

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

JANUARY/FEBRUARY 1989



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EXECUTIVE DIRECTOR: DOUGLAS C. FISK

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COVER PHOTO:
Senate Theater's Mayan console.
William C. Biancett, Photographer

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President's Message



At the Portland convention last year, the National Board did a brainstorming session dealing with where we hope the ATOS will be in one year and in five years. All this mind-searching and deep thought is of no value unless it is out there for our membership to see and evaluate. We solicit your input and evaluation to what we see as the direction of our organization.

For the period of July 1988 to July 1989, we would like to implement as many of the following ideas as possible:

- National radio program on Public Radio
- 6,500 members
- Two articles in national press
- Communication and liaison to related organizations and electronic organ groups, and representation at their conclaves
- Music teacher awareness program
- Technical meeting at convention and technical video
- Television programs using theatre organs
- Special invitation to former members to rejoin ATOS

For five years into the future:

- National headquarters and museum
- National public recognition
- 10,000 members
- PBS video series
- Concert circuit
- 20 new public theatre installations
- Placement of the Ben Hall Memorial Organ
- Chapter-owned theatres

Obviously, we have our work cut out for us if we are to accomplish the majority of the above. This is where you, the membership, come in. The National Board consists of 13 members (9 Directors and 4 Officers); we are but a drop in the proverbial bucket when it comes to man (or woman) power. What we need is an ATOS army to achieve the above goals, or any other goals that you, the membership, feel are worthy of the organization. Please help us. We cannot do it ourselves. If you have expertise in any of the above areas, or just a desire to help, please write me expressing your wishes, and I will respond as quickly as I possibly can.

Remember the coming convention in Detroit, July 2-8. Motor City Chapter has some really great things planned for us. Now is the time to get your airline tickets while the prices are still low.

Also, be thinking about the Young Organist Competition. If your chapter is not yet sponsoring a young person, there is still time. Contact Dorothy VanSteenkiste for details.

Well, that's about it for now. Here's hoping I'll be inundated with hundreds of letters from hundreds of volunteers who want to further the goals of ATOS (Well, you can't fault me for hoping, can you?).

I'll warn my letter carrier . . . just in case . . .

Sincerely,
John Ledwon

Directors' Corner

■ Laurel Haggart

When I first became a member of ATOS my greatest joy was visiting home installations. We all shared in the sounds and labors of our personal "Monsters." Whether in a dress and heels or jeans and tennis shoes, a cipher's repair came first. We all pitched in and helped one another, discarding our worldly stations, and took on the persona of "organ-nut." It did not matter to me if the installation was constructed in terms of the classic perfection of the professional installer or if windline was held together with duct tape. It was the people who opened up their hearts and shared their love of the theatre pipe organ who mattered.

As a director, one of my goals is to compile a list of home installations wherever they are located and whatever shape they are in: spec sheets, history, photos and how you are doing. If you wish to remain anonymous, we will respect your wishes, but PLEASE let us know you are out there.

I thank all of you for letting me share with you.

■ Alden Stockebrand

The ATOS needs a permanent home. We are looking for a place to house our National Headquarters, and Archives and to provide a public display of what a theatre organ is and what our organization is all about. We have a couple of locations under consideration at this time, but we are still looking for additional locations that might better fit our needs.

What we are looking for is a centrally located space, that is accessible to both our membership and the public. The proper footage to house our offices, archives and a display. We also would like room for a small theatre in which to install a theatre organ. To get our message out, it should be in an area that has extensive public exposure such as a museum or public parks building.

Last, but not least, we will need people to run it. This means an active chapter with enough members to supply the help necessary for the operation.

We are looking for ideas. If you have any, please contact me or any of the other officers and share them with us.

■ Paul Quarino

My aim as ATOS Historian is to put together a comprehensive history of our organization from its beginning to the present. My project is completely separate from the excellent work Vern Bickel is doing with the ATOS Archives. When my research is completed and the story written, it will become part of the Archives and also available to the members. I hope to gather information from all sources — young and old, active or inactive as well as non-members. Past officers, this might be a good time to share what you know, and perhaps get back into the mainstream.

I need accounts of how and when your chapter was formed, who was in office at the time, any correspondence between your chapter and the National Officers that would shed light on the tone of things. If you have information about organs, theatres, musicians, stagehands, projectionists, that might have had an influence on things in those early days, let me know so we can correspond, or even interview them for their accounts of the formative years. There have been several attempts at this task in the past, and I hope I can have input from those of you who have started out to do this job and, for many different reasons, were unable to continue. I would invite you to contribute what you have already researched, and help me in any way you can. I will see that you are acknowledged for your contributions. This can only benefit the entire ATOS, and you will be rewarded again and again, knowing that you had a part in this hunt for the missing treasures.

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

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.

■
*There are many things
in music which must
be imagined without
being heard. It is the
intelligent hearers
who are endowed
with that imagination
whom we should
endeavor to
please especially.*

■
C.P.E. BACH (1714-88)

Letters To The Editor

Dear Editor,

Congratulations to Tom B'Hend and staff for *THE International NEWS*. They have activated the "UP" button on the console lift, and now we are getting news of concerts and other events before they happen, as well as the ones which have occurred.

To Kim Dildine, who wrote about saving the Hammond, Indiana, Paramount, welcome to ATOS. Theatre organ enthusiasts are always interested in efforts to save theatres; however, a primary concern of most ATOS members was not covered in your letter. At the onset of theatre recovery endeavors, members should know: 1) the seating capacity of the theatre and whether or not it had (or will have) a pipe organ; and 2) if the theatre had a pipe organ, what size, make, and console style did it have, and were (are) there pipe chambers? All of this helps members conjure up (almost hear) the organ playing again in the theatre which is being renovated.

Be that as it may, I can, perhaps, be of some immediate help. Kim needs only to travel a short distance east to Fort Wayne, Indiana, where he will find the Embassy Theatre. This sparkling, refurbished, renovated downtown movie palace still contains the original pipe organ which is featured at most attractions and in concerts. While in Fort Wayne, Kim should try to see Bob Goldstine, who did the footwork, while Buddy Nolan held forth at the grand pipe organ, and organized a foundation to save the Embassy. This story should provide Kim with a chronology of the process of a theatre recovery, step by step.

If he travels west to Chicago, Mr. Bill Rieger can provide information concerning the Chicago Theatre project.

I commend Kim Dilworth's endeavors and wish him success, because, after 16 years with ATOS, I believe the "only place a theatre pipe organ sounds like a theatre pipe organ is in a theatre."

Sincerely,
John Mecklenburg
Hartford City, Indiana

Dear Editor,

I read with interest the letter from Billy Nalle in the July/August 1987, *THEATRE ORGAN*, and whilst I'm sure it was an innocent oversight, may I lay claim to the second longest running local radio programme of the same kind as Don Robinson. Don and I have swapped programmes and material on a couple of occasions, and my good friend Billy Nalle has been one of several notable American organists who have taken the time and trouble to supply me with recordings that have been enjoyed by my listeners.

Sadly, I have to report that at the end of this month (October 1988), my programme will be taken off the air after an 18-year association with this station; the local (BBC) scene is to change and with 30 hours being deducted each week from schedules, specialist music programmes, such as mine, have had to be axed. What concerns me most is that the platform for up-and-coming organ stars has now been dismantled forever in this area.

In addition to Billy Nalle, I would like to thank such other greats as Al Bollington, Lowell Ayars, Leon Berry, Terry Charles, Dennis James, Buddy Nolan, Don Thompson, Lyn Larsen, Ron Rhode Hector Olivera, and many others who have been so generous. So ends an era in English broadcasting, but may I congratulate Don Robinson on the WLFH in Utica, New York, and hope that his programme may continue for many years.

In 1977 I had the pleasure of meeting brothers Ralph and Buddy Bonds, whose electronic organ playing I had always admired. It was, therefore, upsetting for me to learn of the passing of Buddy a few weeks ago. Sadly, I have lost the address of the music shop in the Philadelphia area which is still run by Ralph. Can anyone please supply me with this?

Sincerely,
Alan A. Ashton
58 Leverhouse Lane
Leyland PR5 2XN
Lancashire, ENGLAND

Dear Editor,

During the weekend of October 14-16, approximately 250 ATOS members were treated royally with southern hospitality by the Alabama chapter. The entire weekend of music was wonderful. Concerts were well-spaced, well-planned, and the bus and shuttle services were always on time — and never got lost! The meals were first-rate and top-notch.

The artists all provided attendees with a wide variety of music and styles. Each prepared a concert to do the instrument being showcased the best justice. For veteran theatre organist Lee Erwin the weekend was a reunion of man and theatre organ, as Lee had been house organist at the Alabama in its earlier years.

Congratulations and hats off to Alabama Chapter! God bless!

Sincerely,
Jim Koller, Assistant Editor
ATOS International NEWS

Dear Editor,

I would like to thank all of the kind people who wrote to me and sent information and pictures of the Wanamaker organ in Philadelphia. Since I last wrote, I have had lots of information from Nel-

son Bucchner, Curator of the Grand Court Organ.

I have also received much information about the Midmer-Losh organ in the Convention Hall in Atlantic City, New Jersey.

My thanks and best wishes to you all.
Kindest regards,
Laurie Morley
Cleveland, England

Dear Editor,

I am a new member and regret that I did not know of the American Theatre Organ Society many years ago.

In 1953-54, while attending college on Long Island, I traveled into New York City to attend the Jesse Crawford organ courses which were given at Steinway Hall on West 57th Street. Unfortunately, I never got to meet Mr. Crawford because he never put in an appearance at any of the classes. The courses were taught by Fred Feibel, who had been an organist at the New York Paramount and who, I note, is a member of the ATOS Hall of Fame.

In the past few years I have purchased organ arrangements and instruction books written by Mr. Feibel, but have heard nothing further from him. Do you have any information on the current whereabouts and activities of this very fine organist and teacher? I'd like to send a note to him from a former pupil.

Thanks for any information you can provide.

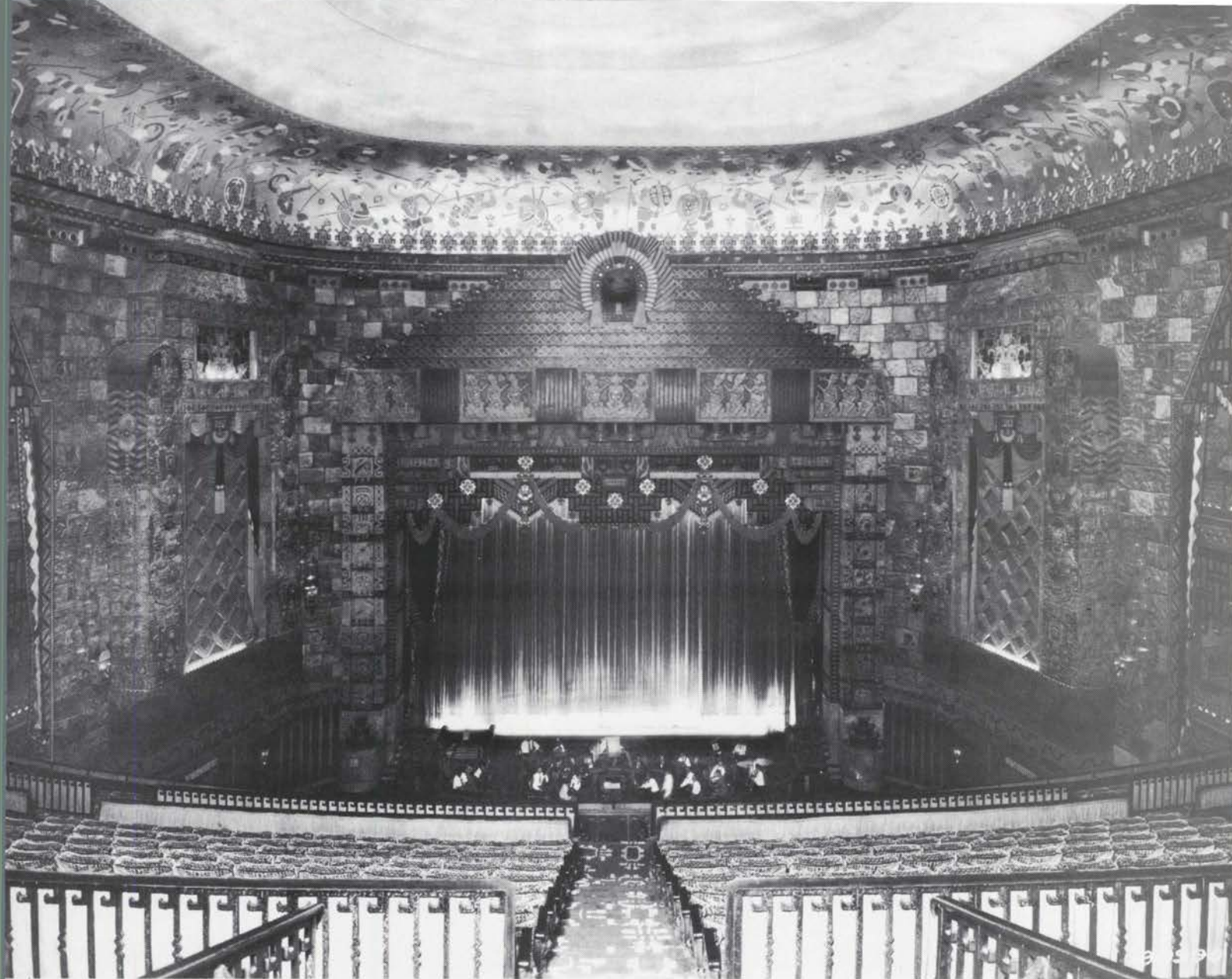
Sincerely,
Richard Rodman
50 Blevens, Drive
Candia, NH 03034

Dear Editor:

Just a brief note to say how much I am enjoying the installments of "Organizing Popular Music" by Al Hermanns. I well remember using Mr. Hermanns' books when studying with Gordon Kibbee, one of the greatest theatre organ teachers of all time. Gordon recommends and uses the "Organizing" books with his students and it certainly is one of the finest "texts" for playing theatre organ. There is so much good material packed in these books that it could easily overwhelm a student (or professional!) so it is especially nice to have "bite-size chunks" in the *THEATRE ORGAN* installments.

I trust that every aspiring young theatre organist who is serious about success in this field will take advantage of this great opportunity and diligently study Mr. Hermanns' contributions to *THEATRE ORGAN*.

Best wishes,
Chris Elliott
Menlo Park, California



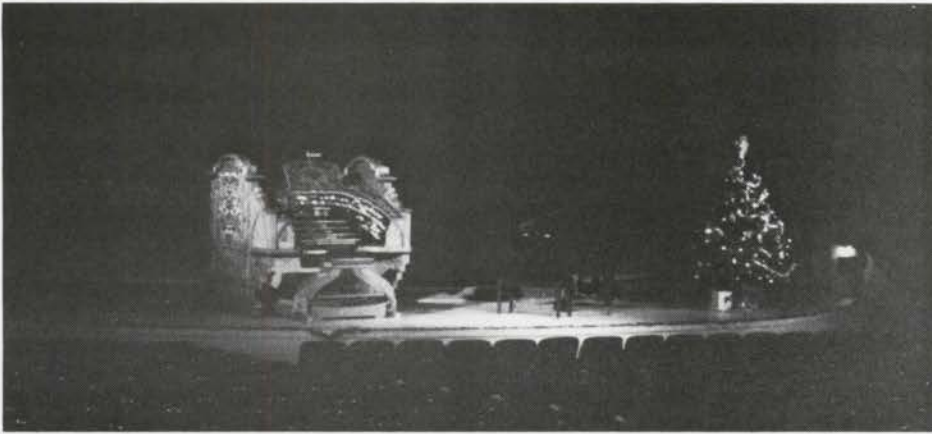
Detroit's Magnificent Wurlitzer

by Don Jenks and Scott Smith

*Sixty years ago, on November 11, 1928,
the Fisher Theater in Detroit was introduced to a glittery opening night
audience, with many of the city's elite in attendance.*

*On that evening, the one-of-a-kind, 4/34 Wurlitzer pipe organ
was dedicated, with Arthur Gutow at the console.*

Happy Birthday to the Detroit Theater Organ Club's Wurlitzer organ!



Stage view of the Senate Theater, home of the Detroit Theater Organ Club. The Wurlitzer grand piano that appears at right spent its first thirty years in an organ chamber, and is one of only five such grands ever connected by the firm to one of their organ consoles.

Photo by Terence B.H. Sims

The seven Fisher brothers had operated a business in Detroit for many years, building carriages intended to be drawn by horses. In the early days of the horseless carriage, they were naturals to build wooden bodies for these new-fangled inventions. Same business, different mode of propulsion. Their success was such that the fledgling General Motors Corporation offered to purchase their booming business. A deal was struck, and the Fisher Brothers became instantly wealthy and joined the list of local elite.

During the boom times of the twenties, the Fisher brothers commissioned Albert Kahn, a notable Detroit architect, to design a skyscraper for the New Center area of Detroit, near Grand Boulevard and Woodward, to be called The Fisher Building. Kahn's proposal called for a building with a 28-floor central tower flanked by two smaller towers. The building was to be a landmark, which would include marble from all over the world, and frescoed ceilings by world famous artists. Work began on this architectural wonder, and, in the fall of 1928, the first phase opened. Its beauty brought awe to many who came just to look, as well as those who came to conduct business. However, the Depression struck before the entire building could be completed, and only the central tower and part of the lower portions of the building were ever built.

The Fisher Building included the Fisher Theater, a large movie/vaudeville house of about 3,500 seats designed by Mayger & Graven, which included the latest of stage and projection equipment. The theatre was of Mayan-Incan Indian design, complete with gods, bizarre garish colors, beamed ceilings and fountains containing goldfish. On opening night there were even live birds in the lobby befitting the part of the world from which the decor was taken.

Arsene Siegel of Chicago was commissioned to design a Wurlitzer pipe organ for the new theatre. He was told to conceive an organ which was capable of presenting both classical and theatrical music with equal effectiveness and beauty. The organ was to be a memorial to the parents of the Fisher brothers. Siegel's design created Opus 1953, a Wurlitzer organ with specifications somewhat different than any other ever built. But, true to the assignment, the organ is equally at home sounding out a Bach fugue as it is with "Tiptoe Through the Tulips."

Siegel's unusual concept of this instrument began with the console stop-rail layout. Instead of the conventional Wurlitzer design where like voices from several chambers appeared together at the same pitch, this console sorted the tablets first by manual, then by chamber, then by pitch and finally by voice within that chamber. This means that within the Great manual stop-rail, the tablets are grouped by chamber, then placed in the normal Wurlitzer sequence. Confusing? For many organists, it has driven them crazy. Efficient? Yes, after getting used to it. Especially if the organist desires individual control of the four pipe chambers.

Additionally, Siegel created subtle differences in the complement of voices he included in this instrument. Incorporated in his specifications are such goodies as Cor Anglais, Quintadena, Celeste, Dulciana and Unda Maris, and an independent 16' wood Open Diapason. Most theatre organs did not include all of these voices. The Chrysoglott was designed to become an excellent Vibraphone at the flick of the proper stop tablet. A Wurlitzer grand piano was included with the necessary equipment to allow dynamic expression, just as a human stroking the keys. No keyless wonder in the chamber for this special instrument.

The Fisher Theater became an all movie house, just as most other vaudeville theatres, after the advent of sound. The organ was used for many years for Friday night intermissions, played by the great Don Miller. Broadcasts on radio station WJR whose home is in "The Golden Tower of the Fisher Building" were a regular entertainment staple in Detroit.

But, suddenly the death knell sounded! A wrecking ball appeared on the horizon! This great movie house was to be closed, and the space gutted for construction of a "new" legitimate playhouse for Broadway productions presented by the Nederlander organization. New Years Eve, December 31, 1960, this movie house was to close forever.

Lurking around the Fisher from time to time was George Orbits, a local organ buff. George had coveted the beautiful organ in the theatre, and long had dreamed of having it in his home. He had earlier installed the 3/6 Wurlitzer from the Lancaster Theatre in Lincoln Park, Michigan, in his basement and longed for a larger instrument. The answer was always the same. "George, if the organ is ever put up for sale, we'll call you."

■
 "Bring me your
 check and come
 pick up your
 organ."
 ■

Suddenly, the manager called George for a bid on the organ. George had earlier heard that a bid of \$10,000 had been submitted by someone on the West Coast. He explained to the manager that he didn't have \$10,000 to match the bid. The best he could do was \$4,000. The manager said that he would enter that bid. George gave up. A few days later the manager called him at work. "George, bring me your check and come pick up your organ." That night George staggered home and into his kitchen, flopped on a chair and could only mutter, "What have I done? What have I done?" The Fisher Brothers had elected to accept less for the instrument and keep this memorial to their parents in the Detroit area.

Work began to remove this 32-ton, 2,297-pipe monster. George would work at his regular job all day, then go to the theatre and dismantle organ, bring home a trailer load of pipes, arriving at 3 a.m., get an hour or two of sleep and start again the next day. Finally, a few local

organ buffs heard of this solitary effort and pitched in. They were always one step ahead of the wrecking crew. In fact, the Solo chamber almost came down with the walls. The relay was almost lost. But, this little crew prevailed, and by the end of March 1961, the organ was finally safe in a public warehouse.

By this time, George realized that if the organ were to be installed in his house, he and his family would have to move out. It was just too big. Someone suggested forming a theatre organ club to use the organ until George could install it in his home. The Detroit Theater Organ Club was born. At the initial meeting in April 1961, there was a long discussion as to whether there were 65 people in the city of Detroit willing to pay \$5.00 a month to belong to a theatre organ club.

There were. And today this club which was formed so long ago on such a tenuous dream exists.

This intrepid group leased the Iris Theatre, an old vaudeville house on Detroit's east side, for \$200 per month, heated, and began installation of the organ. The organ was really shoehorned into the theatre with the chambers across the back of the balcony, the 25 HP blower crowbarred into the projection booth, and the combination action relay stuffed into the theatre office below. One did not listen to the organ here; it enveloped you. Imagine, an organ designed for a 3,500-seat palace sounding forth in a little 750-seat shoebox.

Within a year, there were not enough seats in the Iris. In addition, the plaster was falling down from the monumental sound created therein. A search was undertaken for a new home. Where does one find a suitable theatre for the organ when there is no money available? From a tax sale, of course. The Senate Theatre had been closed about 1955 and seized by the city for non-payment of property taxes. The size was right, and the building fireproof. It had to be. The basement was full of water. An offer of \$1,000 at the annual tax sale proved to be sufficient to buy the property, and suddenly the club was the proud owner of a derelict building.

In December 1962, shortly after the deed to this "architectural treasure" was in the club's hands, a small group went to the theatre to secure it. It was cold!! Dave Voydanoff's pipe was the only source of warmth in the building. We had to go outside to get warm. George Aston had rigged up one work light. Suddenly, Ted Amano pointed up and said, "We have more than one light. There is a light on in the attic." Dave looked up, took the pipe out of his mouth and muttered, "Light, hell! That's a star up there." There was a large hole in the roof.

Work began, and finally in 1964, the first concert with Ashley Miller at the console was held in the new facility. It was a great night! Born that night was a concept which has been copied by many groups around the country. The Detroit Theater Organ Club has survived the ups and downs of the Pizza Parlor era, television and VCR eras, Rock and Roll, and all of the other perils of the entertainment industry.

■

**"Over the years,
the organ has
been lovingly
cared for by a
small crew of
experts."**

■

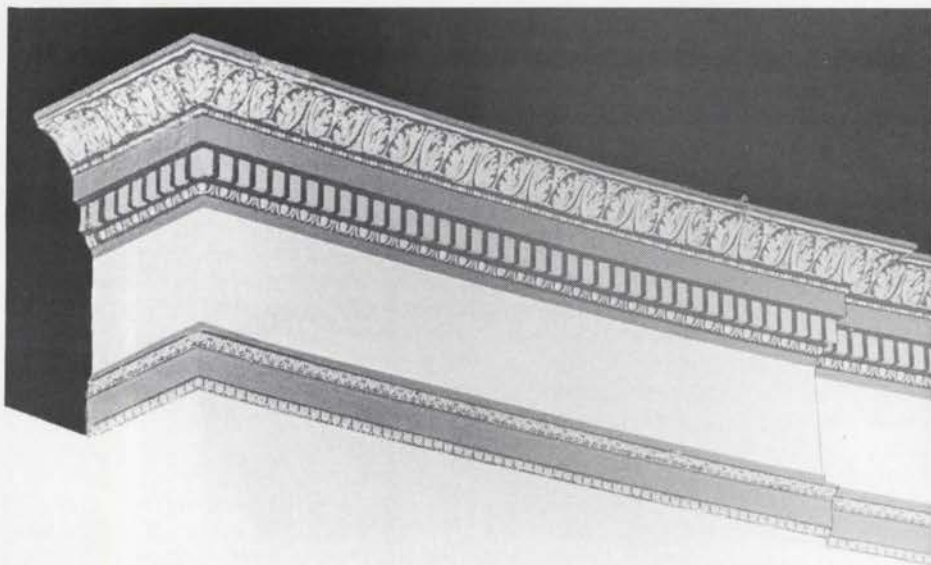
Over the years, the organ has been lovingly cared for by a small crew of experts. The integrity of Arsene Siegel's original specifications and design has been maintained. The console case, which matched the gaudy Aztec theatre interior, is complete with its Mayan gods, including a fierce, coiled snake on the music rack to protect the unwary organist from harm. This ornate case was carefully restored in the 1970s by skilled

artists. Voicing and regulation have been honed to their finest edge. This has made this Wurlitzer one of the premier instruments in the world. Many recordings have been made on this instrument by noted artists from all over. The Fisher Brothers can be proud of their decision to leave the organ in the care of Detroiters.

The Senate Theatre has also been cared for in an equally careful manner. In 1988, a major redecoration project was completed which has transformed the auditorium to a house worthy of the instrument it contains. The organ is installed on the original stage of the theatre, with percussions in the two original chambers which housed some long-departed instrument. The console and grand piano sit on a new stage constructed in the position of the orchestra pit.

Concerts are held monthly by world-famous artists and are open to the club members and their guests. Because of the chamber design, it is possible to conduct a tour of the organ chambers after each concert, an activity which has done much to generate interest. Playing time on the organ is available to members and their guests, and this has allowed many to fulfill a dream of being able to have time at the console of a large organ.

Anyone who is interested in seeing or playing this instrument is welcome. A call to the theatre will provide a telephone number from which arrangements can be made. We hope to see many friends from all over when in Detroit, and for the 1989 convention.



*Close-up view of main cornice in the recently restored and renovated Senate Theatre.
Photo by Terence B.H. Sims, Detroit*

Title page photo:

The main auditorium of Detroit's Fisher Theater as it appeared eight months after opening, on July 25, 1929. The four-manual Wurlitzer console is seen here silhouetted by footlights at the left of the orchestra pit. Photo appears courtesy of Manning Brothers, Detroit

The Mouse That Roars

by Ron Musselman

All Pictures from DeLay Collection

That old saying, "Big things come in small packages," can certainly be applied to some of the smaller theatre organs built in the 1920s. And I'm not even referring to something as "large" as a 10-rank Wurlitzer, Style 216, certainly one of the most ambitious two-manual pipe organs ever turned out by any maker . . . or even the later eight-rank "master blasters" that were built for English installations where maximum pizzazz from a minimum number of voices was the primary aim. The machine I'm talking about was the workhorse of hundreds of small-town movie houses and neighborhood theatres; the little three or four-rank instruments that are generally considered to be the smallest packages that can be called a "complete" basic organ, as opposed to instruments in the Photoplayer classification, which would usually consist of an upright piano, traps and only a couple of partial pipe ranks on perhaps five inches of wind.

Our society's journal has featured a number of smaller home installations of various origins over the years, but rarely has any form of an original Wurlitzer with a piano console even been mentioned, and these instruments were far from being a rare species during the era of their manufacture: Wurlitzer alone produced over 500 of these smaller units. Since Wurlitzer built over 2,200 pipe organs, this means that almost one Wurlitzer in four was a small organ, typically three or four ranks, with a piano console. Why was the survival rate of this style of instrument so poor? For one thing, in the smaller movie houses where such an organ would be found, space was often at a premium, and when talkies turned the theatre organ into excess baggage where it had previously been a necessity, the course of action that made the most sense to a typical owner/manager was to either sell the organ to the church or mortuary making the first reasonable offer, or simply hire someone to rip it out and haul the remains to the city dump. These smaller voices of the silver screen usually had earned their keep long before retirement, so the owners didn't generally feel they were wasting much by tossing them on the scrap heap. Even if the operation included organ music into the talkie era, instruments in this category were considered to have been more useful as silent movie accompaniment than as a solo instrument. And besides, a three or four-rank organ represented a relatively modest investment.

Of the 500 or so of these smallest Wurlitzer theatre pipe organs with piano consoles, the largest number of any single model built was the style 135, which, with four ranks of pipes, was similar to the style B, which had a regular horse-shoe console. Some larger piano-console models were also produced: The style 160 had six ranks of pipework, while the early style V boasted eight, although, like all of its smaller brothers, including the three-rank units, a Tibia Clausa or horse-shoe console was not standard. The smallest three-rank organs of this group included variants that were given model numbers of 105, 108, 109 and 110.



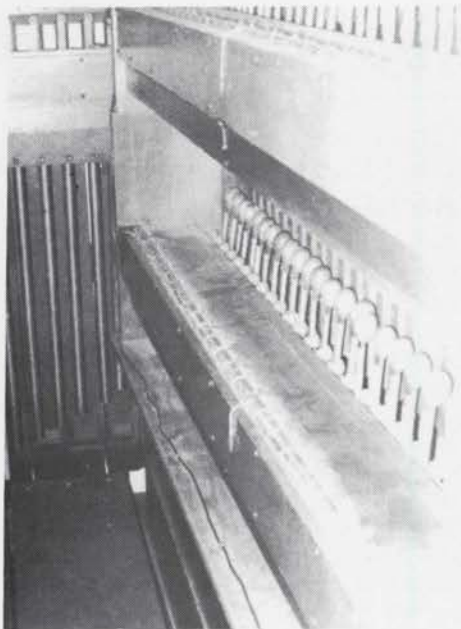
Piano consoles typically had 88-note Piano/Accompaniment and 61-note Solo manuals. Pedal board was typical Wurlitzer design. Style 109-C Opus 777 of 1924.

The piano console was normally placed in the orchestra pit with a large vacuum pump behind the console to operate the roll player or players, if such options were included. The chests and relay were housed in a fairly compact swellbox that could be installed in a regular chamber space adjacent to the proscenium arch, directly behind the screen, or just about anywhere on the stage that space was available.

