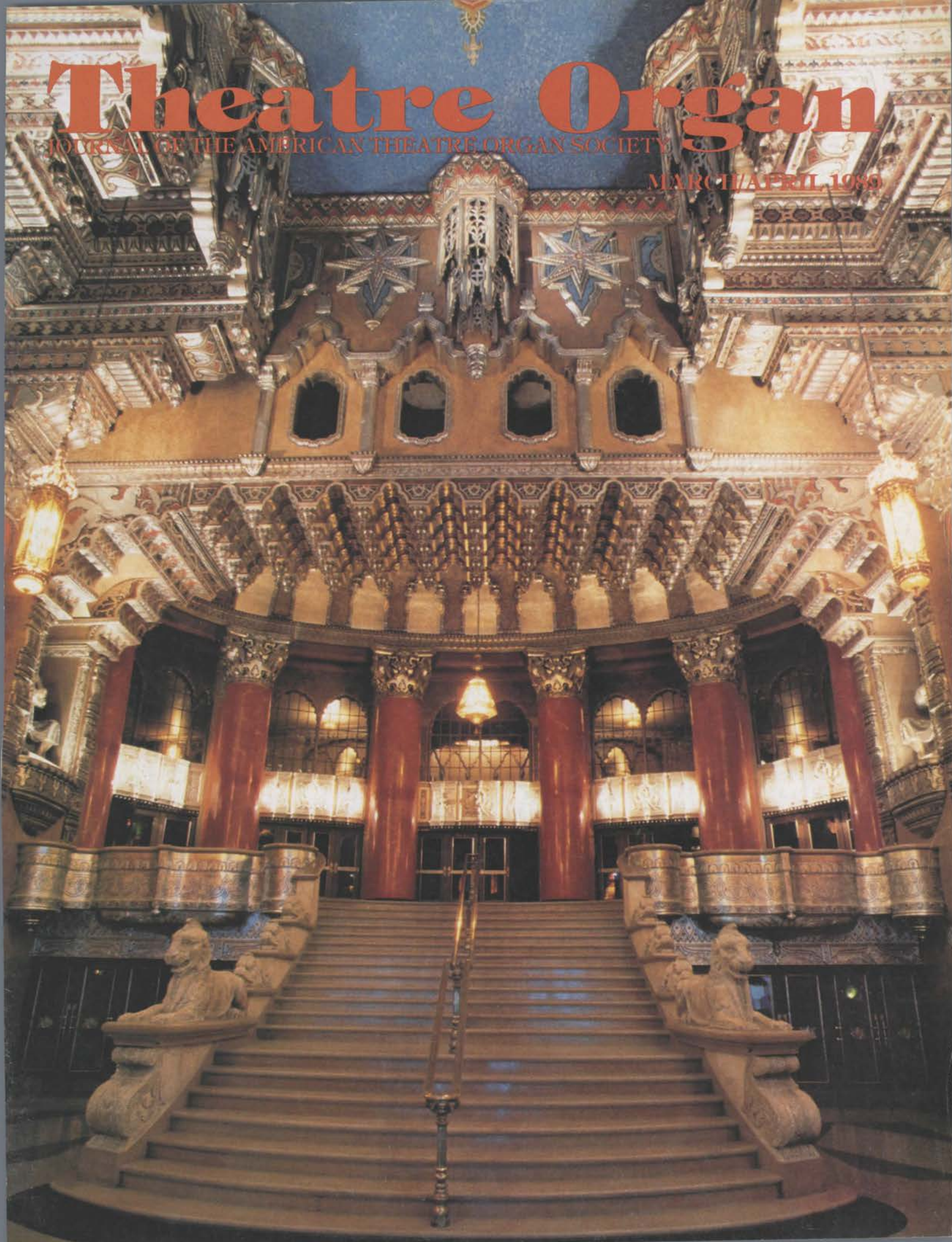


# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

MARCH/APRIL 1989



# May We Introduce . . .

# JELANI EDDINGTON



At the age of 13, Jelani Eddington was the youngest contestant ever to win the ATOS Young Organist Competition. He appeared in a well-received cameo spot at the 1988 ATOS Convention in Portland, Oregon. Now, a year later, he is preparing for his debut concert for ATOS this July in Detroit. But, who is Jelani Eddington?

Residing in Muncie, Indiana, a town of some 77,000 people about fifty miles northeast of Indianapolis, Jelani is the son of Louise Eddington and the late Robert Eddington. His grandmother, Florence Arnold, a piano teacher by profession, noted young Jelani's interest in the piano and his obvious ability to pick out tunes by ear. He began formal training on piano with his grandmother at age 4½. At the age of nine, Jelani had discovered the mystique of the pipe organ and began study of classical organ with local teachers. About the same time, he heard about the Paramount Music Palace in Indianapolis and became a regular patron, thoroughly enthralled with the sounds and sights of the beautiful four-manual Wurlitzer. He heard about the activities of the Central Indiana Chapter and joined ATOS immediately. The members soon took notice of the quiet boy who was always eager to participate in open console each month. Noticing the obvious talent displayed, some members encouraged him to study with noted teacher, John Ferguson. Each week for the past two years, Louise and Jelani have made the trip to Indianapolis on Friday afternoon after school for a lesson with John. The lessons inspired the practice, the practice refined the talent, and talent and hard work won the contest.

Now 14, Jelani is a freshman at Muncie Southside High School where he is on the honor roll. In addition to his continuing study with John Ferguson, Jelani studies piano with his grandmother as well as classical organ with a local Muncie organist. He finds time to visit the Paramount Music Palace weekly, and he is happy to perform at the pre-show interludes with the Central Indiana Chapter at the Hedback Theatre's pipe organ.

Who are some of Jelani's favorite organists? "Well, I really enjoy the organists at the Paramount Music Palace: Donna Parker, Bill Vlasak, and Dwight Thomas." Do you have a particular favorite? "No, each has his or her own individual style that is unique and exciting, and I admire all three very much. I also love to listen to Lyn Larsen when I have the chance."

In addition to his musical interests that find him performing often at church services, weddings, parties, and nursing homes, Jelani enjoys computer programming and creates his own games on the Commodore 64 computer at home. A career in the legal profession seems attractive to him right now, but he knows he won't want to be very far away from a theatre pipe organ.

Recently Jelani presented a formal program at the Hedback Theatre for the Central Indiana Chapter, and members were very pleased with the professionalism and musical ability of this young man who continues to study so diligently. He is a friendly, gracious, and well-mannered person. The conventioners in Detroit are in for a delightful treat when young Jelani Eddington rides the console into the spotlight for his ATOS debut concert this July.

# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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

## CONTENTS

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

## FEATURE ARTICLES

|   |    |
|---|----|
| CURTAIN'S UP AT THE FOX by Harold Bellamy   | 7  |
| ONE PAGE IN THE EMBASSY'S STORY by Robert J. Ort  | 12 |
| TWO GIANTS IN THE ELECTRONIC WORLD<br>INTRODUCE THEIR 'OPUS ONE'!! by Tom B'hend              | 16 |
| A GERMAN MASTERPIECE IN THE "GARDEN OF ENGLAND"<br>THE BROOMHILL WELTE ORGAN by John D. Sharp | 24 |
| THEY'RE NOT CRAZY AFTER ALL by Dr. Edward J. Mullins  | 30 |
| IT'S MUSIC TIME IN DETROIT  | 31 |
| ATOS FINANCIAL REPORT   | 23 |
| NUGGETS FROM THE GOLDEN DAYS by Lloyd E. Klos   | 26 |
| CLOSING CHORD   | 27 |
| REMEMBERING "ROSIE"   | 28 |
| ORGAN-izing POPULAR MUSIC by Al Hermanns  | 29 |
| FOR THE RECORDS   | 42 |
| PIPES & PERSONALITIES   | 44 |
| CHAPTER NOTES   | 49 |
| CLASSIFIED ADS  | 70 |



COVER PHOTO:  
The Grand Lobby of Detroit's Fox Theatre. Photo  
by Santa Fabio, nationally recognized photographer  
whose work appears in such publications as *Time*,  
*Newsweek*, *Sports Illustrated*, and *USA Today*.

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# President's Message



## AN ENDANGERED SPECIES

In these days of endangered this and that it might behoove us to look closer at some of the things and people that we hold dear to our hearts and see how they fare in our increasingly complex world.

First, and in my humble opinion, the most important, the vanishing breed of competent organ technicians. I'm not talking about the hobbyist or technically competent amateur but rather the professional organ builder. While the theatre organ world is fortunate to have several of these "endangered technicians" presently available, most of them are in their middle years and will be retiring in the next twenty to twenty-five years. Unfortunately, I don't see too many young people in their twenties taking up the organ building trade. This will cause problems for the theatre organ before too long. We need to do for the young technician what we are beginning to do for the young organist . . . come up with an apprentice program (with the help of the present professionals) which can assist young people in finding the profession and developing the skills to become competent to carry on the trade.

Second, the vanishing breed of the competent musician. While we may have been given a temporary reprieve on this one for the next twenty years or so, we must locate the additional concert locations and build the concert circuit in order to make the young musician look to the theatre organ as a viable way to make a living commensurate with the tremendous hours of preparation that go into becoming and maintaining concert status. Presently, being a musician, let alone being an *organist*, is not a viable profession for the majority who would choose it. Music is a great avocation but a rather "iffy" way to make a living.

Third, the theatre organ itself. We've done quite well on this one. Every year more organs are going into public halls and auditoriums. You, both as individuals and as a part of the American Theatre Organ Society, can be righteously proud of your part in insuring that these unique and remarkable instruments are *being preserved* right now, today. However, it's not enough to just put an instrument in a building . . . it must be accessible, contracts must be written that guarantee adequate concert/practice time and a reasonable cost to the promoters, whoever they may be.

Fourth, and last, YOU. Yes you, the most important link in the chain that holds the theatre organ world together. You also are an endangered species. The majority of the membership of the American Theatre Organ Society are in that period of life now referred to as the mature generation. Many of you folks were fortunate to hear the theatre organ in its original home. This encounter had a profound effect that has followed you to the present. Unfortunately, for the past several decades this encounter has been lacking to all but a few. You who saw the light or are seeing it now need to make sure that the present younger generation has at least the opportunity to "see" and experience the sound of the theatre organ and to react accordingly. More on this next time.

**Don't forget the Fabulous Detroit Convention coming up in July . . .** spread the word, enjoy, prosper and good health!

Sincerely,  
John Ledwon



## ATOS PINS

\$3.00 Each

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

# Directors' Corner

## ■ Allen Miller

I KNOW we've said it before. It's *THAT* time of the year . . . *YOUR* opportunity to *VOTE* for your Directors. Your choice *COUNTS* only if you exercise your right to vote. Ballots are being sent by a separate mailing. Take a moment to read the biographical information about the candidates. Check the three you feel will work towards the goals and growth of ATOS. Return your ballot, It's that easy.

### KNOW THAT YOUR VOTE COUNTS

At this writing, the ATOS SHOP NOTES technical manual has come and gone. Your Directors did not anticipate that 200 copies would sell instantly and we are anticipating another printing. If you missed out the first time around, hang in there. Let us know you want a copy.

Due to the logistics of printing and collating a loose-leaf style manual, a few books had missing or extra pages. If your copy of ATOS SHOP NOTES is not complete, please let us know so we can send you the pages you need.

Because this manual is a "dynamic" publication with future additions and updates planned, a few errors in the first printing have already been corrected, and will be available to those who already have a copy.

Two members have offered additional information and drawings which could be included in the updates. If you have any theatre organ technical information appropriate to ATOS SHOP NOTES, let us know.

ALLEN R. MILLER  
167 Carriage Drive  
Glastonbury, CT 6033

### Worth Repeating!

This story is doing the rounds of divisional bulletins at the moment: IT'S A GEM . . .

*"Members who attended the TOSA Convention in Canberra last Anzac weekend will recall the excellent short recital given by Horrie Holt on the organ at the Duntroon Military College. Horrie, a member of TOSA ACT, was recently asked to play for a funeral as a last minute stand-in. He did not know the background of the deceased, nor any of the congregation present. As the coffin was being taken out of the church, Horrie played "Sheep May Safely Graze" and he noted smiles slowly creeping across the faces of the bereaved. Upon enquiring after the service as to the reason of the mirth, he was informed that the deceased was a meat exporter!*

—From the Ballarat Newsletter

## ■ Bob Markworth

If you are wondering where the Chapter Handbook is, it's not finished yet. I hope to have a rough draft copy to each of the Chapter Presidents for their comments and suggestions before the July Convention. If you want your comments included in the draft, I'll need them by early May. At the Convention we will have a meeting open to all the Chapter Representatives to discuss the Handbook and take suggestions from the floor. At this time it would be appreciated if you would have your suggestions/ideas written out.

To help us put together a Handbook that includes what you want, YOU need to let me know what you want. Sadly, the overall member feed-back I've received for items of interest or direction has been poor, particularly since it does not reflect the capable quality of the general ATOS membership.

I received a reasonable response to the Dennis Hedberg "Tremolo Video." In my opinion, it points out that ATOS needs to work harder to supply Member/Chapter audio-visual assistance and, with your help, I believe we can and will do it.

While we are all working to get young people involved in ATOS, I'm not having the response I'd like. The thought occurred to me; what about befriending the organ/keyboards INSTRUCTORS who teach those young people we so desperately need in ATOS. So . . . I challenge each chapter to put on a Theatre Pipe Organ hospitality "Show and Tell" presentation specifically for your local music instructors. The local chapter I belong to has not even tried this idea. If the instructors don't know or care about ATOS, how can we expect the young people to know about ATOS? We'll all want to know how well you did. Please let me know at the July Convention.

Thank you.

BOB MARKWORTH  
8505 North 46th Street  
Omaha, NE 68152

**Your Ballot  
is coming to you  
by mail this year.  
Watch for it . . .**

**Be Sure To Mail It  
By  
May 15, 1989**

## ■ Catherine Koenig

Recently I had the pleasure of making a valuable addition to the ATOS Archives/Library. It was a collection of slides and cassette tape entitled "Behold the Mighty Wurlitzer" which was prepared and donated by Dick Thompson. This collection represents extensive research into the history of theatre organ, and we are fortunate to have it available for our members.

We also have a slide program on existing theatres and organs which is intended to be shown to various organizations to acquaint people with theatre organs and ATOS. Russ Hamnett is still working on the narration for this program and a video tape will eventually be made available.

In the meantime I have been using a few duplicate slides to give talks to different organizations in my own area. These have been well received and there are always some questions from the audience after.

My aim is to get more people interested in attending our concerts and hearing the sound of theatre organ. Once they hear it I know they will be back for more.

CATHERINE KOENIG  
6852 Lexington Lane  
Niles, IL 60648

### OFFICIAL NOTICE

**TO:**  
Members of the  
American Theatre Organ Society

**FROM:**  
Beth Palmer  
National Secretary

**SUBJECT:**  
Notice of Annual Meeting

**DATE:**  
March 1, 1989

The Annual Meeting of the members of the American Theatre Organ Society will be held on Tuesday, July 4, 1989, at the Westin Hotel, Renaissance Center, Detroit, Michigan, beginning at 9:00 a.m.

AMERICAN THEATRE  
ORGAN SOCIETY

Beth Palmer,  
National Secretary

# Letters To The Editor

Dear Editor:

While I enjoyed Dorothy E. Elliot's story on the Providence Performing Arts Center (Loew's State), I'd like to point out that there was no such person as "E. Marcus Loew." There were two showmen named Loew who were not related and not even friendly: Marcus Loew and Elias Moses ("E.M.") Loew.

Marcus was born in 1870 on Manhattan's Lower East Side. At an early age, Marcus began working in a print shop, peddling newspapers, and doing odd jobs. Eventually, he became a fur salesman. After he had saved some money, he acquired equity in a Harlem apartment house. Comedian David Warfield bought into an apartment house next door and Loew talked his way into becoming Warfield's real estate manager. Thus began a life-long association which made both millionaires. Another Harlem neighbor was Adolph Zukor who, like Loew, had been in the fur business but was now running penny arcades. Loew and Warfield joined Zukor in his arcade ventures but eventually pulled out and operated four arcades of their own. Loew became aware of motion pictures and installed a projector in his Cincinnati arcade. Six months later, Loew and Warfield were operating 40 highly profitable nickelodeons. They also featured live acts along with films. In 1920, to assure film product for his theatres, Loew bought out Metro Pictures which evolved into Metro-Goldwyn-Mayer.

In September of 1927, Marcus Loew died at the age of 57. He was widely mourned and left an estate of \$35,000,000.

The E.M. Loew story is another rags-to-riches saga. Born in Czernowitz, Austria, in 1897, the son of a public school teacher, E.M. received basic education there until the age of 13 when a family friend in Brooklyn persuaded the parents of E.M. to send him to the United States. His first job in Brooklyn was as an assembler of iron beds. After seeing his first Western film, E.M. became a confirmed movie fan. He quit night school to become an usher at the Delancy St. Theatre. Rather than seeking his fortune in New York City, he moved to Boston. There he survived by working as a meat cutter, usher, busboy, and bellhop.

In 1917, E.M. and a friend put up \$1,000 each to take control of the Crystal Theatre in Worcester, Massachusetts. They eschewed living quarters and slept in the ladies' room of the theatre. Despite their sacrifices, the venture failed.

Undaunted, E.M. acquired the Dreamland in Lynn, Massachusetts, and this turned out to be a success. Soon, E.M. had quite a chain of theatres and started putting his name on them. This attracted the attention of Marcus Loew who took E.M. to court. There was a long and bloody litigation. E.M. insisted he had the

right to use his own name on a theatre. Marcus contended that his good will was being infringed upon. The court finally ruled that Elias Moses Loew might use his name on a theatre provided that he prefixed it with his initials, "E.M." Thus, "Loew's Capitol" meant that the house was operated by the long-established Marcus while "E.M. Loew's Capitol" meant that the theatre was run by Elias Moses-Come Lately. Of course, few were able to make the subtle distinction and confusion reigns to this day.

Sincerely,  
Paul Chavanne  
Wakefield, Massachusetts

Dear Editor:

Please allow me one final word in regard to the responses to my lengthy letter in the July/August issue which stirred up a bit of a hornet's nest apparently. I thank you for printing it in its entirety.

First I appreciate the dedicated work done by Tim Needler and others. I would, however, have to still take issue with Tim or whoever set up hotel arrangements at some conventions in recent years and ditto some regional conventions. True, the room rates obtained by ATOS planners may have been "attractive" FOR THAT HOTEL, compared to their normal rate but still awfully expensive for what many members are used to paying or can afford to pay. I wonder if arrangements couldn't be made with 3 or so hotels with varying rates and still supply enough bookings at a particular hotel to get preferred rates on rooms, banquet facilities, etc.

As for classical music, I certainly have no complaint with it being played and I have the utmost respect for Tom Hazleton, Jonas Nordwall, et al in their presentation of it on theatre organs — and occasionally vice versa. (Jonas's concert on the big Rodgers at the Portland Paramount was as delightful and impressive as any concert I have ever heard.) But I stand by my point, which, incidentally, Harry Anderson summed up beautifully in his letter, we are members of the Theatre Organ Society and should not be ashamed to present theatre organ music.

Lastly, I don't believe Tom DeLay read my original letter with very good comprehension regarding my feelings on jam sessions. Because of convention *spacing*, which I have already commented on, I decided to forego both the jam sessions in Portland. No doubt Tom Hazleton and Dan Bellomy's "duet duel" was a musical treat. And if it was a spontaneous thing, Great! But convention planners should not *schedule* an artist to "kick off" a jam session when that artist will be doing a full-fledged concert during the convention. After all, isn't a jam session supposed to be a *spontaneous* output of peoples' talents. I would strongly sug-

gest Mr. DeLay go through his back issues and find the one in which I wrote about the regional convention in Phoenix. This "fool" praised it as being the best-produced and paced one an ATOS group has put on. But even there, I did not like the way the jam sessions were handled. Nuff said.

Sincerely,  
Don Story,  
Tucson, Arizona

Dear Editor:

I am a new member of the ATOS, having joined after hearing Mr. Thomas Hazleton provide the people of Santa Barbara with a fine program on the newly installed Robert-Morton instrument at the Arlington Theatre. I have been a member of the American Guild of Organists for 11 years now and have enjoyed my association with the many professionals who make up that organization.

My main reason for writing is that in the two issues of THEATRE ORGAN that I have perused since joining the ATOS, I have seen many verbal barbs from various ATOS members directed against the AGO. It seems that the AGO is labled by the ATOS as a bunch of intellectual snobs who get together at their meetings and discuss heavy academic subjects and play heavy classical music for each other.

Nothing could be farther from the truth. Five years ago, a group of AGO members who were at the time members of the Santa Barbara Chapter of the AGO, and a few other interested organists from Ventura County petitioned the national offices of the AGO for a chapter charter. We were granted that charter in September of 1983, and there began the Ventura County Chapter of the AGO. Since our beginning, we have had many members' recitals a number of them being held where we can invite the public. These members' recitals are not unlike the ATOS's Open Console sessions. Everyone is allowed a time at the organ, and nobody is afraid to play in front of the group. We always say to the shy ones, "Remember, you are among friends."

In closing, I *challenge* those who are stereotyping the AGO as "intellectual snobs" to come see the "party animals" of the Ventura County AGO in action at their annual "Pipescreams" Halloween program, and our "Old Chestnuts" programs. We, and I'm sure many other AGO members, are not afraid to shut down the mixtures, draw the tubby flutes and tremulants, and try, as frustrated theatre organists, to make our "classical" instruments sound like theatre organs, to play light toe-tapping music that delights our assembled audiences, and *have a good time doing it!!*

Sincerely yours,  
G. Mark Caldwell  
Santa Paula, California

Continued on  
Page 48 ...

THEATRE ORGAN

# EXTRA!! EXTRA!!

## *Detroit's Fabulous Fox Has Been Rescued!*

# Curtain's Up at the



Yes — it may be reported that this headline is indeed true. Although the words Extra! Extra! are no longer shouted by newsboys on downtown streets, Detroit's newspapers, radio, and TV media are happily reporting the restoration of the fabulous Fox. This is indeed good news, especially for theatre historians and theatre organ devotees who all too often have witnessed the deterioration, demolition, abuse, and misuse of the theatres and theatre organs of the movie palace era.

In Detroit only three of the original nine major movie palaces have escaped the above described decimation. In addition to the Fox, the State Theatre (formerly the Palms), sans theatre organ, is being restored by Charles Forbes of Detroit, and the theatre is scheduled to be an important part of the newly developing theatre district. The Fisher, also without a theatre organ, exists in a somewhat different form within the shell of the original theatre. This theatre, housed beneath the famous golden tower of the Fisher Building, has been converted from the original spectacular Central American Indian style to a much smaller, legitimate theatre done in a modern-contemporary style. Many, however, fondly remember the original theatre's beauty, replete with sinister Aztec/Mayan moods so realistic that you almost expected to bump into Montezuma on the way to the restroom. Its theatre organ is now housed in the Senate Theatre, the home of the Detroit Theater Organ Club. This instrument, a 4/34 Wurlitzer, is no doubt the largest single artifact remaining of the theatre's original architecture.

The Downtown Theatre, known in its earlier days as the Oriental, has been demolished. The Adams Theatre had struggled without the benefit of restoration or significant improvements while showing a variety of films but has recently been closed. The United Artists, Grand Circus, and Madison Theatres are all vacant and in sad state of repair.

The Michigan Theatre suffers an even more humiliating fate. This theatre, also done in the grand style, was considered by most to have a "classic touch with an unparalleled dignity of place." Unfortunately, if you park your car in the structure at 238 Bagley Avenue, you will be startled to find yourself surrounded by a myriad of artistic domes, arches, and other decorative designs, for you are actually in none other than the former Michigan Theatre. Fortunately, its 5/28 Wurlitzer is now in the music room of a private residence in Racine, Wisconsin.

But let us push this litany of sadness aside and present to you the current success of the Fabulous Fox, the last palace to be built in downtown Detroit. Designed by C. Howard Crane, the Fox is ornately decorated in a Siamese/Byzantine style. Immense? Yes, 5,047 seats. Ornate? Yes, but perhaps best expressed by the storyline in the December 12, 1988 issue of *Newsweek*, "A splendidly vulgar theatre returns." *Newsweek* further suggests that our society worships mass culture, lavishing its most opulent architecture not on churches or palaces, but on theatres.

As you approach the Fox, you get the first hint of its opulence by the display of brass used on the front doors and the ticket booth. Then as you pass through the inner doors, you suddenly are transported in the fantasy of a huge main lobby, 80 x 125 feet in size and six stories high! Niches and shrines containing figures of Asian dieties are featured here and throughout the theatre. Ahead of you, your attention is drawn to the grand staircase, guarded by two huge lions lying commandingly at the foot of the staircase. As you focus on these forms, your peripheral vision is aware of the towering oxblood-colored pillars soaring upward on both sides of the lobby as a crown for the grand staircase. These are topped with jeweled friezes — canopied by huge extruding buttresses. Later you may want to explore the tiers of balconies which

*“Responsible for taking on this remarkable restoration is Mike Ilitch, founder of Little Caesar International.”*



Auditorium Grande Chandelier.

© Santa Fabio 1988

surround the lobby on three sides affording a variety of views, each seemingly better than the last. Ray Shepardson, in charge of the Fox restoration, credits Eve Leo for the flamboyant, decorative styles adopted in the Fox Theatres. C. Howard Crane designed the theatres, but Eve Leo, married to William Fox, created the decorative themes. Shepardson indicated that Eve Leo had a marvelous sense of color and an eye for spectacle, and gave the audiences all sorts of opportunities to capitalize on the dramatic views afforded within the architecture of the building such as those around the Grand Lobby. For example, she designed "Peacock Alley," a connecting balcony passage with openings which served as a balcony at the fourth floor level of the Grand Lobby, providing additional spectacular views.

