get up and play. Sometimes it is refreshing to hear a competent player, and I do not care whether this breath of fresh talented air happens to be someone who is being presented at that particular convention. While some jam sessions have been held in pizza parlors (sometimes lots of fun to have food and beer!), two recent conventions held jam session in theatres, and I refer to the Byrd in Richmond and the Orpheum in Los Angeles.

I must add that I thank Mr. Story for his comments and suggestions. We will continue to work hard to make conventions edifying and enjoyable for everyone, and hope that we can keep our mistakes to a minimum.

Sincerely,

Tim Needler

Indianapolis, Indiana

Dear Editor:

I would like to comment on Mr. Story's complaint about classical organs at ATOS conventions. As I study the programs when the organs were actually used in the theatres, classical music was played extensively. We, in ATOS, have been privileged to hear some very remarkable work by talented performers doing marvelous orchestral transcriptions and the like, certainly not to be heard at an AGO convention.

Recall, for example, the programs of the late Edwin H. Lemare and the late, great Virgil Fox. These gentlemen played to the public which, perhaps, accounted for the attendance figures. If our fine artists could give us a little more of the type of music heard on the theatre organ in its heyday, we could appeal to a larger audience and thereby grow. Rest assured, Mr. Story, the AGO will handle the academic, and we will play to the masses.

Sincerely,

Harry Heth

Dear Editor:

While I agree that some of Mr. Story's points are well taken, I feel that the ATOS

has made tremendous progress in the past six years as far as convention planning is concerned. In 1972 a handbook was published which set forth guidelines for host chapters. This handbook was revised in 1987, and now covers every aspect of convention planning. It was a great help when planning our recent convention in Los Angeles.

In discussing convention artists, every ATOSer should know that the artists receive a fee for playing and anyone from out of town gets air fare, a hotel room, registration and banquet at the convention. Like it or not, this encourages the use of local artists to keep the total cost of the convention down.

About jam sessions, it seems to me that Portland handled them in a near-perfect way — non-scheduled organists were first up, followed by ATOS members who wished to play; only when everyone had been heard, were convention artists given the bench. Personally, I was delighted to be able to enjoy a beer and food while listening to the jam sessions, and you can't do that in most theatres!

I'm glad Mr. Story wrote, as his questions and comments needed to be aired. I do believe, however, that we are producing better conventions than in the past and Convention Planning Coordinator Tim Needler deserves a big "Thank you" from all of us.

Sincerely,

Ralph Beaudry

Dear Editor:

One area in which I agree with Mr. Story is his stand on "X-number of artists." It is an insult and a complete waste of money to travel hundreds of miles to hear a marginally able "player" just because he or she may tend to be a local favorite. The same must also apply to the organs. It is equally an insult to place a fine concert artist on a tired old windbag simply because it is original and marginally playable.

I disagree with Mr. Story on classical organs. Frankly, I always look forward to the classical events, especially if the instrument is above average or of historical interest.

Jam sessions the worst? Hardly. How can anyone call Tom Hazleton on pipes and Dan Bellomy on an ancient Hammond a "worst convention weakness?"

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

No amount of concert planning can allow two truly professional artists to "go at it" in such a manner as those two did.

And as for regionals, Mr. Story may have forgotten that one of the finest was held in the state of his own "hick cow town." No fool can complain about the length of these events, and it allows conclaves in areas that could not handle a major convention.

Sincerely,

Tom DeLay

Fresno, California

Dear Editor:

I agree that the society holds itself out to be *theatre organ*. That does not suggest classical or heavy music. That is for AGO. Theatre music is show tunes and happy music. Some do not appreciate heavy music, but can get goosebumps hearing wonderful toe-tapping light music. If ATOS doesn't play it, who will?

Sincerely,

Harry Anderson

Minneapolis, Minnesota

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



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

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

General Secretary:

John Smallwood

40 Lumley Road

Horley,

Surrey RH 6, 7JL, England

# CLASSIFIED ADS

## FOR SALE

**1923 Wurlitzer** Theatre Pipe Organ 210. Model H. #635, 2 manual, 10 rank, with a Spencer H.S. blower (1000 CFM 15"). Has a Wurlitzer piano #85909 with 85 notes, also a Simplex player that plays size 14-inch roll music. Completely restored, in excellent condition, console all original. Asking best reasonable offer. For more information call or write Darlene Cairra, 524 Edgell Road, Framingham, Mass. 01701, 617/877-3413.