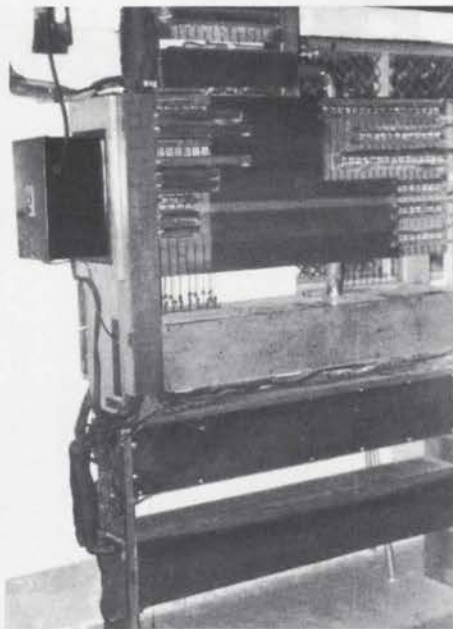
It really is unfortunate that more of these unique examples of "entry-level theatre pipe organ" didn't survive into the present. However, a few of them still exist, and one of these is a Wurlitzer Style 109 owned by Tom DeLay and installed in his Fresno, California, residence where it gets a good deal of use and loving care. Tom already owned a well-

unified 2/3 Maas, but had toyed with the idea, on-and-off for several years, of moving up to something more theatrical and a little larger, perhaps six or seven ranks, but not so large that maintenance would be too time-consuming. And to the true enthusiast, what better centerpiece is there for the family room than a well-proportioned horseshoe console? But when he heard about the availability of a basically sound piano-console 109, his sights were reset. The thought of owning such a unique instrument, and keeping it in its original configuration, intrigued him. The organ was located in downtown Los Angeles at the Bresee Brothers and Gillette Mortuary on West Washington Street's "Mortuary Row." It had been re-installed there in 1930, and was found to be virtually intact, although the traps had been removed. In checking its history it was found that his Style 109, Opus 777, was a well-traveled organ. Before its long gig at the mortuary, it had been installed in the Kinema Theatre in Graham, California. Prior to that, it occupied its original home, the G.A. Bush Theatre in San Diego where it had been installed in January of 1924.

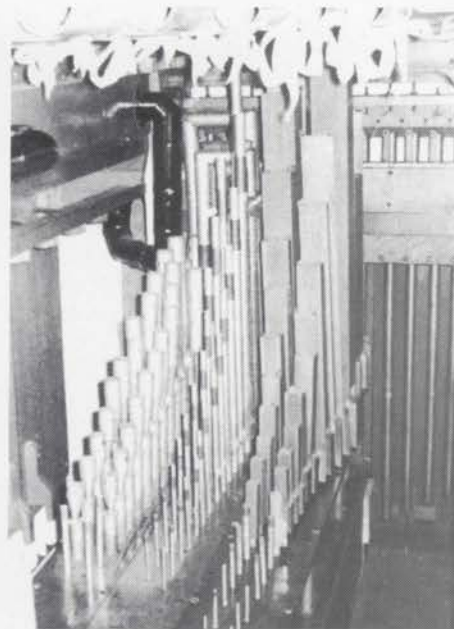
In this model, the player operated only the bottom, or piano, keyboard which also functions as the Accompaniment manual, which plays from 85 of the piano's 88 keys. Stops for the Accompaniment manual are divided at middle F# and G for bass and treble stops. So, for any given stop register available, there are two stops per pitch. As a result, manually, you can register Accompaniment and Solo stops on the piano keyboard and actually play Accompaniment and Solo on the same division. This is a direct throwback to the pneumatic photoplayers with their separate cabinets of bass and treble pipes. The 88-note Accompaniment plays by ordinary piano rolls. Above the Piano/Accompaniment keyboard is a standard 61-note "Solo" organ manual, which is independent of the player function. And above the Solo manual, running parallel to it, is a single stop rail of the familiar tongue-shaped stop tabs. Incidentally, the piano has an interesting feature that should be mentioned. In normal operation of the organ with the wind on, the piano stop must be drawn before the piano will sound. But with the wind off, the piano becomes a purely standard instrument and can be played as a conventional upright. This feature must have come in handy more than once during these instruments' tor-



Tonal percussions are stacked on top of each other, with 18-note chimes at the chamber back.



Union board side of 2/3, Style 109 Wurlitzer relay.



Chamber of the Style 109. L-R: Vox Humana, Salicional, Flute. Note offset String pipes horizontally across ceiling along with tricky mitering of lowest manual chest Salicional pipes.

Let's all tip our hats to the handful of theatre organ owners who have remained faithful to the principle of authenticity.

It has been their strong sense of history that has saved a rare bird from extinction.

turous schedules in their original habitats. If there was a serious malfunction that made the unit unplayable as a complete organ, at least the pit musician still had a piano to work with. The massive upright piano/console with its straight stop rail and full pedalboard is a rather imposing sight viewed firsthand, and with its medium oak finish, a really nice piece of furniture.

As is the case with most small, lower-priced Wurlitzers, the relay keying has no primaries, while stop action does have primary pneumatics. The Pedal stops are keyed directly without the use of a relay. The rank complement is a fairly standard 85-pipe Bourdon-Flute, 73-pipe Salicional (string) and 61-pipe Vox Humana, all of which are operated by a single regulator on ten inches of wind. Tuned percussions are plentiful for an instrument of this size, and include Glockenspiel, Xylophone and Chimes. All of these and the swell shades operate from a standard Wurlitzer "winder" regulated to 12" of wind. Tom did make one modification to the original winding setup: He took the offset 16' and 8' Bourdon-Flute and 8' string off tremulated wind and put them on a standard winder. He fabricated a plaster-coated chamber that adjoins his music room and re-installed the organ along Wurlitzer



The "other" organ.

DeLay's 2/3 Louis Maas organ of 1931.

Continued on next page ...

principles, using original Wurlitzer zinc windline with no plastic pipe or flex tubing utilized on any portion of the wind supply. In fact, nowhere in the instrument will be found any synthetic materials used in place of the original basic construction.

While installed in the mortuary, the organ had been quite badly damaged by water. Anyone who has ever had to deal with warped topboards of a Wurlitzer chest will appreciate what was confronted when restoring them. The top-board laminations had separated, causing severe bleeding to surrounding notes. Fortunately, there were only three ranks of pipe chests and percussions to restore. In view of the fact that even this relatively small project was a time-consuming operation, Tom states that he has the utmost respect for those involved in much larger home projects involving 15 ranks or more. When Tom was swamped with commercial work (He owns and operates Central California Pipe Organ Service), he opted to call for the excellent services of Richard S. Villemin in nearby Porterville for some of the necessary re-leathering. Mr. Villemin also supplied the original Wurlitzer zinc windlines with factory-made 90-degree elbows.

The Mouse That Roars

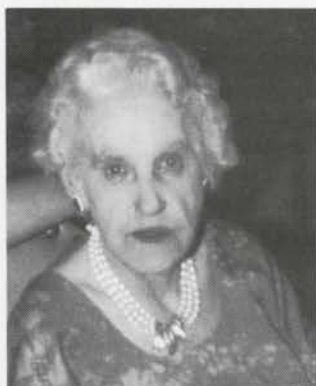
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Although Tom purchased this organ primarily to have a true theatre organ to play for his own amusement and to preserve a unique product of Wurlitzer's pipe organ days, some other benefits have been realized. On a trip through Fresno, Bob Vaughn (the Bay Area's renowned genuine silent movie organist) stopped by to play the 109 and found it to be a very similar experience to playing some of the smaller organs in the Southern California houses he worked in the '20s. Although it is much smaller than the mid-size Wurlitzer he had played for years at the late Avenue Theatre in San Francisco, Bob spent a good deal of time playing it and obviously had a great time "getting back to the basic tool of the trade." He reminded us that "not every organist had a marvelous three or four-manual instrument with everything on it" to work with, and that the true test of a silent picture organist is "not what he can do with two-dozen ranks, but with six . . . or less." And what he did with only three ranks that afternoon illustrated his point beautifully.

After the final event of the 1984 Fresno mini-convention, Candi Carley and Larry Vanucci dropped in for a go at the Wurlitzer, and it proved to be an event that rivaled what had been heard by the general public a few hours earlier on much larger instruments. Candi and Larry took turns at the bench, then teamed up for an extended jam session that will not be forgotten by those who were present. Larry, in particular, seemed extremely pleased with what he got from the organ. The "Vanooch" doesn't need an array of crackly reeds and a Post Horn to get down and get funky. He treated us to a liberal dose of his special brand of "improvised conglomeration of blues/barrel-house/jazz," sometimes laughing out loud when he turned out a really juicy riff. When he returned home to the Bay Area, Larry proclaimed to his friends and colleagues that he had found "the ultimate bar instrument."

Tom walked out to his music room the next morning, stared at the console, and mentally replayed as much as he could remember from the night before. Two thoughts were running through his mind. One was a feeling of disbelief that so much variety could be pulled out of three ranks of pipework. The other was the realization that he felt no temptation to succumb to "expansionitis." Let's all tip our hats to the handful of theatre organ owners who have remained faithful to the principle of authenticity. It has been their strong sense of history that has saved a rare bird from extinction.

CLOSING CHORD



ANNIE OLIVE

On October 24 theatre organ's most devoted and fun-loving fan passed away peacefully following a brief illness and coma.

Annie Olive is survived by several nieces, a nephew, and all the members of LATOS and the American Theatre Organ Society, as she was, without doubt, the best known and most loved person in our organ world. Annie enjoyed every concert, convention and social she attended — and she enjoyed them to the fullest!

Her 79th birthday was just a week before her death. She was born Anna Lees in England. As she and her husband "Mugsy" Olive had no children of their own, Annie "adopted" organists and organ buffs as her "family."

For years she drove her ancient Plymouth Valiant to every Southern California organ event. This prompted the late organist Bill Thomson to compose one of his most delightful and descriptive compositions, "Valiant Annie."

In memory of this well-loved lady, the Los Angeles Theatre Organ Society has established the Annie Olive Memorial Scholarship Fund. Her enthusiasm, happiness and love of life will continue with us always. And now, as Annie would say, "Let's party!"

Organist Esther DuBoff, 87, Dies; Played for Silent Films, Recitals

Esther Leaf DuBoff, organist and one of Omaha's first and last accompanists for silent movies, died Friday, September 30, at a local hospital, where she was being treated for post-surgical complications.

The widow of violinist-turned-business man Harry DuBoff, she was 87.

Mrs. DuBoff was 12 when she got her first job as an accompanist, playing piano for a "picture show" at the Parlor Theatre.

Eventually she played massive pipe organs at some of the finest film palaces in the country, including the world's largest, the Paramount in Los Angeles. She also played at New York's Paramount Studio organ over the CBS radio network.

She gave numerous organ recitals through the years after the demise of silent films and in recent years accompanied several presentations of silent film classics.

Dr. Eugene DuBoff, a Denver psychiatrist, said his mother remained "very active, very dynamic" until recently and had continued to play for weddings and funerals.

Mrs. DuBoff's sister, Ann Leaf, also was a widely known organist and silent-film accompanist who also played for radio soap operas. She lives in Los Angeles.

■
*Music is the medicine
of a
troubled mind.*

WALKER HADDON c. 1567
■



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ALABAMA Diamond Jubilee

by Grace McGinnis and Madeline LiVolsi

Birmingham, Alabama, calls itself "The Magic City," and Alabama Chapter members surely reinforced that concept during the wonderful weekend of October 14-16. From the opening cocktail hour in the Holiday Inn to the final strains of the Sunday night concert, this was an escape to a world of magical, mellifluous merriment. Convention Chairman Gary Jones and his committee managed to combine the ingredients of three things we love - organs, music and people - to create an unforgettable experience for each of us.

First, the organs.

The star, of course, was the 4/21 Wurlitzer Publix #1 in the Alabama Theatre, an organ which can play itself (which some of us find to be pretty close to magic). Other featured instruments were a 3/6 Kimball studio broadcast organ, a Holtkamp classical instrument, a once-upon-a-time theatre 3/13 Kimball, a 2/24 E.M. Skinner, a 4/41 residence custom organ, and a 4/60 Moller. The basic ingredients in our formula are here.

Second, the music.

From the song with the longest title, "Reaching for Someone And Finding Nobody There," to an innovative treatment of the childhood classic, "Three Blind Mice," to Lemmen's "Fanfare," there was music of every genre to include in the magic potion.

And then . . . the people.

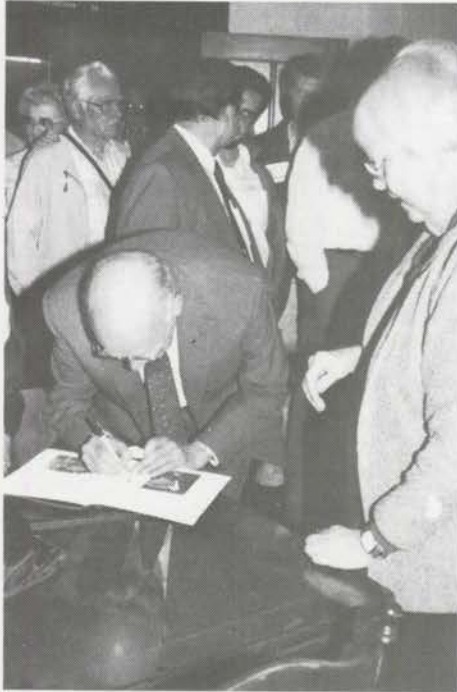
We came from all corners of the country, by bus, plane and car to meet in the Heart of Dixie and add our part to the mystical mixture. Alabama supplied the hosts and hostesses, artists, chauffeurs, technicians, and all the behind-the-scenes workers who melded with the conventioners to complete the list of ingredients.

*And how does all this
combine to create a
story-book weekend?*

Let's take a look.



Jim Riggs signing autographs.
At Right: Alabama Chapter members John Troullias and Tom Cronier at Relay House.

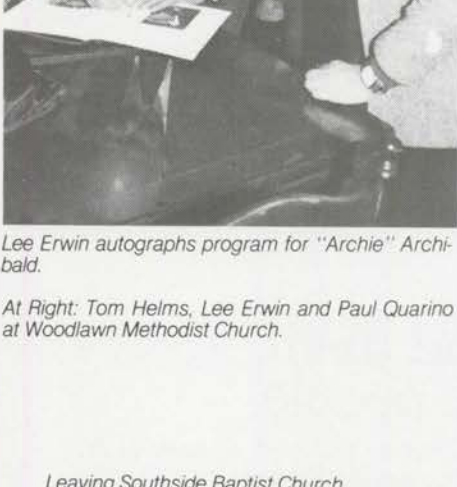


Lee Erwin autographs program for "Archie" Archibald.

At Right: Tom Helms, Lee Erwin and Paul Quarino at Woodlawn Methodist Church.



Bryan Black and Dr. H.E. Tibbs at Southside Baptist. Dottie and Harold Malcolm at the Relay House.



Paul Quarino at Woodlawn Methodist Church.

Leaving Southside Baptist Church.



Freeman Andress and Buddy Boyd outside Southside Baptist.

An early evening cocktail party set the scene for us to meet and greet old friends. Alabama chapter members, who wore red tabards so we could find them easily, were readily available to answer questions and help us find the proper exits and entrances. And when it was time to board the busses for the Alabama Theatre, there was our old friend, Alden Stockebrand, directing and dispatching. It would truly be difficult to imagine any convention now without this impressive gentleman to guide the riders to the right busses and the busses to the right places.

Convention Chairman Gary Jones welcomed the ATOS to Birmingham and to the Alabama Theatre, and then introduced Jim Riggs whose rousing opener let us know that we were in "Dixie." The balance of his recital was composed of a nice variety of songs, mostly from the twenties and thirties, all played with style and class. A particular delight was the "Meter Maid March." Late-nighters got to stay after the concert for a jam session, always an invigorating experience.

Saturday morning we had time for a pleasant breakfast before departing for Southside Baptist Church where Lee Erwin and the 3/6 Kimball were ready to share with us the nostalgia of Lee's days at radio station WAPI. "Stardust" and a medley from *Fantastiks* stand out as unusually inspiring.

The 3/62 Holtkamp in Southside Baptist's sanctuary was played for us by Samford University professor Dr. H.E. Tibbs and his student, Bryan Black. Bryan played Bach's "Toccatina and Fugue in D Minor" and the familiar Christmas tune, "What Child Is This?" Dr. Tibb's contribution was the Widor "Toccatina." Some wished that this program might have been longer.

However, the next stop was at The Relay House (most appropriate for organ buffs) on the seventeenth floor of the Birmingham Bank for Savings and Loan building. Excellent food and a fantastic view made it quite evident why the committee had selected this restaurant.

The afternoon entertainment was at Woodlawn United Methodist Church where Paul Quarino told us he was going to try to take the 2/13 Kimball back to its halcyon days in the Grand Theatre in Norristown, Pennsylvania. The "little-organ-that-could" responded in true theatre style to the "Elks Club Medleys" from its era as well as to a capricious romp with the "Three Blind Mice."

Avondale Methodist Church was the evening venue, and Tom Hazleton the artist at the 2/24 E.M. Skinner. His program included three Bach selections, Lemmen's "Fanfare" and an elegant rendition of Gershwin's "But Not For Me."

The Midnight Merry-makers were transported back to the Alabama for a



Gary Jones, Pat Seitz and Lee Erwin.

second jam session. Lee Erwin opened the event with the Buster Keaton classic, *The General*. Lee had been staff organist at the Alabama in 1929, and this weekend's reunion with two organs was quite a treat for both the organist and his audiences.

A Sunday morning program was planned for 75 fortunate early registrants. This group went to the home of Dr. Eugene Blackstone to hear his 4/41 custom organ and to participate in open console. Others attended local church services or slept late and enjoyed brunch at the Holiday Inn.

We returned to the Alabama for a Sunday afternoon concert by Tom Helms. Tom's choice of selections ranged from a buoyant "Put On A Happy Face" to a lusty "Birmingham Bertha" and a vibrant "Finlandia." We all got into the act with a sing-along of great old songs, and then laughed our way through Harold Lloyd's goofy antics in *Hot Water*. The final strains of "Stars Fell On Alabama" echoed through the auditorium as the console disappeared.

Dinner was served on the stage of the theatre, a sumptuous array of seafood and salads that defied description. This was a most pleasant time which provided an unusual chance for us to visit and reflect on the events of the weekend.

The closing concert, Ty Woodward's classical program at St. Paul's 4/60 Moller, included Ives' "Variations on America," a number which must be seen to be believed as one passage requires the organist to hold on to the bench while playing the melody in the pedal. Fun!

Organs, music and people! That's

what it's all about. And there are some people who were so outstanding that we would like to include them as the "secret ingredient" in this recipe for magic moments: Larry Donaldson, the crew chief who maintains the Alabama Wurlitzer; Cecil Whitmire, who spearheaded the drive to purchase the Alabama Theatre; Freeman Andress, Buddy Boyd and Pat Seitz whose tireless efforts and on-the-spot assistance made everyone's world a little brighter; chauffeurs Elaine Saunders, Marty Veasey, John Troulias, Gary Gill, and Pat Seitz were always where they were needed when they were needed. Michael Blue produced the design and drawings for the program, and Howard Best was responsible for the Woodlawn, Avondale and Blackstone organs being presented at the convention. Jerry Eason handled all the travel arrangements for the chapter. The convention committee: Louise Harless, Sadie Mc Clure, Linda Smith, Pat Seitz, Tom Cronier, Betty Johnson, Marty Veasey, Freeman Andress, Joy Black, Thurman Robertson, Larry Donaldson, Linda Whitmire, Jerry Eason and Gert Yester, and the leavening for all the planning and production, Gary Jones, who taught us all the true meaning of the term "Southern Hospitality."

Alabama Chapter represents the best of all that ATOS means to all of us, and we wish them continued success with their Alabama Theatre and Mighty Wurlitzer.

(We wish to thank the following for contributing pictures for this coverage: Gene Ward, Madeline LiVolsi, Sonia Carlson, Earl Strausser, and Claire Lawrence.)



Larry Donaldson mans the computer that records the Alabama Wurlitzer.



Buddy Boyd (left) and Dick Willson on stage at the Alabama.



Pat Seitz and Cecil Whitmire at the Saturday Jam Session.



After Friday Jam Session Gary Jones, Sonia Carlson, Tom Cronier.



Claire Lawrence from Ohio, and Lee Erwin at the Alabama.



Paul Quarino, Janice and Jim Riggs at the Alabama Theatre.



Above: Tim Needler and Gib Petzke relax at Alabama Jam Session.

At Right: Tom Helms at the console of the Alabama Wurlitzer.



At Right: Texans Dave Fielder and Joe Butler at the Alabama Theatre.





Chicago area group at breakfast.



Dr. Eugene Blackstone at the console of his home organ.



Betty Donaldson, Madeline LiVolsi, Bill Donaldson, Ardis Johnson and Len Clarke.



Ty Woodward at the Moller in St. Paul's.



Alabama chapter members Elaine Saunders and Jimmie Rockett find a quiet corner to eat their dinner at the theatre.



Making use of the Alabama Theatre stage apron for an improvised dining table for "early supper."



Alabama chapter members Vince and Gert Yester, Sunday dinner on stage at the theatre.

The 1988 COS Theatre Organ Workshop

by Roger Hedley

Like ATOS, the British Cinema Organ Society (COS) is keen to do all it can do promote the theatre organ, to give help and advice to organists, and in particular to encourage young people to play the theatre organ and keep it alive for future generations to enjoy. There is a wealth of expertise both in Britain and America when it comes to theatre organ performance. Hence, the idea of a Theatre Organ Workshop was born, to try to bring together those with knowledge and expertise and those seeking it, and all in just four days of almost non-stop activity!

This year's Workshop was the third to be organized by the COS, and the unanimous opinion is that it was the best yet! Run by COS Musical Advisor John Norris and publicity man David Lowe, it attracted some 60 people, aged between 10 and 70. A number of young organists attended, with the very welcome support of their parents who, in some cases, were able to come along, too!

The event centered around the society's very own magnificent 4/23, South Bank Wurlitzer organ. This instrument started life in the famous 3,500-seat Trocadero Cinema, Elephant and Castle, in south London. It was installed in 1930 and made famous by the legendary Quentin Maclean. Alas, the cinema closed in 1963 and was demolished to make way for a far less attractive office block, but fortunately the COS was able to save the organ.

The Wurlitzer is now installed in the Edric Hall of the South Bank Polytechnic, a college of higher education only a few hundred yards from the site of the Trocadero. The organ has been enlarged slightly, from 21 ranks to 23, but this has all been done in such a way that it does not detract from the historical significance of the instrument. Thanks to modern technology, the organ could be restored to its earlier specification in a matter of an hour or so should this be needed. A number of top American organists have been very welcome recent guest artists at Friday night concerts: Tom Hazleton, Bill Vlasak, Dan Bellomy, Lance Luce, Lew Williams, current ATOS Theatre Organist of the Year, was the special guest at this year's Workshop.

The Workshop was officially opened on Sunday afternoon, August 21, with a concert at St. John Vianney Roman Catholic Church at Clayhall in northeast London. This spacious modern church houses a 3/6 Compton organ plus Melotone unit, formerly in the Ritz Cinema, Nuneaton, and moved to the church in 1968. To those used to 30+ ranks of Wurlitzer, a 3/6 Compton, even with its electronic Melotone division, may seem very small. However, the position of the organ and the acoustics of the church combine to produce a really big sound, and who better to exploit it than Lew Williams together with "the old organ grinder himself" Robin Richmond. Robin founded the long-running BBC radio show "The Organist Entertains," and after many years absence has now made a welcome return to the British concert scene.

On that Sunday morning, the COS was pleased to be able to support a concert being run by London and South of England Chapter at the Top Rank Club, Kilburn. We had the pleasure of hearing four young organists, Rachael Ward,

David Redfern, Peter Holt and Martin Harris, at the Quentin Maclean-designed 4/16 Wurlitzer. It was an event which fitted in very well with the aims of the COS Workshop.

After Clayhall came a chance to sample some classical organ music at the historic Southwark Cathedral, alongside London Bridge. The four-manual Lewis organ, installed in the Cathedral in 1897 and recently restored to its original condition, was in the capable hands of a good friend of the COS, Harry Bramma, the cathedral's Director of Music. Mr. Bramma demonstrated the organ, gave a short recital, and then — much to everyone's delight — declared open console!

Then came another musical change (no one can complain about lack of variety at a COS event!). The evening meal was taken at the Lee Valley Ice Centre, where David Lowe is the Musical Director, playing a "four-manual" Hammond-plus-additions. On this occasion, however, we were entertained by another young organist, Paul Sheffield, who plays regularly at the ice rink to accompany the skating sessions.

And so, after the first busy day, on to the overnight accommodation at Goldsmiths' College in southeast London. But, more "organ-ising" was to come! Our London District Secretary, John Leeming, had arranged a "Twenty Questions" quiz based around organs and organists, and the college itself also has an organ, a large four-manual Rushworth and Dreaper concert organ, which has recently been restored to health by the COS technical team.

After an early (for some, too early!) start on Monday, a morning of talks and seminars took place at the South Bank Polytechnic. Lew Williams provided an opening "Fanfare" on the Wurlitzer, following which official welcoming speeches were given by the Mayor of the London Borough of Southwark and by the Director of the Polytechnic.

The first session consisted of an hilarious hour with Robin Richmond talking about the theatre organ world and reminiscing about his own career. David Williams, one of the society's younger organists, then took over to talk about "Registering and Arranging, American-style," which is one of his particular interests and something he has studied over many years. David was followed by John Mann, whose topic was "Entertaining the public." John hails from the south coast seaside resort of Brighton and spends all his time entertaining people, touring with his Eminent 2000 theatre organ.

After lunch, John Barlow (a former ATOS London Chapter Young Theatre Organist of the Year) gave some very



Simon Gledhill leading a seminar at the South Bank Polytechnic.



Workshop participant Robert Hope-Jones (great-grandson of THE Robert Hope-Jones!) at the COS South Bank Wurlitzer.

good advice on "Arranging a Song for the Theatre Organ," proving that it is possible to play modern tunes on the theatre organ in an appealing and musical way.

Buses then took everyone to Alexandra Palace in north London. This famous north London landmark, surrounded by an extensive park, is not a royal palace but a "people's palace," built in 1873 as a place of entertainment and recreation for the people. In the Great Hall was installed a four-manual, 87 speaking stops, "Father Willis" concert organ, which was badly damaged during World War II and rendered unplayable. For reasons which are still unexplained, the Great Hall was gutted by fire in 1980. Fortunately, however, most of the organ had already been removed for renovation and so was saved. The huge Great Hall has now been rebuilt and the organ is being reinstalled, albeit in a smaller form than before the fire. We had the honour of being shown round the instrument by Henry Willis IV, the present head of the Henry Willis Organ Co., who are carrying out the reinstallation work. Although the work has not yet been completed and only the flue pipes were operational there was enough of it working to allow Lew Williams to give an impromptu recital!

Finally, we moved on to an evening of food, drink, theatre organ music and relaxation — at the Plough Inn, Great Munden. The Plough is a splendid British country "pub," in the depths of the Hertfordshire countryside and accessible only through some very narrow country lanes, which taxed the skills of our bus drivers to the full! The food was good, the beer excellent, and the ex-Gaumont Cinema, North Finchley, 3/10 Compton organ (plus grand piano, Melotone and Solo Cello!) was in the capable hands of Robert Wolfe, who demonstrated his special style of playing and answered questions from the audience.

For those of you who have not come across a Solo Cello before, perhaps I should explain that this is a John Compton invention which produces, by the mechanical bowing a single string, a sound not entirely unlike that made by a real cello. The Plough organ has one of the few remaining operational examples. All too soon closing time arrived, and the party had to return to Goldsmiths' College. But then again, there was always that concert organ to play (which some people did until the small hours of the morning!).

In addition to owning the South Bank Wurlitzer, the COS London District technical team also looks after a number of other organs in the London area. These include the lovely 2/8 Wurlitzer in the New Gallery in Regent Street (only the third Wurlitzer to reach the UK, and made

famous by Reginald Foort and those well-known sisters Ena Baga and Florence deJong), the little 2/5 Compton in the former Cameo-Poly Cinema, also in Regent Street (and now part of the Central London Polytechnic), the even smaller 2/4 "straight" Compton "Miniatura" organ in the Central London Polytechnic itself (but what a big sound!), and the fine 3/12 Christie in the Granada Cinema, Walthamstow (installed in 1930 and still going strong).

It was to these venues, plus Clayhall (and of course the South Bank Polytechnic) that group visits were made on both Tuesday and Wednesday mornings. Each small group was accompanied by at least one experienced theatre organist for a morning of personal tuition, advice and practice. The visits were arranged by Musical Advisor and top organ teacher John Norris. Both the 1987 and 1988 ATOS London Chapter Young Theatre Organist of the Year competitions were won by students taught by John Norris — in 1987, Benjamin Vine and in 1988, Christopher Bannister.

Tuesday afternoon was spent back at the South Bank Polytechnic, and opened with a talk by top BBC orchestral composer, arranger and conductor David Francis. With the help of Lew Williams at the Wurlitzer, David was able to illustrate just how aptly the description "Unit Orchestra" can be applied to a theatre organ and how orchestral music can be adapted for the organ. He had composed a special piece of music for the occasion and presented it to the society. Called "South Bank Showtime," it's just right as a signature tune for the organ, and everyone received a copy to take away!

Simon Gledhill, Britain's most outstanding young theatre organist, then took over to give some excellent advice on "Arranging a Medley," something that alas appears to cause many organists some difficulty. Choosing some tunes written by Noel Coward, he showed just how much thought and planning has to go into putting together a medley which is well-balanced, musically interesting, and a pleasure for the audience to hear. He emphasised the importance of having a theme, rather than just playing an assortment of totally unconnected tunes slung together at random.

COS newsletter editor Tony Moss followed with an illustrated historical look at cinemas, theatres and their organs, which the audience found very enjoyable. Then it was time to board the waiting buses once more to go off to the Musical Museum in Brentford, west London. Founded in 1963 by the indefatigable Frank Holland MBE, the museum contains a large collection of mechanical musical instruments. However, the centre of attention on this occasion was the

3/12 Wurlitzer organ, formerly in the Regal Cinema, Kingston-upon-Thames, in Surrey, and made famous by Joseph Seal. Our guest was David Shepherd, who talked about and demonstrated ways of playing marches and novelty numbers, something which he is expert at doing. The rest of the evening was spent socialising, hearing the various exhibits and playing the Wurlitzer, helped greatly by a splendid buffet meal arranged by the museum's Curator, Michael Ryder.