Another of these balconies contains the lobby organ, a 3/12 Moller which may be played from the console or automatically by means of its "Artiste" player system. The organ speaks from chambers located on two floors above the console. As you might guess, the lobby organ was used both for entry music as well as entertainment while you waited for admittance to the auditorium. On your way into the auditorium you pass through the inner lobby dominated by a two-story court with a mirrored ceiling on the mezzanine level reflecting the high-lighting the ornate ballustrades, stencil work, and ornamental figureheads. Extending from this lobby area are the concourses connecting with the inner staircases that provide access to the loges and balcony. Throughout the promenades, lobbies, and concourses, the artistry of plaster, marble, brass, leather, wood, and stone are constantly with you. Look for the Samurai warriors, elephants, lions, peacocks, dolphins, dancing maidens, camels, sorcerers, monkeys, dragons, goddesses, and eagles.

Finally, the huge space of the auditorium will literally overwhelm you as you gaze upward 100 feet to the open sky framed by a jeweled and tasseled tent-like ceiling, supported by huge spears. Again, as was the case in the main lobby, you are impressed by the huge scagliola columns 4½ feet in diameter and 35 feet high, the main elements surrounding this cavernous space. The centerpiece is a chandelier 13 feet in diameter weighing two tons which never fails to grasp the attention of patrons and the media. Its frame is made of gilded pot metal and art glass, enhanced by 210 light bulbs and 1,244 pieces of Italian leaded glass. The ornate organ grilles on each side of the stage speak from the fifth to seventh floor levels of the auditorium, and it is safe to say that when the organ speaks into the auditorium the sounds are as



rich and vibrant as the decor. When the organ loft rises, it reveals a huge gold-toned console with gold decorative trim across its top and side panels. A 4/36 Wurlitzer-Fox Special, it is one of five nearly identical instruments created by the company for the largest Fox Theatres in the country with the prototype installed in the New York Paramount Theatre.

The Detroit Fox Wurlitzer is completely original. It is powered by twin 50 hp Spencer blowers located in a room in the lower of two basements. It fills seven chambers, plus rooms for the blowers and relay. The foundation, main, and diaphone chambers are to the left of the proscenium; the orchestral, solo, and two percussion chambers are to the right. Distributed among all of the chambers are two Marimbas, two sets of Cathedral Chimes, three Xylophones, two Chrysoglotts, Piano, tuned Sleigh Bells, Glockenspiel, tuned Tympanis and many drums, traps, and effects. The pipework includes three Diapasons, three Flutes, three Tibia Clausa ranks, four Vox Humana ranks, eight sets of Strings, Dulciana, Quintadena, Kinura, Krumet, Musette, Saxophone, Clarinet, Orchestral Oboe, Oboe Horn, French Horn, Tuba Mirabilis, two brass Trumpets, Tuba Horn, and an English Post Horn. Eleven ranks are extended to 16' pitch and the Diaphonic Diapason is extended even further to 32' pitch. These lowest twelve pipes are housed in a special room. Four of the major ranks are voiced on 25 inches of wind along with the 32-foot Diaphones.

The words which heretofore have been used to describe the Fox have been glowing, and rightfully so. With the restoration, however, we now realize that in retrospect we had been favorably viewing the beauty of the theatre despite the unpleasant veil of dust, grime, and soot which had accumulated over the past sixty years, not to mention the musty odors heavy in nicotine which permeated the fabrics and the grimy surface of the theatre. Although the eyes do not lie, it is possible that we in the past have allowed the eyes to forgive because we had related this negative state of beauty to its original luster sixty years ago — replete with orchestras, theatre pipe organs, big bands, the choreography of Fanchon and Marco and the quiet, polite department of cadres of resplendently attired ushers.

With the restoration a reality, history has repeated and we may once again experience the full richness of the color, imagery and ambience that existed in 1928.

Frequently, during the restoration, rumors began to surface indicating that some of the Fox's original design elements had been uncovered. What the workers were experiencing, however,



Worker restoring base of column.

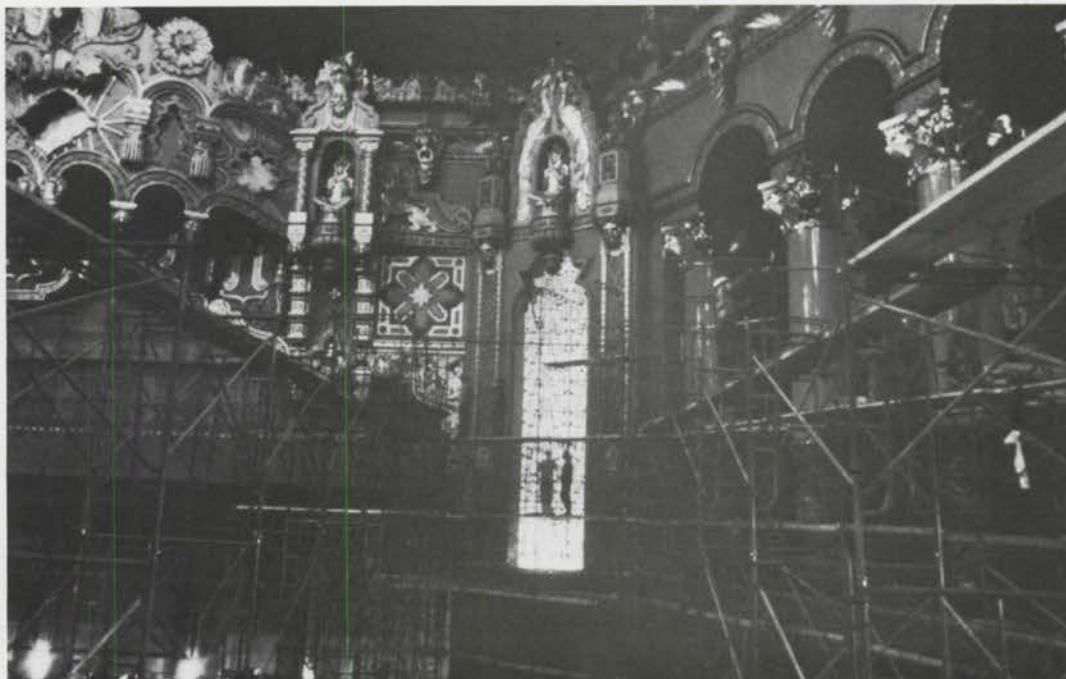
© Santa Fabio 1988

was a completely new revelation of colors and brilliance as they peeled away the layers of dust, grime, and soot, thereby "uncovering" new treasures of existing beauty. Both workers and visitors were repeatedly startled as each uncovering took place.

Responsible for taking on this remarkable restoration is Mike Ilitch, founder of Little Caesar International. The Ilitch empire consists of 2,160 pizza restaurants and carry-out stores throughout the United States and Europe. He is also owner of Detroit's professional hockey team, the Red Wings.

Mr. Ilitch's decision two years ago to locate his corporate headquarters in Detroit's Fox Office Building and to completely restore that structure and its the-

atre are extremely important to the revitalization of the Woodward-Grand Circus Park area. Ilitch, now teamed with Charles Forbes, owner of the adjacent State Theatre, is directing a vast redevelopment of this area. Mr. Ilitch has also constructed an 1,100-car parking structure adjacent to the Fox, and recently announced his intention to restore two large, historically significant buildings in the area for mixed commercial-residential use. Several other buildings in the district owned by these two gentlemen have already been rehabilitated or are in the process of being restored as is the case of Mr. Forbes' Gem Theatre located across from the Fox. A plaza is being developed in the area between the Fox and the State in order to provide a proper setting for the theatres.



Scaffolding in auditorium.

©Santa Fabio 1988

## *“A timetable of one year was set for this \$7,000,000 effort.”*

Although Detroit is enthusiastic about these developments, the focus of media attention has been on the Fox. This restoration is obviously not a cosmetic undertaking for there has been a careful eye for detail and a pursuit of quality. Ray Shephardson estimated that they were able to save 80% of the original finishes and indicated that they were fortunate that aluminum leaf had been used rather than Dutch Metal which has to be replaced after 30 years. Shephardson indicated that 10% of the finishes needing to be restored with aluminum leaf were finished to look like gold: “It’s a tricky process that involved shellacking and sizing plaster before we put down 250,000 sheets of the leaf. Then we used yellow gold varnish with a glaze to get the effect of gold.”

A local artistic sculptor, Oscar Graves, was retained to remold, as necessary, all of the decorative but decaying plaster ornamentation of the theatre. His was an extremely challenging task including recreating broken plaster moldings, remodeling Hindu statuary, and replacing decorative column bases. Similarly a stained glass expert was retained to restore over 330 light fixtures and chandeliers.

A timetable of one year was set for this \$7,000,000 effort. The general consensus was that this time frame was not realistic. Mr. Ilitch, however, put a management team together which kept this

restoration effort on schedule. The task began in November of 1987, when 5,000 seats were sent to Grand Rapids, Michigan, for restoration. On January 8, 1988, six stories of scaffolding was assembled in the Grand Lobby and the cleaning activities, plaster repair, and painting began. Shephardson indicated that washing the accumulation of dirt presented a major challenge. “It’s much easier to paint than wash; you get 20 different washers and you get 20 different effects. If they rub too hard, they rub off glaze or leaf. If they don’t rub hard enough they don’t get it clean. We had 40 different washers and we used one million gallons of water.”

In February, roof construction and repairs were underway. In March, 2,500 frames of scaffolding filled the auditorium and the 13-foot round chandelier was lowered for cleaning and repair while the Grand Lobby scaffolding was dismantled. In April construction of the 1,100-car parking structure began. In May-June the cleaning of the decorative auditorium ceiling started along with the rebuilding of the orchestra pit, restoration of the ladies’ and mens’ lounges, and marble-work repair in the outer “storm” lobby. June found the workers restoring the gold leaf and painted surfaces of the first five levels of the Grand Lobby, and painters recreated the stencilled design on the canvas tent that outlines the auditorium dome. Outside, TV cameras

whirred as the famous old yellow Fox marquee was dismantled. Work in August and early October became extremely busy; outside, street and sidewalk construction began, and the auditorium scaffolding was dismantled. The stage was completely re-equipped with state-of-the-art sound, lighting, and stage technology. Later in October the Grand Lobby terrazzo floor and the stage were repaired, a new air-conditioning system installed, and six 12-foot lobby chandeliers were reinstalled. Construction also started on the eleven private loges on the Grand Promenade, formerly the mezzanine. What got the attention? The polishing of the brass doors!

With the November 19 opening looming ahead, the laying began of 7,500 yards of carpeting milled to match the original elephant pattern, and the restored seats began to arrive for installation. Elevator work began as well as the restoration of all 21 dressing rooms located on eight floors, and all restored light fixtures and chandeliers were installed. A week before the opening this writer would have taken any bet that it would not be possible to complete the work before the doors were opened. Interior work was frenetic, and on the exterior a full block of decorative brick street paving remained to be laid, and the lower portion of the marquee had only its steel framing in place.



Opening night crowd.

© Santa Fabio 1988

I was wrong. The opening was spectacular. Stretch limos curb to curb and patrons wall to wall at every level, emphatically proved that this was indeed the time and the place.

Inside, the crowd enjoyed the music of the Count Basie Orchestra; Daryl Hall and John Oates; Harry Blackstone, Jr., did a magic show; and Smokey Robinson vocalized until after midnight. Also featured was a film on the history of the Fox narrated by Bob Hope and produced by Sue Marx and Pam Conn, Detroit based 1988 Oscar winners for best documentary.

Outside the auditorium the crowd imbibed the ample supply of food and beverages and milled about inspecting the restoration. There seemed to be only one topic of conversation — the Fox.



The Michigan Theatre today.

Nick Tapler Photo

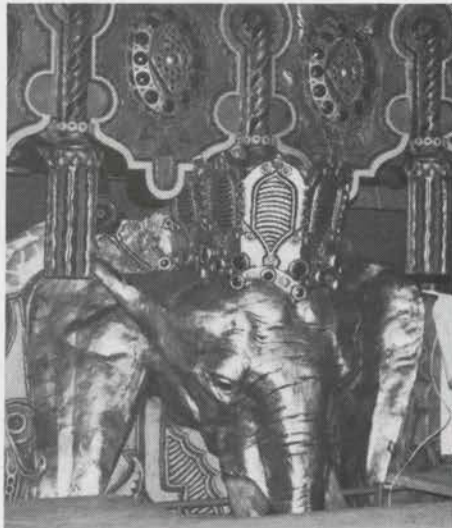
With the opening now history, the staff is settling down to operating the theatre. They are happy that their planning and hard work not only has been accomplished on time, but everything works. For example, the quality of the sound system is such that visiting shows are using the house system rather than their own. Nonetheless, the fury of the final push to finish the job is gone and many miss the excitement of the chase. Some workers were heard to grumble nostalgically about being denied the custom they developed of petting the elephant which watched them on the top level of scaffolding as work on the auditorium progressed. Now the elephant looks down from his lofty perch as the centerpiece of the proscenium as a new procession of show business stars entertain the thousands that once again are enjoying the Fox. Liza Minnelli, Frank Sinatra, and Sammy Davis finished a five-day run to sell-out crowds. Inasmuch as this was the only movie palace they would perform in on their tour, one of the shows was filmed as a TV production. Hometown Stevie Wonder followed with his highly acclaimed show after notifying Detroiters that he intends to run for mayor of this town one of these days. Kenny Rogers then did his Christmas show.

The New Year was launched with a gala affair highlighted by Kenney G and his band. Currently, a subscription series is being promoted that includes Bob Hope, Steve Lawrence & Edie Gorme, Tony Bennett, Paul Anka, Mitzie Gaynor, and Wayne Newton. The stage production *Fiddler on the Roof* is also causing excitement at the box office.

So there you have it — the story of the Fox. We hope you have found this story interesting. Please be tolerant with the writer — he may have approached his assignment with an over-abundance of enthusiasm. We in Detroit are indeed very excited about the Fox — so much so that one interesting item has been omitted. The organ will have its own lift at the center of the huge orchestra lift. Workmen are currently building the platform for the console.

We hope that when you visit the Fox in July you will wave at the elephant; it will be appreciated, and the elephant will never forget it!

Harold Bellamy



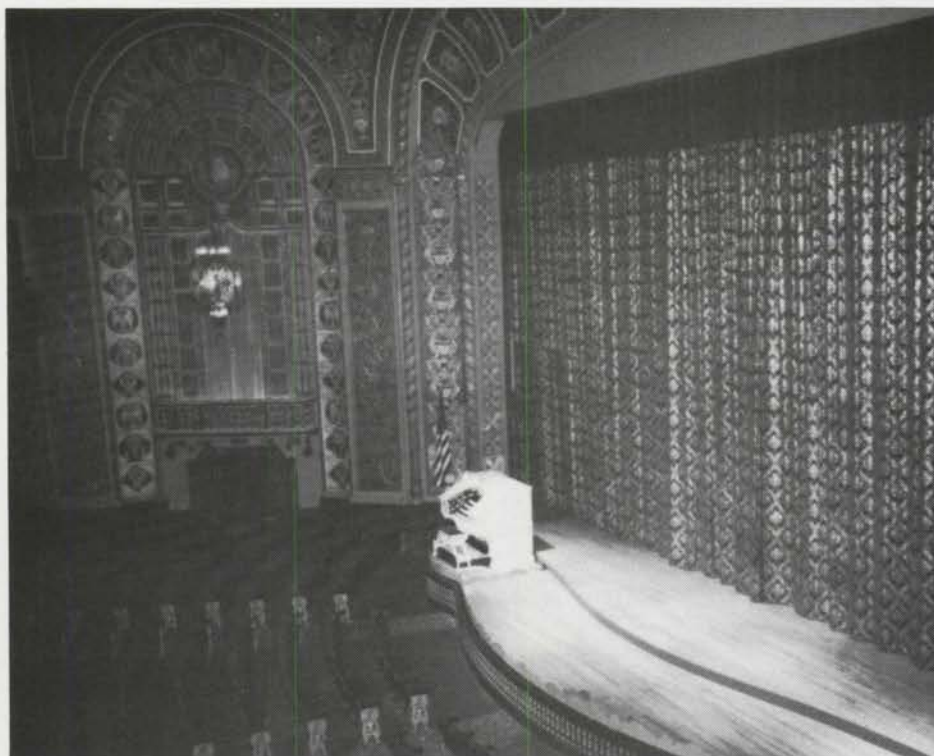
Proscenium elephant.

Tom Hurst Photo

Motor City Chapter especially appreciates the participation of Santa Fabio in providing the spectacular photographs used both on the cover and in this article on the Fox Theatre.

# One Page in the Embassy's Story

by Robert J. Ort  
Photos by Ray Soughan



The Embassy Theatre in Fort Wayne, Indiana, has the good fortune to possess a 4/15 Page theatre pipe organ built in Lima, Ohio, and installed in the magnificent 2800-seat theatre when it opened as a new movie palace/vaudeville house on May 14, 1928, with its original name of Emboyd Theatre. The theatre's building included a seven story hotel and a variety of street-level shops. But good fortune is nothing new to the Embassy Page since she first filled that auditorium with music more than sixty years ago.



Her first good luck occurred in 1947 when the late organist Buddy Nolan moved to Fort Wayne after his army stint in World War II. He immediately fell in love with the Page, a romance that continued until his death in 1986. In the interim he became the city's premier organist, performing at most of the area's finest supper clubs and cocktail lounges. Soon after his discovery of the Page, Buddy began to devote his own money and time to tuning and improving the organ for his own use. By 1952 when the Alliance Theatre chain assumed operation of the facility and changed the theatre's name to Embassy, they named Buddy as their house organist to play four shows daily. Later in the fifties, the lure of California drew him away from Fort Wayne to entertain in West Coast clubs, but he missed the Embassy Page enough to return periodically to play his favorite instrument. While he lived in California, he often visited Santa Catalina Island to play a similar Page in the Avalon Theatre there.

Finally, in the fall of 1962, Buddy returned to stay in Indiana and resume his duties as Embassy staff organist. At about that same time, local organ buff and electronics technician Bob Nickerson helped Buddy make some major adjustments to the Page's tremulants which dramatically enriched the instrument's sound. Shortly thereafter, Nolan instituted a series of very successful programs at the Page called "Theatre Organ at Midnight." These programs rapidly attracted large audiences of not only local organ enthusiasts but also Buddy's fans from Ohio, Illinois, and Michigan. In one instance, for example, in order to attend one of the midnight performances, a large number of fans from the Detroit area chartered a private railroad car and had it transported to and from Fort Wayne by the "Wabash Cannonball." Such interest in these shows gave Buddy the incentive to release several recordings of the Page, thus attracting an even larger audience of theatre organ fans nationally and internationally. Suddenly the Embassy Page was becoming known around the globe.

By the early seventies the management of the theatre had changed hands again, and their building as well as their method of operation began to show signs of neglect. The theatre was closed and the management firm filed for bankruptcy. It looked as if the Embassy was doomed when plans were announced to convert the hotel to housing for the elderly and raze the theatre to provide sixty-five parking spaces. Nolan and some organ buffs who gathered every Saturday morning in the cold, dismal theatre provided the next good fortune to benefit the Page.

Using the organ as their rallying cry, they incorporated as the Embassy Theatre Foundation, elected Bob Goldstine as their first leader, and with massive community support raised over \$250,000 which enabled them to save the theatre and hotel from demolition. Nolan contributed a performance in May 1975 that filled the Embassy's auditorium to capacity and raised thousands of dollars at a very crucial time in the fund-raising drive. Fund-raising efforts over the next decade and hundreds of volunteers helped to begin restoration and renovation of the building while repair of the organ waited for benefactors.

■ ■

*"The commitment to the Embassy's restoration played an important role in the rebirth of downtown Fort Wayne in the early 1980s".*

■ ■

raised important capital funds for major improvements to the Embassy in recent years, and when they pledged some of their 1987 festival proceeds toward the complete rebuilding of the Page's console, it was evident that good things were in store for the old, tired instrument. Her ailing console was already beginning to spoil some organists' performances.

Realizing that restoration funds would be forthcoming, an organ committee chaired by Byron Fogt met over a period of several months to carefully plan the organ's renovation, focusing on the problems with the console. After several lengthy meetings, they chose the J.K. Aikman Organ Company's Carlton B. Smith, a well-known organ builder and Page organ specialist, to restore the console. The console was shipped to Indianapolis in late May of 1988.

Plans had already been made to close the theatre for the summer months while the original stage floor was replaced and the new stage lighting installed. While the organ was out of the building, volunteers rebuilt the Chrysoglott and re-felted and adjusted its mutes. They also completely re-leathered and re-wired the Solo String/Clarinet chest, replacing the Perflex with leather as originally done by Page. In addition, they procured a Page wind chest and placed it in the Main chamber to accommodate a new Trumpet rank soon to be added. Incorporation of the trumpet rank, the Embassy Page's only tonal modification in sixty years, has already been made in the rebuilt console.

The renovated console was returned to the theatre on September 26, 1988. The re-wiring was completed and the blower switched on by October 19. Tuning was then done to ready the organ for its first day back on the job, two Halloween performances on October 29 when Chicago organist Jeff Weiler accompanied the silent-movie classic *The Phantom of the Opera*.



1988 Festival of Trees.

An ongoing good fortune for the Page has been the dedicated group of volunteer organists and organ technicians, several of whom were in the original Nolan group, who sparked the drive to save Indiana's largest historic theatre from demolition and have kept the instrument in tune and in use since 1975.

The use of the Embassy Page has been important to the varied events staged regularly in the large auditorium since its rescue. It has been played in concert by many of the touring artists including Gaylord Carter, Dennis James, Lyn Larsen, Hector Olivera, and Walt Strony. The Page has also been used by the Fort Wayne Philharmonic Orchestra, now based in the Embassy Theatre. Staff organists also play short organ programs for films, travelogues, and tours of the facility conducted by Embassy volunteers.

The commitment to the Embassy's restoration played an important role in the rebirth of downtown Fort Wayne in the early 1980s. When the Downtown Redevelopment Commission chose the site for its new "Grand Wayne" convention/civic center in 1982, they selected the block immediately north of the the-

atre so they could utilize the spacious Embassy auditorium. A pedestrian skywalk/stairwell now connects the Grand Wayne center to the Embassy's foyer. The next year the Foellinger-Freimann Botanical Conservatory, one of the newest botanical complexes in the Midwest and the only downtown botanical conservatory and park in the nation, was constructed next to the theatre.

In 1987, a year after Buddy's death, good fortune smiled again on the Page. First, Buddy's popularity with the Fort Wayne Woman's Club prompted them to stage fund-raisers to build a trust fund to benefit the Page organ's maintenance as a memorial to Buddy for being the Page's champion in the massive campaign to save the organ in its home. Second, the Wilson Foundation also contributed funds for an organ project. Finally, a support group of special Embassy volunteers calling themselves "Embassadors" indicated that they, too, wanted to provide funds for the organ's maintenance or perhaps to hasten the overhaul that the organ so desperately needed. The Embassadors' annual holiday fund-raiser "Festival of Trees" had



Volunteers Bill Zabel (left), Byron Fogt (right).

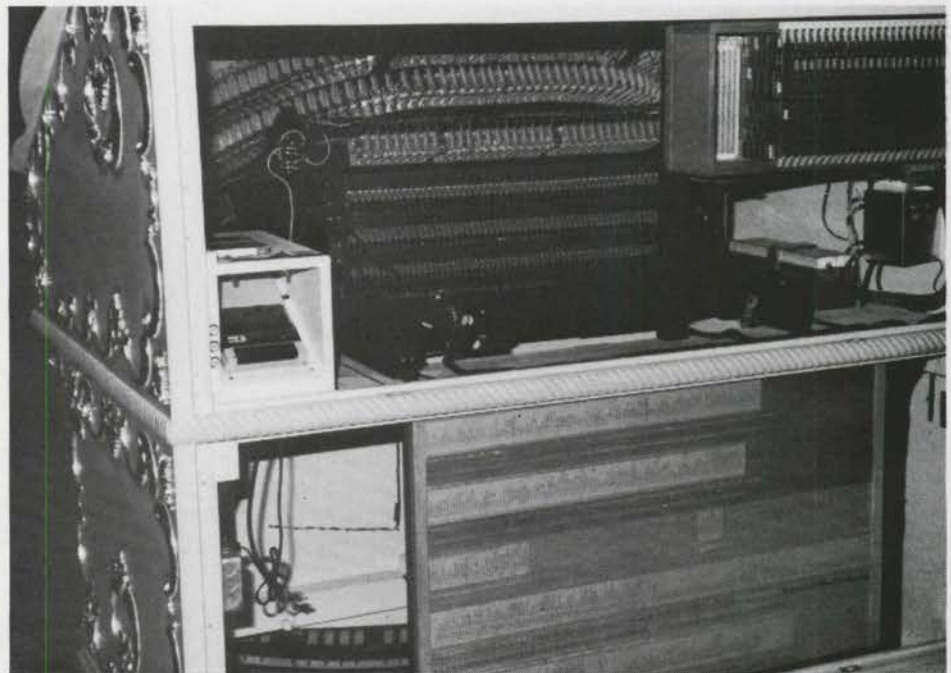
## A List of Improvements to the Console Follows:

- Console renovation including removal of all coats of paint, repair and strengthening of the cabinet, refinishing of the console in an antique cream white, addition of gold leaf trim to the raised scroll work designs and some edging, airbrush shading around gold leaf scroll work
- Construction of new organ bench
- Construction of new removable Plexiglas 3" deep music rack with lights on both sides
- Additional console and pedal lights
- New pedal board conforming to A.G.O. specs (second touch feature retained)
- Alignment of new swell shoes and crescendo pedal to meet A.G.O. standards
- Modification to and addition of toe studs
- Modification to all four manuals including key action and re-tension to A.G.O. specs, new key bushings and new key tops where necessary, replacement of contact rails
- Cleaning of all stop tabs, engraving new stop tabs on original Page blanks
- Addition of special effects buttons to left keyboard cheekblocks
- Addition of note transposer
- Replacement of original pistons with Syndyne units with double action mechanism providing added reliability and flexibility.
- Respecification of second touch unification to improve its musical utility
- Addition of tremulant control tabs for individual tremulant control
- Installation of switches for sforzando on/off, tremulant defeat/enable control, great sustain foot switch enable/disable
- Addition of visual displays for reversibles, swell shades, crescendo, main power, console lift, and transposer
- Addition of key-operated power switch and new lift control
- Installation of new Trousdale solid state combination action with 8 memories and cassette tape memory storage interfaced with existing Z-Tronics switching system, manufactured by Fort Wayne's Bill Zabel
- Replacement of Perflex covered pneumatic stopkey actions with new Peterson electric actions

The console's restoration is the most recent in a series of improvements which began with a thorough house-cleaning when the Foundation assumed control in late 1975 and continues the theatre's restoration to its original magnificence and elegance.