**Wurlitzer organ parts**, pipes, chests, consoles, marimbas, etc. Send SASE to H. Morch, 143 Old County Rd., Melville, NY 11747. 516/673-6534.

**Korg AT 12 Tuner.** Shows octave, pitch note: 7 octaves. Plays 4 octaves. Calibrates A + 430-450 Hz. Batteries, battery case, adaptor, ear phones, warranty. One lb. \$155 postpaid in USA (\$225 list). Song of the Sea, 47 West Street Bar Harbor, Maine 04609. 207/288-5653 Brochure.

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

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

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

**Wangerin** 2/5 pipe organ. Complete. \$3,900. Will trade for electronic organ. Bill Graffis, 1409 Mayfield Ave., Joliet, IL 60435. 815/744-3799.

**Tons of T.P.O. Parts.** Write for needs. 3/13 Robert-Morton, Beautiful white/gold console, 189 stops, 4-16's, 2 Pianos, 10 hp Spencer, 6 tuned percussions. Post Horn. \$20,000. 2/5 Wurlitzer \$7500. 2/6 Style "D" re-leathered excellent condition, \$9000. May consider non-organ trades. Also 2/9 Morton \$9000. Wanted: Wurlitzer shutters 51" x 78". Wanted: 3 man. Devtronix/Wurlitzer double rail console. Wanted: Morton Orch Oboe. Wanted: X-77 speaker. P.O. Box 66261. Portland, Oregon 97206. 503/771-8823.

**650 Conn** theatre, 3 manual, 32 AGO Pedalboard, Leslie, 2 sets of pipes, 4-channel, w/rhythm. Asking \$5000. 713/980-7243.

**Baldwin** HT2R theatre organ. 2 manual, 32-note pedalboard, 3-channel sound w/additional external speaker system. Excellent condition \$1150.00. 218/721-3197.

## FOR SALE

**Hammond** Portable X-5 w/external Leslie. Works well, 2-manual, 44 notes each, 13-note pedalboard. Asking \$1500. 218/721-3197.

**Conn 650** theatre organ, 3 manuals, 32 AGO pedalboard, excellent condition. 2 sets of pipes & Leslie. Companion synthesizer & Peavey amp. also available. Must sell immediately. Best offer accepted. Dr. Willard W. Fine, 2371 B Mercedes Lane, Columbus, Ohio 43232. 614/864-1360.

**All my theatre organ memorabilia**, from 1954 to 1988, including most of the publications of this period, such as THEATRE ORGAN, *Console*, *Diapason*, *American Organist*, Cinema Organ Society Journals and newsletters, a Quentin MacLean manuscript, photos, correspondence, concert programs, etc. H. Clealan Blakely, Bancroft RR #2, Ontario, Canada KOL 1C0.

**Metropolis** (1927) Cue Sheet, quality re-print. \$2.50 including postage. Jesse Crawford Chapter, Fratt School Building, 3115 Second Avenue North, Billings, Montana 59101.

**2/7 Wurlitzer** theatre pipe organ, Style 3 complete with percussions. Installed in home and playing. Asking \$12,000. Harold McEachin, 909 W. 2nd Ave., Red Springs, NC 28377. 919/843-4450 or 919/843-4382.

**Kimball** Saxophone, 8' 61 pipes, 10" w.p. Very good condition. \$900. Also Leslie ROTOSONIC model 710, used very little, excellent condition \$650. Nick Show 412/287-7415 or 412/367-1881.

**Devtronix** 3-manual console, Wurlitzer French style with bench, pedalboard, music rack and console back. Professionally painted antique white. Keyboards installed. Included are 150 new Syncline dual magnetic stop switches and engraved Wurlitzer stop keys. Designed to use the Devtronix Multi-action Organ Control system. Electronics partially completed. This is the only Devtronix Paramount available. Owner will sell for less than invested as he needs money for new business venture. May be seen at Devtronix. Ask for Ray. 916/381-6203.