After some more group visits on the Wednesday morning, the final afternoon was spent at the South Bank Polytechnic, first of all listening to the presenter of the BBC's "The Organist Entertains" radio programme, Nigel Ogden, talk about theatre organ performance and particularly programming — how to put together a well-balanced programme which flows well, keeps the audience interested, and doesn't contain too much of the same type of music. He stressed the importance of listening to other organists play — in broadcasts, on record, and live — and also listening to a wide range of music generally, in order to develop a wide repertoire and greater depth of musical knowledge.

After Nigel's contribution, a film show was given by John Huntley. John is well known in Britain for his archive film presentations, and on this occasion his subject was — the theatre organ! Included in the show were a film shot in the Christie organ factory during the 1930s showing theatre organs being built, plus some "shorts" featuring well-known organists playing the organ: Ann Leaf, Jesse Crawford and Don Baker from America were featured, as was Reginald Foort at the 4c/10 Compton then in the Paramount Cinema, Tottenham Court Road, in London. Quite a number of these short films were made in Britain during the thirties, primarily for use as interlude material in cinemas which did not boast an organ of their own. Film quality was very variable, to say the least.

However, the highlight of the afternoon was what we believe to have been the first screening for almost sixty years of a promotional film made by the Wurlitzer Co. in 1929, showing organ production in the North Tonawanda factory. A copy of the film was specially made for the COS by the British National Film Archive, who have a nitrate print in their collection. The film was, of course, silent, but "resident" technical expert and organ-builder David Pawlyn was able to add some interpretive comments to explain the various organ building processes being shown.

And so to the final session of the Workshop, which was led by Lew Williams. Lew's mastery of the theatre organ makes him an excellent choice as ATOS



Lew Williams and Robin Richmond at the St. John Vianney Church, Clayhill, Compton Organ.



L to R: David Lowe, Lew Williams and John Norris at the South Bank Polytechnic, home of the COS South Bank Wurlitzer.



Workshop participants gathered round the Goldsmiths' College organ (John Norris playing, David Lowe turning pages).

Theatre Organist of the Year, and of particular interest to us here in Britain is his scholarly interest in the playing of Sidney Torch and Quentin Maclean, which he was able so admirably to demonstrate on Quentin Maclean's "own" instrument in a spectacular public concert on the Wednesday evening. The hall was completely full, and the audience thrilled to the sounds of the mighty Wurlitzer.

All too soon the concert had to draw to a close, and with it the 1988 Cinema Organ Society Theatre Organ Workshop. Many good friendships were made or renewed, and everyone went away knowing more about the theatre organ and how it can be played. Perhaps the two most rewarding aspects of the whole event were the number of top musicians who were willing to give up their valuable time to pass on some of their knowledge to those eager to learn, and the number of young people who supported the Workshop. The 1989 Workshop is already being planned.

The COS is the largest national organisation for people interested in the theatre organ, with over 2,000 members spread throughout the UK. The society itself owns three instruments — the South Bank Wurlitzer in London, a Compton organ in the Midlands (which is currently being overhauled prior to reinstallation in a new venue), and a Wurlitzer in Yorkshire (also due to be moved to a new location shortly). The COS also runs concerts using other organs, including, in London, the instruments at the New Gallery, the Cameo-Poly, and the Granada Walthamstow, all of which are in the society's care.

However, the COS is very anxious to be able to promote the theatre organ cause in any way that it can to support the work and activities of other organ groups and organisations, no matter who they might be. There is no place in the theatre organ world for isolationism or conflict between different groups; co-operation must be the name of the game. To any readers of THEATRE ORGAN who may be coming to Britain, may I, on behalf of the COS and all other organ groups in the UK, extend a warm invitation to you to come along to an organ event. There are a number of organs in this country which are worth hearing, and some good organists to play them. A letter or telephone call to COS committee member David Lowe will secure for you all the latest information about organ events in Britain. David lives at 18 Spruce Hills Road, Walthamstow, London E18 4LD (telephone 01-531 7979).

A note about the author:
Roger Hedley was Treasurer of the Cinema Organ Society for the year 1988. He remains a member of the society's General Committee.

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Vintage cars line the street in front of the Redford Theatre.

Bill Vogel photo

Redford Theatre's Anniversary Gala

by Dorothy VanSteenkiste

The historic Redford Theatre, owned and operated by the Motor City Theatre Organ Society, returned to the 1928 opening night of the theatre with a Gala 60th Anniversary Celebration, September 16 and 17.

After months of preparation by Co-Chairmen Peggy Grimshaw and Donald Martin, and other committee members, to assure the audience a memorable evening, guests did return to the 20s and relived a bit of the past.

Theatre-goers arrived following the search lights in the sky. They drove up to be greeted by full uniformed doormen, gauntlets and all, with a Keystone Kop directing traffic. Vintage model cars lined the curb in front of the theatre, loaned by the Motor City Region of the Model A Restorer's Club, Inc. Arrangements for the cars were made by members Bill Vogel and Lynn Meeker.

Guests entered into a balloon-filled outer lobby with members dressed in colorful 20's attire. At the inner lobby



Tom Fitzgerald and Marvin Spear.

Ray VanSteenkiste photo



(L to R) Jack Moelmann, Delores Malhoit, Bill Hart.

Ray VanSteenkiste photo

they were given "I Love The Historic Redford" pins and souvenir programs for the evening's performance.

The inner lobby and stage were beautifully decorated with silver metallic, star-shaped balloons, under the direction of Irene FitzGerald. Gigantic silver columns adorned the right side of the stage with 1928 and 1988 clearly visible through multi-colored metallic streamers and balloons, providing a breathtaking view.

Our President, Robert Duerr, was presented with a Michigan Historical Marker by Commissioner Jerry Roe of the Michigan History Commission on Friday night and it was presented on Saturday night by William M. Worden, Director of the Historic Designation Advisory Board of the City of Detroit. We were also presented with a Proclamation from the City of Detroit Council members.

Donald Lockwood, our master of ceremonies, reflected on the beginnings of the theatre back to the 20s and narrated a slide presentation prepared by Donald Martin.

Following a short introduction by emcee Donald Lockwood, we saw the first 1928 "sound" Mickey Mouse Cartoon *Steamboat Willie* through the courtesy of Buena Vista Pictures Distribution, Inc.

At this point Don turned the program over to Colonel Jack Moelmann, immediate past president of ATOS, who arrived on stage in a 1931 Ford Sports Roadster, with owner Sally Montroy at the wheel. Jack, looking quite dapper in straw hat and red and white stripes, greeted the audience and walked down to the organ where he entertained with songs of the 1928 era. Jack did a terrific job of getting the audience to join in a sing-along.

During intermission people had time to visit. For some, it had been years since they had seen each other.

The second half featured the silent film *The General*, starring Buster Keaton with Jack at the organ.

Jack closed the program with a "Tribute to America," playing patriotic songs accompanying a film on America's strategic land and air defense from the past to the present day. It was beautiful. Our American flag filled the stage, and the audience joined in the singing of the National Anthem.

We are preparing for the 1989 Convention and also the celebration of our 25th year as a chapter of ATOS. Our preservation and restoration work on the theatre continues, as well as work on the organ.

Other members of the committee were Norwood Martin, Harold Bellamy, Allen FitzGerald, Dorothy VanSteenkiste, Virginia Duerr, Sandy Krueger, Audrey Candeia, Margaret Tapler and all the other members who pitched in and helped.



Members of Motor City on stage at the Redford.

Bill Vogel photo



(L to R) Audrey Candeia, Ethel O'Leary, Terry Carmody, Jack Moelmann, Fran Carmody, Mary Przybylski, Brian Carmody kneeling.

Bill Vogel photo



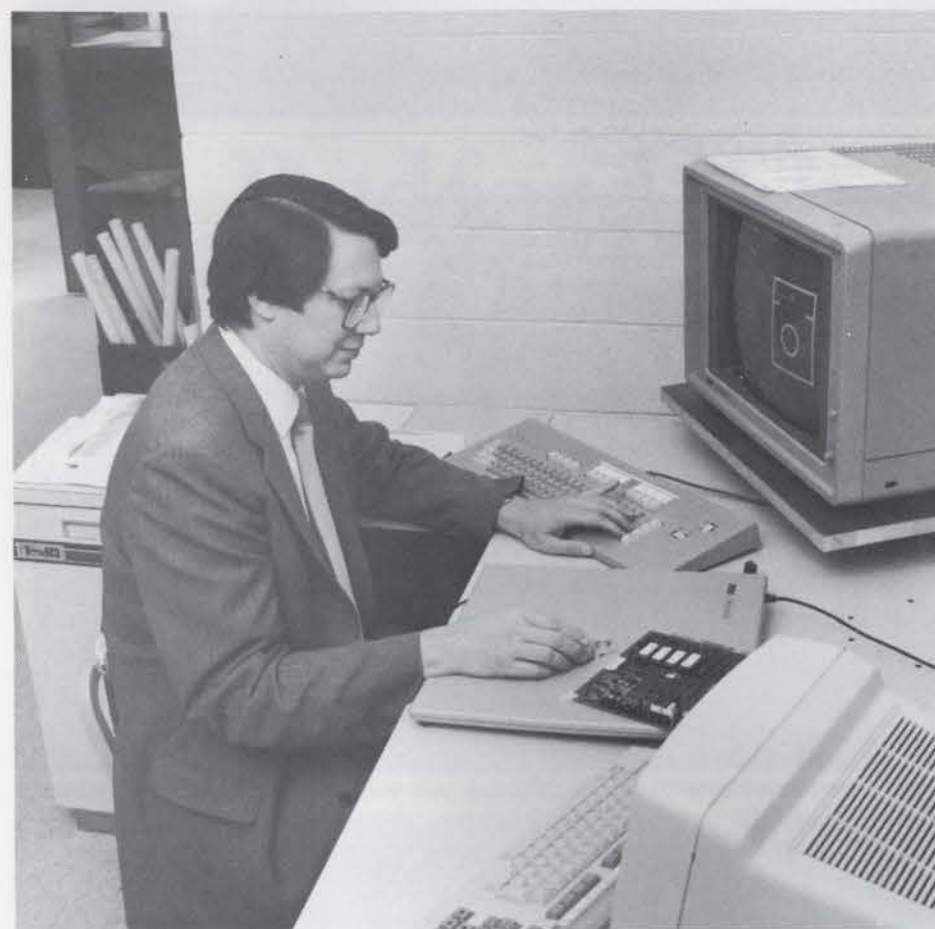
Emcee Don Lockwood.

Ray VanSteenkiste photo

ALLEN

Carries On The Theatre Organ Tradition

by Fritz Krien



Dwight Beacham, noted theatre organist and engineer at Allen Organ Company, is busy doing the tonal design of a custom theatre organ using a computer. Organ pipes are blown in Allen's anechoic test chamber, with the resulting sound waves being captured by computer in digital memory. Mr. Beacham is working with that digital memory to organize it into plug-in programmable chips that comprise the tonal heart of the Allen Digital Computer Organ.

Some of Allen's top factory people are theatre organ enthusiasts. Dwight Beacham is well known for his appearances and recordings. Bob Pearce, Vice President, does a commendable job at a theatre organ console. George Knadler and Jerry Schwab, area representatives, love to play theatre organ music. A great many of Allen representatives throughout the United States and some foreign countries love to play the old favorites on a theatre organ. Though Allen has

made the big mark as the largest builder of church organs in the world, it is easy to see why they have continued decade after decade to build theatre organs using the Allen systems. They like them.

Allen is now into the second half century of organ building. It all started in 1937 when Jerome Markowitz, the founder, built his first organ using individually tuned oscillators for each note. In that same year he received a patent for the stable audio oscillator and started build-

ing organs for churches using this system. The Allen was the first commercially available electronic oscillator organ. At that time, the Hammond with its electro-mechanical system and the Everett with its amplified reed system were the only other two organs available. The mechanical and the windblown reed system are now gone from the marketplace and even the individually turned oscillator system is not long for this world. Today, the word is "digital."

■

"Allen is now into the second half century of organ building."

■

It is not surprising that it was Allen who first introduced the digital system to the organ world in 1971. In a joint venture with then North American Rockwell, a system for producing organ sound digitally was perfected. Digital systems, of course, allow far more control over the formation of wave shapes and articulations. The superiority of the instruments produced using these systems brought strong growth to Allen's operation. They have produced about 20,000 digital organs. They are found in great cathedrals throughout the world, in concert halls like Avery Fisher Hall in Lincoln Center, The Fredric R. Mann Auditorium in Tel Aviv; and in mid-1988 Allen installed a four-manual instrument of huge dimensions in the Great Hall of Wharton Center, Michigan State University, Lansing, Michigan. Inaugural concerts have called upon the talents of some of the most famous organists in the country.

But What About Theatre Organs?

Well, Dwight Beacham is involved in upper level design decisions. His love for the theatre organ, supported by others in his organization who feel the same way, has resulted in a large percentage of the design time spent on theatre organs. This, in spite of the fact that the "market" is not supposed to be too wide. There have been articles and ads in our magazine citing some of the work. There is an organ in the College of the Sequoias in Fresno, where an actual course in theatre organ playing is presented. We have all heard about some of their major residence installations. The most recent one is the big custom theatre organ in Richard Hallstrom's home in Carmel, California, which was first played for theatre organ enthusiasts in the Scottish Rite Temple in Oakland, California, and recorded by Walt Strony. Walt has produced two recordings of that instrument — one made in the auditorium; the second in the actual home where it was installed.

■

"It was Allen who first introduced the digital system to the organ world in 1971."

■

In conjunction with their 50th Anniversary, Allen has done something which bears special attention. They came up with a commemorative model known as the ADC 4600. Many of us heard it at the ATOS Convention in Portland and then at Asilomar. Also, Dwight Beacham has a new recording out playing this instrument. It is three manuals with a big stop list, remarkable sound, and real capture action with stop moving into position. Four memories are included with the capture action. Though the "market" is not supposed to be very broad, we have learned that by early October, production was sold out through the end of 1988. It could well be that the recordings that Allen is putting out and the promotion being given to this instrument will help build interest in theatre organs, a development from which we can all benefit.



Walt Strony after his concert on the Allen Custom Theatre Organ in Octave Hall at the Allen factory in Macungie, Pennsylvania.

The 4600 . . . a "Two-in-One Organ"

It is easy to see why the 4600 is called a "TWO-IN-ONE" Theatre organ. A stop called "Great 2nd Voicing" changes 10 stops on the Great manual from theatre organ to classical voicing. The 16' Tibia Clause becomes a Quintaten, the Tuba Horn becomes a Trompette, the Violin becomes a more broad Salicional, the 4-foot Tibia becomes a Koppelflote. The Fife 1-foot changes to a 4-rank mixture.

A second stop engraved "Accomp. 2nd Voicing" totally changes 12 stops on the lower manual to classical voicing. The instrument literally changes into a two-manual and pedal church organ with the Solo manual still available with its solo voices. Since the organ is built to AGO specifications, the organist who likes to play popular music at home can also practice and enjoy classical music as well.

NUGGETS from the GOLDEN DAYS

Prospected
by
Lloyd
E.
Klos



References for this trip to the lode were *Metronome* (M), *Local Press* (LP), *Radio Guide* (RG) and *Variety* (V).

May 1926 (M) . . .

HENRY E. LINGLEY has probably wandered as far away from home as an organist is able without leaving the country. A Boston man, he received most of his musical education at the New England Conservatory of Music. After becoming a professional, he played piano with orchestras in many of the best-known resort hotels in northern New England.

He also served as organist in theatres in Buffalo and Watertown in New York, and in Jersey City. Several years ago, he went west and landed in that mecca of easterners known as California, where he became the organist in a Long Beach theatre. From there he went to Santa Barbara and was playing in a theatre there during the recent earthquake. It was severe enough to shake Mr. Lingley loose from Santa Barbara, and he located in Salinas as featured organist at the California Theatre.

The organ was built by a San Francisco firm. It has two manuals, 14 sets of pipes and produces a very satisfactory tone. Mr. Lingley plays solos, uses song slides, and features requests. He is the fortunate possessor of a very attractive tenor voice and through intelligent study and practice, has used it most effectively in vocal numbers at the theatre, with Mrs. Lingley accompanying on the piano.

There is a tradition that New Englanders are never thoroughly at home in any place except New England. If this is true in Mr. Lingley's case, we are sure of the regret with which Californians would say au revoir to him, but would be more than blessed by the enthusiasm with which New Englanders would welcome him back.

July 1926 (M) . . .

Great Falls, Montana, claims ROSCOE KERNAN as its finest organist. He presides over a beautiful 3/15 Wurlitzer in the Liberty Theatre, which ranks as one of the greatest in the west.

Mr. Kernan began his theatrical playing for repertoire companies at the age of 14. Later, he furnished musical accompaniment for vaudeville. As theatre organs came into use, he deserted vaudeville for the new art. Looking back at the earlier work, he realizes that the experience gained helped him greatly in cueing pictures.

Mr. Kernan has been organist at the Liberty since January 1922. Previously he was at the Imperial and Aleazas theatres in San Francisco where he met with great success. He has won a large following among movie fans for his distinctive playing, having established a reputation for arranging and playing themes which fit superbly the particular action on the screen.

Roscoe studied piano and organ under Herman E. Zook of Minneapolis and since then has devoted his time to the development of his technique and general musical education.

The Liberty Wurlitzer, the largest in any theatre between Seattle and Chicago, is the only one of its kind in the state of Montana and includes nearly every instrument represented in a symphony orchestra.

Mr. Kernan is featured in novelty organ solos daily and a special one-hour concert on Sundays. Besides his picture work, he stages prologues, arranges diversions, and composes good music. His immense popularity can be attributed to his hard work and pleasing personality.

November 1926 (M) . . .

Detroit's 37-year-old ROBERT G. CLARKE, Capitol Grand organist, joined the John H. Kinsky musical organization in 1914 as relief organist at the old Liberty Theatre on Farmer Street.

He began his musical education on the piano at five, then branched out to the old-fashioned reed organ. Playing for high school parties and festivities, Clarke became imbued with the idea of professional work. He secured his first theatrical job in an old "store show" in Providence, Rhode Island, at the age of 18, and received the munificent sum of \$15 a week. His next position was in a vaudeville theatre as leader of a five-piece orchestra. *Variety* did not hold him long, and he became associated with a barnstorming musical comedy show as musical director.

Landing in Detroit, Bobby liked the town and settled down. After playing at the Liberty's reed organ for several months, he was transferred to the new Strand Theatre. The opening of the Adams Theatre in 1917, and the Madison, gave him boosts up the ladder.

With the debut of the \$2 million Capitol in 1921, Clarke was appointed first organist, which he has held ever since. He is one of the most popular organists

in Mr. Kinsky's employ, and up to several weeks ago, featured a number of illustrated songs and community sings which found instant favor with Capitol patrons. With the new policy of stage show with orchestra, Clarke dropped his specialty numbers and now plays accompaniment to the motion pictures.

June 1927 (LP) . . .

"The best organ music in Rochester by Rochester's best organist" advertises TOM GRIERSON at the Riviera Theatre. At the Victoria, R. WILSON ROSS is featuring his presentation of *Lindbergh, the Eagle of the U.S.A.*, while at the Strand, HERBERT HENDERSON from New York City, and local organist HARRY SULLIVAN, are at the "Mighty Organ," a 4/18 Marr & Colton.

Circa 1930 (V) . . .

A Fitzpatrick Music Master Reel on Guiseppi Verdi (Short Films) was followed by one of HENRY B. MURTAGH'S organ specialties. This week, it's an out-and-out novelty "I Dare You to Laugh" by title, sans any song-plugging simulations. Murtagh has taken such prosaic topics as waists, sardines, Fords, etc. and in lyric parody has treated them novelly. The material is excellent and probably the donation of a benevolent music publisher as a token of reciprocity; if not, Murtagh is paying a royalty to somebody because it's genuine material and the humorous dare is aptly pointed.

Murtagh again evidences his genuine box office abilities and possibilities, because the longer he stays, the better his attraction. It has reached the stage where the familiar screen shots of his foot-pedaling are greeted with ready acclaim.

September 1937 (RG) . . .

WJZ, New York, presents a one-hour program from Radio City Music Hall, starting at 12:30 p.m. It features Viola Philo, vocalist; orchestral selections by Wagner, Handel, Debussy and Tschai-kowsky; and organ preludes by DICK LEIBERT.

September 1937 (RG) . . .

Station WORK in York, Pennsylvania, featured organist FRANK RENAUT in a one-hour program, starting at 1 p.m.

September 1937 (RG) . . .

The NBC Network features the Acme Sunshine Melodies with smiling Ed McConnell, organist LARRY LARSEN (of "Little Orphan Annie" fame) and Palmer Clark's orchestra at 5:30 p.m.

September 1937 (RG) . . .

WJZ, New York, presents WILLIAM MEEDER, organist, at 8:30 a.m., while WHP, Harrisburg, is presenting MARY FOUNTAIN, organist, in a 15-minute recital at 10 p.m.

continued ...

THEATRE ORGAN

GOLD DUST . . .

1/30 HELEN ANKNER, Rochester's WHAM . . . 5/30 HARRY SULLIVAN from Rochester's RKO Palace on WHAM . . . 8/30 ROBERT SALTER, WHAM . . . 9/30 EDWARD C. MAY at Rochester's Liberty Theatre over WHEC . . . 12/34 WILLIAM MEEDER, New York's WJZ; DICK LEIBERT, New York's WEA; LEW WHITE on NBC Network; JESSE CRAWFORD, WEA; STANLEIGH MALOTTE, WJZ . . . 2/35 GEORGE SHACKLEY, Newark's WOR; RAY BERRY, Rochester's WHAM; JOHNNY WINTERS, WOR; VINCENT H. PERCY on "Land of Dreams," New York's WABC; HARRY E. RODGERS, Boston's WAAB; GORDON JOHNSON, Buffalo's WBN; HAL BECKETT, WOR; ARTHUR CHANDLER, Jr. on Cincinnati's WLW; MAURICE B. NICHOLSON, Buffalo's WBN; DION KENNEDY, Newark's WOR . . . 9/35 "EDDIE DUNSTED-TER Presents" on CBS Network; CARL COLEMAN, Buffalo's WKBW; ALBERT DOWLING'S Slumber Hour on Buffalo's WBN; LLOYD DeCASTILLO on Boston's WEEI; FRED FEIBEL, CBS Network; FRANCIS J. CRONIN, WEEI; MILTON CHARLES, CBS Network; TOM GRIERSON, Rochester's WHAM; FRANK NEWMAN on England's BBC.

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

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THEATRE ORGAN

ORGAN-IZING POPULAR MUSIC

by
AL HERMANN



Bass Notes Make The Difference

Bass notes are important to the sound of all kinds of music. If you will listen carefully to symphonies, choral works and great organ compositions, you will hear that one of the most outstanding features is the melodic treatment of the bass part. Notice that the bass notes do not jump around to the root of each chord. What do they do? It's very simple: THEY MOVE TO THE NEAREST NOTE IN THE NEXT CHORD.

When playing popular music on the organ, whenever the same chord continues for two or more measures, we usually obtain motion by alternating the 1st and 5th of the chord on the pedals. Other patterns are possible depending on the character of the music. When playing 7th chords, it will usually sound better to reverse this pattern and play the 5th first and then the root. When playing "Lover," by Richard Rodgers, play the 5th first on the descending B⁷ - B^{b7} - A⁷ - A^{b7} - G⁷ chords and notice how much better this sounds than playing the root first.

If you will examine the original (not simplified) sheet music of many popular songs, you will find that the composer, or arranger, has written the 5th first on most 7th chords in order to keep it alternating and avoid repeating the same note when the chord changes.

Whenever there is a quick succession of chord changes, try moving the pedal bass note upward or downward to the nearest note in the next chord, whether it is the 3rd, 5th or 7th. There are many frequently used chord sequences in which this automatically occurs. When an unthinking organist jumps around to the root of each chord, the whole effect is spoiled. As you can see: it is possible to hit the right pedal (the one you are aiming for) and still play the wrong bass note.

In my next article, I will explain and illustrate some of the chord patterns with which a "Walking bass" should be used.

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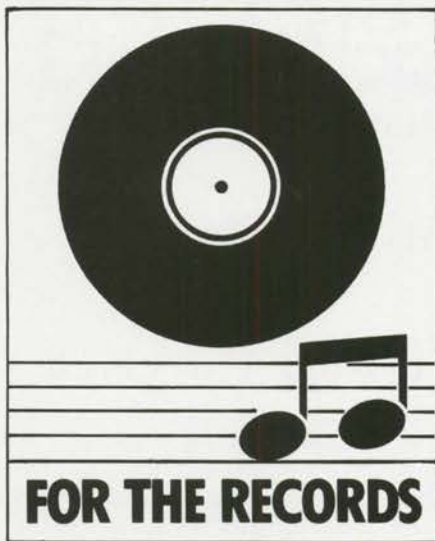
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THE MOVIE PALACES. Host, Gene Kelly. Available from: Office of Telecommunications, Smithsonian Institute, Dept. 0609, Washington, DC 20073-0609. 16mm Print \$425.00, Videocassette \$19.95. Make checks payable to Smithsonian Institute.

From the Wiltern in Los Angeles, Gene Kelly hosts this loving look into the beginnings, heyday, decline and rebirth of this country's theatre-going experience. This film also explores the visions of the theatre moguls, and the architects who made this experience such a unique and grand event for so many millions of Americans. Packed into this half hour are an unbelievable number of still photos and live shots, in glorious color, of many of this country's finest theatres. This film manages to impart a strong sense of the awe and majesty that accompanied the theatre-going experience. We are given a rare look into theatre interiors that many of us will probably never see.

Gaylord Carter is given a spot to explain the function and purpose of the theatre organ. His introduction says something about the Mighty Wurlitzer rising from the pit, except that he isn't playing a Wurlitzer. The writers are simply using the generic name for all theatre organs. Gaylord is as entertaining and engaging as always.

The production values are very high. The videocassette that was sent for review is without flaw, and was clearly produced on the finest equipment.

This film is a "must have" for anyone who loves theatres and theatre organs.

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.



(L to R) David Strickland - piano, Laurie Meeker - vocalist, Steve Schlessing - organist.

SMILES. Laurie Meeker, vocalist. David Strickland, pianist. Steve Schlessing, organist. Available from: Church of Today, P.O. Box 280, Warren, MI 48090. Cassette tape \$10.00 plus \$1.50 shipping and handling.

Produced by the Church of Today, side one contains vocal, piano and organ, while side two is piano and organ.

Journal readers who enjoy pop spiritual will no doubt enjoy this album. This album was professionally produced, and for the most part lives up to the standards I apply to recordings, except that I wasn't convinced that the performers truly believed in what they were doing.

Tunes are as follows: Side one: "Smile/When You're Smiling," "Amazing Grace," "Over the Rainbow," "Try A Little Kindness," "The Greatest Love of All," "My Tribute." Side two: "Be Still My Soul," "On the First Day of Spring," Theme from *Somewhere In Time*, "If My People Will Pray," "Memory," "How Great Thou Art."

A couple of notes, on side one I believe the tune is called "Somewhere Over The Rainbow," and they include the all-too-often omitted verse.

The organ used is a decently finished, if somewhat narrowly focused, Wurlitzer. The recording engineer did a good job.



THEN AND NOW. Donna Parker and Bill Vlasak at the Paramount Music Palace 4/42 Wurlitzer. Available from Donna Parker Productions, Inc., P.O. Box 19371, Indianapolis, Indiana 46219. LPs and Cassettes, \$10.75, CDs \$17.75 postpaid.

Donna Parker and Bill Vlasak have collaborated again on a recording that should delight those readers who have not yet had enough pizza organ slam bang.

Donna Parker's selections are: "Rock Around the Clock," "Grandpa's Spells," "Cry Me a River," "Tocatta in D Minor (a la Phantom)," Theme from *Terms of Endearment*, "Entry of the Gladiators," CDs only have the following: "Ain't Misbehavin'," "Baby Elephant Walk," "Clap Yo' Hands."

Bill Vlasak selections are: "Seventy-Six Trombones," "Ghostriders in the Sky," "Memory," "Boogie Woogie Bugle Boy," Medley from *The Wizard of Oz*, CDs only include the following: "And All That Jazz," "The Last Dance," "Hooray For Hollywood."



Donna Parker managed to cleverly eliminate most of the syncopation from "Grandpa's Spells," however, "Entry Of The Gladiators," was brilliant. I only wonder why in the intro supplied to "Gladiators," by Larry MacPherson at the Indiana University Calliope, does the calliope have to be out of tune?

Bill Vlasak performed an extremely good ballad in "The Last Dance," only to be ruined by the ending.

The recording engineer used a technique which is billed as the first North American commercial recording of same. The Aachener Kopf Head, which is supposed to accurately record human spatial hearing. This system is, however, only effective when played back through headphones. The normal average room environment and better than average playback equipment seems to sound muffled, with a slight phase shift quality. This recording lacks the clarity and definition we have come to expect from digitally produced recordings.

Bob Shaffer



Pipes & Personalities

Looking to the Future

If our pipe organs are to continue to exist, a great deal depends on the support given now by those who enjoy pipe organ music, and also the interest of our coming generations. Today's activities of sports, traveling, computers and videos have made a great change in the activities of our faithful. We wonder what, if anything, is being done to assure that the pipe organ music we love to play and hear will be a heritage for the future?

One person doing her utmost, Thelma Barclay, formerly on the National ATOS Board and Chairman of the Puget Sound Chapter, is doing her very best to keep alive the interest in our organs. Striving to interest the younger people, to explain the intricate sounds and to keep organ music alive, she is making a mark in this direction. Saturdays, the Bellevue, Washington, Pizza and Pipes is filled to capacity with small children celebrating their birthdays, sometimes as many as 200 with their parents. Thelma patiently explains another world of music, and when they learn the various instrument sounds, and they take small band instruments provided for them, to play along and understand rhythm and they are in their own world with the "Muppet" on the walls dancing to the organ music. The bubble machine is something they can-



Mike Wells, pizza maker, teaches pizza-making the day they learned about the Mighty Wurlitzer.

not resist. This, combined with organ music, is a basic education that could be the means of attracting a coming generation. Thelma dons a clown costume to enter "their world" hoping that in time they will enter "our world."

In addition, invitations have been sent to the music departments of nearby schools and local young people's church groups, as well as to rest home residents who are bussed to Pizza and Pipes for a musical lunchtime. Birthdays are celebrated with a gift pizza and no one can resist being a "Star." Many of these same people come back during the dinner hours and especially on Sunday nights, when Andy Crow provides a great repertoire.

Young people today turn toward the keyboard, at least they learn the keyboard, which, in turn, may someday turn their sights with encouragement to the pipes. We see this when high school students make the Bellevue Pizza and Pipes their favorite lunch place, where Thelma plays at noontimes. Busses of school children have come from North Bend, Renton, and nearby Seattle areas.