*Newly refurbished Page console.*



*Newly-installed console equipment.*

The amazing part of this theatre's renaissance lies in the contribution of over 300 volunteers whose services since 1973 otherwise would easily have cost the Foundation in excess of several million dollars or perhaps the theatre's existence. The planning, the organization, and successful execution of so many diverse projects by volunteers and a limited professional staff working with contractors is truly phenomenal. Facilities Committee Chairman Eugene Witte and Foundation Contracting Officer T. Parker Ellsworth, both volunteers, have coordinated much of the restoration effort.

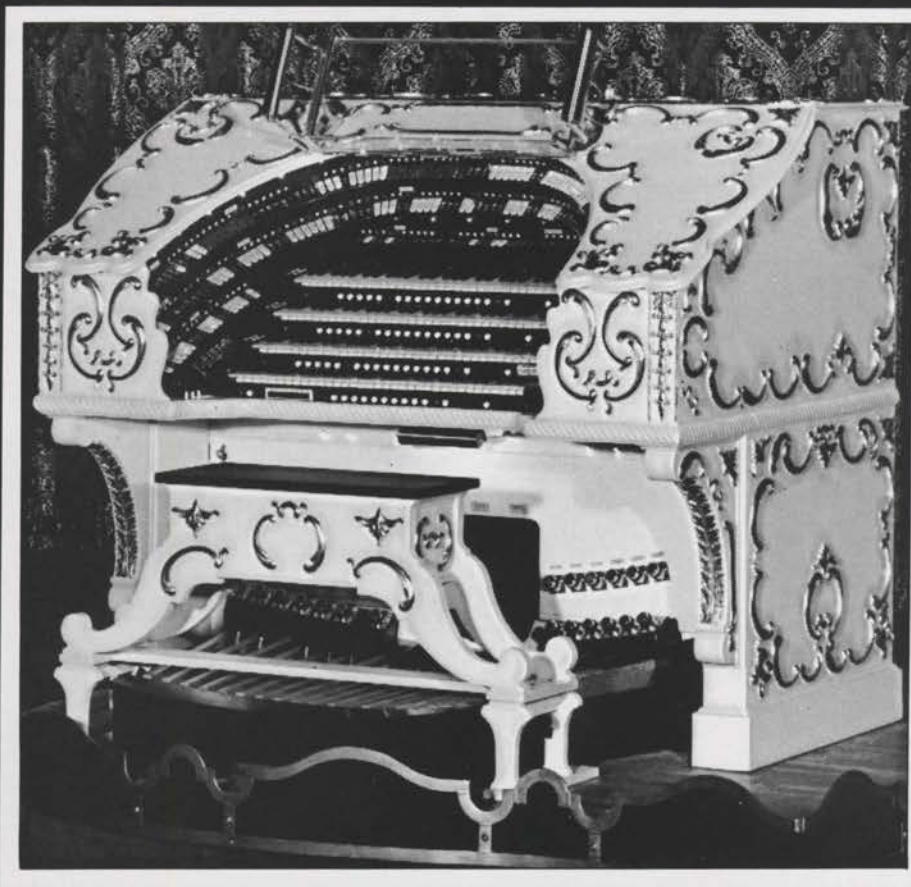
One of the Embassy brochures proclaims, "The magnificent Embassy is

loved by performers and patrons alike." Indeed, the volunteers assisting the staff in the theatre's daily operations must love her even more. To her many volunteers, the Embassy's grandeur is thanks enough for their labor of love. She stands today as an inspiration for those hoping to breathe new life into an abandoned palace.

■  
Lyn Larsen will play the dedication program for the refurbished Page organ on May 19 at 8:00 p.m. For more information, contact the theatre:

**EMBASSY THEATRE FOUNDATION**  
1107 South Harrison Street  
Fort Wayne, IN 46802

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4/16 Page Organ Console.  
Embassy Theatre.  
Fort Wayne, Indiana

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*"We have received many favorable comments on the beauty of the console and the operation of the instrument. We would be pleased to provide a favorable reference to any of your clients."*

T.P. Ellsworth  
Embassy Theatre Foundation, Inc.  
Fort Wayne, Indiana

*"We join with the entire membership in thanking you for the quality and thoroughness of your craft and for this pleasant and delightful association in restoring our 2/4 Wurlitzer."*

Executive Board  
First Church of Christ, Scientist  
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# TWO GIANTS IN THE ELECTRONIC INTRODUCE THEIR



Don Leslie at the console of his pipe/electronic Opus One.

## Don tells his story:

When the Hammond came out, I thought, "Oh boy, now I can have an organ in my own home." A real organ, too, because Hammond said his instrument could produce 256 million different voices. Of course, at that moment, I hadn't learned that of the 256 million you could only define perhaps about ten.

Totally oblivious to that, I purchased a used Model A Hammond, Serial No. 58. Being very low on money, the thought was to save wherever possible, so I didn't buy a speaker because I could build one myself. All Hammond had at that time were speakers in a box. I felt I could provide these items at much lower cost. It took me about two weeks to become disillusioned with my Hammond, because to me it did not provide the type of organ sounds I had expected.

At that time Hammond had opened a factory outlet store on Wilshire Boulevard in Los Angeles. It later became Penny-Owsley Music Company, and today is a Sherman-Clay store. Hearing the organ in the store, it sounded pretty darn good because it was being played in a big, long hall with ideal natural reverberation. After figuring out that reverb was lacking in my organ, I started experimenting to try to salvage my purchase. There was no interest in solving anything other than to make the organ sound good for my own use. Nor did I have the faintest idea that sometime later I would be going back to the outlet store with something that caused a good bit of excitement, and that would, in time, put me in the organ speaker business.

I had many thoughts about what might be done to get a better sounding organ, but the first item produced was a reverberation unit, because I felt it was the most important. This was in advance of Hammond developing their spring-type reverberation system.

In the pleasant living room of the large Don Leslie residence in Altadena, California, organist Billy Wright was seated at the console of the Peterson/Leslie Opus One, combination pipe/electronic organ, playing a show tune. Wright was smiling. This was a most unusual instrument. He had been playing theatre organs for many years. His residency during the peak of the silent era had been at the console of the large four-manual Robert-Morton organ in Loew's Midland Theatre, Kansas City, Missouri. Billy had also been part of the radio era which embraced both pipe and electronic organs. He is adept at playing both.

When Wright finished his selection, Don Leslie was asked: "How many ranks are in the organ?"

"The equivalent of 13," was his reply.

This, of course, prompted the next half-assumed, half-guessed-at assertion: "Then there must be at least eight or nine ranks playing?"

"No, just two — a Vox and Tibia," came the almost ludicrous reply.

A look in the narrow chamber to the left of the console proved there were, indeed, just two pipe ranks, and even they were short ranks starting at Tenor C, assembled on small chests occupying only a fraction of the space used by full ranks. This "discovery" occurred August 30, 1988.

Now, let's flash back over the years to the late twenties and early thirties and learn how this organ became a reality; it has been in the process of design for at least 20 years. But, there is an interesting story about how it came to be built.

Don Leslie, who recently joined ATOS, had been interested in piano and organ early in life. He learned to play by ear and had the opportunity to play pipe organs. He was also a radio fan, especially when Ann Leaf was on the air. "I loved her programs," he recalled. And it was in the latter part of this time period that Laurens Hammond brought out his new-fangled electronic organ.

# WORLD 'OPUS ONE'!!

I had studied radio and television courses by mail because I didn't have the time or money to go to college. These studies gave me some insight into the next experiment, a magnetic recording device. Many more experiments during the next four years finally produced really exciting results that led to the "Leslie Speaker." An important clue was that the pipe organ had motion in it — the sound jumped from pipe to pipe. That sound was entirely different from tone squirting out of a speaker all the time. This prompted the decision to experiment with putting 'motion' into my Hammond.

I built a drum-shaped rotor about 18 inches in diameter, with 14 four-inch speakers around the rim facing out, which was rotated in the hope of providing 'motion.' It sounded terrible with a "brrr-like" flutter. Next, the speakers were phased half plus and half minus. It was turned on and the rpm increased to tremolo speed. Suddenly, it sounded really good. Then, individual speakers were eliminated until only one was left, and its sound was excellent. This became the basic idea for the organ speaker. At this point the result was so good that I decided to build myself a full, finished system.

When it was done, Bob Mitchell, a very popular local musician, was invited to hear it. He was the first professional artist to use the speaker and said, many years later, that he didn't sleep for two nights after first hearing it because it was such a thrill to hear a Hammond organ sound like that.

During this time I was working two jobs, had a sick wife and problems, problems, problems. There just weren't enough hours to continue experimenting. However, I had met the engineers at Radio Station KHJ and they offered to take over and continue working on the project. They built a model, and managed to do a bunch of nearly all wrong things. Their model didn't sound very good; they did not have the concept of what I had been trying to do.

Then, as sometimes happens, the light bulb of inspiration lit up when I reasoned it wasn't necessary to rotate the speaker unit itself if a horn was connected to it and the horn rotated to accomplish the same thing.

## A PIPE ORGAN SOUND FROM PIPES AND ELECTRONICS

by Tom B'hend



DICK PETERSON

Dick Peterson, the other half of Opus One, is no stranger to the theatre organ world — in both the pipe and electronic fields. His association with electronic theatre organ is best known for the highly successful and musical Gulbransen Organ he designed, the popular Rialto model.

In more recent years he founded and is President of Peterson Electro-Musical Products, Inc., at 11601 Mayfield Avenue, Worth, Illinois.

His company has been a pioneer in the application of electronic technology to pipe organs, and is the leading supplier of such equipment to the organ industry. He was the first to design and install an electronic system permitting recording and instant playback of a pipe organ. This is the San Sylmar Museum digital system which was put in action in 1972 and has been used constantly to entertain tour groups without the need of having an organist present.

Dick is an avid theatre organ enthusiast, and his company manufactures a wide variety of organ equipment and components including "Orgaplex" relays, Orgaplay Performance Reproducing equipment, combination actions, "Dynatron" tremolo units, electronic tone generation equipment and many other products related to pipe organs. This explains somewhat how it was possible to gather all the parts and equipment to achieve Opus One for Don Leslie.

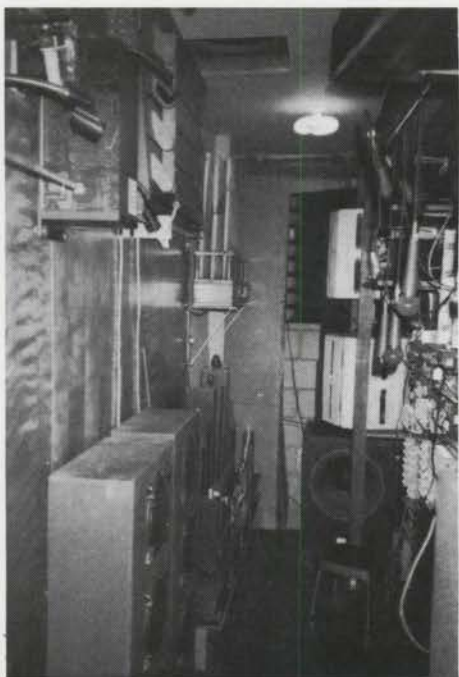
Peterson products are based on Peterson's inventions. But Dick is quick to acknowledge that almost everything he has accomplished in one way or another was influenced or inspired by his long-time friendship and association with Don Leslie.

Dick is shown above seated at the console of the recently installed Stankey/Hochmuth Wurlitzer in New Lennox, Illinois. (See "How It Happened," THEATRE ORGAN Nov./Dec. 1988). A Peterson system was included in the project, and tapes made on this instrument can be played on Opus One.

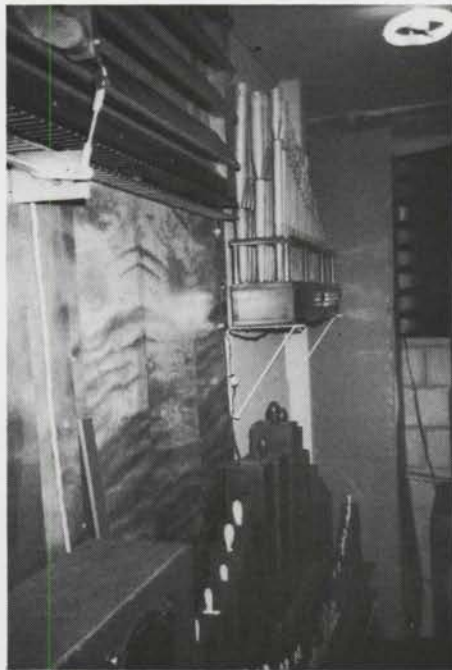


Concurrent with my new thought, the engineers made a patent search and found that a fellow in 1895 had rigged up a phonograph with three horns that were turned slowly, driven by a belt from the cylinder, with the idea it would allow everyone in a room to hear the record reproduction which was so weak in those days. Since my speaker had a rotary horn and a similar idea had been patented in 1895, KHJ shelved the project saying 'you can't get a patent on this thing.' They gave it back to me — thank goodness! The only agreement for the return of the speaker idea was a promise to the station that when and if I ever made a speaker, I would sell them one at wholesale. So, I started experimenting again.

A new design based on the rotating horn became two divided rotary horns to cover the entire frequency range. The best sound, it was discovered, comes from a point source because of the Doppler effect. The Doppler effect is the change in pitch that occurs when a source of sound moves relative to the listener, such as a train whistle as it passes the listener seem to change pitch. This became very important later on in the development of the speaker. It also evolved that a small horn was only effective at high frequencies, and a large horn had to be used for the lower frequencies. Consequently, this is a high and low frequency system. The bass response and the power of the amplifiers had to be improved over the standard Hammond speaker cabinets to achieve more organ-like results.



Rotating Leslie Speakers are the two white octagonal units on the back wall opposite the two pipe ranks. There are numerous other speakers also mounted on chamber wall. The two rotating units each have eight speakers.



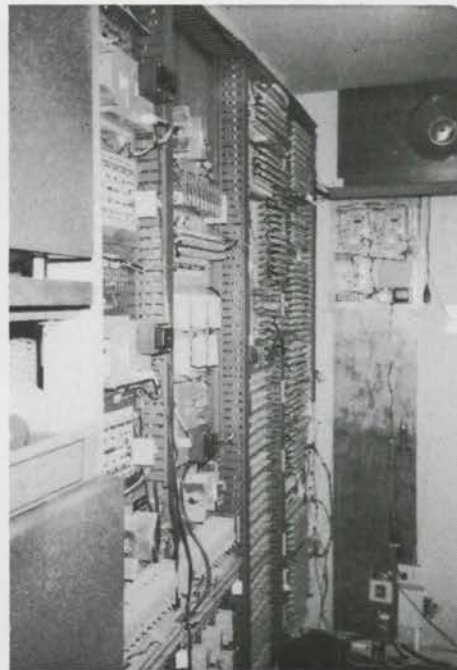
Vox and Tibia ranks are mounted on rear of paneled wall at the south end of the chamber. Blower is located in back of fireplace which is to left of chamber area. Both ranks range from Tenor C.

The first unit was large, but it sounded great. Production started in my garage, and with the first speaker ready, the thought was that Hammond would be interested. As it happened, Bob Mitchell was playing a Hammond organ at the Mona Lisa Bar which was across the street from Hammond's outlet store. I sealed up the cabinet so no one could look inside, and moved it into the bar. Everyone from Hammond stormed the place and couldn't believe what they were hearing. It was two days before Paul Owsley, the store manager, was contacted. 'Hey Paul, I've got something you'd like to hear, and I'll bring it down if you wish,' I said to him over the telephone. He said to haul it in.

The reason for waiting before demonstrating to Hammond was to prove the speaker was of value and couldn't be subjected to ridicule for any reason. Mitchell had broadcast over KHJ, Mutual Network, and this put the program on national hook-up.

So, the unit was hauled down in my \$50 Model F Ford pickup, unloaded and hooked up to the Hammond. The store people invited about 50 organists to come down and play. The place was filled with playing and listening musicians who were highly enthused over the sound. While all this was in progress, I noticed Paul Owsley walking around tapping artists on the shoulder, then whispering in their ears. Managing to get close to him without being seen, I heard him say to several of the guests, 'Don't let him know it's any good.'

"WOW, what have we got here?!" I thought to myself.



North end of chamber area is packed with electronics. Relays are in space to right of end wall. Items are standard Peterson components for pipe organs.

The speaker was used all day, and as it was being wheeled out, I suggested to Paul that everyone thought it was great, that it should be a part of Hammond, but added, 'If I don't hear from you in 30 days, I'm going to start making and selling them.' Loading the truck, I drove away.

It was 17 years later that the president of Hammond called and said 'We would like to buy your business'. My answer was that I thought the offer was a little late.

**Historically and theatrically speaking, the debut of his speaker that day at the outlet store, even though no one realized it, meant that Don Leslie had accomplished for the electronic organ what Robert Hope-Jones had done for the pipe organ.**

Every year after the initial showing of the speaker and Hammond's refusal to permit it to be used with their organ in their stores, they would come up with something to try and put me out of business. One way or another, they would build organs called 'Leslie-proof.' Then I would design an adapter to "un-proof" them. This went on and on, and actually, their bad-mouthing tactics got me more business.

A typical situation would occur when a person bought a Hammond. Dealers were prohibited from handling Leslie Speakers, so they sold them on the side, secretly. After a sale had been made, the salesman would confide that down in the basement he had something he wanted the customer to hear. Adjourning to the lower level, the customer was sold after hearing the big improvement in sound.

I couldn't keep up with the orders. There was no advertising, and sales were direct to music dealers, but never to Hammond Organ Co. It is surprising Laurens Hammond was so opposed to permitting the speakers to be part of his product because he undoubtedly would have profited far more. In Chicago, Lyon and Healy were afraid of Hammond and would not buy the speaker; it was sold by an independent operator.

In New York City, Hammond had its own studio. You can be sure Leslie speakers couldn't be found there. However, I met Jesse Crawford one day when demonstrating the unit for Wanamaker's Department Store. Jesse was enthused and became my agent. The Leslie Speaker became known in the region as the "Crawford Speaker," and he sold them for quite awhile. I used to go home with Jesse on occasion, and one time Helen cooked a pot roast dinner for us. This friendship continued, and after Helen's death, Jesse married again, and I recall many pleasant visits with him and Lucy.

The first speakers were delivered at the close of 1940. On Christmas Eve of that year the first delivery was made to Joe Kearns, who later acquired the beautiful CBS Wurlitzer he installed in his Hollywood home. Speaker number two went to Sherwood Mertz, another local organist, and CBS got the third because they had been promised one. Another went to Crawford and the Wells Music Company in Denver. Wells sent the unit right on to Hammond headquarters. About 500 speakers were produced before production was halted because of the U.S. entry into World War II.



**LEW WILLIAMS**

Lew Williams, seated at the console of Opus One, expressed his opinion of the instrument as being "a remarkable example of what can be done when combining pipes and electronics in a small place. Unlike some previous examples I've heard, the two sound sources blend in a very convincing way — one doesn't necessarily intrude over the other. The specification is quite ample and is very flexible, lending itself to many different approaches. The Clarinet and String in particular, are very pleasing and most convincing. The Tibia and Vox Humana, which are the only true pipe ranks, work very well in their accustomed textures. All in all, this instrument is one of the most satisfying to play in a home environment that I have heard."



Jesse Crawford and Don Leslie pictured in Crawford's New York City apartment in 1944. Crawford heard Leslie's speaker during a Wanamaker Department Store demonstration and became an enthusiastic sales representative for the unit. They were sold in the New York area as "Crawford Speakers." "Jess sold them for a long time," Leslie noted.



**BROTHERS?** There are some people who would swear Don Leslie and Dick Peterson could be mistaken for brothers in the above photo. They are pictured in the center trio — Don Leslie, Henry Steinway, who headed Steinway Piano, and Dick Peterson. Others in the photo, taken during 1976 at CBS Musical Instrument Division meeting and luncheon in CBS' "Black Rock" Building, Manhattan, are, L/R: John Phillips, head of CBS Group; Harold Rhodes, of Rhodes Electronic Piano; the center trio of Leslie, Steinway and Peterson; to their right, Bob Campbell, who became President of CBS Musical Instruments Division, and was responsible for acquisition of Steinway Piano and Gulbransen Organ. Campbell also volunteered his expertise in the 1985 re-activation of Los Angeles Theatre Organ Society's "Stars of Tomorrow" contest — the chapter-level of ATOS' Young Organist Competition. He recently moved to Indiana, and at one time was President of Leslie Speakers. Man at extreme right just happens to be Arthur Taylor, who was head of CBS!

During the war, while I was in Washington, D.C., employed by the Naval Research Laboratory, Hammond was busy turning their engineers loose, hell bent to try and best my speaker. This is the period in which they came up with their "Vibrato". In the meantime they filed for a patent on an imitation Leslie speaker to cause trouble. What really happened was the action had to be beaten back with documents, which cost considerable for attorney's fees. Hammond claimed

Winston Wells had invented this version of the Leslie speaker.

Winston Wells had taken a B-40 Hammond speaker and put a big, motorized paddle-wheel in front of the unit. That was his invention. Hammond had to use Wells' name because a company cannot get a patent, only an inventor can do that. In any case, I eventually won, and acquired ownership of both Wells' and my claims; however, the Wells claims were of no value.



Smiling Billy Wright plays *Opus One* in the Leslie residence.

Billy Wright recalled that in the early 1940s he was playing organ for Radio Station WHB on the three-manual Wicks installed on the sixth floor of Jenkins Music Company in Kansas City, Missouri. During one program, J.W. Jenkins III, and a helper passed in the hallway hauling a large crate. "J.W. asked me to come into another studio when I finished broadcasting to try out a new speaker he was connecting to the Hammond organ. He wanted to get my opinion of it," Wright said.

"I went in and gave it a try, expecting to stay only a few minutes. The sound that came out of that new Leslie was such an improvement over what had been heard that I stayed for over two hours — I just couldn't leave," Wright added.

Ironically, many years later, during a trade show in New York, Winston Wells walked into my exhibit space. Seeing his name tag, I remarked, "Oh boy, am I mad at you." Totally in the dark as to why, he asked for an explanation. Giving him the particulars, it came out finally that Hammond must have forged his name on the patent application, for Wells said that he never saw any such application. Hammond gave as the reason for dropping the case the fact the inventor was in Europe and couldn't be found as a witness. I learned the hard way!

Hammond used their Green Sheet, sent to all dealers, to pass on all kinds of bad stuff about the Leslie Speaker, saying it was an abortive attempted speaker, etc., and that under no circumstances was it to be put on Hammond organs. Don Sauvey finally became president of the firm and the bad-mouthing stopped. He had worked for Maas-Rowe Chimes and headed my firm for a time. Then he went to Gulbransen, under the CBS regime, and finally to Hammond.

In 1978, at Frankfort Trade Fair, Germany, Sauvey invited all organ manufacturers to a huge banquet. During dinner he presented me with a plaque from

Hammond which gave me the recognition so long denied during the acrimonious years. While at Hammond, Sauvey was instrumental in having all my original patent papers bound in a large volume. This was presented to me at another banquet, held in Chicago. I had asked him if I could have all these original patents, since they were of no value to Hammond and I wanted them for sentimental and historic reasons. Don never answered my request, but instead went to the elaborate preparation to surprise me with them.

During the long period in which Hammond always regarded me as some sort of enemy, my association with other electronic organ firms was better, although there were several things that didn't measure up. However, dealing with Gulbransen brought me in contact with an exceptional person, Dick Peterson. We became very good friends, and it is his unrelenting drive for perfection, and the desire to build an organ for me that has resulted in *Opus One*.

It has long been advocated that electronic sounds can be fashioned to duplicate those of the pipe organ to the extreme that they could not be identified as electronic. With the exception of the Tibia and Vox Humana ranks we have not as yet satisfactorily duplicated, this organ achieves the goal we have sought for the past twenty years.

*Opus One* has its own chamber, including both pipes and electronics. The prime reason this organ produces such excellent tonal quality is the individual voices for all stops; nothing is shared. There remains a pipe rank of Orchestral Oboe to add to the instrument. Dick and I have experimented so long with the Tibia and Vox and haven't had the luck to achieve electronic duplication, that I am not impressed by anyone who lays claim to being able to duplicate the sound of these real ranks electronically.