**2/7 Estey** pipe organ with Haskell pipes. Toy counter plus Wurlitzer xylophone, glockenspiel, chrysoglott, Deagan chimes. Chicago area - must remove - make offer. Miscellaneous pipes, chests, relays, cable, etc. Send SASE envelope for information. ATOS Advertising, Box 105, 1839 Weeg Way, Park Ridge, IL 60068.

**Wersi Galaxy** W45KT organ. Three 61-note keyboards, 30 pedals, programmable rhythm and accompaniment, 128 changeable presets, two 5-ft matching speakers. An outstanding instrument in superb condition \$24,900 includes shipping. Inquire: Deborah Gerrity, 9725 51st Place, College Park, MD 20740. 301/474-0581.

## FOR SALE

**"Newport Organs Regal 3M"** kit for sale. Generators complete, ready for final assembly. No loud speakers or combination action. 29" deep console excellent for home, \$300. Write Blaine Ricketts, 4681 Cerritos Drive, Long Beach, CA 90807.

**Wurlitzer Chrysoglott** 49 notes, aluminum bars professionally re-leathered. \$600 F.O.B. 4681 Cerritos Drive, Long Beach, CA 90807. Blaine Ricketts.

**Austin Organ 1926:** 25 of 30 ranks. For additional information, write or telephone First Baptist Church of Mobile, 806 Government Street, Mobile, Alabama 36602. Mr. C. Clinton Doolittle, Organist. 205/432-6513. Additional information: Wind Pressure 7 in. Harp, Vox Humana, Orchestral Pipes.

**98-Hole Wurlitzer** Concert Organ Rolls. Orchestration-style formatted music featuring piano and organ arrangements, heavily orchestrated with many stop changes, shade control, and percussive effects. Wurlitzer mostly furnished these rolls in smaller organs, (usually 4-10 ranks), but also offered them in larger installations. Copied from original rolls used by Cecil B. DeMille in his home organ installation. This is the only known, near complete, collection of Wurlitzer Concert Organ Rolls. Each roll is of ten tune length and plays about 22 minutes. Some have 10 selections lasting 2 1/2 minutes each, others contain two selections 11 minutes each. The music was used in theatres for intermission and motion picture accompaniment from about 1917 to 1927. These rousing selections, widely varied in character, ranging from light classical to popular, will make your pipe organ talk! Furnished boxed, labeled, and assembled on 4 1/4" O.D. player-piano type flanges for easy handling. Rolls are spaced 9 to the inch and 11 1/4" wide, (Same as player pianos). Refer to Treasures of Mechanical Music, page 421 for tracker layout. Only a few sets are left. No further cuttings are planned. Each roll is \$18 and sold in sets only, (105 rolls including test roll), plus shipping. William Traver, 2129 California Street, San Francisco, CA 94115. 415/567-9793.

**Robert-Morton** theatre pipe organ, 3/16 complete with percussions and toy counter. Asking \$40,000. Contact EMC Foundation, 1500 N. 30th St., Billings, Montana 59101. 406/657-2244.

**Conn** Martinique theatre organ #644 2-manual, 25-pedal — Good for home, church or lodge hall. Excellent speakers op. — Excellent condition. 402/488-4644.

**Would you** like to be able to play all the great theatre organ registrations on the famous Roland D-50 Keyboard? For more information, write Ed Miller, Box 127 RD 5, Flemington, NJ 08822.

**Hammond Elegante**, 3 years old. Like new \$7900. Al Kaufman, 84 Glendale Ave., Bridgeport, Connecticut 06606. 203/372-9440.

For your 1988 season  
book theatre organist

# BOB RALSTON

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



### STANDING ROOM ONLY

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

Joan McFadden, President, Quad Cities Chapter ATOS

### THE VERY BEST

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

Grant I. Whitcomb, Reviewer, Theatre Organ Magazine

### ENTHUSIASTIC RESPONSE

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

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

## FOR SALE

**Rodgers Trio** with external glockenspiel, excellent condition. Rodgers Tone cabinet RW3 & Rodgers Leslie RL1-100. \$5,450, negotiable. Will sell without glockenspiel. 404/425-1238 or 404/876-0830 for information.