Well qualified to explain the organ's part in the music world, Thelma Barclay played piano accompaniments in the silent movie days back in Galesville, Wisconsin. She has played locally in the Seattle area, doing weddings, gatherings, funerals and at the Seattle Plain Piper for 15 years or more, only recently retiring from organ sales. Now, Thelma sits at the big Bellevue Pizza and Pipes with the 3/16 Wurlitzer, a 10-ton musical instrument, that she sure knows how to handle. She does her utmost to interest people in the future of the "pipes" so that we may enjoy this medium before it becomes something "really lost."

Shown here are Kindergarten children from the Bellevue Sacred Heart School who visited recently and, in addition to learning about the organ, and enjoying it, they will remember it, because they were given the opportunity to learn how to make pizza for their group, with the instruction of Mike Wells, at the pizza-making table. *Thelma R. Smith*



Children with small musical instruments learn of the organ, and play along.

Rex Koury Performs Organ Spectacular in Meredith Willson's Hometown

Mason City, Iowa, the hometown of Meredith Willson, was the site of an organ spectacular performed November 4, by Rex Koury at the Auditorium on the campus of the North Iowa Area Community College.

It was, perhaps, fitting for Mr. Koury to open his program with a rousing melody that carried within it a counter-melody of "It's You" from *The Music Man*, Meredith Willson's masterpiece musical.

Rex told his audience that it had been his pleasure to have worked with Meredith Willson on the radio program, "The Big Show." He related how Willson would regale his fellow workers with stories of his boyhood days in Mason City.

Rex held his audience enthralled with a medley of all the tunes from *The Music Man*, including the foot-stomping "Seventy-Six Trombones." A sing-along, two silent films, Laurel and Hardy in *Finishing Touch* and Harold Lloyd in *Never Weaken*, and a pleasing palette of old favorites rounded out a perfect evening of theatre organ sound.

The Auditorium organ, a Rodgers Trio, has its console speakers silenced, and sound pours into the auditorium from two Klipsch speakers high in the superstructure over the stage. The effect was such that the writer was asked by a patron, "Where are the organ pipes and the drums and 'stuff' — backstage somewhere?" It was a great sound!! And an evening to be long remembered!

The North Iowa Area Community College has made a commitment to present at least one theatre organ concert each year. It is believed that this is the only community/junior college in the country projecting such programming for the theatre organ. *Dr. Frank Hoffman*



Thelma Barclay receives a bouquet from inspired youngster in appreciation.

Organist Jeff Weiler Performs for Historic Theatre Extravaganza

The historic Victory Theatre, standing regally at the corner of First and Main Streets in Dayton, Ohio, has experienced many changes since she was built in 1866. The grand lady has had six names (The Turner Opera House, Music Hall, Grand Opera House, Victoria Opera House, Victoria Theatre, and Victory Theatre), and four renovations following fires in 1869 and 1917, a flood in 1913, and threatening economic woes in the early 1970s. She has also welcomed many different actors and personalities onto her stage. From theatre to burlesque, from vaudeville to symphony orchestras, from dance to silent and Disney movies, scores of people hold countless memories of special moments within her walls.

In 1978, the theatre received a most special gift of a theatre organ. NCR Corporation donated its auditorium organ when that building was razed. Built by the Estey Organ Company of Brattleboro, Vermont, the organ was originally installed at the NCR Auditorium in 1922. Beginning in 1978, in 4,000 pieces, the organ was moved, stored, and rebuilt as a theatre organ in the Victory Theatre by 100 volunteers over a three-year period.

The Estey organ was the highlight of a special event on May 21, 1988, held by The Victory Theatre Association for the theatre's many supporters. Billed as an "Evening of Nostalgia," the program was a farewell party for the Victory Theatre prior to her 18-month closing for renovation. Featured was Chicago organist Jeff Weiler who accompanied the silent film *Tillie's Punctured Romance* at the organ. Weiler, who also conducted a rousing film sing-along and performed the 1866 "Turner Opera House March," has studied scoring with Lee Erwin and is pursuing a doctorate in Music. He has performed his own scores for many silent screenings across the United States.



Victory Theatre supporters talk to organist Jeff Weiler after his performance on "An Evening of Nostalgia."



The Victory Theatre as she looked before the current renovation project began in June 1988.

The Estey organ Weiler played has a 750-pound Mahogany console and lead pipes that range from a few inches in height to over 16 feet and 500 pounds. The pipes are air powered by a 20-horsepower blower. Technically the organ is a four-manual instrument with 14 ranks including strings, flutes, and reeds. Percussion instruments include xylophone, harp, cathedral chimes, and a toy counter.

The renovation the theatre is currently undergoing is immense. Reconstruction

of the stone facade, enlargements to the stagehouse and lobbies, the redesign of the backstage areas, and new seats total \$15 million. The organ again has been removed. The console and wooden pipes from the stage walls are in a warehouse, where the large lead pipes in the theatre's upper chambers have remained, but are sealed for protection. The renovation continues on schedule for a January 1990 re-opening.



Organist Jeff Weiler accompanies high school students in the "Turner Opera House March" during an "Evening of Nostalgia."

The Renaissance

The Renaissance Theatre in Mansfield, Ohio, opened its doors on a crisp Sunday in October, the patrons came pouring in to hear Bob Ralston, and they were treated to a varied program of light classics, religious, and Broadway tunes. His audience hadn't forgotten his years with Lawrence Welk. Would you believe that there were bubbles coming from human bubble machines? What fun to be a child again. There was also a good sing-along. We believe the sopranos were the strongest.

Bob surprised us by remembering that the first theatre organ he ever played was our Wurlitzer when Mr. Welk took him to the Joe Kearns' home. Always a small

world. He used our grand piano to perfection on several classics. His "Rhapsody in Blue" was very special.

We learned that Bob gets his exercise by running into the audience and gathering requests, and he did play excerpts of all of them in about fifteen minutes. Somewhere along the way, the classic "Sortie Toccata" by DuBois fit in with "How Great Thou Art" and "A Mighty Fortress." The end came too quickly, even with two encores. The audience didn't want to let him go.

This program was a good beginning to our '88-89 season. Hector Olivera, Chris Elliott, Father Miller and Gaylord Carter will follow for what we hope will be a great season.

Virginia White

Essert Tells Museum Plan

Initial information forwarded to ATOS National President John Ledwon by Garry Essert, Artistic Director of American Cinematheque, will be part of the huge complex to be constructed around Hollywood's famous Chinese Theatre—states ATOS would be allotted one night per month use of the Museum Theatre, space in the gallery or central lobby for occasional exhibits and an appropriate area to locate a lobby organ in return for locating, installing and maintaining an appropriate theatre organ in the main museum theatre.

Essert noted that construction is expected to start early next year with the grand opening anticipated for mid-1991.

Establishing a museum around the famous theatre is considered a major project which will attract a steady stream of visitors from around the world.

It is also interesting to note the present Paramount Theatre, which was opened in the 1920s as the El Capitan, a legitimate theatre designed in the highly artistic movie palace style, then harshly modernized for film presentation, is being returned to its ornate decor by Disney Studios and Pacific Theatres, including restoration of the orchestra pit and stage. This house was built with organ chambers, although an instrument was never installed.

Another attraction may be relocation of the Society for the Preservation of the Variety Arts in the former Masonic Temple. All of these buildings are in the same block on the opposite side of Hollywood Blvd.

Society Introduces New Concert Artist For U.S.

Pittsburgh Area Theatre Organ Society will introduce a new International Theatre Organist Jan. 21 at Keystone Oaks High School where the club has its Wurlitzer organ installed. He is David Nelson, an accomplished musician, composer, arranger, singer and director who graduated from the University of Toronto, Trinity College, and also studied in Oxford, England. His unique style spans the 1920s to 1980s—jazz, contemporary, classical and show tunes.

Contest Winners Will Go Via Air

Winners in each division of ATOS Young Organists Contest will be flown to Detroit to be part of the 1989 convention program. All entrants in the contest must send their audition tapes to Col Jack Moelmann by April 1, 1989. Chapter presidents have full contest information.



TEN YEAR GUARANTEE for continued theatre organ enjoyment is signed by Jim Hopkins, Vice President of Kingston (Ontario, Canada) Theatre Organ Society, while, left to right, President John Robson, Treasurer Ken Brown and Church of the Redeemer officials look on. Renewal of the lease keeps the Society Kimball in the church. It is used for regular services and public concerts. Neil Jensen and Ashley Miller appeared in concert there last November and December.

International ATOS NEWS

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OHIO THEATRE CANCELS SERIES

Cancellation of the organ concert series at the Ohio Theatre, Columbus, was announced last month. The reason given was that for the past three years the series has lost money.

How this will effect other uses of the organ was not learned. Dennis James, resident organist, was on tour in Australia during November and December and could not be reached.

FRED PILLSBURY, NOTED BUFF, DIES

Fred Pillsbury, well-known St. Louis theatre organ enthusiast, died Saturday, December 3. Cause of death was a cerebral hemorrhage. He was 80 years old.

For many years he was one of the owners of a large electric motor works in St. Louis, and he also was associated with Allen Organ Co. in experimental work.

At the time of his passing it was reported he owned several theatre pipe organs, all of which were in storage, including the four-manual Wurlitzer originally installed in the Ambassador Theatre, St. Louis.

Organist Stuart Barrie reportedly wrote the specification for this instrument and was resident for many years at the Ambassador.

A more detailed article about this well-known enthusiast will be published at a later date in *Theatre Organ Journal*.

Doctors Buy Closed Anderson Paramount

A group of doctors have purchased the Anderson, Indiana Paramount Theatre and will restore it for lease to performing arts groups. The Page organ is also slated to be retained and maintained.

BETTING PARLOR COULD SAVE THE CHICAGO THEATRE

Saving the Chicago Theatre from bankruptcy is apparently to be accomplished by the very thing that Greater State Street Council has opposed—permitting an off-track betting parlor to open in the Page Building, which is next door to the showplace, and part of the Chicago Theatre Restoration Associates project.

The betting facility will pay nearly \$500,000 annually in rent. "This is going to make it all work," said Marjorie Al Chalabi, a general partner in the venture.

It is understood another producer is angling to take over operation of the theatre. His plan is to produce Radio City Music Hall style stage shows and have first run films. He lacks sufficient funding to take over immediately, but is reported to be working on another partner to close the deal.

Noted Bay Area Organist Dies

James C. Roseveare, popular San Francisco Bay Area organist, died Sunday, December 11, following a brief illness. He was 47 years old, according to information received at press time. It was learned there would be no service based on a statement he expressed some time ago to friends.

Eddie Layton Appears On N.Y. TV Cameo

Eddie Layton, who begins his twenty-second season playing the Hammond organ for the New York Yankees next April, made a cameo appearance on the weekly *Tattingsers* series TV show on NBC Channel 4, New York City, December 7.

CONCERT ORGAN FOR CAPITOL

A 'World Class' concert organ with pipes, electronics, synthesizer and computer components, to be custom-built and installed in the Washington State Capitol Rotunda as a gift to the people of the State of Washington, is an ambitious venture that has been undertaken by private citizens who have formed the State Capitol Music Project.

Once the instrument is erected, the group will then sponsor many types of musical programs throughout the year—all free to the general public. This will include theatre organ style programming.

To launch the venture, a special invitation was issued to attend a concert and reception at the Dick Wilcox residence, Gig Harbor, Wash., featuring Andy Crow at the Wilcox Wurlitzer console playing three varied concerts during the afternoon of December 11. Information about the project was available and donations to the organ fund were accepted.

Project officials hope to enlist the help of all those interested in both classical and theatre organ fields. Donations for the Project may be sent to State Capitol Music Project, P. O. Box 4038, Olympia, Wash. 98501.

Larsen CD's 25 Years In T. O.

Lyn Larsen has recently completed recording a compact disc in celebration of 25 years in the theatre organ concert world. The CD was made on the Wurlitzer organ at the Church of Religious Science in Phoenix, it was reported.

The NEWS recently has found a reel-to-reel tape recording that is identified as being his first theatre organ concert, played for Los Angeles Theatre Organ Society on the Wilbert Theatre Kimball organ during the early 1960s.

Fox Lobby Organ Played At Opening

Organist John Lauder played the 3/12 lobby organ in the Detroit Fox Theatre during the Frank Sinatra show for patrons as they entered and left the reopened showcase.

TECH BOOK HAS PRINTING DELAY

Distribution of *Theatre Organ Shop Notes*, technical manual, has been delayed due to printing problems, it has been disclosed by Allen Miller, ATOS Technical Chairman, who heads the project. Because of the delay, distribution will be made by ATOS Archives in Chula Vista, Calif. to all who have not yet received their books.

January 1989

Music Hall Organ Seen On TV Show

During the week of Nov. 20, Radio City Music Hall 4/58 Wurlitzer organ entertained crowds that packed the theatre for television's *Wheel of Fortune* program which was televised from the stage. For one of the shows, organists George Weisner and Robert Maida were at the twin consoles. The announcer brought them into action asking them to play music 'like at a baseball park.' Unfortunately, the organ sound did not reproduce clearly over the air, but the audience gave them extended applause.

Channel 13, KCOP, Los Angeles, aired the program in Southern California.

Also on the program was an advertisement for Scott CD Players which pictured a white and gold Wurlitzer console with an organist, whose hands weren't on the manuals where they should have been, playing Phantom of the Opera music from the stage production.

In Massachusetts, Bob Legon viewed the show and noted that George Weisner and Robert MacDonald were at the twin consoles. They played for a short Rockettes routine which was not seen on the program above.

Four RCMH TV shows have featured the organ—Beverly Sills' *Night of a Thousand Stars*, *Hollywood Squares*, David Letterman's Anniversary Show and *Wheel of Fortune*. Theatre organ should have more exposure like this.

Bill Worrall Named To Two Magazine Posts

Former west coast entertainment organist and promoter of Home Organ Adventure shows, Bill Worrall has been named Director of Marketing for Keyboard Classics and Sheet Music magazines.

OHS Lists Discs, Books In Flyer

"New Goodies From OHS" headlines a flyer distributed by Organ Historical Society listing classical organ recordings and books produced or distributed by the Society. The announcement may be ordered from OHS, P.O. Box 26811, Richmond, Va. 23261.

KEEP ON WITH YOUR MARCHING

Another March is featured this month in ATOS Archives' music special. It is *The Radio March* by Nassann, and has a price tag of \$2.50 postpaid from ATOS Archives, 1393 Don Carlos Court, Chula Vista, Calif. 92010.

MILLER INSPECTS HAWAII MORTON

Allen Miller, well-known Connecticut organ man, travelled to Honolulu during December to inspect the 4/16 Robert-Morton organ in the Hawaii Theatre, it has been reliably reported. It is expected he will be retained by the new owners of the theatre to refurbish the organ. Mary Bishop, who headed the group that saved the Ohio Theatre in Columbus, is in charge of the theatre performing arts project.

Half Of Audience Stays For Late Show

On a recent Wednesday night, Old Town Music Hall in El Segundo, Calif., ended a special show at 10:45. One bus loaded out and took off with half the audience; the other half stood outside the Hall waiting their transportation. And later, Bill Coffman, one of the partners operating the theatre, came outside, saw the crowd and suggested they return inside until the bus arrived. The patrons did so—with a request Coffman play the Wurlitzer for them.

About an hour later the bus driver showed up. She said she had fallen asleep and upon awakening, couldn't start the bus. Hours passed while calls were made to the bus office and shop. Coffman, yawning, continued to play the organ. More hours passed, and finally someone reported a bus flitting through the alley. At 4:30am Thursday morning the sleepy patrons were on their way home to Northridge, 30 miles distant.

Next morning, Bill Fields, Coffman's partner, arrived at the Hall at 11 o'clock and saw a crowd in front of the theatre. Coffman, dead tired, had forgotten another scheduled special show. Fields opened the doors, turned on the lights and started the special show.

Mildred Berry Is 'Fund Happy'

by Jim Koller

Chairwoman Mildred Berry is smiling broadly—her fund-raising project for the Chicago Oriental Theatre 4/20 Wurlitzer Theatre Organ Fund netted over \$1,100. Two raffle tables loaded with prizes graciously donated by members and local merchants were part of the profit of the affair held Oct. 2 at the Baker Hotel, St. Charles, Ill.

Theatre Looking For Replacement Organ

With its original Wurlitzer now being installed at Cal Poly University, Pomona, Calif., management of the Granada Theatre in nearby Ontario, Calif., is looking for another instrument to replace it. It is planned to present silent films on special nights and the organ is needed to accompany them, it was reported in the Oct. 20 issue of Los Angeles Times.



OLD ORGAN CASE IN NEW ROLE—Cincinnati organ enthusiast Ron Wehmeier is currently installing his new acquisition, the former Russ Nelson 4/24 Wurlitzer in his new music room addition to his residence. At one end of the room he has built the bar pictured above. "About half of it, including fluted columns and carved capitals, came from an early 1900 Hilgreen & Lane organ case; the center under the old National cash register and sides are from the console and casework of a 1927 Moller church organ," he explained. He has also hung in the center of the room a gorgeous chandelier that weighs 2,000 pounds, is 10 feet tall and six feet in diameter and has 44 40-watt bulbs. Ron's new project will be featured in a forthcoming issue of *Theatre Organ Journal*. He hopes to have everything finished by early spring.

David Lowe Plans U.S. Concert Tour

British organist David Lowe is planning a U. S. concert tour in October this year which will begin on the east coast and span the continent, ending on the west coast. During a vacation in the States last July, he played various organs across the country and impressed those who heard him.

ATOS Chapters and independent organ clubs in areas where he played indicated they would welcome his return. These areas include Richmond, Va., Hartford, Conn., New York City, N.Y., Detroit, Mich., Chicago, Ill., Kansas City, Kan., San Diego—Los Angeles—San Sylmar—Fresno—San Francisco, Calif., Portland, Ore. and Seattle, Wash.

An exact date will be announced in February. Any club desiring to have him present a concert is invited to advise him without delay by sending word to him in care of Concertour, P. O. Box 40165, Pasadena, Calif. 91104.

Puget Sound Organ Remains In Club

Puget Sound Chapter officials, faced with the prospect of finding a new home for their Marr & Colton organ if they wanted to use it more often, will be able to leave it in Haller Lake Improvement Club and play it more often. When Improvement Club officials learned the organ might be moved, they contacted ATOS officials and promised to make the instrument more accessible if it would remain there.

HAZLETON GIVEN CONCERT PRAISE!

There are many excellent organists in the concert field and each one occasionally receives unsolicited acclamation. The following praise for Tom Hazleton's concert at the Dick Wilcox residence, Gig Harbor, Wash., was sent by Puget Sound member Bill Exner, a longtime organ enthusiast. He wrote:

"Last Sunday, Dec. 4, I had the good fortune to attend what must have been one of the greatest theatre organ concerts of all time—Tom Hazleton on the Dick Wilcox organ. It's simply too much organ for most organists, although it's very forgiving. It takes a real master to make the most of all the orchestral sounds and delightful effects of which it is capable—and Tom did it! He says he's going to make two CDs on this organ after the first of the year. They should be tremendous!"

Classic Supervisor Was Big T. O. Enthusiast

John R. McCormack, 74, supervisor for more than 20 years of the Philadelphia Wanamaker organ, died Oct. 27. Most of his life he was a dedicated theatre organ buff and was a member of ATOS. He had a lifelong hobby of listing theatre organs—where they were originally installed and where they went after leaving theatres. He also maintained a large record collection.

He is survived by his wife, a brother, six daughters, a stepson, stepdaughter, four step-grandchildren, 14 grandchildren and one great-grandson.

YTOE KIDS SHOW UP ATOS'ERS!

Young Theatre Organ Enthusiasts, already a live-wire adjunct of ATOS, are stepping out ahead of the main body—the more or less staid, and maybe a bit stuffy bunch who keep theatre organ alive—with all sorts of plans to build better theatre organ interest. One item is worthy of note because the main body hasn't lifted a finger to try it—creating a logo for their group.

It must be admitted that a suggestion was made several years ago to hold a contest for members to submit designs for a national logo. But a wish-washy board couldn't decide if such a project was of enough interest, or what sort of prize could be awarded the one handing in the best logo design. So, the idea died out. Not so with YTOE.

An announcement was made, and todote several youngsters have whipped up designs that merit consideration. Chuck Bielski tossed in his idea with a "catch line" on the design—Theatre Organ Fever—Catch It! Meanwhile, down Chula Vista (Calif.) way, Carl Bickel, young son of Archives Curator and Board member Vern Bickel, whipped up two drawings that could be put on pins and paper (stationery).

Melissa Ambrose, who heads up YTOE, is asking others in the group to get busy and draft their own designs, send them in and hope they are picked for approval to become the YTOE logo.

And what's with the staid and stuffy bunch? Are they going to sit around and let an opportunity pass them by? Just think of where the logo or insignia could be seen—on neckties, coffee mugs, stationery, tie tacs, earrings, etc. Those blessed with artistic arms, or brains should get busy and make designs. ATOS could use an international insignia.

ORGAN IN 'FINAL FINISH' FOR A 1989 CELEBRATION

Although numerous parties have been hosted by Dr. Malin Dollinger and his family to celebrate various stages of completion/additions to his four-manual Wurlitzer, which is installed in their Palos Verdes Estates residence, the organ is now undergoing further improvements and additions to have it ready for what has been termed a "Final Completion" Party sometime in 1989. (This sort of claim has been made by many organ owners who normally succumb to 'additions fever' and continue expanding their instruments—Ed).

But, in the 'Final Completion' context, the organ has a new Wurlitzer Brass Trumpet, Quintadena Celeste and a Band Fife—the latter on 20 inches of wind! The stop was fabricated by Lance Johnson of Fargo, No. Dak. There are now 85 separate non-tuned percussion effects as well as a real accordion.

There is also a traps/percussions player control that plays the organ's 12 traps in any of 24 different rhythm patterns with adjustable speed as well as trap identity. It was built by Paul Kline in Lansing, Mich.

Other umpteen improvements will be described in a future feature article to be written for *Theatre Organ Journal*. For now, organ enthusiasts visiting the Los Angeles area are invited to call 213/378-4059 if they would like to visit the Dollingers and see, hear and play the instrument during stages of its 'Final Completion' progress. (And if you're around when the party is planned—you might get in on that, too!)

Strony To Stroll U. K. In Coming Show Tour

Walt Strony will take his excellent concert styling to Great Britain next March for an extended concert tour, it was reported in the Oct.'88 issue of *Cinema Organ Society News*.

Miller's Morton Show Taped At Lakewood

When Fr. Jim Miller played North Texas Chapter's 3/8 Robert-Morton organ in the Lakewood Theatre in Dallas, member Gordon Wright made three professional tapes of his concert. They are to be made available at a later date, according to information published in *The Keraulophone*, official newsletter.

New Concert Artist On RTOS Series

A new name in the concert world turned up in the RTOS Blower issue of Nov. '88 with the announcement Stanley King would present his first Rochester Theatre Organ Society concert Nov. 19. According to the news item, King is an international concert and recording artist in his native England. He has served as organist and choir master in the U.K. and also decided to get into the entertainment world.

For seven years he was Director of Music for the City of Folkstone, playing daily organ concerts and dance music for civic functions. He emigrated to Canada 12 years ago and now directs music at two Toronto churches, runs a school for teaching popular organ and has toured Canada extensively playing both classical and theatre concerts.

BIG BUSINESS GOT TOO BIG FOR GRANADA SHOW

When Robert Maes planned the Christmas show for the Granada Theatre Historical Society, Kansas City, Kan., he included Laurel & Hardy's famed holiday tree sale comedy, "Big Business," which Bob Vaughn would accompany on the 3/20 Barton organ. The film exchange sent out the print early. It was definitely a 'big business' shipment.

Instead of the silent comedy, Maes was sent the Tomlin-Midler full length, all-talking picture "Big Business". It was exchanged!

Organist's Vacation Becomes Part Tour

Lowell Ayars recently returned from what he had considered would be a trip to Great Britain to visit friends. However, it also turned out to be a partial organ concert tour.

In Chesterfield, on Nov. 14, he played half of a concert program. Mike Hawksley was the other organist at Clown's School in a benefit to raise funds for the National Venture, Children In Need. A Hammond C-3 was brought in for the show.

Ayars also shared another program at Wurlitzer Lodge—the Les Rawles residence in London, on Nov. 25. Quentin Bellamy played one half of the concert. "It wasn't intended to be a concertizing trip—it just worked out that way," he said.

He plans to return to England for the coming ATOS "Springtime In London" Safari, April 16 through 23.

Vaughn Will Play In Place of Dennis James

Because additional work is needed on the Robert-Morton organ installed in the Arlington Theatre, Santa Barbara, Calif., to bring it up to concert standard, the Dennis James concert, originally scheduled for January 29 has been postponed. Instead, Bob Vaughn will appear on that date to play the accompaniment to *The General*, it was announced in the newsletter published by Santa Barbara Chapter.

Small Theatre Wants Its Pit Organ Back Again

A little theatre in Pomeroy, Wash. (probably the Seeley—Ed) is currently being refurbished and the owners have expressed the desire to acquire the original pipe organ for re-installation. However, there is a slight problem. According to Seattle buff Jack Becvar, the Wurlitzer is a pit style instrument that is now playing daily in a Lewiston, Idaho shopping center.

Two Theatres Have Organ Music During Week

When in Oakland or San Francisco, Calif., it is possible to hear in-theatre pipe organ music. The Castro Theatre, 429 Castro, San Francisco, has its 4/21 Wurlitzer playing each evening. The Grand Lake Theatre, Grand Avenue near Lake Merritt, Oakland, features its 3/12 Wurlitzer Friday through Tuesday. Call theatres for time.

Requests Organ Use

British organist Ron Curtis played the five-manual Compton—*The Duchess*—at London's Odeon Leicester Square Cinema for the Royal Premiere held there. Curtis' hour-long solo concert was played at the request of His Royal Highness The Prince of Wales.

Hazleton Lectures In K.C. Workshop

Tom Hazleton will teach a special workshop February 10 through 12 at the Granada Theatre, Kansas City, Kan. on the 3/20 Barton organ. It is the second annual event of its kind sponsored by the Granada Theatre Historical Society.

Workshop topics include how to phrase and style music; registration and voicing; how to be more entertaining; and one on one master class. Ample open console time is scheduled so that everyone will have an opportunity to play the organ.

Registration is \$110 and includes Hazleton's concert Feb. 10 at 8pm, the workshop and a catered dinner Sunday evening at the theatre. Early registration (before Feb. 1) is \$100, a saving of \$10. Separate tickets are available for the concert and dinner. Registrations should be sent to Granada Theatre Workshop, 1015 Minnesota Ave., Kansas City, Kan. 66101.

Joliet Barton Organ Used In Two Shows

Music played on the 4/21 Barton organ in Joliet's Rialto Theatre has been given an airing on ATOS National Vice President Russ Hamnett's weekly show over KNAU Radio from Northern Arizona University in Flagstaff. Hamnett also has used the taped music as accompaniment for the slide show prepared by ATOS National Director Catherine Koenig, Kay McAbee and Fr. Jim Miller were the organists who were recorded, according to a news item published in *Relay Chatter*, Joliet Chapter's newsletter.

Organ Consoles Show Up In Pix

Old Richmond Today, a beautiful volume picturing historic buildings in the Virginia Capitol City, has been produced by Historic Richmond Foundation. There are three theatres pictured in the book, two of which—Carpenter Center (former Loew's Richmond) and Byrd Theatre—prominently display their Wurlitzer organ consoles in the brilliantly clear color photographs.

The Foundation address is 2407 East Grace St., Richmond, Va. 23223.

Organ Lit Catalog Out

Organ Literature Foundation has just released its Catalogue W which lists 663 books, 375 theatre organ records and 2,283 classical records. The catalogue is available for \$1 (foreign \$2 or 4 international reply coupons sea-mail) which is refundable with first order received. Organ Lit address is 45 Norfolk Rd., Braintree, Mass. 02184.

January 1989

Organist Role In Silents Told On TV

by Kim Crisler

CBS-TV presented *American Treasury*, Dec. 8 which featured a brief history of silent film music, narrated by actress Shari Belafonte-Harper.

Although a brief segment, viewers saw the former Roxy Theatre five-manual Kimball console, now in the Ramada Inn at Albuquerque, N. M., and the 3/12 Moller lobby organ in the Detroit Fox Theatre. Belafonte-Harper told about the theatre organist's role in silent movies.

Custom Job Causes Carter To Cool

When Gaylord Carter was in Toledo at the beginning of October, Toledo Chapter spared no work to accommodate his requests on the 4/10 Marr & Colton organ installed in Toledo's former Ohio Theatre. He asked if a 4' Tibia stop could be included on the Bombarde manual for his distinctive 16'-8'-4' Tibia romantic themes. Organ technician and 1989 President-elect Joe Thorpe lost no time installing the stop for the concert.

This made Gaylord's day! He was ecstatic that an organ could be customized for his program.

The original 8' Tibia Plena has been located for the instrument, and it is believed it will add great depth and breadth to the sound of the organ once it is installed. Some interior decorating of organ chambers will be necessary to make room for this big scale pipework.

Organ Firm Introduces New Keyboard Idea

A revolutionary development in keyboard contact technology has been introduced by Associated Organ Builders of Auburn, Wash. It is their new and innovative "Opti-Sense" Keying System.

Traditional precious metal wire contact systems have historically been a source of service problems. New 'contact-less' eliminates problems by employing latest state-of-the-art electro-optic technology.

'Opti-Sense' is being used on all of AOB's new custom built non-winded organs. Information about the new idea is available by writing Associated Organ Builders, 2921 So. 104th St., Omaha, Neb. 68124.

Miller Serenades Manhattan Mobs

Ashley Miller played holiday music during the afternoon hours of Dec. 12 to 23 on the Hammond Elegante and a piano in the lobby of the Pan Am Building adjacent to Grand Central Station, Manhattan, it was reported in New York Chapter's newsletter.

Stark Plays Series

Organist Tommy Stark, who now resides in Honolulu, played the Hawaii Theatre Robert-Morton organ during a recent film festival that was presented there. This was reported to the NEWS by organman Carlton F. Smith, Indianapolis, Ind., who was vacationing on the island over Thanksgiving and attended the show. He also went to the Waikiki Theatre to hear Robert Alder play the Robert-Morton installed there.

Hazleton Has Early Shows

Tom Hazleton goes to Kansas City Feb. 10 through 12 for a workshop that is described elsewhere in this issue. On March 10 he plays a concert for Windy City Organ Club on the Sanfilippo Wurlitzer in Barrington, Ill. March 12 sees him in Phoenixville, Pa. at the Colonial Theatre for a concert; March 14 he will play the Curtis organ in Irvine Auditorium on the University of Pennsylvania campus, Philadelphia. He is also due to make a private organ digital recording for the owner of a recently installed Wurlitzer organ in the mid west.