When Peterson invented the transistor Gulbransen, we had already totally agreed on what does and does not sound right — we still do. Our agreeing to agree came about when he asked if he could build a Leslie speaker into the new transistor organ. I was in a quandry at first. If I permitted that, then I might lose my cabinet business. But we worked on ideas and eventually came up with building a rotor that went into the organ. Following this, we worked on organ ideas for many years, and one result was the Rialto model which was an outstanding success. Thus, as the years went by, we gained better insight into making organs better. My Isomonic invention to eliminate harmonic interference causing the wa-wa waves was basic to the success of the Gulbransen Theatre Organs.

During the thirty years we have been working to perfect our organ sounds, Dick always wanted to build an organ for me. He made several large ones, but they didn't really sound like pipe organs. We continued talking about building the perfect instrument and felt it should be something we could build and sell to pay the bills.

About three years ago I had become tired of my Rialto electronic organ and thought about going north to my friend Dick Tyrell to hear and play his big Allen Theatre Organ to consider it a possible replacement for my instrument. Peterson said, "No, don't consider that. I'll build you an organ that you will like." So he put his engineers on the project and reviewed dozens of experiments and ideas from the past, and combined them with much recent development.

We used a console that had been sitting around for years. It was a Rodgers Trio that had been sent to Peterson by CBS to work on and improve. However, because of a lack of time, it had never been touched and Dick suggested using it by taking all the guts out and using the box (console shell) and pedals. We put in new keyboards, all new stop tablets (these are unique in that when depressed a colored light turns on in the center of the stop tablet and goes off when the stop is lifted - Ed). The interior of the console contains nothing but computer cards.

In the course of about two years I had all the equipment in my home and assembled. In the meantime, I had told Dick I was never satisfied with electronic Tibias or Voxes and wanted real ones. He offered to make electronic sets, but I still refused, saying I wanted the real things so that in the event we actually did build electronics we could compare them with the pipe ranks. He agreed. I'm glad we made that decision because the two ranks are the foundation for the organ.

It was apparent from the first that the organ would not sound right in a dead room, no matter what the design, because pipe organs never sound right in a small place. I had invented a room-expanding system about 35 years ago and knew it could be greatly improved by incorporating new technology and some new ideas. With that equipment installed, the organ sounds as though it is placed in an excellent acoustical environment. In fact, it sounds so good that Dick is excited about the room expanding unit's potential and has offered the suggestion that because there are so many pipe organ installations in need of this, he may make a package for it to be installed to improve sound quality. It is ideal for residence organs as well as for churches and other buildings (even larger ones) that have been ruined by carpeting, draperies and other sound-absorbing materials.

Recording pitfalls were learned the hard way when George Wright and Don Leslie decided to go into the record business. In a building owned by Leslie, which was very close to the Leslie Speaker factory at Fair Oaks Avenue and Del Mar Street in Pasadena, California, Wright put together what ultimately became famous as his Pasadena Studio Wurlitzer.

Erected primarily to produce long-play records, only one album, "Let George Do It," was put out under the Solo Record label, the firm the two men had launched. Other recorded material went to Dot label after the two men experienced long, drawn out attempts to collect from distributors for the first platter shipped. "We really learned the hard way," Leslie explained.

However, all was not lost because Leslie had his experimental lab in the same building that housed the organ. "No matter how frustrating some of the experiments turned out, when George started playing the Wurlitzer, everything seemed to come out right," Leslie recalled fondly.

Our long association in this project is unique in that we know how to go about doing things like this, where others seem to come up with the same screaming stuff and can't get rid of the electronic metallic sound. This is one reason I did not want electronic Tibias — the Leslie speaker rotors on this rank aren't right — a Tibia sound is much different. Rotors are used on the String voices, and everyone who has played the organ has remarked they like this sound at least as well or better than the pipe sounds. So for me, that's good enough. The String and String Celeste require a total of 16 speakers and eight amplifiers to achieve the proper sound.

When building my home 30 years ago, I planned extra space on the west side of my living room. It is four feet wide, eight feet high and about 25 feet long. It served as my experimental room for speaker development. At that time an open grille-work separated it from the living room. There were racks inside to mount various rotary ideas; this little test room eliminated the need for stringing messy cables and equipment in the living room for various tests which would have to be picked up and put away every time an experiment was concluded.

Peterson came out from Chicago just prior to starting the installation and suggested closing in the experimental space and converting it to a miniature organ chamber, complete with swell shades. I had originally planned to leave the open grille-work, and hide the two pipe ranks in the short, wrap-around space behind the fireplace. Dick advised that it would never sound right for many reasons if



"Lite-Touch" stop tablets permit instant identification of ranks being played on the Opus One console shown above. Invented by Dick Peterson, when activated, a light comes on which is encased in the center of the tablet itself. Cancellation turns the light off. At times the console stop rail resembles a sort of horseshoe-like illuminated Christmas tree.

we were to do it in that manner; one salient point being we would have no satisfactory way to control the volume to match the two pipe ranks. He recommended using two sets of swell shades. Thank goodness, Dick came out and kept the project on the right track.

Everything — pipes and electronics — run full blast in the chamber. There is no expression whatsoever in the electronics. They are always full on and that's what makes the organ sound so real. The shades change the character of the instrument, just as they do with a pipe organ. Ken Crome built the two sets of

two-by-four-foot shades. After the room was closed up and the shades were installed, I tried the Rialto organ without electronic swell, with the shades providing the expression, and it was surprising how much improvement in organ-like sound resulted.

With many electronic organs the expression is almost completely turned on and off as swell shoes are manipulated, while on a pipe organ there is always some sound that is heard. Electronic pedalling creates the on-off condition that detracts from the pipe organ effect being sought. That is only one of the things wrong with electronic organs in the attempt to achieve true pipe organ tone quality.

All voices are individually handled. Many require four amplifiers and speakers. And as for suitability for installation in a theatre, Opus One could be erected in any theatre structure, in divided chambers. The only change, or addition, would be boosting the power source to serve the auditorium area into which the organ would be playing.

Asked about the cost of the present installation, Leslie admitted it is upwards of \$100,000 because of the extensive experimental time devoted to producing an instrument of the quality attained in Opus One. However, if other organs are built, based on this specification, the cost would be lower.

There is a Peterson digital player device on Opus One, plus the complement of percussions and toy counter items, the room-expanding sound equipment and other accessories which add to the pleasure of playing the instrument.

And that brings us back to the present — with Billy Wright still seated at the console of Opus One, smiling broadly and playing a medley of music on this magnificent organ!



Two swell shades, each measuring two by four feet, are mounted at ceiling height in the narrow chamber space. Both pipe and electronic ranks play at full volume and volume is controlled through the two sets of shades.

# Specifications: Peterson/Leslie Opus One

| SOLO                |   | GREAT  |    | ACCOMPANIMENT   |   | PEDAL          |    |
|---------------------|---|--|----|-----------------|---|----------------|----|
| 1. Horn             | 8 | 1. Horn  | 16 | 1. Trumpet      | 8 | 1. Tuba        | 16 |
| 2. Trumpet          | 8 | 2. Trumpet   | 16 | 2. Tuba         | 8 | *2. Tibia      | 16 |
| 3. Tuba             | 8 | 3. Tuba  | 16 | 3. Diapason     | 8 | 3. String      | 16 |
| *4. Tibia           | 8 | 4. Diapason  | 16 | *4. Tibia       | 8 | 4. Bourdon     | 16 |
| 5. Clarinet         | 8 | *5. Tibia  | 16 | 5. Clarinet     | 8 | 5. Horn        | 8  |
| 6. Kinura           | 8 | 6. Salicional  | 16 | 6. Salicional   | 8 | 6. Octave      | 8  |
| 7. Salicional       | 8 | 7. Bourdon   | 16 | 7. Flute        | 8 | *7. Tibia      | 8  |
| *8. Vox             | 8 | *8. Vox  | 16 | *8. Vox         | 8 | 8. Clarinet    | 8  |
| *9. Orchestral Oboe | 8 | 9. Horn  | 8  | 9. Salicional   | 4 | 9. Cello       | 8  |
| 10. Piccolo         | 4 | 10. Trumpet  | 8  | 10. Flute       | 4 | 10. Flute      | 8  |
| 11. Piccolo         | 2 | 11. Tuba   | 8  | 11. Flauto      | 2 | 11. Acc-Pedal  |    |
| 12. Sub Oct Solo    |   | 12. Diapason   | 8  | 12. Chrysoglott |   | 12. Cymbal     |    |
| 13. Solo Oct        |   | 13. Tibia  | 8  | 13. Harp        |   | 13. Wood Block |    |
| 14. Chrysoglott     |   | 14. Clarinet   | 8  | 14. Cymbal      |   | 14. Triangle   |    |
| 15. Harp            |   | 15. Kinura   | 8  | 15. Tambourine  |   |                |    |
| 16. Xylophone       |   | 16. Salicional   | 8  |                 |   |                |    |
| 17. Glockenspiel    |   | 17. Flute  | 8  |                 |   |                |    |
| 18. Chimes          |   | 18. Vox  | 8  |                 |   |                |    |
|                     |   | *16. Orchestral Oboe   | 8  |                 |   |                |    |
|                     |   | 20. Octave   | 4  |                 |   |                |    |
|                     |   | 21. Piccolo  | 4  |                 |   |                |    |
|                     |   | 22. Salicional   | 4  |                 |   |                |    |
|                     |   | 23. Flute  | 4  |                 |   |                |    |
|                     |   | 24. Vox  | 4  |                 |   |                |    |
|                     |   | 25. 2 <sup>2</sup> / <sub>3</sub> 12th 2 <sup>1</sup> / <sub>3</sub> |    |                 |   |                |    |
|                     |   | 26. Piccolo  | 2  |                 |   |                |    |
|                     |   | 27. Flauto   | 2  |                 |   |                |    |
|                     |   | 28. Fife   | 1  |                 |   |                |    |
|                     |   | 29. Sub Oct Grt  |    |                 |   |                |    |
|                     |   | 30. Oct Grt  |    |                 |   |                |    |
|                     |   | 31. Harp   |    |                 |   |                |    |
|                     |   | 32. Xylophone  |    |                 |   |                |    |
|                     |   | 33. Glockenspiel   |    |                 |   |                |    |

### ACC 2ND

|                   |   |
|-------------------|---|
| 1. English Horn   | 8 |
| 2. Tuba           | 8 |
| 3. Piccolo        | 4 |
| 4. Harp           |   |
| 6. Grt Oct to Acc |   |
| 7. Solo to Acc    |   |

### PIZZ

|                    |
|--------------------|
| 1. Solo Sub to Grt |
| 2. Solo to Grt     |

### TREMOLOS

|                    |
|--------------------|
| 1. Main            |
| 2. Diapason        |
| 3. String-Clarinet |
| 4. Trumpet-Tuba    |
| 5. Tibia-Vox       |
| 6. Chrysoglott     |

16 General Pistons

\*Tibia, Vox and Orchestral Oboe are organ pipes

Other Items: Sustenuto  
Melody Coupler on Acc



Paneled wall conceals organ chamber. Entry is gained through panel nearest the console. The wall forming the left side of the console alcove is part of the chamber and contains relay components. The chamber measures four feet deep, eight feet high and approximately 25 feet long.



Don Leslie activates recording device for Opus One. Recording components are housed in a special built-in hallway cabinet adjacent to the living room and organ console.

# ATOS Financial Report

## ATOS FINANCIAL REPORT

THIS REPORT SHOWS THAT THE FINANCIAL STATUS OF ATOS IS SOUND AND IS ABLE TO SUPPORT THOSE PROJECTS APPROVED BY THE ATOS BOARD OF DIRECTORS.

*Warren Dale Mendenhall, Treasurer*

## ATOS FINANCIAL REPORT

The accompanying balance sheet of the American Theatre Organ Society at December 31, 1988, and the related statement of income for the period thus ended have been compiled by us.

A compilation is limited to presenting in the form of financial statements information that is the representation of the directors of the organization. I have not audited or reviewed the accompanying financial statements and, accordingly, do not express an opinion or any other form of assurance on them.

Management has elected to omit substantially all of the disclosures and the statement of cash flows required by generally accepted accounting principles. If the omitted disclosures and the statement of cash flows were included in the financial statements, they might influence the user's conclusions about the company's financial position and results of operations. Accordingly, these financial statements are not designed for those who are not informed about such matters.

PETERSON, SENSE & CO.  
Certified Public Accountants

## AMERICAN THEATRE ORGAN SOCIETY BALANCE SHEET AS OF DECEMBER 31, 1988

### ASSETS

|                                      |                     |
|--------------------------------------|---------------------|
| Current Assets:                      |                     |
| Cash .....                           | \$ 21,541.77        |
| Inventory — Binders .....            | 3,206.03            |
| Inventory — Journal .....            | 9,900.41            |
| Convention Advance .....             | 3,000.00            |
| Designated Funds .....               | 13,350.00           |
| Money Market Funds .....             | <u>166,572.83</u>   |
| TOTAL CURRENT ASSETS .....           | <u>\$217,571.04</u> |
| Fixed Assets:                        |                     |
| Ben Hall Organ .....                 | 6,700.00            |
| Computers and Copiers .....          | 17,877.74           |
| Library Equipment and Material ..... | <u>1,052.61</u>     |
| TOTAL FIXED ASSETS .....             | <u>\$ 25,630.35</u> |
| TOTAL ASSETS .....                   | <u>\$243,201.39</u> |

### LIABILITIES AND CAPITAL

LIABILITIES ..... NONE

### CAPITAL AND SURPLUS

|                                     |                     |
|-------------------------------------|---------------------|
| Capital Beginning of Period .....   | 196,852.69          |
| Surplus For Period .....            | 46,348.70           |
| Capital End of Period .....         | <u>243,201.39</u>   |
| TOTAL LIABILITIES AND CAPITAL ..... | <u>\$243,201.39</u> |

## AMERICAN THEATRE ORGAN SOCIETY STATEMENT OF REVENUES AND EXPENSE YEAR ENDING DECEMBER 31, 1988

### REVENUES:

|                         |                     |
|-------------------------|---------------------|
| Advertising .....       | \$ 11,660.18        |
| Binders .....           | 1,095.50            |
| Archives .....          | 1,527.50            |
| Dues .....              | 137,960.49          |
| Interest .....          | 10,964.52           |
| Donations .....         | 11,275.41           |
| Service Charges .....   | 1,302.00            |
| Back Issues .....       | 2,505.44            |
| Labels .....            | 275.00              |
| Refunds .....           | 380.18              |
| ATOS Pins .....         | 327.50              |
| New Chapter Fees .....  | 52.50               |
| Young Artist .....      | 700.00              |
| Convention Profit ..... | 11,229.48           |
| Tech Manual .....       | <u>4,316.00</u>     |
| TOTAL REVENUES .....    | <u>\$196,071.70</u> |

### ADMINISTRATION EXPENSE:

|                                      |                     |
|--------------------------------------|---------------------|
| Contract Services .....              | \$ 16,628.71        |
| Office Supplies .....                | 1,653.75            |
| Postage .....                        | 3,191.58            |
| Printing .....                       | 7,308.80            |
| Phone .....                          | 2,463.36            |
| Travel, Rooms, Meals .....           | 16,818.92           |
| Copies .....                         | 356.08              |
| Postage Meter .....                  | 2,120.92            |
| Advance Archives Back Issues .....   | 1,650.00            |
| Storage Rent .....                   | 2,360.00            |
| Office Rent .....                    | 840.00              |
| Refunds .....                        | 334.00              |
| Property Tax and Fees .....          | 406.00              |
| Archives .....                       | 95.00               |
| Insurance .....                      | 1,868.36            |
| Convention Registration .....        | 192.00              |
| Photos .....                         | 81.88               |
| Young Organist Contest Winners ..... | 1,000.00            |
| Tech Manual .....                    | <u>5,664.60</u>     |
| TOTAL ADMINISTRATION EXPENSE .....   | <u>\$ 65,033.96</u> |

### JOURNAL EXPENSE:

|                                |                     |
|--------------------------------|---------------------|
| Phone .....                    | \$ 687.86           |
| Photo .....                    | 1,611.16            |
| Postage .....                  | 12,255.80           |
| Contract Labor .....           | 29,374.49           |
| Commission .....               | 1,399.65            |
| Back Issue Printing Cost ..... | 1,760.05            |
| Printing .....                 | 36,043.11           |
| Storage Rent .....             | 780.00              |
| Federal Express .....          | 390.72              |
| Supplies .....                 | 359.97              |
| Copies .....                   | <u>26.23</u>        |
| TOTAL JOURNAL EXPENSE .....    | <u>\$ 84,689.04</u> |
| TOTAL EXPENSE .....            | <u>\$149,723.00</u> |

SURPLUS FOR PERIOD ..... \$ 46,348.70

# A German Masterpiece in the "Garden of England" THE BROOMHILL WELTE ORGAN

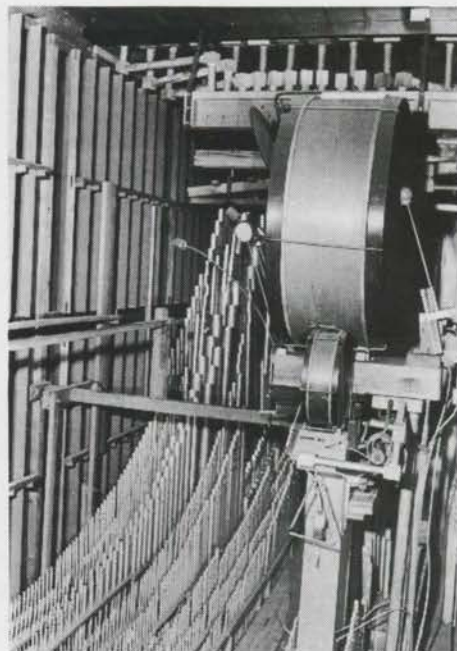
by John D. Sharp  
ALL PHOTOS BY THE AUTHOR

The mansion of Broomhill, situated among the fields and woods of the Kentish countryside near Tunbridge Wells, houses what is probably the finest Welte player pipe organ ever installed in Britain. The house was originally the home of Sir David Salomons (1797-1873). He was succeeded by his nephew, David Lionel Salomons, a remarkable man whose interests were many and varied including science, photography, astronomy and engineering.

Sir David Lionel and his wife Laura were obviously music lovers having installed no less than three Welte pipe organs in their home. The first was a No. 4 Concert Orchestra, followed by the larger No. 10 Orchestrion, (700 pipes) installed c. 1900. The present Welte Philharmonic organ was installed in 1914 at a cost of 4,050 pounds, the earlier No. 10 instrument being taken in part exchange. This represented a very considerable sum in 1914!

The location of these organs was in the Science Theatre — a large building erected in 1896 with galleries on both sides plus a gallery at the rear incorporating a spacious projection room, originally equipped with a triple projector; the unique brass switching and meters are still in position on the wall, along with controls for 'phonograph' and auto-organ operations. The stage, upon which the main organ is installed is extremely large with lighting arrangements which must have been unique in their day. Dimmer switches and facilities for colour-mixing of side and footlights are still on the walls — a veritable museum of stage equipment. Huge scenery rolls lie on the floor, just waiting to be hoisted to the fly; we cannot even begin to visualise the scenes they represent — they have not displayed their canvas secrets for more than fifty years. As we gaze upward from the stage we see the many pulleys and festoons of ropes to manipulate the heavy scenery and a king-size projection screen, dating from 1900. The winding drums were made by the Reeves Pulley Company of Columbus, Indiana, and the screen would originally have been raised or lowered in a few minutes, by electric motor. Today, this operation takes all of twenty minutes to roll or unroll by a self-sustaining hand winch. A most ingenious mechanism is installed for mechanically drawing shutters over all the windows when necessary for complete "black-out."

A frequent visitor to Broomhill was C.S. Rolls, of Rolls-Royce fame, and it would appear that his motto of "Only the best is good enough" could well have been adopted by Sir David! Indeed, he decided that he must acquire the very finest organ obtainable, and so it was that he requested a specification for the Welte Philharmonic Organ. On receipt of the specification, the organ was ordered the same day. According to Sir David's notes the organ was ordered June 19, 1913, with a completion date set for July 1, 1914; the 45 very large cases were dispatched to England, the last one arriving only one week before the European War broke out, causing further delay in completion. The German workmen detailed to come to England for the installation work were unable to do so, and the job was undertaken by Steinway and Sons, the Welte UK agents. One German, who was already in England, assisted for about three months, and was then interned. Erection commenced on August 1, 1914, and was completed at the end of November the same year.



Chamber of Main Organ.

*The specification, as set out on the Steinway order form was as follows:*

## Welte Organ and Echo Organ Three manuals and Pedal; compass C.c. 61 notes

| GREAT              |     | SWELL           |     | ECHO ORGAN     |     |
|--------------------|-----|-----------------|-----|----------------|-----|
| 1 Viol d'orchestre | 8'  | 1 Eoline        | 8'  | 1 Vox Humana   |     |
| 2 Voix celeste     | 8'  | 2 Flute douce   | 8'  | 2 Eoline       |     |
| 3 Flute traverse   | 8'  | 3 Viola         | 8'  | 3 Vox Angelica |     |
| 4 Violine diapason | 8'  | 4 Bourdon       | 8'  | 4 Vienna flute |     |
| 5 Open diapason    | 8'  | 5 Open diapason | 8'  | 5 Unda Maris   |     |
| 6 Gamba            | 8'  | 6 Trumpet       | 8'  | 6 Tremulant    |     |
| 7 Bassoon          | 8'  | 7 Horn          | 8'  |                |     |
| 8 Flute            | 4'  | 8 Oboe          | 8'  | <b>PEDAL</b>   |     |
| 9 Principal        | 4'  | 9 Clarinet      | 16' | C.F. 30 notes  |     |
| 10 Rain effect     | 2'  | 10 Flute        | 4'  | 1 Bourdon      | 16' |
| 11 Storm effect    | 16' | 11 Principal    | 4'  | 2 Violinbass   | 16' |
| 12 Harp effect     | 4'  | 12 Clarion      | 4'  | 3 Tuba         | 16' |
| 13 Church bells    |     | 13 Tremulant    |     | 4 Cello        | 8'  |
| 14 Tremulant       |     |                 |     |                |     |

*Semi-automatic stops: Big drum, cymbals, tympani, kettledrums, triangle, castanets, Tracker blocks for reproduction of master rolls and No. 10 Orchestrion Rolls. Console for great organ with pneumatic action. Transmission between manual and Echo organ, electric including 16 volt dynamo for necessary electricity. Swell pedals for great organ and echo organ. Automatic crescendo and forzando arrangement. Draw stops (English system). Interchangeable pistons, combination of stops (English system). Automatic re-roll for both rolls. Automatic switches. All electric motors, transformers and other requirements to be supplied to suit current at Broomhill, 100 volts and 67½ cycles (AC).*

The Echo organ is situated at the back of the hall in a special room above and behind the projection room, some 200 feet from the main organ. One wonders what the effect of acoustic delay would have been! An unusual separate blower mechanism is provided by two bellows, actuated by motor-driven eccentric levers and feeding a reservoir. Wind requirements would be very modest for this section of the organ, having only to supply five ranks of quiet, low-pressure pipes. The electric action for Echo department is 16 volts D.C. By the completion date the "Rain effect" and "Storm effect" stops had been replaced by Flute Harmonic 4' and Bourdon 16', plus a III-rank Mixture.

There is a total of approximately 2000 pipes, including 349 in the Echo organ. In the manner of the period, the performer was hidden from view behind an oak screen but was able to keep an eye on proceedings in the hall via a complicated system of mirrors. Combination pistons could quickly be set with a barrel-and-pin mechanism housed within hinged compartments on either side of the keydesk.

Broomhill is fortunate in having a very extensive collection of music rolls for the Philharmonic Organ as well as those for the earlier No. 10 Orchestration, which were returned to the factory in Freiburg for adapting to the new organ. The music was obviously selected to suit all tastes from Bach's Preludes & Fugues, through Guilmant, Lemmens, Wagner, Sousa Marches and a large collection of Dance Music — Polkas, Galops and 2-Steps, not forgetting a piece catalogued as "Ta-Ra-Ra-Bom-De-Aye!" The No. 10 Orchestration rolls were mechanically cut, and the Philharmonic rolls, although mechanically cut, were from registers made by great musicians of the day playing on a specially constructed organ in the factory. These organists include masters such as Lemare, Bonnet, H. Goss-Custard and the great, blind organist Alfred Hollins, playing his own works. Little is known about concerts and recitals in the Science Theatre, but it is thought that the eminent theatre organist, Reginald Foort played here on at least one occasion. Maybe, diligent searching of old newspaper files will bring further evidence to light. On Sir David's death in 1925 the Baronetcy became extinct and the estate passed to his daughter, Mrs. Vera Bryce Salomons, who generously presented Broomhill to Kent County Council, "for the people of Kent." It is now administered by the Regional Health Authority as a Conference and Training Centre.