**Artisan** theatre organs. "Empress" Solid-state, 2 manual, like new. 4 chan. tone cab., Reverb \$3750. "Imperial" Tube-type, 3 man. 2 tone cabs, orch. bells, reverb. \$1750. "Emperor" Solid-state, 3 man. walnut. Nearing completion. Sale \$3000. Warehouse clearance, Artisan Consoles, Generators, Amps, Power supplies, Reverbs, Trans, converters, etc. Call Bob Eby, Artisan Restoration Shop, 714/551-0669.

**Allen theatre organ.** ADC-6500. Three-manual, double stop rail, general and divisional pistons. Magnificent digital sound. Suitable church or home. \$30,000. 919/295-2934.

**Steinway Grand,** Model B, Walnut, 1983. Mint condition. \$20,000. 919/295-2934.

**Three-manual/15-rank** Wurlitzer/Robert-Morton theatre pipe organ in excellent condition. Beautiful antique and gold trim console. Includes toy counter, percussions, and Marantz piano with piano-corder attachment. Organ now in storage in Winter Haven, Florida. Price: \$19,000. For further information, call 407/774-7350 evs. or 813/644-6197.

**Pipes, Unit Chests,** and Spencer Orgoblo. Just make an offer. SASE for list. M. Dickerson, 2854 Questend Drive South, Indianapolis, IN 46222.

**Two Schober** theatre organ manuals prewired with Devtronix top octave tone generators for the Schober Organ. Brand new, never used \$1000. Call or write Frank Roper, 24184 Chardon Rd., Richmond Hts., Ohio 44143. 216/531-7082.

**Wurlitzer - 3 manual** Balaban Console Special, originally in Nashville Paramount. \$5,000. William Hickman, 4110 Aberdeen Rd., Nashville, TE 37205. 615/297-3020.

**Player piano - Baby Grand.** George Steck & Co. Electric, 1920, Duo-Art Aeolian, Serial #64667, restored. Mahogany case in lacquer, refinished. Excellent. Including roller cabinet with 70 reproducing rolls and piano bench \$8,000. Patricia Garcia. 904/223-5502.

**Wurlitzer 49 note** chrysoglott; Kimball pipe work - 8' tuba (Hrm.), 10" wind, 73 pipes; 8' open diapason, large scale, 61 notes; 4' diapason phonen, 61 notes; Blower, 1 hp, 6 1/2" pressure, 1 phase, rep. induction motor, 1750 RPM. Contact Bob Markworth 8505 N. 46th, Omaha, NE 68152. 402/453-7769.

**3/21 Kimball** with Piano, was 3/12 in the Bagdad Theatre in Portland 1926. Includes 3 Tibias, 9 reeds, 6 strings, Quintadena, Glockenspiel, Marimba, Xylophone, Chimes, Toy Counter. Poor health forces sale. Asking \$20,000 - will sacrifice. Mrs. Ted Marks 503/253-6874.

## RECORDINGS

**"Memories of the Michigan"** Hailed as "... A truly remarkable recording ..." by THEATRE ORGAN, this stereo cassette features Scott Smith at the 3/11 Barton, Michigan Theatre, Lansing, Michigan, just prior to demolition. Selections include "Who Cares," "My Romance," "Tangerine," and "Nice Work If You Can Get It." Now available for \$8 postpaid. Order from Lansing Theatre Organ, Inc., P.O. Box 26151k, Lansing, Michigan 48909.

**NEW VIDEO!** "Chuck Kramarich - Return Engagement" on the 3/22 Wurlitzer, California Theatre, San Diego. 93-minute VHS Hi-Fi Stereo video tape capturing concert performed February 6, 1988. Program included \$24.95 postpaid. Still available ... "Chuck Kramarich - Debut Concert". 98-minute VHS Hi-Fi Stereo video tape of Chuck's debut at the California Theatre, October 4, 1966. Program included. \$24.95 postpaid. Order from ARIES MUSIC, 2439 Patterson Road, Escondido, CA 92027 (California residents add 6 1/2% tax).

**Organ Buff "Classics"** recorded on Emery Theatre 3/29 Wurlitzer. *Moon River Revisited*. LP100 Lee Erwin. *Cincinnati Fats* LP101. Re-creation of Fats Waller styling. Played by Dick Hyman. \$10.05 each postpaid. OVC RECORDS, Emery Theatre. 1112 Walnut St., Cincinnati, OH 45210. Both recorded by Ohio Valley Chapter, ATOS.