Thompson Playing Paramount Series

Don Thompson is currently playing the Oakland (Calif.) Paramount Theatre Wurlitzer for Friday night film series which is featuring Astaire and Rogers.

Covers Don't Slip On Reservations

Members of Granada Theatre Historical Society who have pet seats where they park to partake performances in the atmospheric Granada Theatre, Kansas City, Kansas, are always assured of having them available. Slip covers with their names on them are mounted over backs of the seats, thus reserving them for the members.

Riggs Leaves Bench At Grand Lake Theatre

It is reported that Jim Riggs has ended his resident position at the Oakland, Calif. Grand Lake Theatre. It was not learned who now plays the 3/12 Wurlitzer during intermission periods.

WONDER WHAT ARTISTS DO BETWEEN CONCERTS? CLARK WILSON TELLS ALL!

Have you ever wondered what organists do between concerts? Perhaps you are aware that some delve into the technical side as well as the playing side, while others represent electronic firms and sell instruments, and others mix up their careers with not only selling, but holding down church jobs.

For as long as the editors have been sending out cards and letters to artists asking them to send word of their concerts and other activities, so that something of their endeavors could be reported to their public—it doesn't cost anything—very little information has trickled back.

But this month the unusual happened—an organist finally put his console aside, dropped pipework he was repairing, finished choir practice and took a pen in hand. Here's what Clark Wilson has been up to and what he will be doing.

Jerry Nagano and I stayed in San Jose the weekend Santa Barbara opened (Oct. 1), opting to work on the Wurlitzer in Ye Olde Pizza Joynite. Later Ed Stout and Dick Taylor came over and we all worked toward improving some sounds in the organ. Jerry and I did tonal regulation while Ed and Dick performed an absolute *miracle* with the Tibia Tremolo. It now sounds as it never has before. Ed and Dick are unquestionably the finest organ technicians in North America today as all of their work verifies.

That same weekend Jerry and I went to Menlo Park to hear Chris Elliott play the service at the Presbyterian Church. He's really a very fine organist. Then we spent a pleasant afternoon having lunch with him. It was the highpoint to a busy three weeks doing preliminary voicing and regulating Morton stuff in the San Jose shop for the Arlington organ in Santa Barbara.

Leaving San Jose, the next stop was Mesa, Arizona, where I spent the next week doing regulating on some of the new additions that are going into Organ Stop Pizza Wurlitzer. I return to Mesa for the winter season starting in mid-November, continuing into April, and look forward to it very much.

Meanwhile (Oct. 17), I'm back in Ohio tying up some loose ends on two church organs we've installed over the last year. I'm also hoping to close another contract or two for new organs soon.

Comes Jingle Bell time I have five Christmas concerts to do this year. Paul Van Der Molen's annual Christmas programs at his house, featuring the Robert-Morton organ, have become so popular we are doing a public show on Dec. 4 at the Coronado Theatre, Rockford, in conjunction with Land O' Lincoln Chapter. Paul's shows (at the Wheaton Fox—another name for the residence studio) will be held on Dec. 10 and 11 with one program on Saturday and two on Sunday.

On Dec. 18 I'll be back at Mesa to play the Christmas concert at Organ Stop, then to Ohio once more for Christmas organ tuning and a recital prior to the Christmas Eve service at my home church.

Next March I have been invited to do an all-transcription recital on a fine organ in St. Anthony's Roman Catholic Church in Milwaukee. It is co-sponsored by the church and AGO.

When the dust settles from all this, it will be time to do another recording—my old ones are getting stale. The new one, which I expect to be a CD, will be done on Van Der Molen's Robert-Morton. There's also talk of making some additions to the organ about this time so I should be busy for a good while.

I was asked to go to Dayton, Ohio and survey the organ in the Victory Theatre. I've sent a report on what I found and their decision on what to do—rebuild or install a new organ—should be forthcoming soon. The theatre is in the midst of a huge restoration. So a new organ may be in the planning.

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.



WHO'S THIS?—At a very early age he became a consummate theatre organist and pedaled many a famous organ console. He still appears infrequently on the concert circuit and is also famous in another outstanding role today, one that might even result in a letter being sent to you for some reason or other. That is, if you come to his attention as being a worker and advocate of the theatre organ. He keeps looking for enthusiasts who want to help the hobby. Write and tell the editor who you think this is.

Admission Roll Back For Special Show

by John Schellkopf

Celebrating "A Night at the Old Capitol Theatre," Nov. 17, admission to the Oscar Mayer Theatre, Madison, Wis., originally the Capitol, will be 60 cents. Patrons will see two Harold Lloyd films, accompanied by Chris Elliott at the theatre pipe organ, a period newsreel, vaudeville acts on the stage, a concert and a sing-along.

Part of the 60th anniversary of the theatre, the admission cost was made possible by underwriting from Rayovac Corp. It is one of four silent film programs slated for the theatre. Gaylord Carter and Dennis James will also accompany some of the photo-plays.

DTOC WILL STAY AT SENATE THEATRE

About 18 months ago, Detroit Theatre Organ Club officials initiated a feasibility study of the Capitol (Grand Circus) Theatre in downtown Detroit. The idea was to have a multi-function building that could generate income to support the club—and its superb 4/34 Wurlitzer sounding off in a 4,250-seat theatre.

Alas, the timing was a bit late; rehabilitation of the Mighty Fox Theatre has made theatre property in this area attractive again. The Capitol is now beyond reach, financially. The Senate Theatre will remain 'home' for Detroit Theatre Organ Club.



Chapter Notes

ALABAMA

Birmingham

205/942-5611 or 205/644-3606

September found a new Southerner, Jerry Myers, at the console of The Alabama Theatre's Wurlitzer. Jerry has recently moved to the Atlanta area and contacted us after hearing Tom Hazleton's recording done at The Alabama. After a little correspondence and a few phone calls, Jerry was "lined-up" for our chapter meeting. Jerry's program was varied and lots of fun.

October was undeniably the Alabama Chapter's busiest month ever. The 1988 ATOS Regional Convention, October 14-16, kept chapter members buzzing! We all truly had a wonderful time hosting the convention. Everyone worked hard and did a great job. The October 23 chapter meeting allowed the presentation of the Nominating Committee for 1989 Officers and Board of Directors. A packed house was found at The Alabama on October 29 as Tom Helms accompanied the annual performance of *The Phantom Of The Opera*. This year a new treat was added as Kathryn Tucker Windham, noted author and storyteller, opened the show with ghost stories. Over 2000 people filled the approximately 2200-seat house.

Gary W. Jones

ATLANTA

404/434-8451 or 404/948-0267

On July 24, we went video at Theatrical Paraphernalia to see special tapes on the great movie palaces in the United States. Narrated by Gene Kelly and Gaylord Carter, and featuring performances by Jesse and Helen Crawford, Don Baker, Ann Leaf, Gaylord Carter, Lyn Larsen, Carlo Curley, Hector Olivera and others, the program was created with the collaboration of several chapter members and produced with the technical skills of member Ron Carter — a fascinating trip back in time!

Dennis James showed his usual fine technique when, on August 29, he accompanied the silent *Phantom of the Opera*, (as it was presented in 1925) on the Atlanta Fox 4/43 Moller.

Dolton McAlpin, who practices law in partnership with his wife, Lidia, in Stockville, Mississippi, came over to entertain us on Theatrical Paraphernalia's 2/9 Robert-Morton on September 18. His fine

program included selections from *Music Man* as well as some by Romberg, Irving Berlin and others. We enjoyed it very much.

On October 24, we held a reception at Theatrical Paraphernalia for noted British theatre organist Trevor Bolshaw, who was here to perform at Georgia State University. He did not get away, however, without dazzling us with his virtuosity on the 2/9 Robert-Morton.

Finally, on October 26, John Muri gave us an old-time silent movie evening at Grant Park Aldersgate United Methodist Church. He accompanied the Buster Keaton film, *The General*, on the 3/7 Kimball theatre organ. Hilarious, of course, and John's splendid performance was greatly appreciated, as was the church's willingness to have us there.

Bill Hitchcock



Dolton McAlpin on the Theatrical Paraphernalia's 2/9 Robert-Morton.



(L to R): Charles Walker, owner of Theatrical Paraphernalia and its 2/9 Robert-Morton; Trevor Bolshaw, noted British theatre organist; and Nelson Guard, President of Atlanta Chapter.



Ron Carter adjusts the video for the special tapes we enjoyed.



John Muri on the theatre organ in Grand Park Aldersgate United Methodist Church.



CENTRAL INDIANA
Indianapolis
317/255-8056 or 317/787-4865

Our September meeting was a joint venture with the Indianapolis Organ Club, as Phil and Betty Hedback graciously opened their home and grounds to 150 members and guests for a catered picnic. The entertainment portion of the afternoon was ably handled by one of our newer members, Warren York. Mr. York is a self-taught musician who began playing when he was sixteen and now travels with his electronic organs and plays professional engagements in and around his home town of Urbana, Illinois. On this occasion, he brought his Lowrey Celebration, and opened his program with a prophetic "This Could Be The Start of Something Good." Other selections were "Stardust," "Isn't It Romantic?" and "If I Didn't Care." He used the Lowrey's rhythm unit to advantage on several numbers and concluded his program with a Hawaiian medley. Open console was an extra treat, and after several members entertained us, Mr. York was coaxed back to the console to play again for an audience reluctant to leave. Good food, good friends and good music — what more could one want on a beautiful fall afternoon in Indiana?

In October, we journeyed southeast to Shelbyville, Indiana, to the home of Carol and Maurice Finkel, a lovely home which houses three grand pianos, two reed organs, one electronic organ and



Warren York, guest artist for Central Indiana September meeting. *B. Johnson photo*

three (yes, count 'em, three!) pipe organs. Our artist for the occasion was Mr. Kurt von Schakel, who opened with "Japanette" on his personal favorite of the pipe organs, the two-manual Robert-Morton, and then switched to the 3/20 Louisville Uniphone for the balance of his program which included "I Like The Likes of You," "Not While I'm Around" from *Sweeney Todd* and the lyrical "A Nightingale Sang in Berkeley Square." It is always a pleasure to hear Mr. von Schakel and to enjoy the hospitality of the Finkels. Needless to say, there were more than enough instruments to go around for open console.

Members Bob Thomas, Floyd Perry, Jack Pollock and Barbara Johnson were among the organists who played for the "Great TV Auction" which benefits WFYI Television in Indianapolis. This Auction is the main fund-raiser for the station each year, and we were happy to be part of it.

Progress continues on the Manual High School organ, thanks to the efforts of Kevin Aikman and dedicated volunteers. Eight of the eleven ranks of pipes in the Main chamber have been installed, including a new Wurlitzer Oboe Horn. Some winding and offset work remains to be done, and then it's off to the Solo chamber! We are all very excited about this instrument which will be ready for the 1990 Convention. *Barbara Johnson*



Kurt von Schakel at the console of the 3/20 Louisville Uniphone in the Finkel home, Shelbyville, Indiana. *Don Newswanger photo*

CENTRAL OHIO

Columbus

614/652-1775 or 614/882-4085

As it was time to "bring it on line" for concertizing, John Polsley's 3/12 mostly Wurlitzer got its baptism October 22 when international artist Tom Wibbels played a concert for the Champaign County Arts Council. This fund-raising event featured a catered candlelit dinner at the Polsley home prior to the program. Tom's theme was "The Golden Years of Theatre Organ," which traced the history of the instrument from the 1920s to the present with musical illustrations of various periods in the organ's popularity. Notable renditions were "China Doll," "Elephant Boy" and "Under Paris Skies." His closing "Climb Every Mountain," from *The Sound of Music*, brought him a well-deserved standing ovation. Dr. Polsley, who suffered an all-time high level of anxiety concerning the reliability of the instrument, had only one small, innocuous cipher to correct.

Even on a dull, gray day with a steady, fine rain, 25 members and guests found their way to the home of Janet and Charles Prior, Jr., for our annual meeting on October 23. After the business meeting and election of directors for the coming year, Charles presented a delightful program on his Conn 651 which was followed by open console music by a number of our playing members. A buffet of Halloween and harvest time dishes, together with an outdoor backdrop of colorful autumn leaves, made the day a festive occasion. *John Polsley*



The copying machine is said to be the single most important factor in the decline of serious music publishing.

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

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CONNECTICUT VALLEY

203/357-4581 or 203/261-5269



Dan Bellomy autographing one of his albums at his September concert. Rita Goodkin photo

Our annual picnic was held at the home of Rich Marshall and Jimmie Miller in Windsor, Connecticut, on August 13. The grills were fired up and that, coupled with one of the longest hot, dry spells in some time, called for ample hamburgers and hot dogs to go with a generous supply of cooling beverages. There was no organ, but there was a fine stereo system and those in attendance were treated to the latest theatre organ releases on compact discs.

Dan Bellomy opened our concert season at Shelton High School on Saturday, September 24. This was Dan's third appearance in Connecticut, and his introduction to our 3/12 Austin. Many of Dan's Connecticut fans turned out to welcome him back.

Our October membership meeting was held at Shelton High School on October 8. Our guest artist was Bob Legon from our neighbor chapter, Eastern Massachusetts. Bob never fails to get more interesting sounds from theatre organs, and he did not disappoint the enthusiastic audience with his ninety-minute concert. Barry Goodkin



Bob Legon at the console of the Shelton High School 3/12 Austin. Barry Goodkin photo

THEATRE ORGAN



John Steele introducing his next selection.

DELAWARE VALLEY

Philadelphia
215/566-1764

On October 22 we traveled to the home of Richard Kline in Thurmont, Maryland, where with members of other chapters we heard a program presented by noted organist John Steele playing the Wurlitzer organ located in Mr. Kline's studio. Mr. Steele is an expert in knowing how to please his audience.

His performance was followed by open console. Here, too, Mr. Steele generously offered his help with registration to those people who requested it.

A word about the instrument might be interesting. Mr. Kline's Wurlitzer was originally located in the Fox-Capitol Theatre (at another time it was the 'Loew's Capitol Theatre) in Washington, D.C. When the theatre was demolished in 1963, Mr. Kline acquired the instrument and installed it in his home, incorporating into this Wurlitzer another Wurlitzer from the Manos Theatre in Greensburg, Pennsylvania, and adding a fourth manual to the original three-manual console. It would take a much longer article than this one to describe adequately this magnificent instrument and its setting.

For Delaware Valley members to come to the Kline residence to hear and play this instrument is a major event, and for this writer in particular it is a doubly interesting experience because he remembers in 1946 hearing many times this instrument in its original setting in the Loew's Capitol Theatre.

The Society thanks Mr. Kline once again for inviting us to his home.

Earl E. Strausser

Due to printer's error, the Allen Organ response card offering the Beacham recording was accidentally dropped from the November/December 1988 issue. This tape is still available and the offering card is back in this issue.



EASTERN MASSACHUSETTS

Wellesley
617/662-7055

We held a most enjoyable joint meeting with the Rhode Island chapter of AGO and SENETOS on September 25. Our own John Cook was the featured artist and played a winning program on that big, gorgeous 5/21 Wurlitzer. John has played that instrument several times in public concerts and knows how to use its many voices. The colorful "Radetsky March" opened his all-too-brief program. With the pizzicato relay now restored, John made use of it in his catchy "Summer Me, Winter Me." While his portion of the program ended with "That's A'Plenty," it wasn't for his audience. Members of the three groups took advantage of open console. It was a rare opportunity, not to be missed — a big, five-manual Wurlitzer in a beautifully restored theatre — what a musical challenge!

"The Wizard of the Wurlitzer," Robert Wolfe, was our performer at Babson on October 22. A large crowd greeted the young Englishman for his first visit with us and all were quickly won over by his engaging console personality. This man of few words and much good music is certainly deserving of his advance reputation and of the mantle of "Wizard" with his amazing console dexterity. His flying hands, double pedaling and cross-legged double pedaling has to be seen and heard to be believed. Mr. Wolfe's artistry demands an organ in tip-top condition, and our "old gal" measured up without a protest. That was a tribute to the hard-working organ crew and volunteers who put in so many hours of work during the very hot summer. As a result of repositioning our two blowers, installing new windlines, a large muffler box and insulation, there are now no noises heard in the auditorium. The college re-draped the hall, including the four chamber openings, with acoustical material, so the sound really gets out.

Robert Wolfe plays mostly long medleys, and his selections had an international flavor, drawing from both sides of the Atlantic. This, plus his variations of tempi, enhanced our interest. His smooth bridging and accuracy, despite his instantaneous registration changes, show why he is one of England's top organists, and his reputation is rapidly growing in the eastern United States. Wolfe encouraged singing, and his audience participated. Spontaneous applause was given after many of his numbers and, at the end, there were many heard to remark,

continued...

EASTERN MASSACHUSETTS cont.

"WOW!" and "When will HE be coming again?" It is a sure bet that this young man will again grace our console bench!

Our first fall meeting at Babson on October 30 had member Ed ("Big Ed") Wawrzynowicz give his first theatre organ concert, although he has given many on electronics. From his introductory "The Best of Times" to his encore, "God Bless America," Ed gave us a nice variety of selections. For variety, Ed had a friend of his, the "Voice of the Boston Celtics," Fred Tagg, lend his fine and powerful voice to four numbers, including the encore. With our Wurlitzer in such fine voice, it was another pleasant meeting and made one glad of such great interest — the theatre pipe organ!

Stanley C. Garniss



Garden State officers (L to R) Denise Andersen, George Andersen and Bob Norris.

Jinny Vanore photo



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

With summer over, chapter members now look forward to a busy, interesting fall schedule.

Dark, rainy streets did not deter our members from attending our fifteenth annual installation of officers and banquet at the Trenton War Memorial on September 17. Buffet and cocktail/snack tables were set up on the stage and all enjoyed the background music from the 3/16 Moller. The party atmosphere continued throughout the meal as members reminisced about their summer activities. The highlight of the evening was the thank you and presentation of our GSTOS plaque to retiring President Bruce Williams. The name, office and years of service are inscribed and placed on an attractive wood plaque holding a wooden flute pipe. Vice President Bob Norris also received one, and Fred Portz was commended for his outstanding work as sub-

stitute recording secretary and organizer of the membership books. Following this, the members took seats in the auditorium and enjoyed a mini-concert by Tim Hoag.

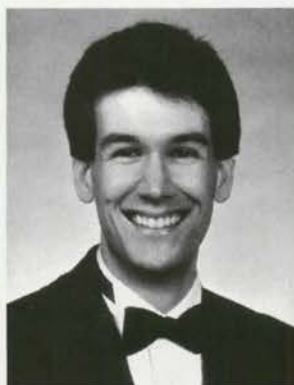
The first of a five-concert series was held on September 25 at the Trenton War Memorial. Robert Maidof and Dave Messineo were the "Dynamic duo" who starred in this concert. Both are excellent organists, and each performed many solos on the Moller, but the exciting part of the program was the piano and organ duets with Bob at the organ and Dave at the concert grand. Their music showed creativity, skillful coordination and many hours of practice. For their final selection, both artists went to the organ console, selected their own manuals and proceeded to "Wow" the audience with their rock version of Bach's "Tocatta and Fugue." This was a delightful concert, enjoyed by all. The tones of the piano were clearly heard via a new sound system which has been donated by our chapter founding father, Bob Balfour. Local expert George Anderson installed the huge speakers on the stage. Thank you, Bob. Thank you, George. The concert was followed by a "bring-your-own-picnic" on the stage. Compliments were given to our stage production group for the striking, 30-foot, black and white key-

board which decorated the stage during the concert.

Father James Miller's first concert for Garden State took place at the Trenton War Memorial on October 30. This was the second of the five-concert series at the War Memorial. Father Jim lives up to his reputation with his smooth, laid-back, bluesy renditions of Fats Waller, Duke Ellington and other jazz notables. It was interesting to hear blues played so well on a pipe organ. His patter was entertaining and the audience loved him. A new venture was inaugurated after the concert: the audience was asked to sign up for a tour through the pipe chambers. It is a well-known fact that most pipe chambers are accessible only to hardy crew members who are able to climb tall, iron ladders, but the Trenton War Memorial really outdoes itself by having wide, cement steps leading right to each of the chambers. 110 people took advantage of this, and the results were very successful. A happy picnic supper on the stage followed the concert. Here, too, Father Miller entertained with lots of jokes — so, some were a little corny — but the name of the game was fun and all there had lots of it.

Jinny Vanore

continued ...



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GARDEN STATE cont.



George Andersen (left) and Bob Balfour checking new sound system. Tony Juno photo



Dave Messineo (left) and Bob Maidof at Moller console. Tony Juno photo



Production crew members Elaine Dawson, Michael Cipolletti with organist Bob Maidof. Jinny Vanore photo



Father Jim Miller at Moller console. Jinny Vanore photo



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

Members Martin Lilley and Dr. Ed Mullins visited England recently where they visited The Plough, a Public House, home of the Mighty 3/10 Compton Organ, with Melotone unit. The organ was installed in the Gaumont Theatre, Finchley from 1938 to 1967. The pub is operated by Margaret and Tony Merridale.

Ena Baga was playing there and was celebrating her sixtieth year in show business that night. She played a delightful "Poodle Parade" by Robert Farnon and "Bolero" by Maurice Ravel (Ravel, the famous French composer, bestowed the title "The Poet of the Organ" on Jesse Crawford in 1928 while visiting the New York Paramount Theatre).

Lilley and Mullins also visited the Musical Museum, Brentford, as guests of curator Frank W. Holland. The museum completed its 25th Anniversary season. Three Jesse Crawford organ rolls were played on the 3/11 "Regal" Wurlitzer: #5331 - Liebestraume; #5382 - Pale Moon; and #5376 - Trees. Holland also played rolls, on the Aeolian organ, of Emil Velazco, Lew White, Pietro Yon and Edward Lemare. The museum was featured October 31 on BBC-1 television program, "Electric Avenue."

October 27 the pair were joined by chapter member Father Gerard Kerr and his housekeeper, Miss Mai Fitzgerald, on a drive to Wooton, Northampton, to Susan and Nigel Turner's Musical Merry-Go-Round. An 1896 Merry-Go-Round, with Verbeeck 72-Key street organ, is housed in a large building with several large band organs. The main attraction is a 3/19 Wurlitzer theatre organ. Built in 1931 and installed in 1932 in the New-

castle Paramount Theatre, it was installed in Kitchen Brothers' motorcar showroom in the 1960s, in Diss in Norfolk. The Turner family purchased it in 1982. Enlarged to 19 ranks with an added Quintadena and Tierce and Octave couplers as well as a grand piano, the organ opened in 1983. Martin Lilley, who is a television engineer with Ampex, marvelled at their sophisticated TV system that employs six cameras with two projectors enabling the audience to see the organists hands and feet playing.

Nicholas Martin, age 24, resident organist for over five years since its opening, did a splendid job. A small TV monitor enabled him to see what was on the audience's big screens. Martin has been playing organ since he was nine. He played two years at the Tower Ballroom Wurlitzer, Blackpool before coming to Turner's. He has played concerts in 1985 and 1987 on the 4/43 mostly Wurlitzer at the Kirk of Dunedin, Florida. He has a return engagement there in February 1989 when he will play four concerts.

October 28 was Club Night at Edith and Les Rawle's Wurlitzer Lodge in Northolt. Father Kerr, Lilley and Mullins are also members of the London and South of England Chapter. Len Rawle played the 28th Anniversary concert at the 3/19 Wurlitzer, as is his wont. Len played a special Crawford number for the visitors. He played "A Broken Rosary" using Jesse Crawford's own music from when he recorded it at the 4/20 Wurlitzer at London's Empire Theatre, Leicester Square in 1933. It was lovely!

Dr. Mullins had made arrangements with the British Film Institute, National Film Archive, 21 Stephen Street, London, to view a rare silent film made about 1928. Crawford chapter members Kerr, Lilley and Mullins and London chapter members Pat and Derek Rogers, Cyril Gott and Len Rawle were guests of the Crawford chapter as were Ron Stern of the Cinema Organ Society and Charlie Kerr, Father Kerr's brother. The film was

continued...

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JESSE CRAWFORD cont.

of The Rudolph Wurlitzer Manufacturing Company, North Tonawanda, New York, and showed various shots of the Wurlitzer factory and the surrounding gardens and fountains. Unfortunately the film at the B.F.I. is incomplete. The organ crew members who viewed the film found it very instructive and interesting. ATOS members who visit London and wish to see the film can make arrangements by telephoning the B.F.I. at 01-255-1444 and ask for Miss Clare Reihill of the Viewing Service. The fee is about four pounds Sterling.

The Museum of the Moving Image is a newly opened cinema and television museum situated right under Waterloo Bridge, behind the National Film Theatre on London's South Bank near Royal Festival Hall. M.O.M.I. takes you on a journey from cinema's earliest experiments to the operations of a television studio. Royal Festival Hall has early evening organ concerts on Wednesdays. In the M.O.M.I. section on the musical accompaniment there is a piano that accompanies a silent film. In the huge display there is a photograph of a theatre organ. The explanation alongside it reads: "Cinema organs came into use around 1919. The sophisticated Wurlitzer organ, seen here, was introduced into Britain in the mid 1920s." Upon close inspection of the elaborate console with fruit jelly surround you can read the nameplate — "COMPTON."

Ed Mullins



*Nicolas Martin at 3/19 Wurlitzer, Turner's Musical Merry-Go-Round, Wooton, Northampton, England.
Ed Mullins photo*



*Dr. Ed. Mullins with Ena Baga at 3/10 Compton at The Plough.
Martin Lilley photo*



*Len Rawle at parents' 3/19 Wurlitzer, Wurlitzer Lodge.
Ed Mullins photo*



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JULY 2-8, 1989



*Miss Ena Baga at The Plough, Great Munden, Hertsfordshire, England. Margaret Merridale surprised Miss Baga with a beautiful floral arrangement.
Ed Mullins photo*



*Frank Holland, M.B.E., Curator of The Musical Museum, Brentford, Middlesex, England, seated at 3/11 Wurlitzer with roll-player console.
Ed Mullins photo*

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We do have extreme weather conditions here in Minnesota — hardly had time to put our hot weather clothing away when we're searching for our boots — a sign of what is to come was a two-inch snowfall on November 5!

October 23 at the World Theatre in downtown St. Paul was a pleasant afternoon when our board met briefly before member Jim Kennedy took over at the Wurlitzer. Jim is an old-timer at any organ and it is very evident in the way he uses the stops, keyboards and his repertoire of tunes. He played almost steadily for an hour, recalling some melodies and tunes we haven't heard in a while. It was open console after that, and our members are becoming braver as they take their turns at this magnificent instrument at the World.

Several chapter organ buffs attended concerts held on October 23 and 24 at the Christ Episcopal Church in Woodbury, a suburb of St. Paul, when Richard Purvis, famous American composer and concert organist, dedicated their new Rod-

gers — a very elaborate machine utilizing both pipes and electronic voices. The four-manual console has more stops than the Minneapolis Auditorium's Kimball. Mr. Purvis performed all very listenable classical selections and, in the second half, played all his own compositions. The organ is located in the rear of the church and a picture screen was placed on the stage in front of the audience so we could all watch him from our seats. Very interesting.

Dennis James, at the Wurlitzer at the World Theatre on October 28, played, in his own inimitable style, some very spooky music appropriate for Halloween for fifteen minutes before the 1932 restored movie *Doctor X* which featured Fay Wray, known as the "Scream Queen," Lionel Atwill and Preston Foster. Fay Wray, in person, 81-years-young, introduced the movie and shared reminiscences about her role in the formative years of motion pictures. After the film, she again came on stage to answer questions from the audience. As Dennis played some concluding tunes, people gathered around the organ and were spellbound! We observed the young people in the audience looking curiously around the theatre as sounds emanated from the chambers, not ever having realized there was such a wonderful instrument in the Twin Cities! *Verna Mae Wilson*



Mike Erie at the Wurlitzer, World Theatre, open console.



Jim Kennedy in a relaxed moment after his program at the World Theatre.

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Our August concert at Kilburn featured our "Young Professionals," Rachael Ward, David Redfern, Peter Holt and Martin Harris, who were all determined to give of their best. Attendance was very good, and we were soon assured that the future of theatre organ is safe in these young artists' hands. All patrons left with smiles on their faces and a sense of pride in these young folk.

Our competition day, September 18, was another chapter experience with seven young entrants surprising us with their talent. Our worthy adjudicators were Frank Fowler, Dr. Joanna Fraser, and Walford James, with Nigel Ogden, BBC, to chair the competition. The boys won this year, but the girls are determined to alter the position. It was a lovely day, and we hope to show off this talent in our Safari in 1989.

Our August meeting was held at Wurlitzer Lodge where 11-year-old Benjamin Vine admirably entertained us at the Wurlitzer. His approach to music from the shows was a delight to hear, with good phrasing and registration. We predict that Ben is definitely a face for the future. Keep an eye out, U.S.A.! Geoffrey Solman played the second half of the program. Every time we hear Geoffrey, he gets better and better. We are happy to say that he has agreed to join Dena Cooper on our committee. In this way, we can keep pace with ideas from the younger generation.

We are pleased that attendances are increasing at our concerts, and we are proud to report that the BBC recorded Martin Harris at the Northolt Wurlitzer. Nigel Ogden from the BBC "Organist Entertains" program, came along to produce the recording. The next day the team were at the Top Rank Club at Kilburn to record William Davies at the Torch Wurlitzer. This is the first recording in many years, so many fans are pleased to know the mighty theatre organ is back on the air.

We have had a good year, and hope that 1989 will bring us even more young people to share our interests.

Edith Rawle



"Stars of Tomorrow" - Anthony Milligan (19), Steven Young (18), Jason Pfeiffer (15), Willie Harbert (14), Gwen Harbert (15), Jason Koh (12), Patrick Dusenberry (10).
Zimfoto



Los Angeles Theatre Organ Society

P. O. Box 1913, Glendale, California 91209

213/217-9202 or 818/792-7084

After our tremendously successful membership meeting at John Ledwon's home on August 28, we took the month of September off. However, we got back to concerts on October 2 with our very own Ty Woodward at the San Gabriel Civic Auditorium. This was a kick-off concert for Ty's October concert tour, which I'm sure some of you were privileged to hear. He opened with "Cabaret," a lively number to start the show. "The Music of the Night" from *Phantom of the Opera* was an enjoyable tune. Of course, since Ty is also a very talented classical organist he included his own arrangement of Bach's "Concerto in A Minor" after Vivaldi, and "Trumpet Tune in D" by Purcell. The surprise for the concert was a great scoring of the classic silent *Freddy at the Throttle*. Other numbers included "March of the Wooden Soldiers," "Everything's Coming Up Roses" and "Days of Wine and Roses" plus a Scott Joplin tune. The audience certainly enjoyed the program, and Ty was called back for two encores.