On Sunday, January 17, 1988 an open meeting was held in the Science Theatre, and a talk illustrated with slides and Welte organ recordings entitled "Sounds Interesting" was presented by Richard Cole, curator at London's Science Museum. This event proved to be a real

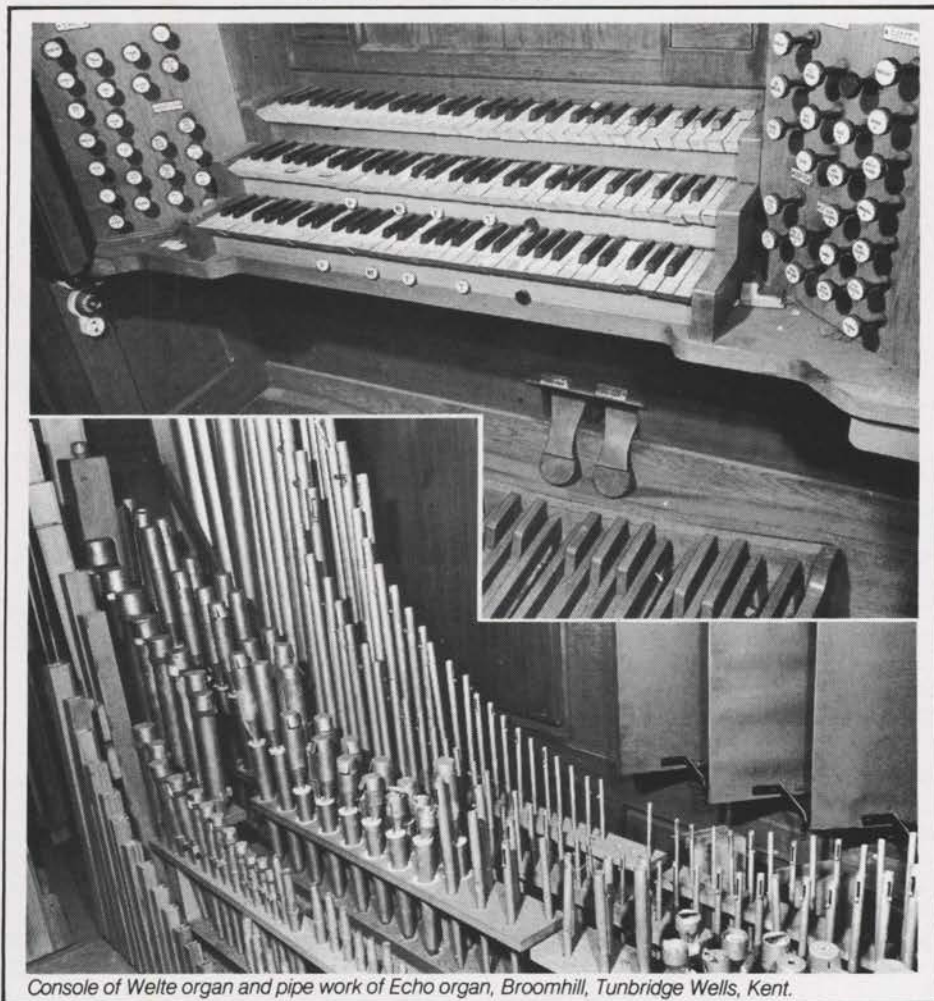


Welte organ in Broomhill, Tunbridge Wells, Kent.

winner, with the theatre packed with organ enthusiasts. At the end of the talk, house lights were dimmed and curtains drawn, revealing the organ, splendidly floodlit from end to end. There was a brief silence — and then an audible gasp of wonderment as this instrument, so long forgotten, was there in all its majesty. The organ has not been played since Sir David's death and the Sir David Salomons Society is dedicated to raising the very considerable sum of money required to

have the instrument professionally restored.

I am indebted to Mr. Ted Crampton for allowing me to use some of the material he has researched, to John Wheeler, MBE and to Douglas Bennett, curator of Broomhill who has assisted me in exploring and photographing the inner mysteries of the Welte, as well as readily making available books, documents and other records of this wonderful instrument.



Console of Welte organ and pipe work of Echo organ, Broomhill, Tunbridge Wells, Kent.



# NUGGETS

from the

## GOLDEN DAYS

Prospected  
by  
Lloyd  
E.  
Klos



Sources for this column include the *Diapason* (D), *Jacobs* (J), *Local Press* (LP), *Musical Americana* (MA) and *Radio Guide* (RG).

### April 1916 (MA) . . .

Since the installation of the three-manual Austin organ in Philadelphia's Stanley Theatre, the management has adopted a plan of having an organ number played twice a day, independent of the picture. The same selection was used for three days in succession, the change of selection synchronized with the change of picture program. The name and composer of the selection are flashed on the screen and the spotlight is thrown on the console and performer. Among the numbers played during January and February by ROLLO MAITLAND and RICHARD BACH were Handel's "Largo," Overture to *William Tell*, "The Rosary," "American Fantasy," "Meditation" from *Thais*, "Coronation March," "Liebestraum," "Finlandia," "Marche Slav," Quartet from "*Rigoletto*," "Scottish Fantasia," and Overture to *Midsummer Night's Dream*.

### October 1916 (MA) . . .

People do not attend the movies to hear an organ recital. They want the picture reproduced in tone. This can be done with a judicious choice of what is not severely classical in character, but includes at the same time selections which will eventually raise the standard and create for the best. The organ in the theatre is a success and has been so since the advent of the movies. Organists who otherwise would have been unknown, have made enviable reputations and greatly increased their incomes. "Success," I say to the man who takes up this line of work and is willing to develop it, keeping in mind the possibility of attaining the highest ideals.

### September 1918 (D) . . .

EDWIN LYLES TAYLOR, F.A.G.O. and a student of Rafael Joseffy, is the orchestral organist in the Strand Theatre, Birmingham, Alabama. He lives at 1421 14th Street.

### September 1918 (D) . . .

The Austin Organ Co., through Elish Fowler of Boston, has obtained the con-

tract for a four-manual organ to be completed in the spring for the new Masonic Auditorium in Cleveland. The auditorium will seat 3,000. Austin has also installed instruments in Medinah Temple, Chicago; Kalurah Temple, Binghamton, New York; and the Irene Temple in Wilkes-Barre, Pennsylvania.

### August 1919 (D) . . .

The Austin Organ Co. has received 50 contracts for instruments from January 1 to July 15. Theatre organs will go into the Wake in Beverly, Massachusetts; Cook in Okmulgee, Oklahoma; Criterion in Atlanta; Broadway in New York; Strand in Far Rockaway, New York; Brevoort in Brooklyn; and Star in Lawrence, Massachusetts.

### Circle 1920 (LP) . . .

WANTED: Pipe organist who can fill the position of auto mechanic, or stenographer and typist, or building custodian or handy mechanic, or undertaker. A good, steady position. Box M-11-200 Oakland (California) Tribune.

### January 1920 (D) . . .

Q: Should full organ be used with orchestra?

A: In playing with orchestra, the full organ should never be used as it destroys the orchestral tone. Use the harp, chimes, and combinations which will balance well with the orchestra, but will not mess it up. Soft combos like soft flutes and strings and others of a similar effort will furnish what is desired.

Q: Is it possible to be a satisfactory organist without performing from memory or improvisation?

A: An organist might succeed in playing only published pieces, but we doubt if a successful musician can get along without improvisation. The study of harmony would help in this; in fact it is absolutely essential.

Q: Should I join the musicians union?

A: Yes.

Q: Give an instance of how an overture can be used in its entirety and keep harmony with the film.

A: Wherever there is a long agitato, such as a battle scene, a long chase, or any excitement or struggle which continues, say, for about 10 minutes or the greater part of a reel, an overture can be used in its entirety. Sometimes the introduction should be omitted.

(Questions pertaining to the work of modern theatre organists can be addressed to Wesley Ray Burroughs, 424 Melville Street, Rochester, New York or to the Diapason, Chicago.)

### November 1926 (J) . . .

No! It's not 'Arry Lauder. And it's not the 'eavy hauling which 'urts the 'orses 'oofs; it's the 'ammer, 'ammer, 'ammer on the 'ard 'highway of organ playing which SYMPHONIC HAWLEY does as popular singing organist at the Covent Garden Theatre on Chicago's North Side.

Despite all these various handicaps of race, raiment, and renown, the bag-

pipes are replaced with organ pipes, and Hawley officiates, cultivates and captivates both the pro bonehead publico and the management. His long record proves it. For instance, he has been concert organist at Grauman's Million Dollar Theatre in Los Angeles, the Tivoli in San Francisco, "T & D" Theatre in Oakland, etc.

And "hoot, mon," he has had such training as only Dr. Hemingway, Hans Von Schiller, Madame Hulbert, Frank Webster, etc. could give. He makes his own organ specialties and at various times, has presented such novelties as "The Wurlitzer," "Heard on the Streets of New York," "Evolution of Jazz," "Pipe Organ Blues," etc. Recent presentations included "Mandalay," "Sing 'Em," "Potpourri," "Songs for the Whole Darn Family," and last but not least, in full regalia of the clan including that great Scottish vestment, a huge smile — "A Wee Bit of Scottish."

He has been playing pictures long enough to have accompanied *The Great Train Robbery* which was popular when most of us were gurgling "goo-goo" in a perambulator, so he has exhibited consistent Scottish tenacity and sagacity of sticking it out until such work amounted to excellency. There is one thing sure, all kidding aside (he is jovial enough to take my kidding in the right vein), Hawley is one of the most interesting novelty organists in the business and he hasn't very much competition in the class to which he belongs.

### June 1927 (LP) . . .

At Rochester's Victoria Theatre, R. WILSON ROSS is at the \$30,000, 3-manual Marr & Colton. This week, he's presenting an organlude, "What'll I Write About?"

### August 1930 (LP) . . .

Duo organists "Jackie & Jean" played for the gala opening of Denver's Paramount Theatre, the city's first theatre constructed especially for the talking movies. In real life, Jackie is KATHERINE KADERLY of New York, Jean is ELOISE ROWAN of Minneapolis. The Paramount's organ is a two-console Wurlitzer of 20 ranks.

### March 1937 (RG) . . .

One of the most extraordinary programs on record is being broadcast from the Pittsburgh home of Thomas Atterbury McGinley, wealthy industrialist, these Friday evenings. The show, entitled "The House that Jacks Built," features the playing by LOIS MILLER of a huge pipe organ in the McGinley home, and the appearance of a great star. The peculiar angle about the program is that Mr. McGinley's company has nothing to sell the public directly, and that the show is promoting the railroad industry, one of the sponsor's best customers!

GOLD DUST...  
Continued on page 48

# CLOSING CHORD

## Kenneth Gallwey

Long-time member of Puget Sound Chapter Ken Gallwey died in his sleep December 31, 1988. He was born December 4, 1912, in Detroit, Michigan. Memorial services were held on January 7 in Edmonds, Washington.

He was employed as an electronics engineer for Lockheed, and retired from Boeing several years ago.

Ken was a very popular and active member. He and Bill Exner were the principal technicians who maintained the chapter organ in the Haller Lake Improvement Club in Seattle. He was always there when anyone wanted to use the organ for practice or for the club activities. He played very well himself. Ken was organist for his Masonic Lodge and for Eastern Star.

He taught navigation for the U.S. Power Squadron in Edmonds, and memorials may be made to that organization: U.S. Power Squadron Education Memorial Fund, 1109 9th Avenue South, Edmonds, WA 98020.

He is survived by his wife, Katie, and a sister in Sacramento, California. Ken will be sorely missed by all the members of Puget Sound Chapter.

## Dean Robinson

Dean Robinson, a theatre organist when very young, who never lost his enthusiasm for the instrument, died January 7 of cancer in Clifton Springs, New York. He was 72.

Born in Sodus, New York, he was accompanying silent films in Fairport, New York at the Rivoli Theatre at 12, playing Saturday afternoon kid shows which featured cowboy stars Ken Maynard and Hoot Gibson. When Schine's Temple Theatre in Fairport opened, Dean worked as relief organist until the advent of the talkies, but continued on for three years, playing exit music between shows.

He was employed by Eastman Kodak until wartime service in the South Pacific. After the conflict, he played a Hammond in the Buffalo area and for two years toured with the Cromwell Trio. Purchasing farm property in Himrod, New York about 1952, he converted a large barn into a theatre organ facility and installed the 3/11 Wurlitzer from Loew's State Theatre in Norfolk, Virginia. Named "CIPHER HILL," it was a mecca for theatre organ lovers for 20 years. Dean was featured at the Dresden (New York) Hotel and played concerts for area theatre organ clubs, two of which were for RTOS and he starred in two Silent Film Festivals for that occasion.

He is survived by his widow, Merle.  
*Lloyd E. Klos*

## Bill Vogel

Motor City's Redford mainstay, Bill Vogel, 75, passed away on January 13. He is survived by his wife, Helen, and daughters Vivian and Louise. As attested to by a message of the marquee of the Redford Theatre . . . Bill will be missed.

Bill was a long time member and a treasured friend within the Motor City family. Perhaps the most descriptive and accurate words that can be used to describe Bill are that he never, never slowed down. Motor City knew Bill and Helen as an extremely considerate, loving and helpful couple who were always on the go — pursuing a variety of interests at a pace that would continually amaze their friends.

Bill had several hobbies and even more interests too numerous to recount. Paramount were those of photography, aircraft, Big Band music, theatres, theatre organ, scouting, railroading, and travel. He was our chapter photographer because he loved photography and everyone was aware of the clarity and quality of the pictures he produced with his old Miranda 35 mm.

Bill retired years ago from his duties as a steel estimating engineer with Acorn Steel Company in Detroit. Although he liked his work, he would have preferred a job in the aircraft field to satisfy his love for aviation. He always would attend a Reno Air Race, an air show, or make a trip to Oshkosh, Wisconsin, for the big air show. He loved the Big Band music of the 20s and 30s. He pursued that love fervently, not only in enjoying that special band sound, but he could readily inform you of who and where the big bands played.

He never played the piano or the organ but took delight in learning more about the organ and the history of the movie houses in which they played. Helen and Bill were very active in Scouting and participated in camping jamborees both locally and nationally. They joined the Railroad Club several years ago and hated to miss a meeting. Their travel interests were also intense, from local organ crawl trips in Michigan and surrounding states,



regional and ATOS conventions and railroad trips. In recent years, they enjoyed considerable air travel from coast to coast visiting close friends and family.

Most important, however, is that Bill, along with Helen, not only kept active, but they never permitted that level of activity to deter their love for church activities, their children, and their grandchildren, along with their desire to help anyone who needed it.

Of all his activities his dedication to Motor City Chapter and the Redford Theatre has touched our lives very deeply. He served on several committees, attended all Board and Operating Committee meetings, seldom missed a work night, and was constantly concerned with the welfare of Motor City. While the listing of his activities is overwhelming, what will be missed most is the loss of his presence . . . the intangible marks that are left on our lives which have touched our hearts. With the realization that he will not be there laughing, joking, or just talking among us, a large void is left. We will miss you, Bill.

*Lovingly,  
the members of Motor City TOS*

## Fred H. Pillsbury

Fred H. Pillsbury of St. Louis, Missouri, passed away suddenly on December 3, 1988, at his winter home in Venice, Florida. We are very sad to lose our good friend and charter member.

Fred has always been an active member and benefactor of SLTOS and ATOS and was greatly admired by our organization for his expressions of love to the ATOS cause. He was also a person who was willing to put his money into saving and restoring numerous theatre pipe organs. He has owned and restored many instruments and donated many of them to worthy organizations. He purchased the Ambassador 4/24 Wurlitzer in 1979 to keep it from leaving St. Louis, and it was his fondest hope that the organ could be re-installed somewhere in St. Louis for the general public to-enjoy and to remember how it was in the days of the great movie palaces.

Fred was very much involved on the Board of the Allen Organ Company and was instrumental in acquiring the Computer Organ system for Allen. He also owned many Allen Organs over the years.

He has helped SLTOS for many years in the storage of our instrument and was always there to give his support and advice. SLTOS and ATOS owe Fred and Anne Pillsbury a great deal of THANKS.

Fred was a generous man whose presence will be sorely missed. Our deepest sympathy to his wife Anne, his four daughters, 13 grandchildren, and two brothers.  
*Dale L. Boring*

# REMEMBERING "ROSIE"

JIM ROSEVEARE, alias "Rosie," "Bud Rose," et al, popular Bay Area organist, bon vivant and all-around character, died December 11 at age 46. His sudden passing leaves a gap none of us knows quite how to fill.

Rosie's interests were many — there being few topics on which he was unwilling to venture an opinion — but music always came ahead of everything else. His formal training included lessons with Wallace Rolls in San Jose and Richard Purvis in San Francisco. Informally, Jim tried to learn from all the music and musicians he came into contact with; probably the greatest influences were organists Jesse Crawford and Ashley Miller, and composer-arranger Robert Farnon.

Rosie had the good fortune to become interested in theatre organs when many original installations were still available, beginning with United Artists in Berkeley. Others included the first Oakland Paramount and the State, Fox, Orpheum, and most particularly the Paramount in San Francisco. For about a year he was a mainstay of the Avenue where he played



JAMES C. ROSEVEARE - 1942-1988.

Ed Mullins Photo

before the picture and for the radio shows produced there in 1967.

He played a Rodgers for the Oakland Paramount reopening in 1973. As staff organist he participated in the design, installation and finishing of the Paramount's second Wurlitzer, which he adored. More recently, he participated in the Saturday and Monday work sessions for the Nor-Cal chapter organ. While a chapter officer, Jim co-produced a regional convention here in 1965. No fewer than five national conventions tapped him for concert appearances.

In whatever he did, Rosie set high standards, especially for himself. No amount of rehearsal was ever too much, nor a piece ready for performance until it was as polished as he could make it. Often a promising arrangement would be abandoned after months of labor if he felt it didn't quite work. In selecting music, Jim never fell back on the familiar and safe. Instead, he relished challenging an audience, fully confident he could communicate what he found appealing in whatever he had chosen. He was seldom wrong.

Steve Levin

■■■■  
Roseveare was known for his meticulous adaptations and demand for musical perfection. For the past twenty years, he had been playing concerts around the country and in Europe. Musicians from across the nation have expressed their sympathies at the loss of their fellow artist.

"His musicianship was surpassed only by his sharp wit," noted pianist Peter Mintun. In 1985, Mintun and Roseveare collaborated on a sold-out duet piano and organ concert at the Paramount. Because of the popularity of the show, a commercial recording of the performance was made.

Paramount General Manager Peter Botto said of Roseveare, "We've lost a great friend. The Paramount will seem very empty without Jim. Our Wurlitzer was his passion — and because of his dedication and love for the instrument, I always knew that it was being well taken care of." *Paramount Theatre Obituary*

■■■■  
It is a well-known fact that Jim had the utmost respect for the music of the early period of Jesse Crawford. At a recent convention of ATOS, I mentioned to Jim my trials in collecting Crawford's discs up to 1938. This led to a wonderful conversation about Crawford (and Helen when in-duo). Jim must have sensed my genuine admiration for Crawford. He asked me to send him a detailed list of the 30-some Victor 78 RPM sides missing from my tape collection. Not only did Jim supply all the vintage Victor sides, he also included some rare Crawford recordings I'd not asked about. I had not begun to

consider my conversation on Crawford would lead to Jim's completion of my collection. Jim was a storehouse of knowledge on the era and playing style(s) of Crawford. I am very grateful he decided to share some of his knowledge and his collection with me. Now these recordings are even more of a treasure. *Tom DeLay*

■■■■  
What can one say? It's heard to believe that Rosie is gone. Seeing him seated imperturbably at the console, he seemed to be indestructible. As a musician and artist, Jim made full use of all ten fingers and produced a soaring, panoramic style of organ playing that no one else ever came close to. A lifetime of study and dedication to the art of the theatre organ was evident in every note he played. I recall seeing him one time at the Oakland Paramount, practicing one phrase over and over until he had every single stop chosen, every swell pedal movement exactly placed. Such attention to detail in all his music insured a beautifully polished performance each time.

Although I never knew Jim too well, we still got along famously on those occasions when we met. His expansive personality and great good humor always made for a pleasant visit.

We will always remember him for his love of the best music and his dedication to the finest standards of organ playing. Happily there are many recordings of his work. Each time I hear them, there is always something new to discover in his interpretations. We can always be thankful that there was someone like Jim

Roseveare to show us the full range of expression that the theatre organ is capable of. When can we ever hope to hear his like again? *Lew Williams*

■■■■  
While walking in the vicinity of his apartment, a week after Jim Roseveare's death last December, I sadly realized that never again would I hear that wonderfully sagacious, stentorian radio voice coming to me weekly in person or by "magic telephone." All personal appearances had been cancelled. Jim, who had lived life to the fullest, was gone.

When we first met at the San Francisco Paramount in 1960, Jim was an intelligent, shy, skinny kid with a penchant for creating original music of the first order. Over the years our friendship grew, our musicianship grew and Jim grew!

In 1973 when I relocated in San Francisco, he was in the initial stages of planning the specification for the Oakland Paramount Wurlitzer. Monday evenings were usually reserved at my place for dinner, drinks and discussion of the project. Never have I seen anyone more organized than Rosie. There were charts, graphs and numerous specs. There were occasional arguments. There was always a good time.

By 1981 the Paramount Organ was in place and Jim devoted every available moment to it. His favorite project, the Vibraharp, which has an entire panel dedicated to its control, reflects his scrutiny for detail. His athletic abilities in scaling chamber ladders were exceeded only by his prowess tending to the forever present daily maintenance problems.

More than anything, Jim Roseveare, the class act person, was a musician of consummate taste. In a musical arena where originality is scarce, his was a shining, though sometimes unappreciated, light. His global musical knowledge and high performance standards will never be taken lightly by his peers. Farewell, old friend. We love you.

John Seng



Jim Roseveare was the most devoted Crawford fan and the first Charter Member of the Jesse Crawford Theatre Organ Society. He worshipped Crawford, and when he spoke of him it was with an awed reverence.

Rosie was a renowned gourmet, delighting in the quantity as much as the quality of his food. He jokingly called himself the "Orson Welles of the Organ." He was my "best customer" at dinner parties and would liven them up with his unique sense of humor. I'll never forget the time I made my specialty, Duck a la Orange. We were seated at the dinner table and Rosie looked at the half duck on his plate and startled me saying, "Ed, this duck isn't cooked enough!" He then took a fork in his left hand and stabbed the duck. At the same time he had hidden a duck-call in the napkin in his right hand. A loud "quack" resounded each time he stuck his fork in the duck. It was hilarious! Rosie said it was not a comment on my professional abilities.

Jim could be very self-effacing at times. Comparing his playing to Crawford's, he once said that next to Jesse he was a neighborhood hack. Well, it would be a very nice neighborhood to live in. Jim and Jesse are now playing duets in that "Big Theatre in the Sky." So long, Jim. We all miss you.

Dr. Edward J. Mullins



Rosie was a true gentleman whose musicianship and desire for accuracy came from the heart. He enjoyed different styles . . . in fact, his playing gave me a new appreciation for the work of Jesse Crawford. His contribution to theatre organ as a musical instrument, not merely an organ, will be felt for years to come.

Ashley Miller



A large part of the reason I do what I do is because of the years in San Francisco in the late sixties. He was a tremendous influence on my playing and choice of music.

Lyn Larsen



Rosie was an influence, not only musically but also in other areas. He tried to teach me that honor and truth are the foundation of the gentleman. He espoused hard work at one's craft (my fingers are still sore from our rehearsals together). His philosophy about music is summed up in the one sentence I'll always remember: "Talk doesn't make a musician . . . making music does!"

Jim Riggs



# ORGAN-IZING

## POPULAR MUSIC

by  
AL HERMANN'S

### Bass Notes Make The Difference - Part II

Pedal bass notes are an important part of all music. Organists and students who play from a melody line with chord symbols have nothing to guide them in the choice of pedals to be played with each chord. This often results in unmusical repetition or unnecessary hopping around on the pedals. By using NUMBERS BELOW THE MELODY we can easily indicate which note of the chord should be played on the pedals to create the most musical effect.

As an example: near the end of "Everything's Coming Up Roses," which many organists play, the melody moves up the scale with a different chord on each note.

The numbers below the melody indicate that the pedals should move in contrary motion: (high) C - B - A - Ab - G - F# - F - E - D. Play this example first with the root of each chord on the pedals and then using the numbers and LISTEN TO THE DIFFERENCE. This should clearly illustrate the necessity for selecting your pedals carefully.

One of the best examples is "The Star Spangled Banner." Whenever you hear it played by a band or orchestra, notice how the bass part moves up or down to the nearest note in the next chord.

Where there is no number — play the root of the chord on the pedals.

The next step is to select several songs that you like to play and, wherever the chords change on every one or two beats, try moving to the nearest note and listen. Try to get three or more in a row and then write the chord note/numbers under the melody notes so that you will always play them that way.

If you do not understand these numbers, refer to the article in the July/August 1988 issue of THEATRE ORGAN.

*After silence that which comes  
nearest to expressing the inexpressible  
is music.*

ALDOUS HUXLEY

# They're Not Crazy After All

By Dr. Edward J. Mullins  
ALL PHOTOS BY THE AUTHOR



The Henningsens, (L to R): Carsten, Sr., daughter-in-law Betsy, wife Joyce, and son Carsten, Jr.

An overflow crowd of well-wishers filled Ye Olde Pizza Joynt in Hayward, California, to capacity for the Henningsens' 30th Anniversary party November 29. Emcee Bill Langford entertained with his console artistry at the 3/13 Wurlitzer and reminisced about his eighteen years there. Langford introduced Joyce and Carsten Henningsen's son, Carsten, Jr., who had the following to say:

"Thank you all for coming here tonight. Some of you know me as 'Little Carsten;' it's a big distinction. This is quite a celebration; it's a very special time for my parents and myself. As you heard Bill speak, it's really a family. You look over on the door, you seen Henningsen Family. That really means all of you. It really is a family.

"Every time you walk in here you feel there's a sense of family here. That's the most important thing that I think my parents have been able to accomplish.

"So, we're celebrating tonight. We're celebrating success, and there are a lot of ways to measure success in the world today. I think that my parents can measure success today, thirty years later, by looking back and seeing all the joy, the happiness and the great pizza (Applause) that they've brought.



Carsten Henningsen, left, with Bob Denny who installed Wurlitzer organ in Ye Olde Pizza Joynt in 1963.