**Jesse Crawford** on two cassettes. Wurlitzer pipe organ, 1926-1933. 53 selections. \$20.00 postpaid. Dennis Koch, 4072 Menlo Avenue, San Diego, California 92105-1912.

## WANTED

**Old Books,** ads, drawings, charts, manuals, souvenirs, jewelry, ATOS early issues, drawings, pertaining to theatre organs. 602/889-1241. Lt. Col. Tom Hoyt, 4101 So. Sixth Ave., Tucson, Arizona 85714.

**88-note Wurlitzer** player for Wurlitzer piano console theatre organ. Has duplex (two) spool boxes, and player "fingers" keys rather than lifts piano action. Needed to fully restore a style 190-C piano console Wurlitzer. Need not be restored. Tom DeLay 209/431-4305 or 162 West Roberts, Fresno, CA 93704.

**Kimball** stop tabs. Call or write for list. Also have many extras available. Gary Rickert, 15224 LaPorte Ave., Oak Forest, IL 60452. 312/687-9212.

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

**Retired couple** sought to manage historic theatre with small Wurlitzer and assist in development of cultural-tourist facility. Pleasant town of 3,000 on main highway in S.W. Washington offers idyllic country setting, mild climate, extremely low cost of living and excellent services. Two hour drive to both Puget Sound and Oregon ATOS chapters. Contact Byron Monohon c/o Willapa Heritage Assoc., 331 3rd St., Raymond, WA 98577. 206/942-5419.

## THEATRE ORGAN RATE CARD

### AD SPACE SIZES AVAILABLE

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

## MECHANICAL REQUIREMENTS

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

## ADVERTISING RATES

### Black & White, 1-Time

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

**Bleed:** Bleed accepted for full page advertisement only.

**Special positions** available at 15% above space rate.

## FOUR-COLOR

Full Page	\$660.00
OTHER SIZES ON REQUEST	

## PROFESSIONAL CARDS

3 1/2" Wide x 2" High

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

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

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

## 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 (8 1/2" x 11") white paper, leaving 1 1/4" margins on top, bottom and both sides. Do not use erasable paper. Please include your name, address and telephone number. Type photo captions on Scotch (3M) Post-it Note sheets (#654, 3"x3" or #655, 3"x5") and attach to BACK of photo. DO NOT use any kind of tape or rubber cement to attach captions to photos, and DO NOT attach photos to sheets of paper.

### DEADLINES:

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

Send Chapter Notes and photos to:

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

## ATOS Classifieds Get Results

CLASSIFIED ADVERTISING RATES: 20¢ Per Word. Minimum \$2.00. First 10 words are FREE to members. *Deadline for placing ads is the fifth of each month PRECEDING publication. Please send all advertising copy to: ATOS ADVERTISING, 1839 Weeg Way, Park Ridge, Illinois 60068.*

# ORCHESTRA BELLS

*For All Makes of Organs*



**ORCHESTRA BELLS:** (Steel)

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

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

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

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

**dii DECATUR**  
  
**INSTRUMENTS**  
INCORPORATED

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

***Call Collect To Place Orders***

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

ACCOMPANIMENT		PEDAL	
<i>Theatre Voicing</i>	<i>Second Voicing</i>		
Tuba Horn 8 ... Trompette 8		Tuba 16	
Diapason 8 ... Prinzipal 8		Diaphone 16	
Tibia Clausa 8 ... Bourdon 8		Tibia Clausa 16	
Clarinet 8 ... Krummhorn 8		Violone 16	
Violin 8 ... Gamba 8		Post Horn 8	
Violin Celeste 8		Tuba Horn 8	
Quintadena 8 ... Quintaten 8		Diapason 8	
Lieblich Flute 8 ... Klein Gedackt 8		Tibia Clausa 8	
Vox Humana 8 ... Schalmel 8		Clarinet 8	
Tibia 4 ... Octave 4		Cellos II 8	
Viole 4 ... Super Octave 2		Quintadena 8	
Viole Celeste 4		Acc. to Pedal	
Lieblich Flute 4 ... Spitzflöte 4		Great to Pedal	
Piccolo 2 ... Mixture IV		Piano*	
Solo to Acc.		Bass Drum	
Piano* 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

Copyright © 1988 AOC