On November 6, the young artists' competition, "Stars of Tomorrow," was presented at the San Gabriel Civic Auditorium. This star-studded event opened with the announcement that our scholarship fund has been renamed the "Annie Olive Memorial Scholarship Fund" in honor of the late Annie Olive, a long-time supporter of LATOS and well known to many members of ATOS. Our emcee for the afternoon, local organist Rosemary Bailey, brought the console up and introduced the judges: Ty Woodward, Tony Wilson, John Ledwon, and Stan Kann. The winner of the Junior Division was twelve-year-old Jason Koh from Arcadia. Patrick Dusenberry from Van Nuys won second place. In the Youth One Division, Jason Pfeiffer, the Junior Division winner in 1986, was the winner. Jason is also from Arcadia. Willie Harbert and Gwen

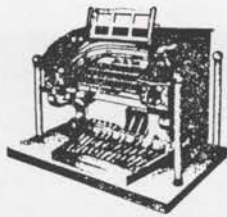
Harbert, brother and sister from San Diego, took second and third places respectively. Anthony Milligan, from San Deigo, was the winner of the Youth Two Division. Second place winner was Steven Young, who is also from San Diego. After an intermission, each of the judges took a turn at the console. This was the fifteenth "Stars of Tomorrow" show, and Donn Linton introduced Deke Warner, one of the people instrumental in that first contest, to present the awards to the young artists. Mr. Warner reminded the audience that Candi Carley, Jerry Nagano, Wayne Seppala, and John Brown were among the seven contestants in that contest. Deke presented President Donn Linton with the master tape of that contest before presenting the awards. Ms. Bailey closed the show taking the console down leaving the contestants and the Stars of Tomorrow Committee on stage to receive a final round of applause from the audience. Good luck to all the participants! We are looking forward to hearing more from each of these young people in the future!

Wayne Flottman



Ty Woodward at San Gabriel Civic.

Zimfoto



MOTOR CITY
 Detroit
 313/537-1133

A gala celebration of the 60th Anniversary of the opening of the Redford Theatre was held on September 16-17. Master of ceremonies Don Lockwood gave a brief history of the theatre and narrated a slide presentation, prepared by Donald Martin, of early photographs of the building and the recent restoration of the foyer. Colonel Jack Moelmann accompanied the Buster Keaton silent film *The General*, making his entrance on stage in a 1931 Ford sports roadster.

A historical marker, designating the Redford Theatre as a state historic site, was presented to President Robert Duerr by a member of the Michigan Historical Commission. The theatre is already on the National Register of Historic Places. A proclamation, signed by the members of the City Council of the City of Detroit, was also read.

The annual picnic was held at Halmich Park in Warren on September 18, and featured games supervised by social chairmen Irene FitzGerald and Marvin Spear, as well as a potluck supper, all of which fortunately occurred before a storm suddenly ended the affair.

Stan Kann appeared in concert at the Royal Oak Music Theatre on October 1. It was Stan's first program for our chapter, and an enthusiastic audience enjoyed his program and antics which included a demonstration of several primitive vacuum cleaners.

Melissa Ambrose and Brian Carmody have been added to our list of organists who play for our biweekly classic film series at the Redford.

Norm Keating, a professional musician, now retired, who played piano, guitar and organ for dances and in supper clubs, was our Fourth Sunday artist



Don Lockwood and Jack Moelmann are interviewed by Florence Larimer on radio station WCAR prior to Redford's 60th Anniversary celebration. Ray Van Steenkiste photo

at the 3/16 Barton at the Royal Oak Music Theatre on Sunday morning, September 25. Sharron Patterson, who is a regular performer for the classic film series at the Redford and currently is the regular organist at three different churches, was the artist for our Fourth Sunday program at the Royal Oak on October 23.

Our Young Organist Competition, this year chaired by Brian Carmody, will be held at the Redford Theatre on March 5.

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



Stan Kann at the 3/16 Barton organ at the Royal Oak Music Theatre. He was vacuum packed. Bo Hanley photo



Behind the scenes personnel for the Redford's 60th Anniversary program: Norwood Martin, Tom Hurst; Sally Montroy, who drove Jack Moelmann on the stage in her 1931 Ford, David Martin, Allen FitzGerald and Sandy Kreuger. Ray VanSteenkiste photo



Norm Keating at the Royal Oak Music Theatre in September. Jim Meyers photo



Sharron Patterson at the Royal Oak's Barton organ in October. Fred Page photo

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NEW YORK

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Dan Bellomy opened our fall season on September 26 with a superb performance at the Beacon Theatre in Manhattan. Flawlessly rendering a wide range of musical selections, Dan provided a wonderful evening at Broadway's last remaining vintage movie palace (now performing arts theatre). Dan's unique arrangements and creative harmonies and registrations kept his program interesting to the very last note. The mood of the season was captured with his beautiful rendition of "September In The Rain." With two toe-tapping selections, "Teach Me Tonight" and "When You and I Were Young Maggie Blues," both from his new CD recording, Dan showed us why he has earned his reputation as a top jazz organist. He rounded out his program with several Broadway favorites. A beautiful and haunting arrangement of "I Have Dreamed" was his closing encore. He also took a moment to acknowledge the "New York connection" of great organists — Eddie Layton who inspired him and got him started while on tour for Hammond in Dan's home town in Texas; Ashley Miller, whose arrangements and recordings influenced him,

and Lee Erwin. Ashley and Lee both attended the concert. And as always, thanks to Mel Robinson and Joe Vanore, the Beacon's 4/19 Wurlitzer was in fine tune.

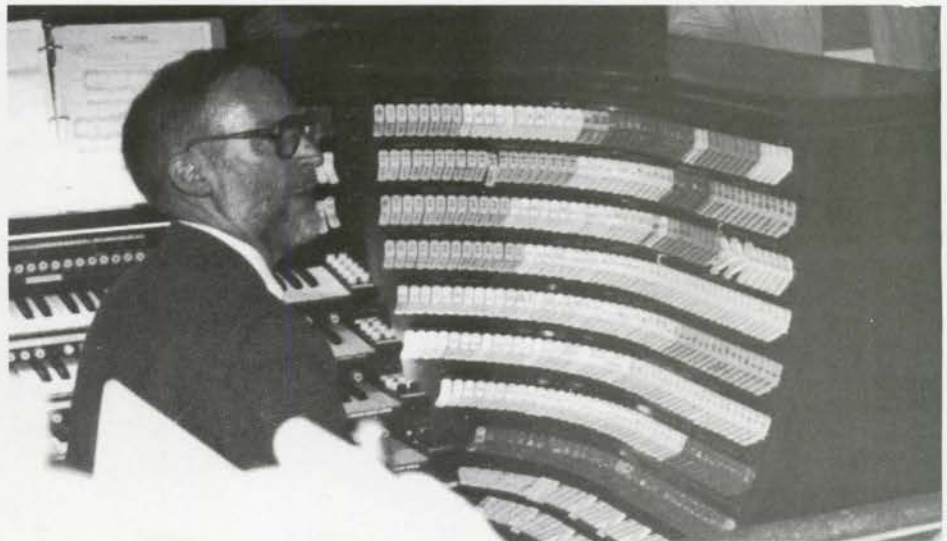
Chapter members boarded a charter bus in Manhattan on October 22 for our "Fall Festival" trip to the Hudson Highlands at the peak of the foliage season. First stop was West Point where Cadet Chapel Organist and Choirmaster Lee Dettra took us on a tour of the historic Academy grounds before heading to the Cadet Chapel for a concert and demonstration of the world's largest church organ. Lee interspersed his excellent musical performance with informative and interesting comments about the 4/299 (soon to be 301) Moller. He demonstrated the vast resources of the instrument with selections that included among others Elgar's "Imperial March," "Sweet 16th" by Albright, "Donkey Dance" by Elmore and "Finlandia." An unexpected surprise was a remarkable performance by Lee's fourteen-year-old son, Scott. A slight lad with a vast talent, Scott is in full command of the huge 1,000 stop horsehoe console that almost seems to engulf him. He rendered two selections for us, including a rousing "Washington Post March." The organ

world will certainly hear much more from this talented young man.

After leaving West Point, it was on to dinner and then to New York Military Academy in Cornwall for an outstanding performance by Rob Calcaterra at the 4/31 Moller. Rob blends his extraordinary musical talent with real showmanship to provide an evening of excellent theatre organ and delightful entertainment. The range of music presented demonstrated the versatility of both the artist and the instrument. Highlights of his program included such seasonal favorites as "Autumn in New York" and "Indian Summer," a creatively registered "Syncopated Clock" and "Brazil." Two contrasting popular classics played back to back were the Vidor "Toccata" impeccably performed, and a beautifully delicate arrangement of "Clair de Lune" registered with only one Flue stop on each manual. A Harold Lloyd silent comedy and a sing-along rounded out the evening. Rob received a well-deserved standing ovation from the enthusiastic audience. Thanks to Bob Seeley, Tom Stehle, Bob Welch and Lowell Sanders, the NYMA Moller, including a new pedal Bourdon that the crew had just installed, was ready for the demands of Rob's superb program. *Tom Stehle*



Dan Bellomy at the Beacon Theatre's 4/19 Wurlitzer.



West Point Cadet Chapel Organist Lee Dettra explains the intricacies of the 4/299 West Point Moller. *continued ...*

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Fourteen-year-old Scott Dettra performs at the West Point 4/299 Moller while his dad, Lee Dettra, Cadet Chapel organist looks on.



Rob Calcaterra greets his audience following his concert for the New York chapter at the New York Military Academy 4/31 Moller.



NOR-CAL
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Our annual picnic was held at the home of Jack Gustafson and Richard Quigley. We were gifted with perfect weather for the backyard affair. It is often quite hot in San Jose in August, so we felt the 75 to 80-degree afternoon was just right. Jack and Richard have a very nice home with a beautiful yard and a fine music room for their 3/10 Kimball organ. The instrument sounds pretty as well as powerful. The new grand piano is wonderful, and the unique pneumatic action built by Jack for the accordion is very interesting. After lunch, Jack played a fine concert for us and included some interesting history about the cultivation of his Kimball pipe organ. Several members played open console following his program while the rest of us finished the remaining chips and cookies and downed another sip of soda or wine. As always, Aunt Blanch's lime jello, marshmallow, cottage cheese surprise was without peer! Our great thanks to Jack and Richard for opening their home to us.

We returned to the wonderful Castro Theatre in September for a very special program. Our artist was Ron Rhode. This was Ron's first time playing the Castro Wurlitzer, but, of course, the combination of such a fine instrument and a true artist was flawless. Two or three of his numbers were from Ron's new recording,

"Corn silk," which I highly recommend. Ron's playing is crisp, precise, energetic and tasteful. Two of his favorite areas of music are operettas and Ragtime, both of which were highlighted in his concert. It is a rare opportunity to have one of the top concert artists play for our chapter. We thank Ron and all who made this program possible.

We met in October at Angelino's Restaurant in San Jose. Our artist for the afternoon was Dick Bailey, who now plays the 3/12 Wurlitzer there on Thursday nights. There was a fine turnout, and many members arrived early to enjoy items from the very tempting menu. Dick opened with "Two Hearts in 3/4 Time," which set the rhythmic program in motion. He read the words to the poem, "The Rose," to us before playing a lovely rendition of the song. After intermission, Dick invited some young, restless children in the audience to help him play "Yellow Bird" with all the effects. This seemed to restore their patience and silence. The second half included music from *Top Hat*. Dick's arrangement of "Isn't It A Lovely Day" was quite nice. The program concluded with a medley from *The King And I*, for dear Virginia, who was there, and "Colonel Bogie's March." Dick plays ballads with gentleness and uptempo pieces with punch and great enthusiasm. The organ has some squeaks and rough spots, and, sadly, has had its Post Horn removed (sounds painful), but nothing a little attention cannot fix. Thank you, Dick and Angelino's, for making this program possible.

Kevin King



Ron Rhode at the Castro Theatre.



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NORTH FLORIDA

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The major organ dealers here have been supportive by providing meeting facilities and organs. They also supplied organs and artists for the first Jacksonville Organ Extravaganza on October 16, which we sponsored, and Susan Cole Keyboard Productions of Mt. Dora produced at the new Jewish Community Alliance Auditorium.

Our July meeting in the new Nice House of Music auditorium featured Winston Miller playing "oldies" on a Kawai and a quiz challenging the members to identify whether or not the brief excerpts of recorded music could be called theatre organ music.

Member Verdie Frampton arranged our August meeting at the store she manages for Kelly's Piano and Organ. Jim Lawson, also a member, entertained with our kind of music played on a Gulbransen.

We had a surprise treat at the September meeting in the home of Mark and Carrie Renwick. Midway through Mark's concert on his Rialto II, Carrie, who has a warm soprano voice of rare beauty, sang "Only A Rose," with Mark accompanying. After the rendition, Mark dashed into another room and returned with a single rose which he presented to his wife.

There was no October meeting in deference to the Organ Extravaganza when we heard superb artists Tony Testino, Rosemary Bailey, Gordon Leslie and Chris Anderson playing organs supplied by Allen, Technics, Kawai and Yamaha. This was an entertainment bargain!

Our chapter is fortunate to have discovered in our city a genuine, thoroughbred theatre pipe organist who got her start as relief organist for Milton Charles at the Chicago Theatre in the late 1920s. Despite her advancing years, Betty Gray Ragatz retains her youthful energy, charm and wit as a high-charge organist. She will play for our November meeting.

Erle Renwick



Father Jim Miller at the 3/8 Robert-Morton in Lakewood Theatre.



L to R: Irving Light, Father Miller, Ruth Light, Mabel Westbay, Lorena McKee, Margaret Friedel. John Friedel was behind the camera.



NORTH TEXAS

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

Father Jim Miller captured our North Texas audience in the Lakewood Theatre on November 3 and feasted them without mercy. This concert by the "Padre of the Pipes" won't be soon forgotten by these Texans. He wowed us with his music, his contagious humor and his warm humanity, but foremost with his superb musicality. His innovative and entertaining arrangements kept the audience in his magic spell. Father Miller's music was pure theatre organ with a rich coloring of blues and jazz idioms — and everyone loved it.

Recounting the song titles from his program does nothing to convey the lush harmonies, innovative progressions, intricate rhythms, flawlessly fingered glissandos and mordants, etc., that combine with his unique arrangements to make his music something special. Father Miller is no stranger to ATOS chapters everywhere, and you will all know the thrill we felt at hearing him play.

It has been six years since Father Miller last entertained us here in Dallas (at that time on the Scottish Rite's Wicks), but you can be certain that this enthusiastic audience will be asking for a return in a much shorter interval.

Our Robert-Morton behaved beautifully despite the workout afforded by Father Miller. Nary a cipher and it stayed in tune even through the tremors-off segments typical of the Miller arrangements. For this we thank the dedicated engineers who minister to this sixty-year-old beauty, notably Earl "Mac" MacDonald and Gordon Wright. We owe you much. Thank you!!



North Texas chapter met in October at home of Bill and Jean Hanson. President John Friedel with back to camera.

Dr. Bill Hanson and his wife, Jean, were hosts for our October meeting with Dr. Bill playing the program on his Allen digital theatre organ. In addition to his busy dental practice, Bill finds time to play organ in his church and also to be one of the chapter "pros" who alternate playing intermission music in the Lakewood Theatre on the chapter's 3/8 Robert-Morton. Bill showed off some of the selections he uses to entertain the Lakewood patrons, including wearing the Phantom of the Opera cape he uses on Halloween when he plays the Bach "Tocatta," of course. We greatly enjoyed Bill's music, the fine organ installation and the friendly warmth of the Hanson home. The music continued all afternoon as many members took advantage of the call to open console.

Irving Light



Dr. Bill Hanson at his Allen digital organ.



Portland
503/771-8098

"Look, Ma, no Paul!" Paul Quarino slid off the bench and walked away from the console but, without missing a note, continued to play via the Devtronix computer memory system in this remarkable organ.

This was the scene at our September 17 meeting at the home of Pat and Ray Hughey. Their Devtronix Paramount model has a beautiful, white three-manual console with a double stop row and sound to match. It is a slightly scaled down, close copy of a 17-rank, Style 260 Wurlitzer, second touch voices and all. The multi-generators and speakers produce an impressive ensemble. Speaker locations by stop families provide excellent stereo.

The Devtronix computer system captures not only presets, but also note-for-note entire selections, even moving the stop tabs! Fortunately, this is now available for existing pipe organs.

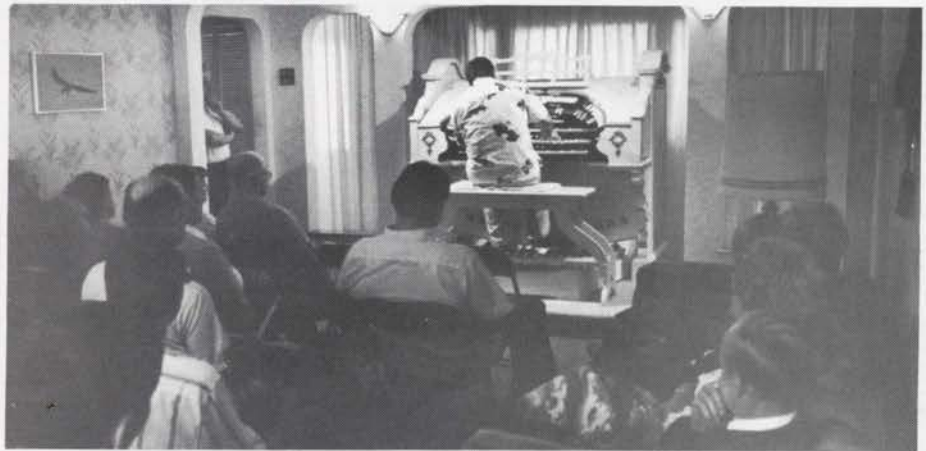
Thanks to Organ Grinder staff organist Paul Quarino for this clever program and to Pat and Ray Hughey for sharing this magnificent organ with us. *Bud Abel*

continued ...



Paul Quarino joins the audience to hear himself play the Devtronix organ.

Claude Neuffer photo



Paul Quarino at the Hughey's Devtronix.

Claude Neuffer photo

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GEORGE
WRIGHT

OREGON cont.

"It's over and done with now!" "Let's have a party!" That's what the Convention '88 committee said to each other at its final meeting just as they were about to dissolve. Our party lasted two days. Saturday night, October 22, was an appreciation dinner for all those who worked at the convention. It was like a family get-together; we even invited our cousin George from Los Angeles. He is like a member of the family. We had plenty of time to visit and enjoy each other's company. On Sunday afternoon, October 23, we enlarged the party to include all chapter members and guests and anyone who wanted to get in on the fun. We also moved the location to the Organ Grinder Restaurant so cousin George could do his thing on the 4/47 Wurlitzer. Guests came from all over the state of Oregon and Washington and even included Wendy Kieffer Patrick from Boise, Idaho.

Since we had rented the Organ Grinder until 5:00 p.m. we were in no hurry to end this party. George played for us as if he were in our living room, relaxed, unhurried; he chatted with us between songs, took requests and even let us in on a few family secrets. After a couple of enjoyable hours of George Wright at the Mighty Wurlitzer, it all came to an

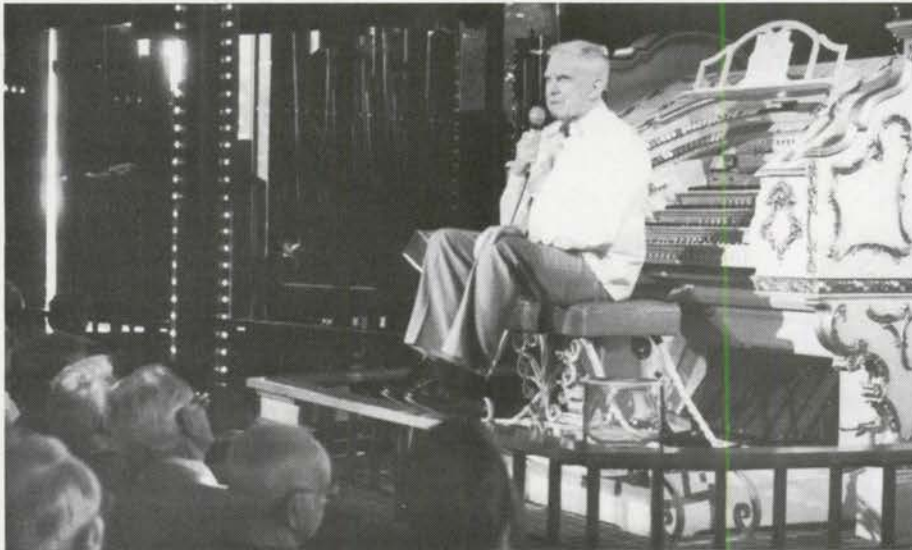


Cousin George reveals another family secret.

Claude Neuffer photo

end. Cousin George thanked us for inviting him to our party, and we told him to drop by anytime he's in our neighborhood. As people were leaving, we overhead several saying, "When are we gonna have another convention here, so we can have another party like this?"

Paul Quarino



George visits with the audience.

Claude Neuffer photo



"I don't believe I've ever learned that one."

Claude Neuffer photo

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POTOMAC VALLEY

Washington, D.C.

703/256-8640 or 301/652-3222

We held our annual fund-raising event on September 25 at the Weinberg Center for the Arts in Frederick, Maryland, with Bob Eyer, Jr., president of the recently formed Cumberland Valley Chapter, at the 2/8 Wurlitzer Style 190 Special, an original installation (Tivoli Theatre) in 1926, never moved, and the only organ in a theatre in the entire state of Maryland.

Featured were many pop tunes, a hymn or two, music from the new *Phantom of the Opera*, complete with dense fog, "lightning" and Bob wrapped in a phantom costume. He also accompanied a silent classic 1916 comedy, Charlie Chaplin in *Behind the Screen*, all to the great enjoyment of the audience.

Proceeds from this event will be used to refurbish two other theatre pipe organs owned by PVTOS, a 3/10 Kimball at the University of Maryland, College Park, and a 2/8 Wurlitzer at George Mason University, Fairfax, Virginia. Both of these organs were originally installed in theatres in downtown Washington, D.C., the Kimball in the Earle/Warner, and the Wurlitzer at the Rialto.

A month later Potomac Valley chapter met at the magnificent home of Richard F. Kline, Jr., former chairman of the chapter, near Thurmont, Maryland. It was another major event attended by about 150 persons, some from the Free State Theatre Organ Society of Baltimore. The guest artist was John Steele, a fabulous organist who had rendered much assistance with the Kline installation, and who now resides in the Detroit area. He opened with Cole Porter selections and played much pop music to the great delight of the guests.

Dick Kline's present 4/28 organ is fabricated largely from two Wurlitzer organs, a Style 260 Special 3/15, Opus 1647, shipped to the Fox (later Capitol) Theatre in Washington, D.C., from the Wurlitzer factory in 1927. The Capitol closed in 1963. The other organ was a 3/10 Style H Wurlitzer, Opus 1391, shipped to the Manos theatre in Greensburg, Pennsylvania, in 1926.

Rebuilding of the Fox/Capitol console was done by the Moller factory in near-by Hagerstown, Maryland, by adding a fourth manual keyboard along with 86 additional stop tabs (200 total), more pistons, couplers and many other features. Finishing touches were accomplished in the Kline residence. Other ranks and



John Steele advises the guests, "Turn down your hearing aids!" to the amusement of Dick Kline. Dan Swope photo

At Right Bob Eyer, Jr. at the Wurlitzer, Weinberg Center for the Arts, Frederick, Maryland. Dan Swope photo

effects were added, as well as a Weber grand player piano, all reinforced by Bose reverberation speakers high up in the rafters, a truly superb installation, surrounded by a custom-built house, glass-walled, beside a water-filled quarry in the midst of rolling Maryland countryside to make a real dream organ come true.

Jack Little



PUGET SOUND

Seattle

206/852-2011 or 206/631-1669

Thanks to the sponsorship of members Russ and Joann Evans, we were able to enjoy a very special treat: Neil Jensen, from Australia, at Greenwood Pizza and Pipes in Seattle. They have known him since he was a promising young organ student several years ago and have followed his career with much interest. He will play other concerts while he is in this country.

Neil has a charming manner, and no one will ever complain that he talks too much! His technique leaves nothing to be desired, and his choice of registrations is always suitable to the music he's playing and pleasing to the ear. He does not go in for weird or harsh sounds. He played medleys from *Swingtime*, and *42nd Street* and selections by George Gershwin. Classical selections included "Danse Macabre" and "Malaguena." His encore was "Sabre Dance."

We will enjoy home tours in the near future. Quite a number of our members are fortunate to have pipe organs in their homes, and it's always interesting to see what additions and modifications have been made since the last time.

Margaret C. Hill



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RED RIVER

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

We were extremely pleased to receive a tourism award in September from the Fargo-Moorhead Convention and Visitors Bureau. The Countryopolitan Award, which is given to an organization that has made an outstanding contribution to the tourism industry, was accepted on behalf of the Fargo Theatre by Lance Johnson, president of the Fargo Theatre Management Corporation. Also in September, we completed construction of a thrust stage which has had plenty of use already.

In October, Red River Chapter took part in the first annual Arts Fair held at Fargo's largest shopping center, West Acres. Members had shifts "minding the store" with our booth back to back with the AGO. Pictures of the organist and the theatre were on display, as well as performances and silent movies were shown to passersby.

November 4 and 5 began the 15th year of silent movie night productions at the Fargo Theatre and it was a huge success — two absolutely full houses. The theme was "Make Believe Ball Room," a tribute to the music of the 1930s and 40s ballroom dancing era. To recreate this theme, emcee Douglas Hamilton introduced the selections in the style of that era, and the Fargo Theatre Big Band All-Stars, under the direction of James Ployhar, gave us the sounds in glorious renditions. A mirrored ball and lighted skyscraper background set the mood. Music of Tommy Dorsey, Harry James, Benny Goodman, Count Basie, and Glenn Miller filled the air, including the Fargo Theatre Singers and other vocalists. "I'll Never Smile Again" and "You Made Me Love You" were especially nostalgic. For the humorous touch, there was a Spike Jones' arrangement of "Glo Worm" with vocalists, props, and organ. Six dancers from the Moorhead State University Dance Theater were a special added attraction to "String of Pearls" and "In the Mood." The dozen or so numbers were brought to a close with all cast members singing "Good Night, Ladies" and the audience came to its feet.



Red River Chapter Arts Fair Booth. Carlson photo

The second part of the program brought the hilarious 1925 feature *Charlie's Aunt* starring Sydney Chaplin and excellent scoring by Lance Johnson. The Incomparable Hildegard Kraus provided pre-show and intermission music at the lobby grand, and the Red River Valley Horseless Carriage Club had antique and classic automobiles parked in front of the theatre.

At the Friday performance, we had a special guest in the audience, a young lady from California who is attending college in Moorhead. She also helped with ushering. Her name is Rebecca Smith, a grand-niece of Colleen Moore. We were pleased to have her with us, as Colleen Moore made two outstanding personal appearances on our stage in the 1980s.

Once again, the staff organists will be giving free noon-hour Christmas concerts beginning December 12, under the theme of "Merry Prairie Christmas," as part of other community Christmas events.

Sonia Carlson



Classic cars at the Fargo Theatre.

Zielinski photo

What is best in music
is not to be found
in the notes.

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Bill and Maureen Durand opened their beautiful home to us for our August 30 meeting. Their home boasts a large three-manual Allen digital theatre organ. Open console preceded a delicious buffet supper. Then the business meeting was chaired by outgoing President Harold Kenney who reported on our very successful public concert at the Orpheum in July, starring Bob Ralston with Jack Moelmann as emcee. Member Donna VanRiper opened the program with several selections. Dick Zdan continued with a sing-along, and George Rice accompanied a vintage newsreel. Dick Zdan followed by cuing film excerpts from D.W. Griffith's *Birth of a Nation*. The film opened at the Liberty Theatre in New

York City in 1915. With a little arm twisting, we persuaded both Bill and Maureen Durand to play for us, ending a very enjoyable evening.

Our September 17 meeting was hosted by Bob Markworth. Open console was followed by a sumptuous potluck supper, with Bob presiding at the grill. After a business meeting chaired by President Dick Zdan, the program opened with short appearances at the console by Dick Zdan, Jeanne Cooper and Chris Hegarty, RCTOS's entrant in the 1988 Young Organist Competition. Our star for the evening was member Robert Tookey of Fremont, Nebraska, who captivated the audience with his velvety theatre stylings. Bob has an enviable record as a professional entertainer and as a teacher of organ and piano. Special thanks are due Bob Markworth and Joyce Kelley for making this evening so enjoyable.

Tom Wolfe hosted our October 22 meeting at his newly refurbished and beautifully decorated home. Tom has both a two-manual and a three-manual Conn theatre organ, so the opportunities

for open console were abundant. Our surprise featured organist was Tom's brother, Ed, who had flown in from Arizona. After Ed's excellent performance Tom played several numbers for us, and we concluded that the Wolfe family has at least two talented musicians. The program continued with Ron Bower at the console, presenting his "Couch Potato" musical exam. The quiz consisted of identifying eight different TV themes, everything from *Petticoat Junction* to *Dragnet*. Extra points were given for naming lead actors in a show. The test also included six musical jingles advertising Gillette blades, Wrigley Double Mint Gum, etc. When the papers were exchanged and graded, we did indeed have a certified Couch Potato. Out of kindness we will omit his name, but we report that his prize was a copy of *TV Guide*, a vintage copy to be exact. Our evening was concluded with our own Jeanne Cooper at the console and with an array of delicious snacks. Many thanks to the Wolfe family for a splendid evening.

Tom Jeffery



Above: Donna Van Riper entertains at Durand's Allen organ.

Right: Chris Hegarty, who represented River City in the 1988 Young Organist Competition.

Far Right Top: Bob Tookey gave the Markworth 3/15 Kimball a real workout.

Bottom Right: Tom Wolfe (left) and his brother, Ed, both accomplished organists.

Tom Jeffery photos



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ROCKY MOUNTAIN

Denver, Colorado

303/421-1190 or 303/233-4716

Members and friends have had a wide variety of programs to choose from this fall. In August, we traveled to the picturesque resort area of Estes Park, northwest of Denver, for a potluck picnic at the home of Dick and Virginia Webb, overlooking the lake and valley. The Webb home contains four organs, and Dick gave a demonstration of his newest "baby," the Yamaha Electone.

In September, the group traveled the opposite direction, to the Parker home of Joel & Jerry Kremer for an evening program of varied music provided by Joel and the Devtronix Computer system. Joel, a former theatre organist at Denver's Paramount Theatre, always provides a delightful and varied program for his guests, and this one was no exception.

In October, our cup overflowed with program choices. Early in the month, Patti Simon played the second anniversary concert at Colorado Springs' Mount St. Francis Convent in a program sponsored by Pikes Peak Chapter. Her special guest for this program was the popular Ragtime pianist, Dick Kroeckel. The organ was in top shape, as always, and was sporting its new Post Horn rank.