"Bill Langford mentioned that my Dad started out as an Industrial Engineer and one day he decided, well, hey, pizza sounds like a good idea, so let's start a pizza restaurant. The strange thing about that is that neither my Mom nor my Dad had ever made a pizza in their life before, and then came up with the idea, and just launched right into it. And then that's kind of a nice thing too, to look back at and look at the success story, a true American entrepreneurial spirit at work.

"Somebody thought it was pretty crazy to jump into this whole affair and not have any experience at all in the restaurant business or in the pizza business. And then at the time he decided to take a theatre pipe organ and put it inside a restaurant, you have to imagine what people thought, especially our relatives. In fact none of our relatives spoke to us at all for about five or six years. (Laughter) Because, truly now when you think back, that was an incredibly insane, ridiculous and crazy idea. But the craziness worked.

"I'd like to bring my Mom and Dad up here right now. (Prolonged applause). Well, they're not crazy after all, as you can see thirty years later, and over a billion pizzas later. I think about a million-and-a-half pizzas. We're playing around with the calculator. So, they definitely are not crazy. The rest is history.

"We'd like to present you tonight with this plaque here that will, kind of, capture the memories of tonight. Something you



Organists Jerry Nagano, left, and Bill Langford entertained at the 30th Anniversary Party.

can hang on the wall and remember forever. Thank you for all the years. Thank you for thirty wonderful years. (Applause)

"I just want to leave you with one more small story. On the day that I was born, this is kind of a unique experience I think for myself. (Laughter) Actually, I should tell you that my parents have conceived some very good ideas over the last thirty years. But anyway, the first day, the day I was born, the first home I saw, the first place they stopped after the hospital was the Pizza Joynt, believe it or not. It's a true story. Apparently they had to come to clean up, or whatever, to get things fixed for the evening. They put a couple of pizza tables together and that was my first crib. That's a true story. There are the same tables by the way.

"So, once again the theme here is family. The Pizza Joynt has been a family to us all. I know all of you sense that spirit, and there are a lot of special people here tonight who are part of that family.

"I'd like to give some recognition tonight to a very, very important group of people who have been at the center of this family, and that's the Pizza Joynt crew. The folks that have been making the pizza and pouring the beer and keeping things going here and keeping that magic spirit in order for a long, long time. I'd like to call up a few representatives of that Pizza Joynt crew so you can meet just a few of them who have been here a long, long time.

"Could we get Robert, Ray and Mike. (Applause) This crew has been exceptional over the years, as you know. I just want to let you in on something. Last week they made more pizzas than we have here in about seven years. So, in other words, things are still going strong. We're still breaking records. Come on up Robert, Mike, Ray. I want to mention that these fellows, right here, Robert Spengler has been here since 1971; Mike McNeilly started here in 1969; Ray Watkins has been here since 1971 as well.

"So, that's the family feeling we all share here. To prove it's a special night I'd like to have all of you join us in a special song of the evening, the 'Happy Birthday' song to help celebrate thirty years tonight. Come on Bill and help us at the keyboard to sing 'Happy Birthday' to the Pizza Joynt's thirty years."

Bill Langford sat on the bench and exclaimed, "Here's the cake!" as a lighted birthday cake, candles ablaze was paraded out and presented to Joyce and Carsten. Bill played a rousing "Happy Birthday" on the Wurlitzer. By this time the throng had swelled further. Partygoers were treated to champagne, and a delicious mocha-flavored whipped cream cake was devoured.

Newly appointed resident organist, Jerry Nagano, then took his turn at the organ. It was a delightful theatre organ event that will be remembered by all who attended. Thanks a million to the Henningsen Family for another wonderful time.



## *It's Music Time in '89!*

The 34th Annual Convention of the American Theatre Organ Society will be held in Detroit, Michigan, home of the host chapter, Motor City Theatre Organ Society, one of the largest ATOS Chapters. The convention will open with a spectacular "pre-glow" at the incomparable Fox Theatre . . . recently restored to its original 1928 elegance.

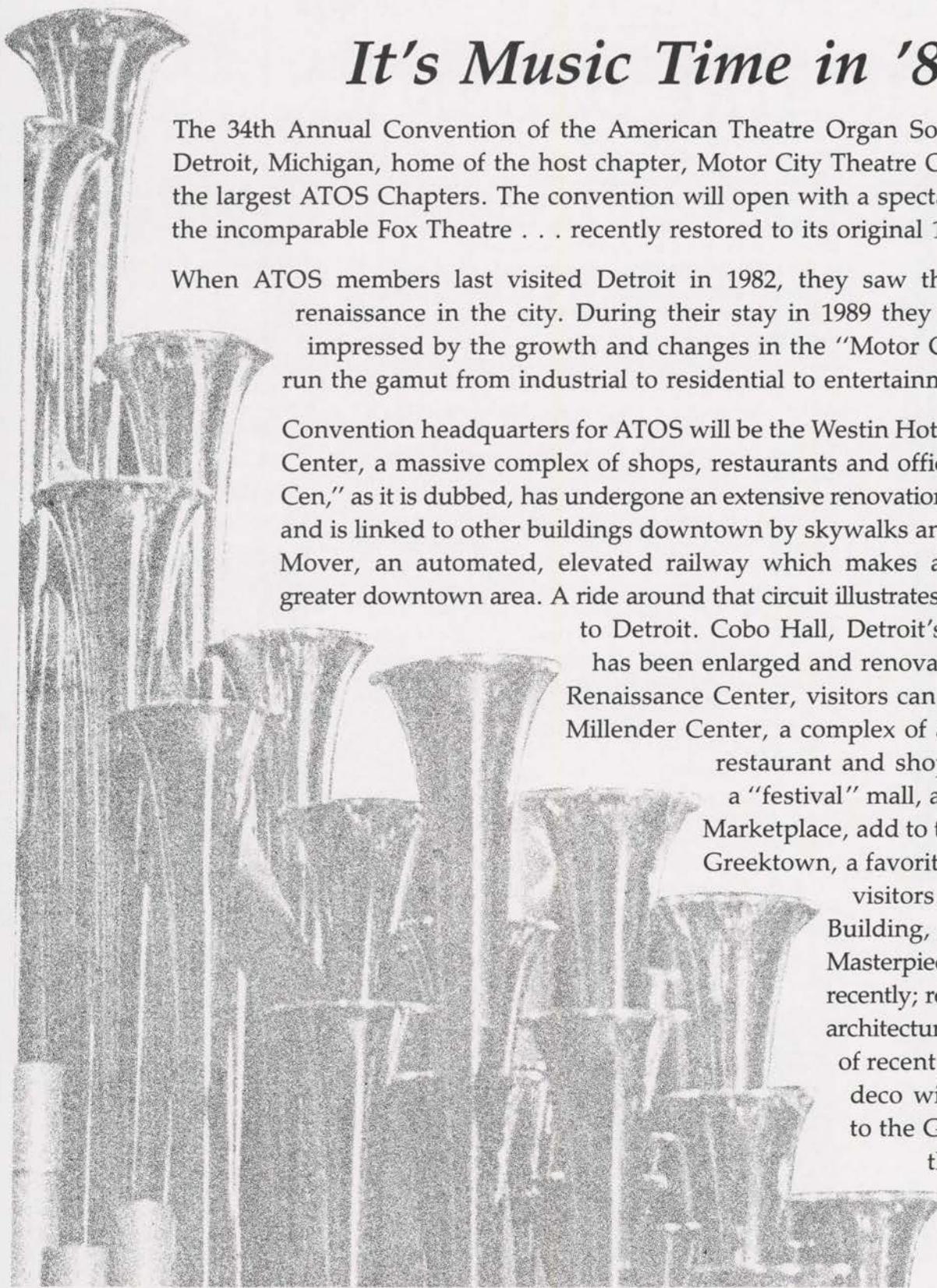
When ATOS members last visited Detroit in 1982, they saw the early stages of a renaissance in the city. During their stay in 1989 they will be immediately impressed by the growth and changes in the "Motor City." These changes run the gamut from industrial to residential to entertainment.

Convention headquarters for ATOS will be the Westin Hotel in the Renaissance Center, a massive complex of shops, restaurants and office towers. The "Ren Cen," as it is dubbed, has undergone an extensive renovation and rearrangement, and is linked to other buildings downtown by skywalks and the Detroit People Mover, an automated, elevated railway which makes a circuit around the greater downtown area. A ride around that circuit illustrates more of the changes

to Detroit. Cobo Hall, Detroit's convention center, has been enlarged and renovated; across from the Renaissance Center, visitors can eat and shop at the Millender Center, a complex of apartments, a hotel,

restaurant and shops. Trapper's Alley, a "festival" mall, and the International Marketplace, add to the variety of nearby Greektown, a favorite spot for locals and

visitors. The Wayne County Building, an 1895 Beaux Arts Masterpiece, has been restored recently; restoration of Detroit's architectural gems is a keynote of recent projects. Fans of art deco will appreciate a visit to the Guardian Building in the financial district.





## THEATRE ORGAN . . .



*Fr. Jim Miller*  
Master of Ceremonies



*Melissa Ambrose*



*Dan Bellomy*

If they can find the time to go to the New Center, a short ride north of downtown, visitors will be rewarded by a visit to the Fisher Building, hailed since its opening in 1929 as a piece of artwork, rather than simply a building. The Fisher Building has numerous art galleries, restaurants and shops, as do the nearby General Motors Building, New Center One and St. Regis Hotel . . . all linked by skywalks!

On the return from New Center, time may be spent in the University-Cultural Center, where you'll find the campus of Wayne State University, the Detroit Institute of Arts, the Detroit Historical Museum, the Detroit Science Center, the Main Library, the International Institute, the Children's Museum, and the Museum of African-American History.

Further down Woodward Avenue, ATOS members will visit "Fox Center," where the Fox Theatre is the centerpiece of an area-wide revitalization.

Convention '89 won't be limited to downtown Detroit, however. Conventioneers will visit the Redford Theatre in northwest Detroit, which is owned and operated by the Motor City Chapter. We'll also visit the Royal Oak Theatre, in a suburb of Detroit, where the organ is owned by the Motor City Chapter, thanks to the generosity of a good friend of theatre organs.

It's always a special treat to visit the Senate Theatre, owned by the Detroit Theatre Organ Club. ATOS members can hear and enjoy for themselves the 4/34 Wurlitzer from the Fisher Theatre. This careful installation in a one-purpose theatre ranks as one of the premier theatre organ re-installations in the country.

Leaving Detroit for a day, ATOS members will travel to Ann Arbor, home of the University of Michigan. We'll hear a classical concert at Hill Auditorium and a theatre



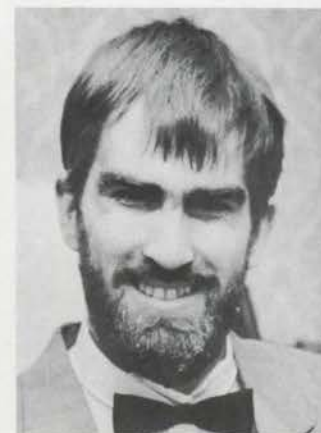
*Rob Calcaterra*



*Carlo Curley*



*University of Michigan School of Music Baroque Organ*



*Richard Hore*



## ONE OF THE GREATEST ARTS!



Jack Jenkins



Westin Hotel . . . Convention Headquarters



Tony O'Brien



Lyn Larsen

organ concert at the Michigan Theatre. The Michigan Theatre has changed dramatically since ATOS members saw it last: it has been restored and decorated to its original beauty. Lunch will be at the air-conditioned Michigan League (or you can arrange for lunch on your own). While in Ann Arbor, you can use your free time to take a trip to the headquarters of Domino's Pizza, which includes a museum devoted to the works of Frank Lloyd Wright, and an antique and classic car museum. If there are any moments left, you may want to visit the museum of the U of M School of Music, which includes a spectacular baroque organ.

"Day trips" from Detroit are also available for participants in either of the Afterglows offered. Afterglow I will feature a refreshing trip to Frankenmuth, Michigan's "Little Bavaria." Afterglow II will visit the Spanish Baroque-style State Theatre in Kalamazoo, and Good Time Charley's restaurant-with-organ in Grand Rapids.

With all of this talk about places, don't think that plans have been neglected to invite the best organists of the day.

The agenda for the ATOS 1989 Convention in Detroit is full of exciting events. We haven't even talked about the seminars, cocktail parties, Banquet, jam sessions for all you night owls, variety show, Chapter Rep Meeting, Young Theatre Organ Enthusiast events, annual meeting at breakfast . . . well, you get the idea. Best of all, though, will be the chance to renew old friendships, and forge new ones, with the good people who are members of ATOS.

Remember . . . Detroit . . . July 2-8, 1989 . . . *It's Music Time in '89!*



Candi Carley Roth



John Lauter



Bill Vlasak

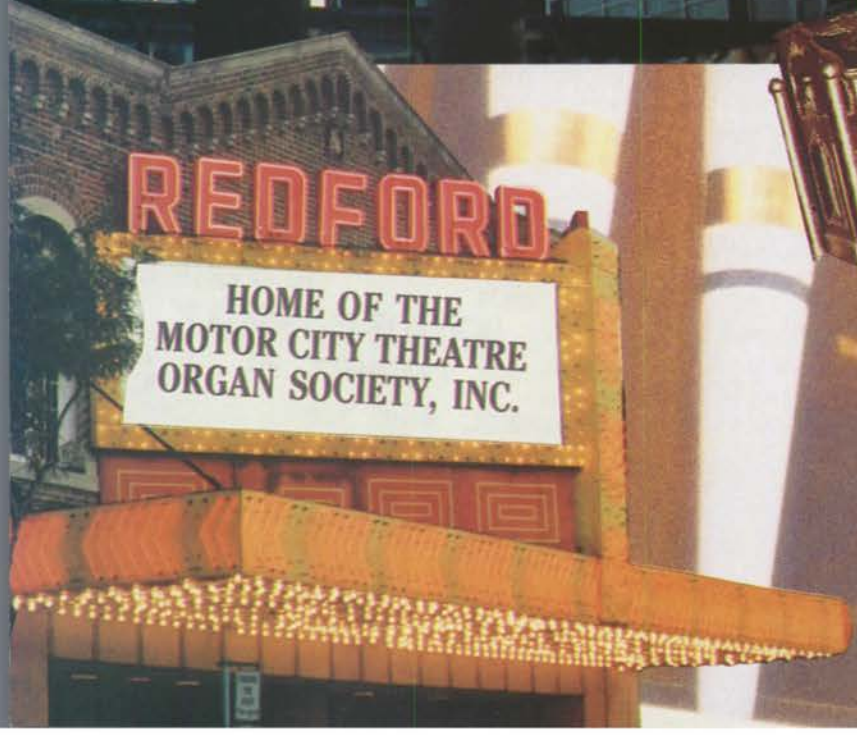


ARS GRATIA THEA

Convention headquarters for the 34th Convention of the American Theatre Organ Society will be the Westin Hotel in the Renaissance Center linked to greater downtown Detroit by the Detroit People Mover, an elevated railway.



The Redford Theatre is owned by the Motor City Theatre Organ Society, the host of "It's Music Time in '89!" The Chapter bought the theatre in 1976, in order to preserve the 3/10 Barton organ in its original setting.



## AN ERA ENDING MOTORCYCLE SHOP DUE TO SHUTTER

Saturday night organ events at Koons' Motorcycle Shop in Long Beach, Calif. are ending. 'Spud' Koons, widow of the late Joe Koons who installed the Wurlitzer/Welte organ in his motorcycle shop at 1350 E. Anaheim St., is closing the business and wants to sell the organ and building as a unit, if possible, to be developed as a restaurant.

Concerts are scheduled through April and none are planned after that month. The property has been listed with a local real estate firm.

Initially Koons purchased the 2/10 Welte organ that once entertained members of the Del Mar Club in nearby Santa Monica and erected it in the shop. He gradually expanded the organ with Wurlitzer and, it is believed, Kilgen pipework. As the organ grew, so did its fame and eventually the shop became a Saturday night mecca for organ lovers.

Open console prevailed and it was never known what famous artist might show up. Over the 20-odd years, just about every well-known organist stopped in to play. In recent years regular concert programs have been presented there. Los Angeles Theatre Organ Society has used the venue many times for conventions, installation of officers, parties, general meetings and concerts.

## CONCERTS NOT NIXED BY OHIO MANAGEMENT

Theatre organ concerts at the Ohio Theatre, Columbus, are still being presented, according to resident organist Dennis James. Programs are slated for March, April and May, featuring Donna Parker, Karl Cole and James, who noted his show will play May 17.

Information published last month about the concert series being cancelled came from an ATOS member who called the theatre to obtain specific dates. He was told by theatre personnel the series had been cancelled because previous shows had lost money.

"Actually, what happened," James explained, "due to heavy bookings, it was not possible to have the fall dates, and although the spring shows were planned, it was decided not to advertise."  
—See—OHIO—Page Three—

## NO WORD YET ON FAMED ST. LOUIS WURLITZER

An announcement concerning final disposition of the St. Louis Ambassador Theatre Wurlitzer was not received by deadline. Other information about the organ, which could not be verified, disclosed that some wood ranks may have been destroyed by a person who apparently was living in warehouse where the organ is stored. He reportedly burned them to keep warm.

# International ATOS NEWS

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## WURLITZER IS BEING READIED FOR PLAY

When David Packard, son of Hewlett-Packard co-founder David Packard, opens his fully restored Stanford Theatre in Palo Alto, Calif. later this year he will also have a completely restored Wurlitzer theatre organ for accompaniment of silent photoplays that will be shown at the theatre. "The Wurlitzer is an even better instrument than the original Leathurby-Smith organ that was in the house," Packard explained at his residence in Los Altos Hills where he is designing a new electronic relay for the Wurlitzer.

Packard recently bought the John Hampton silent film collection in Los Angeles for a reported price of \$400,000. For many years Hampton and his wife operated a silent movie theatre on North Fairfax in Los Angeles. His collection numbered about 1,800 titles, many of the prints being the only copies left. They include features, shorts, cartoons, serials and comedies.

The Wurlitzer is being restored by Cliff Luscher, Ken Eaton and Dave Banks in a San Francisco warehouse, according to one of two feature articles published in the Arts & Leisure section of the Jan. 8 issue of Times-Tribune newspaper.

## Del Castillo Will Celebrate His 96th Birthday In April

Nationally famed Lloyd G. del Castillo will celebrate his 96th birthday on April 2. He is recognized as the world's oldest playing organist and is enshrined in the ATOS Hall of Fame.

For many years he was a regular contributor to several motion picture trade journals and in recent years he wrote "Dinny's Column" for Theatre Organ Journal. He also edited the Los Angeles Professional Organists Club "Off The Keyboards" publication.

He currently resides at 2008 Preuss Road, Los Angeles, Calif. 90034.

## "WOBAT" COULD WAP CONCERT ARTISTS!

A Japanese robot may be threatening all concert organists. "Wabot," the robot was viewed tickling a manual of a two-manual, full pedal electronic organ in the Feb. 8 issue of the Los Angeles Times. The photo caption noted "Wabot" was producing original music as part of an exhibit at Chicago's Museum of Science and Industry. This could be a portender of what's to come—ATOS chapters could possibly adopt a "Wabot" and present continuous concerts without the need to delve into contracts, fees, travel allowances, etc., with live artists!

## STOCKEBRAND BUYS LYN LARSEN ORGAN

by Richard Sklenar

National Director Alden Stockebrand has purchased the theatre organ now installed in the Lyn Larsen residence at Phoenix. It has a three-manual Kimball console with 14 specially selected ranks by Larsen and his partner in the project, Al Young.

Stockebrand and Gilbert Petzke recently inspected the instrument in Phoenix. They were house guests of Walt Strony while in the area. It is anticipated the organ will be moved to Chicago sometime in March.

Installation will be in the large basement of the Stockebrand brownstone residence in Chicago. Chambers will have tone chutes extending to the 37-foot living room.

## Water In Two Styles Ruins Dallas Morton

Water in any form can be disastrous for pipe organs. In Dallas, Texas, it came in two styles—iced and deiced—to ruin the North Texas Chapter-owned 3/8 Robert-Morton organ installed in the Lakewood Theatre.

Freezing temperatures froze water pipes, causing them to burst and flood the chamber areas. Crew Chief Earl McDonald expects it will be at least three months before the organ is playable again, it was reported in "The Keraulophone," official chapter newsletter.

## 150 Attend Roseveare Farewell Party On The Oakland Paramount Theatre Stage Jan. 26th

by Steve Levin

About 150 friends, associates and fans of Jim Roseveare assembled January 26 the Oakland Paramount stage for a farewell party in honor of the popular musician, who died in December at age 46. Organized by manager Peter Botto, the gathering was kept as light and informal as possible, considering that it was just the sort of event Rosy never much liked. In attendance were many luminaries from the T. O. and music worlds, some of whom had come from as far as the East Coast to be there.

As guests signed in at the stage door, each received one of Jim's Paramount business cards, endorsed on the rear with the notorious "Library of..." rubber stamp, the one widely given credit for the premature retirement of a well-known stationer.

Refreshment tables, heaped high with deli plates and awash with gallons of Rosy's beloved Carlo Rossi Chablis, lined the stage rear. At the front, the Wurlitzer console was turned to face the stage, and several of the visiting organists played short tributes to their absent colleague. Throughout the evening ran a slide program, assembled largely from his own collection of snapshots, showing the many sides of Jim Roseveare over a thirty-year span: organist, banker, man-about-town, wit and clown.

Two nights later, Simon Gledhill's Paramount debut concert was dedicated to Jim. A special printed program, the first ever for a Paramount organ event, carried pictures and biographies of both musicians. Towards the end of his splendid program, Gledhill paid Rosy a tribute he probably would have liked, with a fine reading of Jim's much-requested arrangement of "Two Cigarettes in the Dark."

Hearing it, at the Paramount, one last time, reminded everyone of just how much Jim Roseveare gave to music.

## AN ERA BEGINNING ORGAN MAY GO BACK INTO SEATTLE HOUSE

What started out to be an inquiry concerning availability of a theatre organ for the projected Hollywood Museum has ended up furnishing information that will undoubtedly return the instrument in question to its original theatre home in Seattle.

The organ, a 4/16 late model Robert-Morton, was removed from the Fox (later the Music Hall) Theatre and sold to the Carl Greer Inn at Sacramento, Calif. Then, due to the need for the space, the organ was sold to Bonnie Carette and hauled off to storage in Southern California where it has resided for approximately the past ten years.

At that time the new owner had already installed a two-manual Wurlitzer in her Palm Springs home. Subsequently, she moved to nearby Hemet and later became Mrs. Tullio Ciuri. At one time she had planned to erect the Morton in that area, but later shelved the idea.

Meanwhile, up Hollywood way, American Cinematheque announced plans to build a museum around fame  
—SEE—MUSIC HALL—Page 4—

## Hamnett Planning Radio Shows For Publicity

ATOS National Director Russ Hamnett is preparing the first of 13 radio shows designed to publicize the Society. His proposed title for the series—*The Magnificent Monsters*.

It is intended, if approved, each program will mention ATOS and what membership offers to the public. Location of theatre pipe organs will be noted for people traveling who would like to hear an instrument first hand.



## WRIGHT DONATES DEAGAN CHIMES TO PARAMOUNT

Unexpected upgrading of the Oakland Paramount Theatre Wurlitzer came about Nov. 19 through the generosity of famed concert organist George Wright, who was appearing there that evening. The present chime set in the organ will be replaced with "a beautiful 25-note set of Deagan chimes," he advised the audience.

Wright told his audience he would close the first half of his program playing "Chimes of Spring," and that in selecting the piece he had thought about the present set of percussions in the organ. "This organ has crappy chimes. It's no reflection on anybody's craftsmanship, or the way they were installed. They didn't turn out very well and I just happen to have a beautiful 25-note set of deluxe Deagan, which, with the permission of Peter Botto, our manager, I'm going to donate them to the Paramount Theatre..." he said.

News of the donation reached the NEWS belatedly when a member of the staff happened to hear a tape recording of Wright's show. Typed identification on the cassette liner paper indicated it was produced for Phantom Echoes Recording by Ann Nona Mouse for historical preservation of the performance.

## THIS CHAPTER DISHES HOSPITALITY PLUS!

San Diego Chapter hospitality is a big plus for visiting organists. When Simon Gledhill played at the California Theatre last Jan. 22, he was taken to dinner along with two others who drove him to San Diego from Los Angeles.

As a remembrance of his appearance there, the chapter gave him an onyx desk set and paper weight, on both of which were engraved plates giving his name, date of performance and chapter name.

## Concert Cancelled

By mutual agreement, the appearance of Barbara Sellers at Long Center, Lafayette, Ind., scheduled for April, has been cancelled, it was announced this month.

## HERE'S A REAL TICKLER!

No matter how you play the Song of the Month, it will tickle you—because the tune is *Tickles*. It will put you in a ticklish mood after you pen your order to ATOS Archives, 1393 Don Carlos Court, Chula Vista, Calif. 92010. Cost of the music is \$2.50 postpaid.

## WORK HOME IN HOME IS FOUND FOR MOLLER

by Robert L. Maney

In Chambersburg, Pa., the Capitol Theatre has an original 3/14 Moller theatre organ installed in chambers. And during the weekend of January 15, the entire contents of the swell chamber was transported to a seven-room apartment above the theatre lobby where an organ shop has been set up to facilitate restoration work. In effect, the organ has found a new home within a home. Restoration work is being done by members of Cumberland Valley Chapter.

Bob Eyer, who is President of the chapter, is also the Capitol's resident organist. He expects the project will be completed within five months. "We've kept the Moller going, plugging leaks with materials like fibreglass and auto body putty," he said.

Mark Cooley, a technician at the Moller factory in Hagerstown, is overseeing the technical side of the project in his spare time.