In mid-October, it was "Organist of the Year" Lew Williams at the Denver Paramount, for an evening of music and silent films, sponsored by the Rocky Mountain Railroad Club. Special guest for this program was none other than Joel Kremer at the Paramount's dual console. This program was well attended and provided Rocky Mountain Chapter a chance to introduce ourselves to interested persons.

We closed out October with our second annual "Ghouly Gala" costume ball. Held at Evelyn Riser's music studio, the party has proved to be a popular event. Ed Benoit was at the Riser Wurlitzer, with John Tanguma on drums and Jeff Cook on bass. We have some very creative people in our group as was shown in the costuming.

Rocky Mountain Chapter continues to be very active and growing. We have several new home installations coming on line, and we are looking forward to having programs in new settings. Planning for the installation of the former Aladdin Wicks organ in Denver's East High School continues to move along, and work is scheduled to begin shortly.

Donald Zeller



RMC leaders in costume for Halloween Ball. (L to R) Steve McCormick, Priscilla Arthur, David Love.



Belly dancer, Dorothy Retalack, at RMC Halloween dance. Ed Benoit at the console.



"Countess" and "Pillsbury Dough-Boy" at RMC Halloween Party (Priscilla Arthur and Vern West).



Dancers at the RMC Halloween Party.

ST. LOUIS

Missouri

314/343-8473

Greetings to all from the St. Louis Organ Society in the New Year! 1988 was a good year for us in every way, and with many new active members, we have an even brighter year ahead.

Our fall meetings were well attended. The September meeting at President Dennis Ammann's home in Highland, Illinois, gave us a chance to hear Dennis at his Conn organ before open console. Our Fundraiser at Lindendale Park Ballroom, also in Highland, featured Jack Moelmann and Dennis on the Conn or Hammond plus organ and piano to open the show. This was followed by the Jane Mannion Dancers and a Ben Turpin silent comedy accompanied by Jack. A delicious catered buffet preceded the dancing which featured the Don Shimer Band with Dennis Ammann as their keyboard man. At times, Jack Moelmann added some brilliance on the Hammond. What a time we all had! All went home humming the old dance and show tunes and our Fundraiser was successful.

Joe Barnes reports that work continues on our 3/23 Wurlitzer even though the Solo chamber hasn't yet been roofed over to our entire satisfaction. We have plans for a Peterson relay to be installed on our Wurlitzer on the Fox mezzanine so it can also be used by the Theatre Staff Union Organist, our Union Organist at his direction for special events.

In closing, we are all grateful for all of those Portland convention pictures in the Journal. I feel now as if I know more of you after seeing your pictures at various places. You all did a bang-up job of putting on a wonderful convention.

Dale L. Boring

Photos by Dan Zeller

SANTA BARBARA

California
805/682-1604

To say the concert on October 1 was an overwhelming success is an understatement. We oversold the house and turned down over 100 requests for tickets. The demand for MORE was loud and clear, and we will respond with more concerts just as fast as we can get organists to come and play.

Some non-technical work remains to be completed: final cleaning in the chambers and in the bank, for one. A few "wind leaks" need to be fixed in the chambers. Most of the technical work on the pipes is beyond us and must be done by professionals.

The program and stage announcements at the concert did not fully cover all the fine people who should be thanked — especially Bob McIntyre, who worked so hard with the night crew at the theatre; Nicole and her fine staff at the ticket agency, along with Mike Cooley and the great stage crew; Bruce Murdock and Roger Lagerquist and their crew; and, Jamie Ellis deserves much praise for his wonderful posters, writing and designing the program, and his success in getting so much publicity for us.

Mike McLaughlin is playing intermission at the Arlington. He is a real "pro" and the people know him and love him. He has lived here for 25 years.

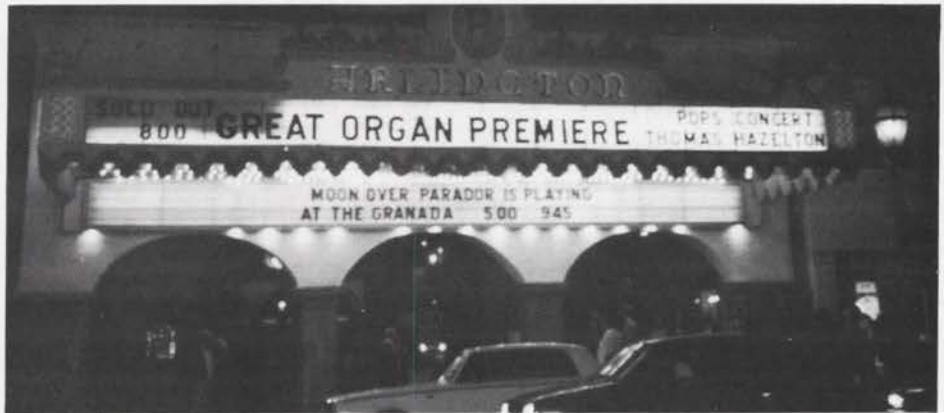
John Oien



Tom Hazleton shares a laugh with Paul Van Der Molen at the Arlington. Madeline LiVolsi photo



Mike McLaughlin at the Arlington Robert-Morton.



Arlington Theatre marquee.

Madeline LiVolsi photo

SEQUOIA

Fresno, California
209/431-4305

It has been a very eventful year for our group. We have been fortunate to secure some "name" artists to play for us, plus getting a home for our 2/9 Wurlitzer.

In March we had a fine program at Pizza and Pipes' 3/23 Wurlitzer with Mr. Dennis Scott. As Mr. Scott had been away from California for some time, this was a chance to hear him for the first time. He performed a super program. In May the one and only Dan Bellomy winged in from Portland to play a jazz program on one of his "loves," the Fresno Warnors Theatre 4/14 Robert-Morton. We shut down activities for the summer, with a few members going to the fine Portland Convention.

Our chapter's 2/9 Wurlitzer will be going into a 1929 vintage theatre in a small city southwest of Fresno. The city of Hanford is to receive the Wurlitzer for its fully restored Hanford Theatre. The atmospheric house opened with a 2/7 Wurlitzer-Maas, which is fondly remembered by residents. In the late 1950s a misguided rebuild sent the Wurlitzer-Maas to "do time" in a church. Our Wurlitzer was given to the chapter by Ruth Villemin Dresser and was rebuilt by her late brother, Richard S. Villemin.

The chapter is also involved in another project, the restoration of the 3/10 Robert-Morton in Fresno's Bethel Temple Assembly of God. The organ was installed by Richard Villemin more than 20 years ago. A self-appointed consultant ordered the console to be placed in a deep, non-visible pit, "... who wants to look at one of those awful horseshoe theatre things ...". This, coupled with a rather ugly sound, did not offer much for enthusiasts. The 3/10 was used for the (in)famous 1983 Fresno Organ Bash. It played somewhat, but was not much of an organ. Since then, the organ has metamorphosed into a big-sounding Robert-Morton theatre organ. The console has been pulled out of its tomb and sits on a movable platform. Thanks to the efforts of the church's pas-

tor, Reverend Powel Lemmons, we have a very good relationship and another theatre organ for our use. We are hoping to have the 3/10 Morton rededicated shortly after the first of 1989.

On October 28, we sponsored a program with the San Joaquin Chapter, AGO. This show presented Jim Riggs in concert at the Warnors Theatre 4/14, then accompanying the *Phantom of the Opera* with Lon Chaney, Sr. The phantom has not been shown in Fresno since a 1975 show with Tom Hazleton at Warnors.

Though not chapter sponsored, we are expectantly looking forward to the release of a new recording by San Francisco's own Larry Vannucci. The "Vannooch" loves Robert-Morton instruments and chose the Warnors' organ to record. A real low-down, dirty organist and a real low down, dirty Robert-Morton should make a great combination. Tom DeLay



Dan Bellomy and the 4/14 Robert-Morton in Fresno's Warnors Theatre.



Fox Hanford Theatre opened December 25, 1929. The house will contain Sequoia Chapter's 2/9 Wurlitzer. Photo courtesy of Dan Hermason

SIERRA

Sacramento

916/723-4438 or 916/332-5865

Our September 1 artist was Evelyn Osburn, a very popular Sacramento organist. Her program could be called a "Travelogue" as she played selections with titles of many towns, cities and countries throughout the world. This made a very interesting and entertaining program as the audience guessed where we were and did a lot of clapping. Evelyn seemed a bit afraid of the pipe organ at first, as she has not played one in ages, but during the second half of her program she went to town. She also won over her audience with her great personality. Thanks, Evelyn, we enjoyed our journey.

October 2 was a great day for Jack Gustafson at the console of our Seever Memorial Organ. Jack is a very personable and talented young organist. He also has several recordings to his credit. His program ran the gamut of novelty, pop and old favorite selections, all played with interesting arrangements and fine registrations. One of the most delightful parts of his program was his medley in memory of Fred Astaire. Acting as his own emcee, Jack told many interesting tales of his past in the entertainment world; he had the audience in stitches. Thanks, Jack, for a delightful afternoon of music and fine entertainment. *Bud Taylor*



Jack Gustafson at the console of his own Kimball organ.

SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

In the absence of temporarily ailing President Lee Smith, First-Co-Vice-President Sam Collier presided at our September meeting, held in Tulsa's Central Assembly of God Church. Carolyn Craft played the mini-concert on the 4/14 Robert-Morton. She opened with a stirring arrangement of "Onward Christian Soldiers," then played a number of popular selections including "More Than You Know" and "Tico Tico." Her closer was a beautiful "My Tribute." We enjoyed the music of eight persons playing at open console, including guest Gareld Payne who was visiting from Coffeyville, Kansas. Carolyn's accompaniment of her husband Paul's singing of "Because" was a spine tingler!

For October, a group of us made our annual one-day trip to Arkansas. We visited Hugh and Enid Lineback's progressing pipe organ installation in Siloam Springs, then proceeded on to Bella Vista to visit Russell and Florence Joseph. Russ played several selections on his 2/4 Wurlitzer for us, starting appropriately with "Autumn Leaves" in honor of the beautiful fall foliage we'd marvelled at on the drive down. He also entertained us with "Bird in a Gilded Cage," ably "assisted" by the toe-stud that activated the canary in the cage hanging in the corner, and with "Anchors Aweigh," which had everything in it including the kitchen sink! A short session of open console followed.

We also heard highlights of Russell's tapes of the 1988 ATOS National Convention.

After a quick tour of Bella Vista's Mildred Cooper Memorial Chapel, Russ took us to the Lutheran Church where he had been instrumental in their acquisition of a beautiful new 2/12 Wicks pipe organ. He demonstrated the stops for us, and then our four playing members each had a turn at the console.

We adjourned to the Country Club for dinner, and then headed for home.

Dorothy Smith



Ron poses with Southeast Texas board. L to R: Bill Tetley, Quentin Whitman, Lee Bryant, Carter Bidwell, Floyd Broussard and Virginia Carpenter. *Curtis Whitman photo*



Ron Rhode.

Quentin Whitman photo

SOUTHEAST TEXAS

Beaumont

409/886-5601

There could probably have been no more delightful way to spend October 22 than listening to Ron Rhode in concert. Our chapter is proud to have been able to bring this fine young artist into our area, and the evening proved to be enjoyable for all in attendance. The program featured music from many eras and anecdotes that thoroughly entertained our audience which itself spanned several generations. Many in the audience had never been to a theatre organ concert. What a magnificent introduction to the world of theatre organ!

Ron played an encore that featured two songs, "Let There Be Peace on Earth", and to quote Ron, "an obscure little number you probably wouldn't recognize," which was "The Yellow Rose of Texas." Needless to say, this was a tremendous hit with the audience. Ron's rendition of this old favorite was quite unique.

After the concert, Ron joined us on the mezzanine for autographs and visiting.

Lee Bryant

January 7	Symphony Hall, San Diego, California
January 15	Wesley Chapel, Hilliard, Ohio
January 22	Fawcett Center, Columbus, Ohio
January 27	University Chapel, Valparaiso, Indiana
January 29	Arlington Theatre, Santa Barbara, California
February 5	Clemens Center, Elmira, New York
February 10	Museum of the American Piano, New York City
February 12	Colonial Theatre, Phoenixville, Pennsylvania
February 17	Trinity Presbyterian Church, Columbus, Ohio
February 18	Franklin Court Theatre, Philadelphia, Pennsylvania
February 19	Longwood Gardens, Kennett Square, Pennsylvania
February 20	City Tavern, Philadelphia, Pennsylvania
February 26	High School Auditorium, Berlin, New Hampshire
March 5	Hershey Theatre, Hershey, Pennsylvania
March 10	Wagnall's Memorial, Lithopolis, Ohio
March 11, 12	Granada Theatre, Kansas City, Kansas
March & April	National Tour with DIE NIBELUNGEN
March 17, 18	International Film Festival, San Francisco, California
March 30, 31	World Theatre, St. Paul, Minnesota
April 4, 5	Cleveland Art Institute, Cleveland, Ohio
April 7, 8	High Museum, Atlanta, Georgia

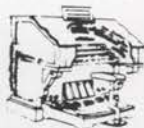
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TOLEDO AREA

Ohio

419/381-6730 or 419/478-8595

We have been active recently with our Third Annual Silent Film Program and Theatre Organ Concert which was presented on October 8. Our guest organist was the legendary Gaylord Carter. His program was excellent, and the 4/10 Marr & Colton never sounded better! The films featured were *Safety Last* (1923) and *Billy Blazes, Esq.* (1922), starring Harold Lloyd. Mr. Carter also played the 3/6 installation at President Evan Chase's home theatre.

The next day we held our October meeting at the home of Mr. and Mrs. Larry Evritt in Defiance, Ohio. Their excellent home installation is now up to 28 ranks and was ably handled by artist-in-residence Mr. Bill Yaney. More silent films were featured as well as a fine buffet dinner.

We have located the original Marr & Colton Tibia Plena from our organ and will begin installation soon. We also plan a re-design and upgrading of the organ at the old Ohio Theatre (St. Hedwig Cultural Center).

Many thanks to all who make TATOS a success in the behind-the-scenes operations for concerts, business and support over the years! 1989 looks promising already!



Gaylord Carter at Toledo's 4/10 Marr & Colton at the former Ohio Theatre. TATOS photo



Bill Yaney plays the 3/28 Larry Evritt Wurlitzer. TATOS photo



VALLEY OF THE SUN

Phoenix

602/972-6223 or 602/278-9107

Several chapter members were at Organ Stop Pizza on August 27 and September 3 to support member Tim Versluys in his Mesa pizza parlor debut. Tim played the first set both Saturdays when staff organist Ron Rhode had another commitment.

We heard Tim again when he played for our September 18 chapter meeting at the First Christian Church Fellowship Hall. Several of his numbers were movie and show tunes, including a medley from *The Wizard of Oz*. Versluys is a very talented organist, and we're sure to hear more from him.

Our October 9 gathering at Organ Stop featured a double treat — organist Rob Richards and vocalist John Giardina. Readers may remember Giardina from Rob's Portland convention concert. Richards played a few solo numbers, then accompanied John on several songs. One of these was an original composition by the organist, "Shine, Bright Little Star."

Madeline LiVolsi



Valley of the Sun chapter member Tim Versluys at First Christian Church Wurlitzer. Madeline LiVolsi photo



John Giardina and Rob Richards at Organ Stop. Madeline LiVolsi photo

WESTERN RESERVE

Cleveland, Ohio

216/521-7269 or 216/941-0572

Members welcomed autumn with a business meeting at Cleveland's Masonic Temple on September 25. In addition, chapter member Dr. Robert Bray was featured at the Skinner console in a concert emphasizing orchestral selections ranging from the "Meditation" from *Thais* to Rossini's "William Tell Overture." Following the concert, open console time was enjoyed by many members.

On October 30 George Lukas of Cleveland's Lukas Music Co. hosted the members for a demonstration of "what's new" in electronic organs and keyboards.

continued ...

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WESTERN RESERVE cont.

The effects of the computer age and the advances of MIDI technology have had far-reaching impacts in the world of modern organ and synthesizer design, and the "refresher course" offered was an enlightening introduction for many of us.

The highlight of Halloween season was Dennis James' accompaniment of the silent Lon Chaney classic *Phantom of the Opera* at the Gartner Auditorium of Cleveland's Museum of Art, where many members gathered for a frightfully delightful encounter with "Erik." The quality of the print was exceptional, especially during the "color" ballroom scene, but it was Dennis James' artistry at the keys of the classical Holtkamp organ that commanded the audience's attention. As the screen rose to the final chords of the accompaniment, we were startled to discover that Dennis himself had transformed into a disfigured, deranged organist of Paris Opera House caliber — with a little help from a latex mask!

A volunteer crew has been working Tuesday evenings to expand our Cleveland Grays' Armory Wurlitzer 3/15 to 17 ranks. Crew members Vernon Webster, Claude Hawks, Dave Cook, Burt Sahli, Howard Kast, Dick Shepherd, Jim Shepherd and others are adding an Oboe Post Horn rank and a 16' Violone rank to the organ and hope to premiere them in the 1989-90 concert series.

On November 5, we presented Neil Jensen of Brisbane, Australia, in concert at the 3/15 Wurlitzer in Cleveland Grays' Armory. This was our first presentation of an international artist, and we were pleased with the overwhelming reception he received from our audience. His unique artistry — covering light classical works including Offenbach's Overture to *Orpheus in the Underworld*, "Malaguena," Copeland's "Rodeo," and Rossini's Overture to *The Barber of Seville* to George Wright standards "Veradero" and "Waltz in Swingtime" and even modern hits including "The Greatest Love of All" — commandeered the audience's attention. Added to that was Mr. Jensen's light-hearted outlook on life in the "Foreign" land of the U.S., resulting in one of the most entertaining evenings in the history of Western Reserve theatre organ concerts. We look forward to the continuation of Neil Jensen's U.S. tour.

Preparations are currently underway for the second of our 1988-89 concert series to be held February 25. We will be presenting Lyn Lunde of Richmond, Virginia, in concert at the 3/15 Wurlitzer of Cleveland Grays' Armory. Advance tickets are available from: WRTOS, 1234 Bolivar Rd., Cleveland, Ohio 44115.

Jim Shepherd



WOLVERINE

Central & Lower Michigan

313/284-8882 or 313/588-7118

On a bright Sunday afternoon in September some 50 members of our chapter were treated to an exceptional organ recital at the church/home of Chet and Sandy Summers, in Fowlerville. The 3/42 Austin romantic organ was played by Robin Dinda. Robin, who has a doctorate in organ performance from the University of Michigan School of Music, has concertized throughout our country. His recital could very well have been entitled "A Classic Concert for People Who Don't Like Classical Music." The program included the "William Tell Overture," "Variations on the Star Spangled Banner," "The Swan" (from *Carnival of the Animals*), and even "Stars and Stripes Forever." The music showed off all the colors of the Austin. A standing ovation was the audience's way of saying they were delighted to hear "good" classical music.

We were also treated to a sampling of the still-to-be-completed 2/8 Wurlitzer, being installed in the Summers' residence. John Steele, who is installing the organ, was on hand to demonstrate what was working and whetted our appetite to return to Fowlerville next year to hear the completed installation. Host Chet rounded out the program with a demonstration on his harpsichord.



Robin Dinda at the console of the Austin.

Bo Hanley photo



Rick Cucchi and Mary Jo Degen at the DTOC's Senate Theatre.

Fred Page photo

At left: Chet Summers plays his harpsichord.

Bo Hanley photo

On October 16 Wolverine Chapter and many other organ buffs celebrated President Fred Page's birthday at the DTOC's Senate Theatre. Rick Cucchi, organist at St. Hugo of the Hills R.C. Church, Bloomfield Hills, and Mary Jo Degen, senior at the University of Michigan, presented a very well-received program which included cameo appearances by Jennifer Candea, who represented the Wolverines in the 1988 Young Organist Competition.

Organist Rick set the theme by playing "There's No Business Like Show Business." This musical statement was given substance by a clever skit which introduced us to the "Organ Angel" (Marvin Spear), trying to restore peace between two feuding musicians after the organist captured control of the piano Mary Jo was playing. After a grudging handshake, two musicians returned to their instruments and the "Angel," turning to leave, revealed himself to be a tailed devil. Other musical selections heard were "Over the Rainbow" and "Toccata" from Widor's *Fifth Symphony*, played by Rick, and "Basin Street Blues" and "Step to the Rear" by Mary Jo. Jennifer's cameos included "Fanfare to Marygrove," "Hungarian Dance #5," and a medley from the movie *The Color Purple*. Rick and Mary Jo's final encores were "Music Box Dancer" and "Brazilian Sleighride."

Charlie and Betty Baas



John Steele at the console of the Summer's Wurlitzer.

Chet Summers photo

*Your Board of Directors, at its meeting in Portland,
adopted a revised set of bylaws. This was to keep us current with
the requirements of the California Corporate Code.
The revised bylaws are printed here for the information of all of our members.*

BYLAWS

of the

AMERICAN THEATRE ORGAN SOCIETY

A Membership Nonprofit Public Benefit Corporation

ARTICLE I

Offices, Chapters, Purpose

Section 1.1. PRINCIPAL OFFICE. The principal office for the transaction of the business of the American Theatre Organ Society (hereinafter referred to as the Society) shall be located at such place as may be determined by the Board of Directors. The Board is hereby granted full power and authority to change the principal office from one location to another.

Section 1.2. OTHER OFFICES. Branch or subordinate offices may be established at any time by resolution of the Board of Directors.

Section 1.3. CHAPTERS. Chapters may be established by resolution of the Board of Directors.

Section 1.4. PURPOSE. This Society is a nonprofit public benefit corporation formed under the California Nonprofit Corporation Law. It is for public and charitable purposes, and not for the private gain of any person. The public purposes shall include:

- a. The preservation and enhancement of the theatre organ;
- b. To further public appreciation of the theatre pipe organ and its music with educational programs and concerts; and
- c. To encourage talented musicians to preserve the art of theatre organ playing, through competitions and awards.

Such purposes for which this Society is organized are exclusively charitable and educational within the meaning of Section 501(c) (3) of the Internal Revenue Code of 1954.

Notwithstanding any other provision of the Articles or of these Bylaws, the Society shall not carry on any activities not permitted to be carried on by a corporation exempt from Federal income tax under Section 501(c) (3) of the Internal Revenue Code of 1954 (or the corresponding provision of any future United States Internal Revenue Law), or by a corporation, contributions to which are deductible under Section 107(c) (2) of the Internal Revenue Code of 1954 (or the corresponding provision of any future United States Internal Revenue Law).

ARTICLE II

Membership

Section 2.1. CLASSES AND BENEFITS OF MEMBERSHIP.

There shall be two classes of membership: Regular and Honorary. A Regular member must be of good character and dedicated to the purposes set forth in Section 1.4. A Regular membership may be a family membership (husband, wife and dependents). A family membership is entitled to one vote and one copy of each regularly issued membership publication, and only one individual in a family membership may hold national office at any one time. An Honorary member shall be a Regular member who has rendered outstanding service to the Society over an extended period of time, and who has been selected for such recognition by the Board of Directors. The Board may select one Honorary member each year, and such Honorary member shall enjoy all the rights and privileges of a Regular member for life without the payment of dues.

Section 2.2. ADMISSION. Any person meeting the qualifications set forth in Section 2.1 may apply to become a Regular member. Membership shall be without regard to race, sex, religion, or national origin. Applications for membership shall be approved by the Board of Directors, or by a committee or officer charged by the Board of Directors with responsibility for such decisions.

Section 2.3. FEES, DUES AND ASSESSMENTS. The Board of Directors may set such fees, dues and assessments for membership in the

Society as the Board, in its discretion, determines. Upon learning of such fees, dues or assessments, a member may avoid liability for them by promptly resigning from membership, except where the member is, by contract or otherwise, liable for them. This provision authorizing such fees, dues or assessments does not, of itself, create such liability.

Membership dues shall be for a period of one year, commencing on the first day of the month in which the application for membership was approved. Membership may be continued by paying dues each year on or before the anniversary date. Dues shall be come delinquent if not paid by that date.

Section 2.4. TERMINATION OF MEMBERSHIP. Any membership may be terminated for cause by decision of the Board of Directors. Written notice of termination, stating the effective date and the reason(s) for the action, shall be sent immediately to the member by first class, certified, or registered mail. The effective date of termination shall be at least 15 days after the mailing of the notice. The member being terminated shall have the right of appeal to the Board not less than five days before the effective date of termination. Such appeal may be made orally or in writing; if oral, the Board shall notify the member in a timely manner of the date, time and place of the hearing. The decision of the Board following an appeal shall be final. Any action challenging a termination of membership must be commenced within one year after the date of termination. Any person whose membership has been terminated by Board action shall be entitled to a pro rata refund of dues paid.

Any member may resign from the Society by submitting to the Secretary a written statement of resignation, specifying a future date on which the resignation is to become effective. A member resigning from the Society shall not be entitled to any pro rata refund of dues, fees, or assessments.

Section 2.5. TRANSFER OF MEMBERSHIP. No member may transfer his or her membership. Upon the death of a member who is part of a family membership, the rights and privileges of the membership may continue to reside with the surviving eligible family members, if they so elect. If they do not so elect, a pro rata refund of dues paid may be made if requested.

Section 2.6. PROPERTY RIGHTS. No member shall have any right or interest in any property or assets of this Society.

Section 2.7. LIABILITY. No member shall be personally liable for the debts, liabilities or obligations of this Society.

ARTICLE III

Membership Meetings and Voting

Section 3.1. ANNUAL MEETINGS. A meeting of members of the Society shall be held at least annually, at a time and place determined by the Board of Directors.

Section 3.2. SPECIAL MEETINGS. Special meetings of members, for any purpose may be called at any time by the President or by the Board of Directors.

A special meeting of members shall be called by the President upon written request from any member (except members of the Board) holding signed authorizations from at least 5% of the voting members of the Society. The request must state the business to be transacted at the special meeting, and it must be mailed to the principal office of the Society, or delivered to the President, the Vice-President or the Secretary. The President shall, within 20 days from receipt of such a request, cause notice to be given to all members entitled to vote, stating the nature of the business to be transacted and the place, date and time of the meeting. The meeting shall be held not less than 35 nor more than 90 days after receipt of such a request. No other business than that specified in the notice may be transacted at a special meeting.

Section 3.3. NOTICE OF MEETINGS. Notice of the annual meeting of members shall be given by the Secretary to all members entitled to vote. The notice shall be in writing, shall state the place, date and time of the meeting, and shall be sent by first class mail to every member at his or her last address of record. The notice must be sent at least ten days but no more than 90 days prior to the date set for the meeting. Publication of the required information in the Society's journal or other publication shall constitute acceptable notice, so long as the time limits specified herein are observed.

Notice of a special meeting shall be given as specified in Section 3.2.

Section 3.4. ADJOURNED MEETINGS. Any meeting of members, annual or special, whether or not a quorum is present, may be adjourned from time to time by the vote of a majority of the members present in person, but in the absence of a quorum, no other business may be transacted at any such meeting. No meeting may be adjourned for more than 45 days. It shall not be necessary to give any notice of the time and place of the adjourned meeting or of the business to be transacted thereat, other than by announcement at the meeting at which such adjournment is taken. If, after the adjournment, a new record date is fixed for the adjourned meeting, a notice of the adjourned meeting shall be given to each member of record entitled to vote at the meeting.

Section 3.5. QUORUM.

a. Number Required. The presence in person of at least 50 members entitled to vote at any membership meeting shall constitute a quorum for the transaction of business. If fewer than one-third of the voting members of the Society attend the meeting no business may be acted upon unless its general nature was set forth in the required notice of the meeting.

b. Loss of Quorum. The members present at a duly called or held meeting at which a quorum is present may continue to transact business until adjournment, notwithstanding the withdrawal of enough members to leave less than a quorum, if any action taken (other than adjournment) is approved by at least a majority of the members required to constitute a quorum.

Section 3.6. WAIVER OF NOTICE OR CONSENT OF ABSENTEES

a. Written Waiver or Consent. The transactions of any meeting of members held without proper call and notice shall be as valid as if regular call and notice were given, if a quorum is present in person, and if, either before or after the meeting, each member entitled to vote who was not present in person signs a written waiver of notice, or a consent to the holding of the meeting, or an approval of the minutes thereof. All such waivers, consents or approvals shall be filed with the Society records as a part of the minutes of the meeting.

b. Waiver by Attendance. Attendance by a member at a meeting shall also constitute a waiver of notice of that meeting, except when the member objects at the beginning of the meeting to the transaction of any business because the meeting was not lawfully called or convened. Attendance at a meeting is not a waiver of any right to object to the consideration of matters not included in the notice of the meeting, if that objection is expressly made at the meeting.

Section 3.7. VOTING. Each member of the Society is entitled to one vote on matters requiring membership approval. Family memberships shall have one vote. Voting shall be by voice, unless the chairman of the meeting at which such vote takes place directs such voting to be by ballot. No single vote shall be split into fractional votes, and no cumulative voting shall be authorized. If a quorum is present, the affirmative vote of the majority of the members present at the meeting shall be the act of the members, unless the vote of a greater number is required by California Nonprofit Corporation Law.

Section 3.8. ACTION WITHOUT MEETING BY WRITTEN BALLOT

Any action which may be taken at any regular or special meeting of members may be taken without a meeting if a written ballot is distributed to every member entitled to vote. Such ballot shall set forth the proposed action, provide an opportunity to specify approval or disapproval of any proposal, and provide a reasonable time within which to return the ballot. Approval by written ballot shall be valid only when the number of votes cast is at least equal to a quorum as specified in Section 3.5, and the number of approvals is at least a majority of a quorum. Ballots shall be distributed to members in accordance with the requirements for notice of meetings, as set forth in Section 3.3, and shall indicate the number of responses needed to meet the quorum requirements and the time by which the ballot must be received in order to be counted.

Section 3.9. RECORD DATE. The record date of membership shall be that shown on the most recent revision of the roster of members of the Society. The roster shall be revised at intervals of two months, prior to distribution of the official journal.

Section 3.10. PROXIES. There shall be no right to vote by proxy.

Section 3.11. CONDUCT OF MEETINGS. Meetings of members shall be presided over the President of the Society, or in the absence of the President, by the Vice-President, and in the absence of both of them, by a chairman chosen by a majority of the Board of Directors. The Secretary of the Society shall act as secretary of all meetings of members, provided that in the absence of the Secretary, the presiding officer shall appoint another member as acting secretary of the meeting.