Theatre owner Gordon Madison noted that once the organ is returned to its original splendor, he plans to schedule more frequent concerts by touring artists. "We did it before, but always had to apologize for it. It's going to be like new when we finish with it."

## DAVID LOWE PLANNING OCTOBER U. S. TOUR

British organist David Lowe, who won highly favorable comments and invitations to return to U. S. on a concert tour when he was in this country for a brief visit in 1987, is currently arranging a tour to take place in October. He will accept dates in the eastern area starting October 11. His tour will end on the west coast November 5. Information is available from Concertours, P. O. Box 40165, Pasadena, Calif. 91114, or by writing Lowe direct at 18 Spruce Hills Road, Walthamstow, London, E17 4LD, England.

## Nordwall Will Tour U.K., Take Part In Workshop

Jonas Nordwall, Portland, Ore. organist, will take part in the 1989 Cinema Organ Society Workshop to be held in London next August. He will also be on concert tour of England during the month, it was reported by David Lowe, who heads up COS concert planning.

## Organ Job Running Ahead Of Stated Finish Date

by Richard Sklenar

Installation of the former Seventh Street Organ Stop Pizza Parlor Wurlitzer, Phoenix, is running far ahead of schedule, according to a report by Steve Adams. He is working with organ builder David Junchen on the installation of the 4/33 instrument in the Downers Grove, Ill. home of Jim and Sherrie Krughoff. It may be playable in May instead of late summer.



BOB ARNDT'S new music room, which will house his new Arndt "Hope-Jones Unit Orchestra," is only part of the new construction pictured above. The second story blossomed out larger than the first floor.

## CLUB NEEDS BIG BUCKS TO INSTALL MOLLER

Installation of the chapter-owned Moller organ in empty chambers of the Keswick Theatre at Glenside, Pa. awaits approximately \$25,000 to enable Delaware Valley Chapter to complete the job, it is reliably reported. A local paper recently published a photo showing member Bernie J. McGorrey with his left hand on two stop tablets and his right hand on a manual of the console which is on display in the theatre lobby. A Keswick flyer has advertised organ accompaniment "in the fall."

McGorrey is accompanying a silent film series at the Keswick on the piano. Two shows remain in the series—April 19 and June 4.

## Wife To Maintain Organ As Memorial To Spouse

Evelyn Keith of Prescott, Ariz., is planning to keep the two-manual, 12-rank Wurlitzer organ her husband rebuilt playing for concerts as a living memorial to him. Richard C. Keith died Jan. 24. He was a member of Valley of the Sun Chapter in Phoenix.

The Keith living room is well suited for such a memorial; it seats 100, and the home was built around the organ. Both William Brown and Harvey Heck, well-known organ personalities, have declared the Keith installation is one of the finest to be found anywhere.

## Wurlitzer in German Museum Used For Silents

Thomas Klose, of Heusenstamm, West Germany, and a group are presenting the 2/6 Wurlitzer in the German Film Museum at Frankfurt as a regular part of the program of silent film shows which are open to the general public. Matinee and evening performances are presented on week ends.

Last Nov. 26, British organist William Davies was guest organist there. He played a lengthy concert and also accompanied Charlie Chaplin in "The Goldrush". It was a sell-out performance with some patrons sitting on the museum stairway to see the show, it was reported in COS Newsletter.

## ARNDT ADDS NEW ROOM FOR UNIT ORCHESTRA

Organ parts builder and supplier Bob Arndt of Ankeny, Iowa is doing what many of his customers have done—adding a music room. And going into this room will be a new Arndt "Hope-Jones Unit Orchestra".

The organ will have all new chests, shutters, etc. It will be a three-manual job of 15 to 18 ranks with one of the Arndt Multi/Scan (TM) System II Computer Multiplex Systems. Three new ranks, Saxophone, Orchestral Oboe and Post Horn are on order. The other ranks have been collected since 1960 when Arndt was in high school. And it all will go into two chambers, each measuring 12-feet deep and 12-feet, 8-inches high; the room measures 20 by 25 with a 9-foot ceiling.

Because he can't squeeze a Spencer blower into the basement blower room, Arndt will use two new high speed blowers (which he also happens to sell) rated at 2hp each. "They run much quieter than the multi-stage Spencer units," Arndt said.

The addition is also pleasing to the lady of the house. Going skyward, Arndt has tacked on a master suite with a bedroom 20 by 36, computer/office area above the kitchen and a sun deck. There will also be a sun deck off the music room. Judging from the photo reproduced above, it appears the house is doubling in size!

## RTOS SHOWS PLAY TO EXCELLENT AUDIENCES

Rochester Theatre Organ Society concerts play to an average audience that totals 1,247 patrons; 11,225 persons attended nine concerts at the Auditorium Theatre from Dec. '87 to Nov. '88, it was reported in RTOS Blower newsletter.

## Ron Rhode Completes CD

by Richard Sklenar

Ron Rhode returned to the Sanlippo residence, Barrington Hills, Ill., early in February to complete a CD recording on the Wurlitzer organ. Recording engineer was Robert Ridge-way.

**OHIO**

—Continued from Page One—  
tise them too early because people do forget dates over a long period.”

He added that it was unfortunate the person who answered the phone at the theatre apparently was not aware of the spring series.

After it was learned the February news item was incorrect, a call was placed to the executive director, and a letter was written to one who is directly involved with the organ. At press time the call had not been returned, nor had an answer been received to the letter. James had called regarding another matter and was able to provide correct concert information.

**Joliet Ruled By Organists**

by Hal Pritchard

Joliet (Ill.) Chapter will be ruled this year by no less than four organists, one expert organ technician and two volunteer technicians. Named President was Lee Maloney, theatre organist and producer; Larry Henschel, Vice President and theatre organist; Don Walker, Secretary and theatre organist; Jim Challender, Treasurer and expert organ technician. Directors are Jim Bradley, volunteer technician; Lee Rajala, volunteer technician; and Taylor Trimby, theatre organist.

Secretary Walker presented an excellent concert on the Joliet Rialto Theatre 4/21 Barton organ after the meeting.

**Woodward Will Play Three Show Dates**

West coast organist Ty Woodward has announced concert dates for April. Sun City Organ Club, Sun City, Ariz., 7:30pm, Apr. 4; Apr. 9 at Shea's Buffalo Theatre, 2pm; Granada Theatre, Kansas City, Kan., Apr. 17, 8pm.

**Sanfilippo Gets Twin Lifts**

by Richard Sklenar

Jasper Sanfilippo, Barrington Hills, Ill. organ buff, has purchased the twin turntable lifts from the long closed Chicago Granada Theatre. The building will be demolished to make way for high rise apartments. During the golden era of deluxe film houses, one lift was used for a grand piano, the other elevated the 4/20 Wurlitzer console.

Plans for the lifts were not disclosed, but it is known Sanfilippo is blueprinting a new music room with an enlarged theatre organ.

**Glass Slide Enthusiast Looking for Help**

Old glass slides—the kind that were projected on movie house screens to advertise coming attractions, for sing-a-longs, and to create artistic scenic effects—still hold much fascination for collectors. One aficionado is Kevin J. Charbeneau, who recently acquired over 100 colored slides and became an immediate glass slide enthusiast.

He is now so engrossed in the collection that he is looking for more slides and a Brenograph machine for projecting them. He hopes to build his hobby into a working relationship with any groups who might find a programming use for them—such as ATOS chapter concerts and silent film shows.

Now well into searching and researching, Charbeneau would appreciate hearing from any readers who might have helpful information or slides—or a Brenograph. His address—P. O. Box 8423, Universal City, Calif. 91608-8423.

**CREW REMOVES ORGAN IN RECORD TIME SLOT**

by Scott Smith

Something of a record was established for removal of a theatre organ recently when a crew of volunteer members of Lansing Theatre Organ Inc. dismantled the 3/10 Geneva pipe organ in the now closed Deerpath Theatre at Lake Forest, Ill. in seven hours.

The crew was able to bash holes in theatre walls and move components out of chambers to the auditorium floor in fairly quick order. Three hours were required to pack the instrument into a truck and haul it off to storage.

For the record, the theatre building is not coming down as reported in last month's issue of the NEWS. It is being gutted for shops and offices.

**GLEDHILL ADDS NEW CONCERT DIMENSION**

A new dimension in concert presentation was noted at the three programs played by British organist Simon Gledhill on the west coast last January 21, 22 and 28. His performances at San Gabriel Civic, San Diego California Theatre and the Oakland Paramount Theatre were notable not only for the artist's superb playing, but also for the greatly extended applause following each of the selections heard.

This extraordinary occurrence became standard at each of Gledhill's programs due to his practice of presenting each number as a "full production" gem. His imaginative arrangements and manual dexterity earned him this recognition.

**MAY RE-WORK PABST ORGAN FOR CONCERT USE; THEATRE TOURS MAY BE POSSIBLE**

Milwaukee's Pabst Theatre, completed around 1895 by Capt. Frederick Pabst, one of the city's beer barons, was originally equipped with a Ferrand-Votey tubular pneumatic organ. It eventually was removed. The theatre was restored in a multi-million dollar renovation in 1970, and is an "absolute jewel-box," according to Gary McWithey, President of Dairyland Chapter.

A replacement organ was installed when the house was refurbished, but classic and theatre factions became involved over what type instrument would be erected. Since the style could not be agreed upon the 'problem' was resolved with an organ designed to be both—and it turned out to be satisfactory for neither style of playing. It is basically a 20-rank organ with late 1920s Moller romantic pipework on five inches wind and the addition of a new Krumet and French Trumpet. The only percussions are chimes, harp and a lonely cymbal.

Both Pabst and ATOS officials are interested in utilizing the organ and some discussion has been held to bring in an experienced organ man to make the instrument more presentable without expending a great deal of money.

McWithey said the real solution to the problem is to replace the instrument with a Wurlitzer of approximately 15 ranks. He noted this is currently being investigated.

In response to the NEWS inquiry about tours of the theatre, McWithey said he knows of no regularly scheduled tours, but feels the present management would welcome visitors if a telephone request is made in advance. He added that if there is no production running at the time of a visit, it might also be possible to bring up the console to try out the organ.

**School Secretary Saves High School Organ**

Kearny High School in Newark, N. J. offered the 3/22 Skinner organ in its auditorium for sale. The intended buyer never showed up. This prompted Orchid Carlson, secretary to the principal, to renew her request to mount a campaign to save and restore the organ.

Board approval was given after she disclosed that a former student, Wilbur Le Page, Class of '29, had donated \$30,000. It was learned Le Page took lessons on the organ. Since then she has collected another \$5,000. Final goal is \$85,000.

**RHODES GETS STANDING OVATION AT CONCERT**

Ron Rhode played a special classical recital at Gammage Auditorium, Phoenix, Ariz., Jan. 23 before an audience of 450 people. The program, decidedly different from his sprightly theatre organ styling, was given in partial fulfillment of the requirements for the degree of Bachelor of Music in Organ Performance. He received a standing ovation, it was reported in Valley of the Sun Chapter newsletter Stop Rail.

**Zieger Is Still Around!**

In the event you might have wondered what has happened to Dale Zieger, who was a well-known concert organist for Conn Organ Co., with his wife, Joni, they own and operate Keyboard World store in Grand Rapids, Mich., according to a news item published in Southwest Michigan Chapter newsletter.

**Edna Sellers Hospitalized**

Edna Sellers, 89-year-old Hall of Fame member, was hospitalized for nine days recently. She was treated with blood thinners for poor circulation.

**BIG ORGAN MAY PLAY BY MAR. 10**

Wurlitzer sounds are slated to be heard in the Detroit Fox Theatre possibly in March, according to Greg Bellomy, who reports that work is underway to repair the console elevator and get it operational. Lift motor problems are being resolved. Following completion of this project, the main cable can be reconnected to the console, he added.

He also disclosed that work has been done in the Orchestral chamber and that it was painted during the last week of January; pipework was to be returned to chests the following week. If possible, the organ will be playable for Fox Theatre Varieties series, which is scheduled to open March 10.

"Restoration of the Wurlitzer is progressing along with other work being done in the theatre," Bellomy said. "It receives consideration in relation to the overall restoration work necessary to bring the big house up to top condition," he added.

It has been learned that Fr. Jim Miller will concertize on the Wurlitzer in a preglow show for the coming Detroit Convention.

**ROLL CYMBAL ADDED TO RENAISSANCE WURLY**

by Virginia E. White

In considering additions for the Wurlitzer organ installed in the Renaissance Theatre at Mansfield, Ohio, it was decided, on recommendation of several theatre organists, to put in a roll cymbal. Bob MacNeur came from Indianapolis and aided by Bill Johnson of Mansfield, the two men mounted the unit in the main chamber. The theatre's electronic crew completed console connections.

Organist Chris Elliott initiated its use Feb. 19, and Fr. Jim Miller is due to give it a good workout April 12 with his flashy style of jazz.

**AIR BREEZES FIRST TIME INTO ORGAN**

Nor-Cal Chapter's organ crew at Berkeley Community Theatre, where the unit's former Toledo Paramount Theatre Wurlitzer is being installed, hit the blower switch during the last week of January, and 25 inches of wind breezed into chambers for the first time, it has been reported.

The organ, originally a 4/20 Publix #1 model, has been expanded to duplicate a 4/32 Style 285 model instrument.

**Strony's Silent Work Is Very Seldom Heard**

Walt Strony has played silent films for years, but he seldom is booked to accompany photoplays because most people wish to hear him in concert. He is considered one of the finest silent film artists around the circuit.

## Elliott Gets Top Publicity In Peninsula Publication

Who says publicity doesn't pay? Organist Chris Elliott discovered the value of being represented in the media when a color photo of him posing at the console of the large Allen organ in Menlo Park Presbyterian Church proved to be a big boost for attendance at the series of concerts he played at the church. He is senior organist there.

The front page color photo, and another black and white view with a feature article about not only his classical position, but his theatre organ/silent film accompaniment appearances was published in the Peninsula Times-Tribune, the major newspaper on the San Francisco peninsula.

During the next months he will tour various areas. Last month he played the Renaissance Theatre, Mansfield, Ohio. Chris noted he cut his musical teeth listening to recordings made on this organ by Lyn Larsen when it was installed in Hollywood.

On March 12 he accompanies "The Mark of Zorro" at Shea's Buffalo Theatre; Mar. 9, 16 and 23 he plays noon concerts at his church; Mar. 17 is a theatre concert at Fresno Pacific College Events Center; April 8 he accompanies two Buster Keaton films at Century II Civic Center, Wichita, Kan.

On May 14 he will accompany a 250-voice choir in a festival concert and play a 20-minute classical recital as part of the celebration of the new Wicks pipe organ at St. Pius Catholic Church in Redwood City, Calif.

## James Jumping Around

This month Dennis James is slated to jump around the country in concert appearances. Mar. 5 he played the Hershey (Pa.) Theatre. On Mar. 10 it is Wagnalls Memorial, Lithopolis, Ohio; 11 & 12, Granada Theatre, Kansas City, Kan. Then comes the National Film Tour of "Die Nibelungen"—Mar. 18, Castro Theatre, San Francisco; 23,24,25—Royce Hall, UCLA, Los Angeles; 27,28, Art Institute, Chicago; 30, 31, World Theatre, St. Paul; Apr. 4, 5, Cleveland Art Institute; 7,8—High Museum, Atlanta; 12,13—Anthology Film Archives, New York City; 22,23—International Film Festival, Wash. D. C.

## Neil Jensen Planning New U. S. Tour In '90

Popular Australian organist Neil Jensen is launching plans for another concert tour of U. S. and Canada for the month of March 1990, he has advised the NEWS. He may be contacted by writing Keymedia Productions, P. O. Box 99, Drummoyne, NSW, 2047, Australia, or by calling (02) 798-7390; Telex AA73870; FAX 612.4285283.



**WELL TUNED TRIUMVIRATE**—Henry Hunt, Lyn Larsen's manager, Carlo Curley and Robert Ridgeway, recording engineer, listen to a playback of a selection made during recording sessions at Girard College Chapel, Philadelphia, on the 1931 4/125 E. M. Skinner organ. Curley produced nine hours—nearly eight CDs—of finished performances from Dec. 21 through Jan. 6, over three-fourths of which was played from memory. The records will be released through London/Decca Records.

## Chi Rink Organ Playing Search Under Way For Velazco Music

Chicago's North Avenue Skating Rink Wurlitzer is now playing, according to a story published in "Pipes 'n' Ciphers" column of VOX CATOE, Chicago Chapter's official newsletter. The organ has two brassy Posthorns, plus the famous Leon Berry-Hub Rink Dopples Flutes. And the former State Theatre/Trianon Ballroom/Hinsdale Theatre three-manual Wurlitzer console has been restored to its natural mahogany finish.

## Sellers Has New Cassette

Barbara Sellers' "Belle of the Ball" cassette recording at the Allen custom three-manual digital theatre organ in Chicago's Music Box Theatre is now available. Price is \$10 plus \$3 for postage and handling. Order from the Music Box Theatre, 3733 No. Southport Ave., Chicago, Ill. 60613.

## Kann Plays Mini-Concerts

Organ buffs visiting Los Angeles are invited to attend Founder's Church of Religious Science, Sixth St. just west of Vermont Ave., Wednesday evenings to hear Stan Kann at the four-manual Wurlitzer. He plays a mini-concert from 7 to 7:30 featuring show tunes and pop music prior to the evening service.

## Fr. Miller To Play In Beaumont, Texas Apr. 8

Fr. Jim Miller appears in concert April 8 at 8pm in the Jefferson Theatre, 345 Fannin, Beaumont, Tex. Sponsored by Southwest Texas Chapter and Southeast Texas Art Council, tickets are available in advance at \$6, or at the door for \$8. Advance sales are through Ticketron or the ATOS unit.

## Erie Club Posts Dates

Rev. Bert Jones will present a concert for Erie Theatre Organ Society March 19 in the Commons Room at Gannon University. Lance Luce is scheduled to play there May 14. Both programs begin at 2pm. The school is located at 109 W. 6th St., Erie, Pa.

ATOS International NEWS section of *Theatre Organ Journal* is prepared by Tom B'hend, assisted Jim Koller. News items should be addressed to P. O. Box 40165, Pasadena, Calif. 91114.

## James Did Not Cancel His Santa Barbara Show Date

Concert artist Dennis James did not cancel his January show at the Arlington Theatre, Santa Barbara, Calif.; it was nixed by Santa Barbara Chapter. He received notification while on tour in Australia to the effect the Robert-Morton organ was not ready for nationally-known artists and because of that the January date was cancelled and would be rescheduled at a later date.

James said a news item in the NEWS has been misinterpreted and some people believe he cancelled the date because of the condition of the organ. "The implication is that I acted in a 'prima donna' manner, which is just the opposite of what actually happened. I have never done that in any situation," he said.

## DTOS PLANS EXHIBIT

Detroit Theatre Organ Club is looking for memorabilia—historic photos, programs, etc.—for a new kiosk display to be placed in the lobby of the Senate Theatre. Items involving the Fisher, Isis and Senate Theatres, all of which figure in the history of the club, are being sought. Scott Smith (517/882-5115 or Don Jenks 313/227-7627) may be contacted by donors.

## ELKO THEATRE CLOSES

January 22 was the final day of operation for the Elco Theatre, Elkhart, Ind. The house, which has a Kimball theatre organ, figured in the news several years ago when the owner was murdered by the theatre's manager. Future of the building is unknown although discussion was held at one time regarding converting the house to a performing arts center operation.

## Old Town Organ In Shows

Old Town Music Hall will present the Palm Leaf Ragtime Orchestra plus Wurlitzer organ, April 7 and 8. On Apr. 26 & 27, Bill Coffman and Bill Field play music of the 20s and 30s on the Wurlitzer. Call 213/322-2592.

The NEWS has been requested to try and locate the complete series. Velazco was one of the nation's top organists during the silent film era.

## Item In NEWS Recalls Youthful Experience

by William P. Bartlow

In the January issue of the NEWS I noticed an item about a theatre in Pomeroy, Washington being restored and an editor's comment that it must be the Seely. My father's cousin, Abbie Hale Thompson ran that theatre for many years. In the early period she ran it with her husband who died prematurely. After his death she continued its operation. The couple had no children.

We would visit relatives in Pomeroy and I was in my delight for I could go down in the evening with Abbie to the theatre. Pomeroy at that time was about 1,500 population. The Seely was quite large for a town of that size. It had a big stage with a large ramp up to the stage door; Cousin Abbie always kept her car backstage.

I recall her telling me she had just purchased a new stage curtain which had hand-painted indian designs. There also was a photoplayer in the pit, but she would never let me turn it on. She told me in the silent days she played it while her husband managed the theatre. I had often wondered what happened to the instrument until the NEWS noted it is now in a shopping center at Lewiston, Idaho.

She kept the theatre neat as a pin and patrolled the balcony area so no smooching took place. I asked her about stage shows and she informed me she wanted no part of them. They were just a nuisance and stage people were always complaining and wanting something special.

Cousin Abbe died in the '50s, but I recall having such a good time roaming the theatre as a teenager. It was also good to learn what has happened to the building because it was such an unusual structure for a town that size. (Editor's Note: Bartlow has an excellent Wurlitzer installed in his Rushville, Ill. residence.)

**MUSICUS ORGANUM**

A highlight of the ATOS '89 Convention will be concerts at the Fox Theatre. Patrons are ushered in to the sound of a 3/12 Moller organ in the lobby — a sweet prelude to the majesty of the 4/36 Wurlitzer organ in the 7-story high auditorium.



If the weather is fine, conventioners will want to ride on a vintage double-decker trolley car. It will take more than a trolley ride to reach Ann Arbor, however. The trip will include a classical concert at Hill Auditorium, and a concert at the restored Michigan Theatre.



Detroit is aglow at night with restaurants, pubs, nightclubs, "festival shopping," concerts, plays, operas and ethnic festivals. A feature of Afterglow I is the exotic "Spanish Baroque" State Theatre in Kalamazoo. Mayan gods proudly stand guard on the console of the 4/32 Wurlitzer owned by the private Detroit Theatre Organ Club.





## Afterglow I

Frankenmuth Afterglow • Saturday, July 8  
 8:00 a.m. — Board buses for Frankenmuth  
 6:00–8:00 p.m. — Buses arrive back in Detroit

Even the most enthusiastic theatre organ buff might desire a respite from a solid week of concerts and theatre seats . . . what better way to “wind down” than a trip to the historic town of **Frankenmuth**, known as “Michigan’s Little Bavaria!” Located north of Detroit, Frankenmuth was settled by Germans and their descendants have respected and nurtured their legacy. The picturesque town features dozens of Bavarian-style buildings and lovely river-bank parks and paths for strolling.

Frankenmuth is world famous for the family-style chicken dinners served at Zehnder’s Restaurant. After we enjoy this all-you-can-eat luncheon feast, there will be plenty of time to walk and explore the multitude of specialty shops, many of them unique to Frankenmuth.

Chief among these is Bronner’s, the world’s largest Christmas store. Other stores feature such varied merchandise as clocks, Michigan wines, kites, doll houses and miniatures, woodcarvings, clothes, candies, linens, cheeses, and country-style crafts and furnishings.



Frankenmuth . . . Michigan’s Little Bavaria . . . a perfect ATOS ’89 Afterglow!

\$25 per person total cost  
 (includes bus transportation and family-style chicken dinner)

## Afterglow II

Southwest Michigan Afterglow • Saturday, July 8  
 8:00 a.m. — Board buses for Kalamazoo and Grand Rapids  
 6:00–8:00 p.m. — Buses arrive back in Detroit

Beautiful Southwest Michigan invites you to ride in air-conditioned buses through its green and pleasant countryside to the cities of Grand Rapids and Kalamazoo.

### Grand Rapids

At *Good Time Charley’s* in Grand Rapids, we’ll enjoy a hearty lunch (the selection includes three choices: Veal Parmesan, Shrimp Basket, and Barbeque Chicken). While lunching and relaxing, we’ll hear organist **Charlie Balogh** concertizing on the restaurant’s mighty 3/31 Wurlitzer, originally from the Stanley Theater in Jersey City.

### Kalamazoo

We’ll arrive in Kalamazoo in the midst of its Annual Flower Fest. We’ll visit the John Ebersson-designed atmospheric style **State Theatre**. The auditorium is styled to appear as a Spanish courtyard; the stars will twinkle and the clouds will race by as we listen to the silver-throated 3/13 Barton organ, played by organist **Rob Richards**.

A boxed lunch will be served before the buses depart for Detroit.

\$45 per person total cost  
 (includes bus transportation and two meals)  
 Limited to 330 people

Co-sponsored by the Southwest Michigan Chapter and the Motor City Theatre Organ Society Chapter, ATOS.



Charlie Balogh



Rob Richards

# It's Music Time in '89! Registration Information

**Convention Registration** may be accomplished by completing the form on the inside back cover of the "wrapper" from this issue of *Theatre Organ* magazine. Please fill out the form completely and legibly; it will be used to prepare your personalized convention package and name badge.

Convention registration is open only to current members of ATOS. You must indicate whether you wish to take part in any of the additional events planned: the Pre-Glow, the Banquet, the Jam Sessions, and the Afterglows. The cost breakdown for *Music Time in '89!* is as follows:

**Convention Registration** ..... \$145.00  
Includes all transportation to regularly scheduled events, tickets to all shows, personalized Convention materials, and more.

**Late Registration** ..... (\$15.00)  
Conventioneers who register after May 15 must pay a late registration fee of \$15.00.

**"Pre-Glow" — Sunday, July 2, 1-3 p.m.** ..... \$12.00  
Includes transportation to and from Fox Theatre, and Concert by Father Jim Miller.

**Jam Session — Monday, July 3** ..... \$ 3.00  
Following the program at the Redford Theatre; cost includes transportation.