ARTICLE IV Board of Directors

Section 4.1. POWERS. Subject to the limitations of the Articles of Incorporation, of the Bylaws, and of the General Nonprofit Corporation Law of the State of California as to action to be authorized or approved by members, and subject to the duties of Directors as prescribed by the Bylaws, all corporate powers shall be exercised by or under the authority of, and the business and affairs of the Society shall be controlled by, the Board of Directors. With-

out limiting the foregoing, the Board of Directors shall have the power to levy dues and assessments, to select and remove all officers, agents, employees and contractors, and to fix reasonable compensation therefor, to authorize and empower officers or agents to enter into contracts and other commitments on behalf of the Society, to appoint officers and agents, and to delegate responsibilities and authority to committees, officers and agents.

Section 4.2. NUMBER AND QUALIFICATION OF DIRECTORS.

a. Elected Directors. Any member at least 21 years of age may serve as a Director of the Society. There shall be nine Directors who serve by reason of election, herein referred to as the Elected Directors. They shall have full voting rights on all matters before the Board. A Director selected by the Board to fill an unexpired term is considered to be an Elected Director.

b. Appointed Directors. There shall be four Directors who serve by virtue of an office or position held, referred to in these Bylaws as Appointed Directors, as follows: the President, the Vice-President, the Secretary, and the Treasurer. They shall have full voting rights on all matters before the Board.

c. Ex Officio Director. There shall be one Ex Officio Director who shall be the Immediate Past President. For the purposes of this Section 4.2, the person serving as President upon the expiration of the term shall be considered the Immediate Past President. The Ex Officio Director serves in an advisory capacity and shall have no right to vote on matters before the Board.

d. Determination of Number of Directors. In the event a person holding office as an officer of the Society is elected to serve as an Elected Director, that person shall serve as an Elected Director. He or she may also continue to serve as an officer at the discretion of the Board of Directors; if continuing in office, there shall be one fewer Appointed Directors while that person serves as an officer.

Section 4.3. NOMINATION AND ELECTION OF DIRECTORS.

Elected Directors shall be elected by annual written ballot in accordance with this Section 4.3. In the event that the Society fails to comply with this Section 4.3, then Elected Directors shall be elected at the annual meeting of members or at a special meeting of members. Notice shall be given members not earlier than November and not later than December 31 of each year that nominations for positions of Elected Directors are open. Each member is eligible for nomination and may nominate himself or herself or be nominated by other members, in which case written consent of the nominee is required and must be received before the nominee's name can be placed on the ballot. The close of nominations shall be not less than 50 nor more than 120 days before the day Directors are to be elected. No nomination for the Board of Directors can be made after the date set for the close of nominations. Each nominee shall furnish to the Secretary on or before February 1 such personal information as is specified in the notice.

The Nominating Committee shall prepare a list of not less than six candidates for the position of Elected Director, which list shall contain but not be limited to all nominations submitted by the members in accordance with this Section 4.3. The Nominating Committee shall report its selection of candidates for Elected Director to the Board of Directors on or before February 15 of each year. If, after the close of nominations, the number of nominees is not more than the number of Directors to be elected, the Board then serving may without further action declare that those nominated and qualified to be elected have been elected.

On or before March 20, a written ballot and information on the candidates shall be sent to every member entitled to vote. The ballot and information shall be sent in the most expeditious manner or by inclusion in the official journal. The ballot shall name each candidate, arranged in alphabetical order according to surname, shall have space marked "withhold" which shall indicate that the authority to vote for the election of Elected Directors is withheld on such ballot. Any ballot marked "withhold" shall not be voted either for or against the election of a Director or Directors.

All ballots shall be returned to the place designated and shall be postmarked not later than May 15 in order to be counted; further, all ballots shall be counted the day following the last day for receiving ballots. In any election of Directors, the candidates are elected who receive the highest number of votes up to the number of Directors to be elected. On or before June 1, the Secretary shall notify the candidates and the Board by mail of election results. Following notification of the candidates and the Board, the members shall be notified of the results of the election, which may be done by publishing the results in the official journal or other Society publication.

Section 4.4. TERM OF OFFICE.

a. Elected Directors. Each Elected Director shall serve for a three-year term. Three Elected Directors shall be elected each year by the members as provided in these Bylaws. If no election for Elected Directors is held, they shall continue to serve in office until election of successors. An Elected Director may serve for no more than two consecutive three-year terms or a maximum of six consecutive years, and shall not be eligible for reelection or appointment until at least one year shall have elapsed from the expiration of his or her last elected term.

b. Appointed Directors. Each Appointed Director shall serve for a term commencing at the meeting at which such officer was appointed and shall continue to serve until his or her respective successor has been appointed and qualified for such office or position, subject to the requirements of Section 5.2.

c. Ex Officio Director. The Immediate Past President shall serve as Ex Officio Director for one year immediately following retirement as President.

Section 4.5. VACANCIES. Vacancies in the Board of Directors shall be filled by a majority of the remaining Directors then in office, whether or not less than a quorum, by written ballot selected from all candidates not elected for that year. Each Director so elected shall hold office until a successor is elected at an annual meeting of the members or at a special meeting called for that purpose, or by written ballot in accordance with Section 4.3.

A vacancy shall be deemed to exist in the case of the death, resignation or removal of any Director, or if the authorized number of Directors be increased without election of the additional Directors so provided for, or in case the members fail at any time to elect the full number of authorized Directors; provided that, except upon notice to the Attorney General, no Director may resign where the Society would be left without a duly elected Director in charge of its affairs. The members may at any time elect a Director to fill any vacancy not filled by the Directors, following the procedures for the nomination and election of Directors set forth in Section 4.3, except that the dates and times therein shall be adjusted as necessary to assure that the vacancy or vacancies be filled as promptly as possible. Upon the tendering of resignation by any Director to the Board of Directors, the Board shall have the power to elect a successor to take office at such time as the resignation shall become effective. No reduction in the number of Directors shall have the effect of removing any Director prior to the expiration of such Director's term of office.

Section 4.6. PLACE OF MEETING. Meetings of the Board of Directors may be held at any place within or without the State of California which has been designated by the Board or by written consent of all the Directors. In the absence of such designation, meetings shall be held at the principal office of the Society.

Section 4.7. ORGANIZATIONAL MEETING. Immediately preceding the annual meeting of members, the Board of Directors shall hold its annual meeting for the purposes of organizing the Board, the election of officers and the transaction of such business as may come before the meeting. The Board and the officers designated at its previous annual meeting shall first transact all old business on the agenda. Newly elected Directors shall be present but may not vote. Upon the completion of old business, the newly elected Directors shall be seated, Directors whose terms have expired and who have not been reelected shall step aside, and officers shall be elected, after which new business shall be transacted. Newly elected Directors shall vote on the election of new officers and on all business thereafter. Departing Directors may attend the balance of the Board meeting in an advisory capacity to effect a smooth transition, but may not vote.

Section 4.8. SPECIAL MEETINGS. Special meetings of the Board of Directors for any purpose may be called at any time by the President or by any two Directors. The use of telephonic conference calls as a means to hold special meetings of the Board is permissible.

Section 4.9. NOTICE OF MEETINGS. Notice of the time and place of each meeting of the Board of Directors not fixed by an express provision of the Bylaws shall be given to each Director not less than 48 hours before the date of the meeting if given personally or by telephone or telegraph, and not less than seven days before the date of the meeting if given by first class mail.

Section 4.10. CONSENT TO MEETINGS. The transactions of the Board of Directors at any meeting however called and noticed or wherever held, shall be as valid as though done at a meeting duly held after call and notice, if a quorum be present, and if either before or after the meeting each Director not present signs a written waiver of notice or a consent to the holding of such meeting, or approval of the minutes thereof, or who attends the meeting without protesting, prior thereto or at its commencement, the lack of notice to such Director. All such waivers, consents or approvals shall be filed with the corporate records as a part of the minutes of the meeting.

Section 4.11. ACTION WITHOUT MEETING. Any action required or permitted to be taken by the Board of Directors under any provision of the California General Nonprofit Corporation Law may be taken without a meeting, if all members of the Board shall individually or collectively consent in writing to such action. Such written consent or consents shall be filed with the minutes of the proceedings of the Board. Such action by written consent shall have the same force and effect as a unanimous vote of the Directors. Any certificate or other document filed under any provision of the California Nonprofit Corporation Law which relates to action so taken shall state that the action was taken by unanimous written consent of the Board of Directors without a meeting, and that the Articles of Incorporation and the Bylaws authorize the Directors to so act. For the purpose of this section only, "all members of the Board" shall not include any Interested Director as defined in Section 4.19.

Section 4.12. QUORUM. A majority of the then-acting voting Directors shall be necessary to constitute a quorum for the transaction of business, except to adjourn as hereinafter provided. Every act or decision done or made by the Directors present at a meeting duly held at which a quorum is present shall be regarded as the act of the Board of Directors unless a greater number be required by law or by the Articles of Incorporation.

Section 4.13. ADJOURNMENT. A majority of the Directors present, whether or not a quorum is present, may adjourn any Directors' meeting to meet again at another time or place. In the event a meeting of the Board of Directors is adjourned for more than 24 hours, notice of any adjournment to another time or place shall be given prior to the time of the adjourned meeting to the Directors who were not present at the time of the adjournment.

Section 4.14. FEES AND COMPENSATION. Directors shall not be compensated for serving on the Board of Directors. Directors shall be entitled to reimbursement of expenses incurred on behalf of the Society. Members of committees may receive such compensation for their services and such reimbursement for expenses as may be determined by the Board of Directors; provided, that such compensation shall be reasonable and shall be comparable to compensation paid by unaffiliated entities for a like position.

Section 4.15. NONLIABILITY OF DIRECTORS. Subject to compliance with the provisions of Sections 4.17, 4.18, and 4.19 of these Bylaws, no Director shall be personally liable for the debts, liabilities, or other obligations of this Society.

Section 4.16. INDEMNITY FOR LITIGATION. The Society shall have and hereby agrees to exercise the power to indemnify any person who was, or is, a party, or is threatened to be made a party to any proceeding by reason of the fact that such person is or was a Director, officer, employee or other agent of the Society, to the full extent allowed under the provision of Section 5238 of the California Nonprofit Corporation Law relating to the power of a corporation to indemnify any such person. The amount of such indemnity shall be as much as the Board of Directors determines and finds to be reasonable, or, if required by Section 5238, the amount of such indemnity shall be as much as the court determines and finds to be reasonable.

Section 4.17. INTERESTED PERSONS. In accordance with Section 5227 of the California Nonprofit Corporation Law, no more than 49% of the Directors serving on the Board may be "interested persons." For the purpose of this section, "interested person" means either:

- a. Any person currently being compensated by the Society for services rendered to it within the previous 12 months whether as a full time or part-time employee, independent contractor, or otherwise; or
- b. Any brother, sister, ancestor, descendant, spouse, brother-in-law, sister-in-law, son-in-law, daughter-in-law, mother-in-law or father-in-law of any such person.

Section 4.18. STANDARD OF CONDUCT. In accordance with Section 5231 of the California Nonprofit Corporation Law, a Director shall perform the duties of a Director, including duties as a member of any committee of the Board upon which the Director may serve, in good faith, in a manner such Director believes to be in the best interest of the Society and with such care, including reasonable inquiry, as an ordinarily prudent person in a like position would use under similar circumstances. In performing the duties of a Director, a Director shall be entitled to rely on information, opinions, reports or statements, including financial statements and other financial data, in each case prepared by:

- a. One or more officers or employees of the Society whom the Director believes to be reliable and competent in the matters presented; or
- b. Counsel, independent accountants or other persons as to matters which the Director believes to be within such person's professional or expert competence; or
- c. A committee of the Board upon which the Director does not serve, as to matters within its designated authority, which committee the Director believes to merit confidence. Provided, that in any such case, the Director acts in good faith after reasonable inquiry when the need therefor is indicated by the circumstances and without knowledge that would cause such reliance to be unwarranted.

Section 4.19. SELF-DEALING TRANSACTIONS. In accordance with Section 5233 of the California Nonprofit Corporation Law, the Society shall not be a part to a transaction in which one or more of its Directors has a material financial interest ("Interested Director") unless:

a. **Approval by Attorney General.** The Attorney General, or the court in an action in which the Attorney General is an indispensable party, has approved the transaction before or after it was consummated; or

b. **Approval by Board.** Prior to entering into the transaction, after full disclosure to the Board of all material facts as to the proposed transaction and the Interested Director's interest, and after investigation and report to the Board as to alternative arrangements for the proposed transaction, if any, the Board in good faith and by a vote of a majority of the Directors then in office (without including the vote of the Interested Director):

- (i) Resolves and finds that the transaction is in the Society's best interests and for the Society's own benefit, the transaction is fair and reasonable as to the Society, and after reasonable investigation as to alternatives, the Society could not have obtained a more advantageous arrangement with reasonable efforts under the circumstances; and
- (ii) Approves the entire transaction; or

c. **Interim Approval by Authorized Committee or Person.** If it is not reasonably practicable to obtain approval of the Board prior to entering into such transaction, and, prior to entering into said transaction, a committee or person authorized by the Board approves the transaction in a manner consistent with the procedure set forth in subsection (b) of this section; and the Board, after determining in good faith that the Society entered into the transaction for its own benefit and that the transaction was fair and reasonable as to the Society at the time it was entered into, ratifies the transaction at its next meeting by a vote of the majority of the Directors then in office, without counting the vote of the Interested Director.

In light of the foregoing limitations, all Directors shall fill out an annual questionnaire dealing with this subject matter.

Section 4.20. PUBLICATION. The Board shall publish an official journal, and may publish other publications for distribution to the members.

ARTICLE V Officers

Section 5.1. OFFICERS. The officers of this Society shall be a President, Vice-President, Secretary, Treasurer, and such other officers as the Board of Directors may appoint. One person may hold two or more offices, except that the offices of President and Secretary shall not be held by the same person. Each shall hold office until resignation or removal or otherwise disqualified to serve, or until a successor shall be selected and qualified.

Section 5.2. SELECTION AND TERM OF OFFICERS. Any member at least 21 years of age may serve as an officer of the Society. The officers of the Society, except such officers as may be appointed in accordance with the provisions of Section 5.3 or Section 5.5, shall be elected or appointed annually by the Board of Directors. Neither the President nor Vice-President may serve for more than three consecutive years each, and shall not be eligible for reelection or reappointment until at least one year shall have elapsed from the expiration of his or her last year of service.

Section 5.3. SUBORDINATE OFFICERS. The Board of Directors may appoint, and may empower the President to appoint, such other officers as the business of the Society may require, each of whom shall hold office for such period, have such authority, and perform such duties as are provided for in the Bylaws or as the Board of Directors may determine.

Section 5.4. REMOVAL AND RESIGNATION. Any officer may be removed, either with or without cause, by the Board of Directors at any regular or special meeting thereof, or, except in the case of an officer chosen by the Board of Directors, by any officer upon whom such power or removal may be conferred by the Board of Directors.

Any officer may resign at any time by giving written notice to the Board of Directors, to the President, or to the Secretary of the Society. Any such resignation shall take effect at the date of the receipt of such notice or at any later time specified therein, and, unless otherwise specified therein, the acceptance of such resignation shall not be necessary to make it effective.

Section 5.5. VACANCIES. A vacancy in any office because of death, resignation, removal, disqualification, or any other cause, shall be filled in the manner prescribed in the Bylaws for regular appointments to such office.

Section 5.6. PRESIDENT. Subject to the approval of the Board of Directors, the President shall have general supervision, direction and control of the business and affairs of the Society. He or she shall preside at all meetings of the members and of Directors, shall appoint all committees except the Nominating Committee, shall serve as an ex officio member of all committees except the Nominating Committee, and shall have such other powers and duties as may be prescribed by the Board of Directors.

Section 5.7. VICE-PRESIDENT. In the absence or disability of the President, the Vice-President shall perform all of the duties of the President and in so acting shall have all of the powers of the President. The Vice-President shall have such other powers and duties as may be prescribed by the Board of Directors.

Section 5.8. SECRETARY. The Secretary shall keep a full and complete record of the proceedings of the Board of Directors, shall keep the seal of the corporation and affix it to such papers and instruments as may be required in the regular course of business, shall make service of such notices as may be necessary or proper, shall supervise the keeping of the records of the Society, shall deliver the annual statement required by Section 7.5 to the members, and shall have such other powers and duties as may be prescribed by the Board of Directors.

Section 5.9. TREASURER. The Treasurer shall receive and safely keep all funds of the Society and deposit them with such depositories as may be designated by the Board of Directors, shall disburse the funds of the Society as may be ordered by the Board of Directors, shall render to the President and Directors, whenever they request it, an account of all transactions as Treasurer, and of the financial condition of the Society, and shall have such other powers and duties as may be prescribed by the Board of Directors.

ARTICLE VI Committees

Section 6.1. APPOINTMENT OF COMMITTEES. The Board of Directors, by resolution adopted by a majority of Directors then in office, may authorize such committees as the Board deems necessary or appropriate to conduct the business and further the objectives of this Society. The President shall appoint all committees except the Nominating Committee, naming a Director as chairman of each committee. Any committee having the authority of the Board shall have two or more Directors appointed to it.

Section 6.2. COMMITTEES.

a. Executive Committee. The Executive Committee shall consist of the President, Vice-President, Secretary, and Treasurer, plus two other members elected annually by the Board.

b. Nominating Committee. The Board of Directors shall appoint a Nominating Committee, and the chairman thereof, and send the list of names to the Secretary, who shall notify the members of the Nominating Committee of their appointment. The committee shall consist of not more than five members, none of whom may be currently holding office as a Director or officer.

Section 6.3 POWER AND AUTHORITY OF COMMITTEES. The Board of Directors may delegate to the Executive Committee or to any other committee having the authority of the Board, any of the powers and authority of the Board of Directors in the management of the business and affairs of the Society, except in the following:

- The approval of any action for which the Nonprofit Corporation Law also requires the approval of members of the Society;
- The filling of vacancies on the Board or in any committee which has the authority of the Board;
- The amendment or repeal of Bylaws or the adoption of new Bylaws;
- The amendment or repeal of any resolution of the Board which by its express terms is not so amendable or repealable;
- The appointment of committees of the Board or the members thereof; or
- The approval of any self-dealing transaction except as permitted in Section 4.19 of these Bylaws.

ARTICLE VII Miscellaneous

Section 7.1. FISCAL YEAR. The fiscal year of the Society shall end on the last day of December of each year.

Section 7.2. INSPECTION OF CORPORATE RECORDS. The books of account and minutes of the proceedings of members and Directors, and of any Executive Committee or other committees of the Directors, shall be open to inspection at any reasonable time upon the written demand of any member. Such inspection may be made in person or by an agent or attorney, and shall include the right to make photocopies and extracts.

Section 7.3. CHECKS, DRAFTS, ETC. All checks, drafts or other orders for payment of money, notes or other evidences of indebtedness issued in the name of or payable to the Society and any and all securities owned by or held by the Society requiring signature for transfer, shall be signed or endorsed by such person or persons and in such manner as shall be determined by the Board of Directors.

Section 7.4. EXECUTION OF CONTRACTS. The Board of Directors, except as otherwise provided in the Bylaws, may authorize any officer or officers, agent or agents, to enter into any contract or execute any instrument in the name of and on behalf of the Society and such authority may be general or confined to specific instances and unless so authorized by the Board of Directors no officer, agent, or employee shall have any power or authority to bind the Society by any contract or engagement or to pledge its credit or to render it liable for any purpose or any amount. Provided, that in accordance with Section 5214 of the Nonprofit Corporation Law, any such contract or instrument between the Society and any third person, when signed by the President or Vice-President, and the Secretary or Treasurer of the Society, shall be valid and binding upon the Society in the absence of actual knowledge on the part of said third person that the signing officers had no authority to execute the same.

Section 7.5 ANNUAL STATEMENT OF CERTAIN TRANSACTIONS AND INDEMNIFICATIONS. In accordance with Section 6322 of the California Nonprofit Corporation Law, the Board of Directors shall cause an annual statement of certain transactions and indemnifications to be sent to the members and to the Directors not later than 120 days after the close of the fiscal year. If the Society issues an annual report or financial statement of the Society to all members, this requirement shall be satisfied by including the required information, as set forth below, in said annual report. Such annual statement shall describe:

a. The amount and circumstances of any indemnification or advances aggregating more than \$10,000 paid during the fiscal year of the Society to any officer or Director of the Society; provided, that no such report need be made in the case of indemnification approved by the members; and

b. Any "covered transaction" (defined below) during the previous fiscal year of the Society involving more than \$50,000 or which was one of a number of "covered transactions" in which the same "interested person" (defined below) had a direct or indirect material financial interest, and which transactions in the aggregate involved more than \$50,000. The statement shall describe the names of any "interested persons" involved in such covered transactions, including such "interested person's" relationship in the transaction, and where practicable, the amount of such interest; provided, that in the case of a transaction with a partnership of which the "interested person" is only a partner, only the interest of the partnership need be stated. For the purposes of this section, a "covered transaction" is a transaction in which the Society was a party, and in which either of the following had a direct or indirect material financial interest:

- Any Director or officer of the Society; or
- Any holder of more than 10% of the voting power of the Society.

Section 7.6. CORPORATE LOANS, GUARANTEES AND ADVANCES. The Society shall not make any loan of money or property to, or guarantee the obligation of, any Director, officer, or member upon the security of the membership in the Society, except as is expressly allowed under Section 5236 of the California Nonprofit Corporation Law.

Section 7.7. PARLIAMENTARY AUTHORITY. The rules contained in the current edition of *Robert's Rules of Order Newly Revised* shall govern all meetings of members and of the Board of Directors when applicable, provided they do not conflict with these Bylaws or with any special rules of order the Board of Directors may adopt, or with provisions of the California Nonprofit Corporation Law.

ARTICLE VIII Amendments and Effective Date

Section 8.1. AMENDMENTS. These Bylaws may be amended or repealed and new Bylaws adopted by the vote of the majority of the members of the Board of Directors then in office upon proper notice, unless the action would materially and adversely affect the rights of the members as to voting or transfer, except that Bylaws affecting the following may be adopted, amended or repealed only by the affirmative vote of a majority of the members present and voting at a duly held meeting of members at which a quorum is present, or by written ballot in accordance with Section 3.8:

- A Bylaw specifying or changing the number of Directors;
- A Bylaw increasing the term of office of Directors;
- A Bylaw increasing the quorum of members; and
- A Bylaw repealing, restricting, creating or expanding proxy rights.

Section 8.2. EFFECTIVE DATE. Amendments to these Bylaws shall become effective immediately upon their adoption unless the Board of Directors or members of the Society in adopting them provide that they are to become effective at a later date.

CLASSIFIED ADS

FOR SALE

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. \$145 postpaid in USA (\$220 list). Song of the Sea, 47 West Street, Bar Harbor, Maine 04609. 207/288-5653 Brochure.

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 \$7,500. 2/6 Style "D" re-leathered excellent condition. \$9,000. May consider non-organ trades. Also 2/9 Morton \$9,000. **Wanted:** Wurlitzer shutters 51" x 78", 3 man. Devtronix/Wurlitzer double rail console, Morton Orch. Oboe, X-77 speaker. P.O. Box 66261, Portland, Oregon 97206. 503/771-8823.

Two Schober Theatre Organ Manuals prewired with Devtronix top octave tone generators for the Schober Organ. Brand new, never used \$1,000. Call or write Frank Roper, 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.

TREMOLO, Organ Supply part No. 2609 with muffler cover. Clean, good condition, works well up to 10" WP \$45.00. John Dapolito, 9761 Alto Dr., La Mesa, CA 92041. 619/463-5638.

650 Conn Theatre, 3 manual 32 AGO Pedalboard Leslie, 2 sets of pipes. 4 channel, w/rhythm. Asking \$5,000. 713/980-7243.

Aeolian Duo-Art player console with 100+ rolls. Deagan Class-A Chimes, Harp and assorted components from above. MUST SELL Best offer. 312/667-1621 evenings.

Used organ clearance center. Allen, Rodgers, Baldwin, and Hammond. Organs wanted. Bought/Sold. Many models to choose from. Select used/reconditioned Keyboard Exchange International, 8651 Portside Ct., Orlando, FL 32817. 407/671-0730.

Conn 650 Theatre organ. 3 manual, Excellent condition. \$4,950. Other models available with Leslie speakers. Keyboard Exchange International, 8651 Portside Ct., Orlando, FL 32817. 407/671-0730.

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French Style Console, 3-manual Wurlitzer Replica. See ad page 12 July/Aug. THEATRE ORGAN. SASE to 738 Monroe St., Twin Falls, Idaho 83301. 208/734-1822.

Allen custom entertainment and theatre style organ. All solid-state, 2 manuals, 3 tone generators including celeste. Allen and Leslie tone cabinets. Excellent condition. Asking \$5,900. Call Bob 508/543-6215. If not there, leave message.

651 Conn, 3 manual, 32 AGO pedalboard, rhythm, Leslie, Conn 255 and 256 speakers, Conn 145 and 146 pipes, all wiring cables. \$3,800. 2053 N. Seminary Ave., Chicago, IL 60614. 312/248-1870.

Jesse Crawford's "Birdie" Sweetie-Tweety Fox-Trot, organ arrangement (1922); with BARBASOL testimonial advertisement (1930). \$2.50 postpaid: Jesse Crawford Chapter, 3115 - 2nd Ave., N. Billings, MT 59101.

3/8 Kimball, OP. 6973, all original from Forest Theatre, Bristol, PA. Restored and playing in residence. Includes Wurlitzer 16' metal diaphone and complete set of tuned and untuned percussions. White and gold console. 5 HP Spencer blower, 10" W.P., phase converter. Asking \$20,000. Negotiable. Bob Schmitt 215/375-9408.

Gulbransen Classic Rialto I Collectors items, Mahogany case. Fine condition \$3,000 or best offer. Please write J. Patching, Box 336, Steilacoom, WA 98388.

2/5 Marr & Colton Theatre Organ circa 1927. Tibia, Vox, Tuba, Flute, Salicional. Has original Glockenspiel, Xylophone, and Chimes, No Traps. Good condition, mostly re-leathered. Easy removal from Atlanta area residence. Asking \$2,950. Dave Geiger 614/888-9809 evenings for more information.

Genuine Theatre Seats. Individual. Six upholstered, Two Wooden, All with arm rests, seats lift. \$75.00 each or \$500 for all. Contact Fred Beeks, 1785 Somerset Place, Reno, Nevada 89509. 702/825-7464.

HAMMOND Novachord, 1940, Refinished, partially restored \$1,200. Fred Beeks, 702/825-7464.

Player piano - Baby Grand. George Steck & Co., Electric, 1920, Duro-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. 904/223-1757.

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Carved bench from Fox Theatre in St. Louis. 5 ft. long, 1 1/2 ft. wide. \$500 firm. Paul Coates 314/962-4900.

MOVING - Must Sell! Hammond C-2 in excellent condition. With Trek-II string bass option added, Hammond PR-40 speaker-amp, and Leslie Model-40 speaker-amp. Also has a second expression pedal added for external keyboard. Schenectady, NY. 518/372-4250 or 584-8419. \$2,000.

MOVING - Must sell! Allen theatre deluxe, circa 1973, in excellent condition. Three reverb channels added. Four tone cabinets. Schenectady, NY. 518/372-4250 or 584-8419. \$5,800.

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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 109-C piano console Wurlitzer. Need not be restored. Tom DeLay 209/431-4305 or 162 West Roberts, Fresno, CA 93704.

Single copies of each of the Ethel Smith arrangements for Hammond Organ: TICO TICO, THE BREEZE AND I, BRAZIL, MEXICAN HAT DANCE. Joe Moffatt, 41306 Lehigh Lane, Northville, MI 48167.

Work Wanted. I play "The Phantom of the Opera" but no one is showing it in the New England area. Can you help? I last played it at the Hammond Castle. Will travel up to 600 miles by car. Play concerts, too. Bob Legon, 26 Central Avenue, Malden, Massachusetts. 617/322-2427.

PAPER - Collecting literature pertaining to Theatre organs, reed organs, player organs, pianos, player pianos and other forms of mechanical musical instruments. One page or entire collection. Richard Howe, 73 Saddlebrook Lane, Houston, Texas 77024. 713/680-9945.

Recording of "Golden Memories with Rex Koury" at the 2/7 Wurlitzer at Rahway Theatre. John Fischer, 15780 Via Represa, San Lorenzo, California 94580.

RECORDINGS "George Wright plays the Chicago Theatre Organ, Vol. II." "Wright On," "The Roaring 20's (1961)." Marc Rennels, 818/790-7195.

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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.

Billy Live at Wichita Pops - Sensational LP album. Rave reviews worldwide. An experience you will long remember from Billy Nalle and the great Wichita Wurlitzer. Postpaid: USA \$11.25. Also available: "Show Business" (Rochester Wurlitzer) Postpaid \$10.00 Billy Nalle Music, Suite 2205, 400 West Central Avenue, Wichita, Kansas 67203.

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

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GREAT		SOLO	
Theatre Voicing	Second Voicing		
Tuba 16 ...	Bombarde 16	Post Horn	16
Diapason 16 ...	Gemshorn 16	Trumpet	16
Tibia Clausa 16 ...	Quintaten 16	Tibia Clausa	16
Violone 16 ...	Contra Violo 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	PEDAL	
Xylophone		Tuba	16
Glockenspiel		Diaphone	16
Chimes		Tibia Clausa	16
Solo to Great		Violone	16
		Post Horn	8
		Tuba Horn	8
		Diapason	8
		Tibia Clausa	8
		Clarinet	8
		Cellos II	8
		Quintadena	8
		Acc. to Pedal	
		Great to Pedal	
		Piano*	
		Bass Drum	
		Cymbal	
		GENERALS	
		Celeste Tuning	
		Great 2nd Voicing	
		Acc. 2nd Voicing	
		Reverb	
		TREMULANTS	
		Main	
		Solo	
		Tibia	
		EXPRESSIONS	
		Left - Main	
		Right - Tibia/Perc	
		MIDI	
		Solo	
		Great	
		Accompaniment	
		Pedal	

ACCOMPANIMENT

Theatre Voicing	Second Voicing
Tuba Horn 8 ...	Trompette 8
Diapason 8 ...	Prinzpal 8
Tibia Clausa 8 ...	Bourdon 8
Clarinet 8 ...	Krummhorn 8
Violin 8 ...	Gamba 8
Violin Celeste 8	
Quintadena 8 ...	Quintaten 8
Lieblich Flute 8 ...	Klein Gedackt 8
Vox Humana 8 ...	Schalmei 8
Tibia 4 ...	Octave 4
Viole 4 ...	Super Octave 2
Viole Celeste 4	
Lieblich Flute 4 ...	Spitzflöte 4
Piccolo 2 ...	Mixture IV
Solo to Acc.	
Piano*	8
Chrysoglott	
Harp	
Snare Drum	
Snare Drum Roll	
Tom Tom	
Tambourine	
Wood Block	
High Hat	
Cymbal	

*Optional Alterable Voice with Card Reader replaces these stops.



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