**Banquet Reservation — Thursday, July 6, 8-11 p.m.** ..... \$36.00  
Prime rib dinner; entertainment

**Jam Session — Friday, July 7, 11:00 p.m.-1:00 a.m.** ..... \$ 3.00  
DTCO — The Senate Theatre; cost includes transportation.

**Luncheon in Ann Arbor at the Michigan League — Thursday, July 6** ..... \$ 9.00  
Triple salad plate, rolls and beverage.

## Afterglow Options — Saturday, July 8

I. **Frankenmuth** ..... \$25.00  
Includes transportation and luncheon of family-style chicken dinner at world-famous Zehnder's Restaurant.

II. **Grand Rapids and Kalamazoo** ..... \$45.00  
Includes transportation, concert and luncheon at Good Time Charley's Restaurant; indicate your meal choice (all are complete dinners).  
 Veal Parmesan  Shrimp Basket  Barbecue Chicken

Checks should be made payable to ATOS Convention '89 or you may charge your Registration on MasterCard or VISA. Send the Registration Form, along with your check, to:

ATOS Convention '89  
% Mrs. Dorothy Van Steenkiste  
9270 Reeck Rd.  
Allen Park, Michigan 48101

An acknowledgement of your Registration will be sent to you. Registrations received after June 15th may not receive acknowledgement.

Questions about Convention registration may be answered by Dorothy Van Steenkiste (313) 383-0133, or Marjorie Muethel (313) 772-3517.

## Hotel Registration

If you're coming from out of town (even if you're not!), you won't want to miss all the camaraderie, socializing and fun that will take place at the Westin Hotel in Renaissance Center — our headquarters. To make your hotel reservations, use the form located on the inside of the mailing cover from this issue of *Theatre Organ*. You **must** make hotel reservations and register for Convention separately; simply doing one does not take care of the other! Hotel registration will be handled by the Westin Hotel, and questions must be addressed to them. Cut-off date for hotel registration at the special ATOS rate is June 10. Special ATOS '89 convention room rates are as follows:

Single ..... \$65.00  
Double ..... 70.00  
Twin ..... 70.00  
Additional person per room ..... 20.00  
No charge for children under 18 if staying in same room with parents.

Please send the hotel Reservation Form to:

Westin Hotel  
Reservations Department J78  
Renaissance Center  
Detroit, Michigan 48243  
313/568-8200

## Tape Recording, Photography and Videotaping

We doubt if there is a more talented group of amateur "tape recorders" than ATOS! BUT it can be a real irritation to others attending concerts. So we seriously discourage tape recording at all concerts.

**Flash photography, movie cameras, and camcorders** are strictly prohibited during all concerts. No exceptions!

If you still wish to record, you **must** abide by the following rules:

- Only C-90 cassettes
- No AC power available
- Hand-held microphones, below the sightlines of the audience
- Recorders must be turned on at beginning of concert and not turned off until the end

Any additional Convention information may be obtained by calling Mrs. Marjorie Muethel (313) 772-3517.

## Discount Travel Rates

Through arrangements with Conventions in America, Inc., San Diego, CA., special reduced rates with American Airlines and Alamo Rent-A-Car are available for *Music Time in '89!* conventioneers. These arrangements include:

### AIR FLIGHTS

- 45% Air Fare Discounts on Coach Class Seating & Guaranteed Discounts on all Other Seat Classes including "Supersaver" Fares.
- Complimentary \$100,000 Travel Insurance with Each Ticket.
- Four Complimentary Drink & Movie Coupons with Each Ticket.
- Special "Double Check" Reservation System to Insure Best Fare on All Airlines and Travel Services.

### CAR RENTALS\*

| Car Type                           | Daily / Weekly |
|------------------------------------|----------------|
| Economy (Sprint or similar)        | \$26 / \$115   |
| Compact (Cavalier or similar)      | \$29 / \$129   |
| Intermediate (Grand Am or similar) | \$31 / \$159   |
| Standard (Regal or similar)        | \$36 / \$189   |
| Luxury (LeSabre or similar)        | \$38 / \$209   |

\* These special rates are available for one week preceding and one week following the Convention.  
\* Unlimited free mileage. \* Add \$2.00/day for four-door models.

Make all of your airline and car rental arrangements by calling:

**Conventions in America, Inc.**

**1-800-942-0098**

Refer to the *Music Time in '89!* group number: 301A





*"Watch out,  
Arthur Fiedler!"*

**SOUNDS OF THE STATE.** Iain Flitcroft at the Kilburn 4/16 Wurlitzer. Available from Goeff Day, COS Sales, 105 Highview, Vigo Village, Meopham, Kent, England, DA13 0TQ. \$13.00 postpaid. Checks payable to Cinema Organ Society.

It wasn't called the Hope-Jones Unit Orchestra for nothing. Watch out, Arthur Fiedler. One person is doing the work of the entire Boston Pops and he's doing it right well. Iain Flitcroft is telling the Kilburn Wurlitzer what it was meant to be, an instrument with orchestral capabilities played by one person.

Selections include: "State Occasion," "La Cinquantine," "Mink and Pearls," Franz Lehar selection, "Regency Romp," "Amparito Roca," "Russian Rag," "Dancing with Tears in My Eyes," "Liebesfreud," Hans Christian Anderson selection, and "Czardas."

The precise finger technique, impeccable phrasing, intelligent tempi, and good registrations all contribute to the excellence of this tape. Mr. Flitcroft gives you a chance to savor a particular stop combination without feeling a need to change every four beats in case you might be bored with what's happening musically. The two medleys also hang together beautifully without meaningless meanderings between selections — a welcome change.

The organ sounds very good in the room. The recording captures a feeling of a large space, though I personally felt a slightly slower tremulant would have eliminated an underlying feeling of nervousness in the slower ballads — note "Dancing with Tears in My Eyes," a real gem.

If you like listening to orchestral music, you'll love hearing Iain playing it on our favorite instrument. Go for it.

Gerry Gregorius

**WINTER SUNSET.** Nigel Ogden at the St. John Vianney Church (Clayhill) 3/6 (plus Melotone) Compton. Available from Goeff Day, COS Sales, 105 Highview, Vigo Village, Meopham, Kent, England, DA13 0TQ. \$13.00 postpaid. Checks payable to Cinema Organ Society.

I can't believe it's only six ranks! That just goes to show what can happen when an organ that is tonally finished in a superb manner is played by an organist who thoroughly understands the acoustical setting, in this case a very reverberant church. As soon as you hear the opening chords, you know you are going to hear something special. This organ has a Tromba rank that thousands of church organists in this country would kill for.

Mr. Ogden is a master at bringing out every possibility the limited resources offer. The recording engineer captured every bit of the clean playing, yet you are aware of the generous acoustics of the room.

The selections on the first side are: "Bonaventure," "Tangerine," "Winter Sunset," "Melody on the Move," and "Opus One." The second side has "Nightriders," "Serenade to Marianne," "Coffee in the Morning and Kisses in the Night," "Through the Courtesy of Love," "Let's Fall in Love," "Give Me the Simple Life," "Secret Love," and "I'll Walk with God." Most of the program is played without tremulant which is not missed. When the tremulant is used, it tends to fight a bit with the room's reverberation.

Mr. Ogden's playing makes the instrument sing, cry, laugh, and even get in some good solid punches. His own composition, "Winter Sunset," has such a haunting quality that it almost conjures up an image of ectoplasms rising through the darkened building. A superior example of melody, harmony, and orchestration.

Does a theatre organ have to be large to be worth hearing or playing? I think not. Nigel Ogden is a prime example of an organist who can bring out the most of a small instrument.

Gerry Gregorius

**LONDON'S PRIDE.** Robert Wolfe at the Southbank 4/21 Wurlitzer. Available from Goeff Day, COS Sales, 105 Highview, Vigo Village, Meopham, Kent, England, DA13 0TQ. \$15.00 postpaid. Checks payable to Cinema Organ Society.

Do you like the organ loud? Do you like it played fast? Do you like the Post Horn used for everything but punctuation? Then this is a recording for you. Selections are: "Knightsbridge March," "Mood Indigo," a medley of "Mountain Greenery, We'll All Go Riding on a Rainbow, Over My Shoulder, and Dreamboat," a coupling of "A Foggy Day," and "London by Night," "Masquerade Waltz," and a set including "Westminster Waltz" and "A Nightingale Sang in Berkeley Square." The second side brings us selections from *La Cage aux Folles*, "Leicester Square Rag," "I Don't Know How to Love Him,"

"Amparito Roca," "When Day is Done," and a set called London Pride consisting of "Down the Mall, Lambeth Walk, Underneath the Arches, and Limehouse Blues."

The recording of the organ is spacious but not overly cavernous. When Mr. Wolfe slows down a bit, the ambience is perfect. When he gets in gear to play as many notes as possible in a measure, it is a little difficult for the ear to sort it all out. There is a school of thought that it's really all right to play a melodic interval without playing every note between them, up, down, and continuously. Robert has yet to learn this, but perhaps his youthful exuberance will eventually give way to a maturity yet to come.

Despite the slap-dash, the razzle-dazzle, and the occasional ability to defeat the Wurlitzer's fast action, Robert Wolfe is certainly worth watching as an up-and-coming artist. A little introspection and examination of his own recordings is all he needs.

Gerry Gregorius

**MEMORIES FROM THE HEART: Theatre Organ Stylings by Ron J. Aselton.** Order from 07 Forest Place, Sauble Beach, Ontario NOH-1PO Canada. \$10.00, plus \$2.00 postage and handling.

Occasionally, a recording is submitted to THEATRE ORGAN that tests the framework in which its reviewers must function. Memories From The Heart is just such a recording in that it falls just outside the description of recordings normally reviewed in this department.

Memories From The Heart is recorded on a remarkably well-voiced Rodgers Trio electronic organ located in Mr. Aselton's home. Spacious acoustics, and a creative speaker complement combine to provide the listener with a warm, almost voluptuous sound from an instrument that is fully 20 years old. The casual listener might even be unaware that this is an electronic upon first listening. Mr. Aselton is to be complimented on his ability to realize such an authentic sound from an analogue, electronic organ of this age.

The selection of music merges perfectly with Ron's laid-back keyboard style. Ranging from "The World Is Wait'n For The Sunrise" (sic), to "Those Amazing Men And Their Flying Machines," the music is largely presented in medley form and these compositions are abbreviated in order to fit into medleys. The style, the music, and the format suggests a casual evening at Mr. Aselton's home, during which he recalls melodies and medleys which are sentimental to him and his guests. Medley #2 on the second side of the tape is particularly so, as it is presented in memory of his father.

Memories From The Heart is a recording that will appeal particularly to electronic organ owners. Mr. Aselton's command of the Rodgers Trio is excellent, potentially offering ideas on registration, and phrasing to the electronic organ

student. However, the theatre pipe organ enthusiast should be advised that this recording represents a sentimental excursion into melodies played nostalgically on an electronic organ. And, as a result, the content of this tape may not satisfy the appetite of the theatre pipe organ buff.

Steve Adams

**BELLE OF THE BALL.** Barbara Sellers at the Music Box. Order from: Music Box Theatre, 3733 North Southport Avenue, Chicago, Illinois 60613. Cost is \$10.00 plus \$3.00 postage and handling (inc. tax).

Here we have an interesting item from the Windy City — the debut recording of Barbara Sellers, playing a three-manual custom Allen in the Music Box Theatre in Chicago. As many ATOS members know, Barbara is the talented daughter of organists Preston and Edna Sellers, who played many of the Loop theatres in years past. She has made many appearances in Chicago clubs, usually working with a Hammond organ. This is her first excursion into theatre organ recording and she comes through splendidly, bringing to the instrument a secure technique, an innovative sense of harmony and a steady rhythmic approach. The result is a theatre organ style entirely her own.

The program opens with an upbeat "Swamp Fire," a jazzy number featuring full ensembles and block chords. "In the Still of the Night" follows, using the excellent strings of the organ. Barbara presents the tune in a straightforward manner that is, at times, rhythmically not exactly as notated. "Belle of the Ball" receives a graceful performance, with some dramatic modulations to enhance this well-known Leroy Anderson favorite. It's back to the music of Cole Porter with "So in Love," which is played in an extended arrangement as a beguine. "A Foggy Day" presents a wonderful vehicle for the organist's tasteful and innovative use of harmony. Beginning with the seldom-heard verse, Barbara builds an understated yet powerful arrangement of the familiar Gershwin tune, and there are some lovely registrations throughout. Side one concludes with a medley of tunes associated with Fred Astaire. "They Can't Take That Away From Me" is reminiscent of the Buddy Cole version, while "I'll Build a Stairway to Paradise" struts along using the excellent piano stop. In contrast, "Change Partners" receives a warm and introspective treatment.

Side two opens with a sweeping waltz, "The Wedding of the Winds," in which xylophone and piano are heard to good advantage. "Lara's Theme" is one of those tunes that can either charm or exasperate the listener, depending on its treatment by the performer. It can easily be overplayed, but one only needs to recall that it was presented in the film version of *Doctor Zhivago* as a simple, nostalgic folk tune. Barbara treats it as



Barbara Sellers

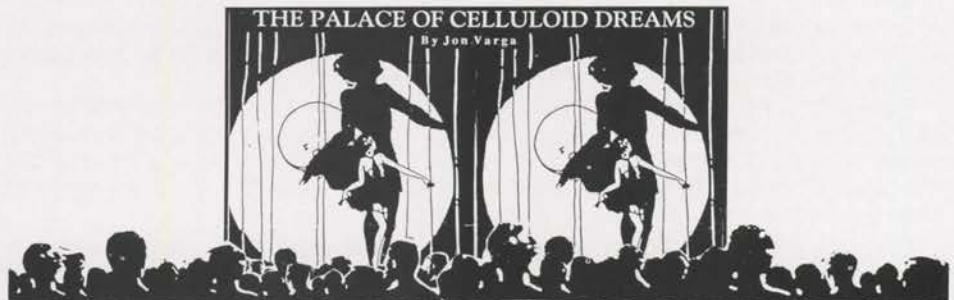
Manufacturers, distributors or individuals sponsoring or merchandising organ recordings are encouraged to send review copies to the *Record Reviewer*, THEATRE ORGAN, 4633 S.E. Brookside Dr., #58, Milwaukie, Oregon 97222. Be sure to include purchasing information (postpaid price, ordering address) and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

such, using a balalaika effect over a gently rocking accompaniment.

The remainder of the recording is a selection of Lerner & Loewe show tunes titled "In Remembrance." Songs from *My Fair Lady*, *Brigadoon*, *Gigi*, *Paint Your Wagon*, and *Camelot* are featured, and each one gets a distinctive treatment. For example, "I Could Have Danced All Night" begins like a two-part invention, and "Get Me to the Church on Time" starts with a carillon fanfare. (The "train wreck" effect halfway through the tune might indicate that, on this occasion, the church wasn't reached.)

The cassette insert features an attractive photo of Barbara at the Chicago Theatre Wurlitzer. Recorded sound is excellent, and one gets the full "in theatre" sound. The Allen organ presents a fine variety of solo voices and very convincing percussion stops. The rather wide tremulants may bother some listeners, and from time to time the higher pitches may be a bit strident. However, the musical playing of Barbara Sellers overcomes any slight reservations concerning the instrument. She brings a fresh approach to the theatre organ which avoids cliché and always holds interest.

Lew Williams



The doors have closed, the lights are dimmed,  
A hush falls through the crowd.  
This reverential silence  
would make a minister proud!

The organ pipes resounding chords,  
The velvet curtains part,  
The flickering light of an unseen machine  
Bids the action to start.

Within the darkness of these walls  
And the projector's glowing beams,  
People are transported to  
A palace of celluloid dreams.

The lobbies are ornamental  
With colors bright and bold;  
The walls have lovely tapestries  
And colonnades of gold.

Rich and poor, old and young  
Come here every day,  
Knowing that for an hour or two  
Their troubles will melt away.

Right before their very eyes  
On giant silver screens  
Many wondrous stories unfold  
In the palace of celluloid dreams

Douglas Fairbanks is a hero,  
Charlie Chaplin is the tramp,  
Lillian Gish has vestal innocence,  
But Theda Bara is a vamp.

Valentino ignites the desert sands  
With fire in his eyes,  
While women swoon within their seats  
All fluttered hearts and sighs.

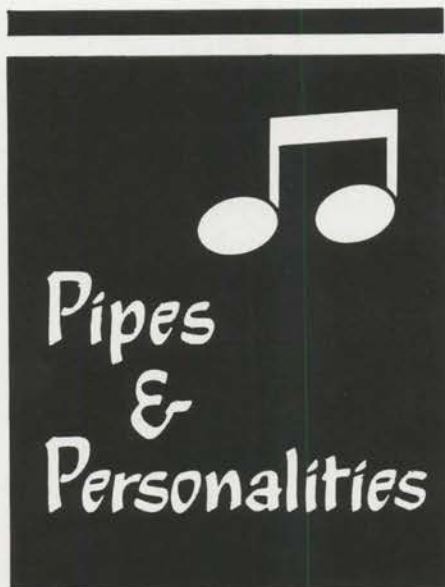
Laughter, love, and sometimes tears,  
Adventure and wild schemes,  
All become reality  
In the palace of celluloid dreams.

Time has passed, things have changed,  
A frenzied world moves on,  
The glory of the movie house  
Has sadly long been gone.

The golden years have drifted,  
The past becomes today;  
The great stars of the silent screen  
Have all faded away.

But somewhere in the stardust  
Of a memory, it seems,  
Their silver ghosts will always haunt  
The palace of celluloid dreams.

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Ty Woodward

Reprinted from The Cedar Rapids Gazette

## CONCERT REVIEW

### Paramount Pipe Organ Creates Magical Aura

By Les Zachels, Gazette reviewer

Somehow it's a world of magic when the Paramount Theatre pipe organ rises from its lair in the pit and the console is showered with a glittering aura of iridescence. Saturday night in the Paramount this beautiful instrument awakened to thrill some 600 patrons of the annual fall CRATOS concert.

Presiding over the keyboards and pedals was a tall, dark and handsome young man who proved to be a master of the manuals. Ty Woodward, a west coast organ virtuoso, played a two-hour recital that reflected a backdrop of musical education and set him apart among performers. In addition, Woodward boasted a speaking voice of great resonance and chose his words carefully.

Meredith Willson's "76 Trombones" was a breezy opener, but George Jessel's "Parade of the Wooden Soldiers" knocked the cobwebs out of the lower woodwind pipes. "Memory," the ace hymn from *Cats*, was the blue light special of the evening with its spine tingling, haunting melodic line.

Scott Joplin's "Maple Leaf Rag" elicited expressions of pleasure from the patrons. The tune was written for piano, but Woodward charmed his audience with a bizarre stop mixture that suggested happy hours on a merry-go-round. He studiously avoided that pitfall of so many keyboard artists who usually play this number at breakneck speed. Woodward's tempo was in good taste and steady as a rock.

A drastic change in format was ushered in by a silent movie of 1917 vintage. This adventure into yesteryear was a real gas, featuring Bobby Vernon and Gloria Swanson. Titled "Teddy at the Throttle," the star performer was a canine of dubious ancestry. But the real hero was Woodward on the organ bench, who played a meaningful accompaniment, punctuating the action on the screen with appropriate melodic inventions. This certainly was one of the better silent comedies that CRATOS has offered its patrons.

The Widor "Toccata" from his Fifth Symphony is one of the most challenging pieces in all organ literature. It was composed for the classical organ. The ingenious Woodward devised a means of executing this intricate score by quickly moving from one pre-set manual to another, thus changing the color and volume called for in the piece without having to change the stops.

Quantity of sound is ordinarily attained by the use of foot pedals, opening and closing the shutters. But when both feet are engaged in playing octaves, it's a clever trick to use that means to change the volume.

After a parade of popular show tunes, Woodward invited the audience to participate in a "Sing-Along." An uninvited voice intruded from the pipe chamber. That bug-a-boo of organists, a "cipher," joined in the singing. The versatile Woodward cleverly played along in the key of the "cipher," until a determined crew of CRATOS troubleshooters headed by James Olver isolated the erring pipe, which was located in the tuba section. Organist Woodward seemed quite unruffled.

Woodward brought his recital to a close with the piano teacher's special, "Turkish Rondo" by Mozart, and the spirited kickline, the "Can-Can" by Offenbach.

## New Console Dedicated By Pittsburgh Area Theatre Organ Society

by Fran Verri

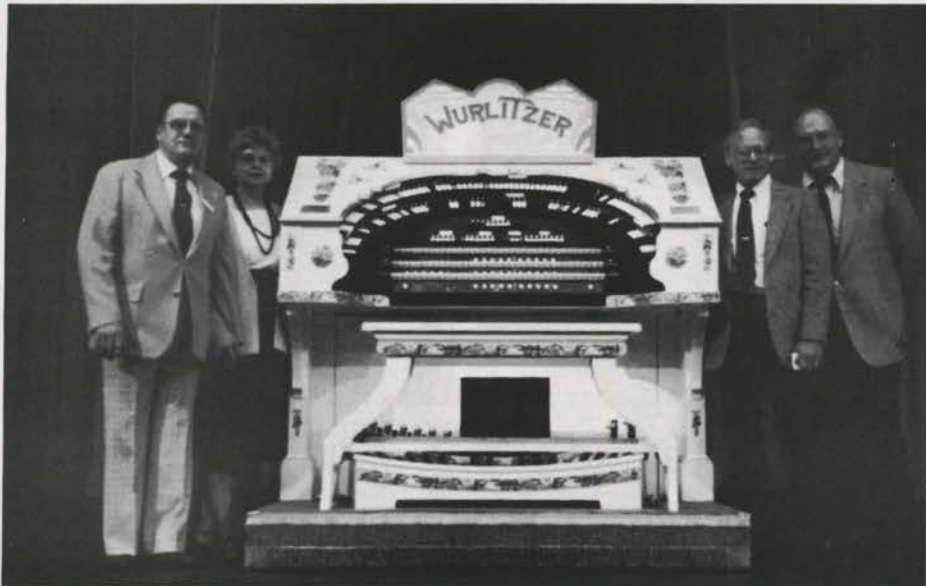
October 8, 1988, on the stage of the auditorium of Keystone Oaks High School in Dormont, Pennsylvania, near Pittsburgh, sat a huge object shrouded with a large, black drape. At eight o'clock, emcee Fran Verri introduced the four members of the crew, Bob and Shirley Flowers, Randy Lafferty and Jay Smith, and presented each of them with a plaque that matched the console decor as a memento of the task they had just completed. The four then surrounded the enshrouded console and, with a show of bravado, unveiled their masterpiece. The long and loud ovation from the audience was their reward.

This story actually began in 1986 when the crew decided that they needed something more than the 2/10 they had enjoyed, and they approached the board of directors of PATOS with a proposal for expanding the console. President Bob Flowers and his crew toured the country looking for a three-manual Wurlitzer console that they could use. After looking at a number of consoles, some incomplete, some overpriced, and some that were next to junk, they came home empty-handed, but not empty-hearted. Since the board's decision to go to three manuals also included a desire to increase the instrument by seven ranks, the crew decided to design a console to meet their needs.

A new, three-manual console shell was purchased from Arndt Organ Supply. During the assembling of the shell, several items including the top board, the fall board and the straight rail were redesigned and new ones were made. Then they began the task of installing new stop tabs, switches, rebuilt manuals, combination action, wiring and all the rest of what it takes to make a console complete. Everything was made to order, and when they were done, they had the makings of a console that is totally unique.

As the summer of 1988 approached, all of the console components were ready for installation, but first the unfinished cabinet had to be painted. Bob shipped it out to a furniture factory where it was professionally spray-painted. Then the decorations were selected and applied by a professional cabinet finisher. Because this console was totally new and not built by Wurlitzer, there had to be some way to identify it as a Wurlitzer, so Program Director Shirley Flowers set out to make, from scratch, a Wurlitzer sunburst music rack.

The deadline for the first concert of the season was October 8, but the work crew knew that they had to have it ready much earlier in order to work out any bugs that may occur. So, from the



PATOS crew members (L to R): Bob and Shirley Flowers, Jay Smith and Randy Lafferty proudly present their new console.

end of August to the end of September, the coming together of all parts of the console took place, and after two years and more than 1000 man-hours per crew member, the work was completed and was a total success. Only the tuning was left for the last week before the concert.

It was now time for the dedication concert by young Robert Wolfe, and as Randy Lafferty introduced this popular British artist, we knew we had a winner. Once Robert Wolfe began to play, the entire audience was his. His program was a balance of ballads, waltzes, polkas and swing tunes presented in medleys that had his listeners jumping out of their seats. During intermission, many members of the audience rushed to the stage for a closer look at the console; they were generous with their praise, and the

hub-bub in the lobby was all about the new console and the way young Wolfe was handling it, all positive, all enthusiastic, all happy. The second half of his concert consisted of more excellent stylings, many from Broadway shows, and as he concluded his program, Robert Wolfe thanked the members of PATOS for creating this new console and asked the audience for a round of applause for stage director Chuck Crouch whose elegant decorations enhanced the beauty of the console.

The evening was a complete success, and the future of our society looks bright, indeed. We do not, however, plan to rest on our laurels and are looking to add more ranks and more percussions to the organ sometime in the future.

## The Hobby House Organ

by Paul Wasserman

The nameplate on the console reads: Symphonic Orchestral Unit, Built by Benj. F. LeNoir, Philadelphia, Penn.

This console, along with the relay and switchstack originally came from the Lyric Theatre in Camden, New Jersey. According to the original stopkeys, in addition to the usual array of theatre voices, this LeNoir contained a Brass Trumpet, French Horn and Kinura. The fate of the chamber contents is not known by myself, and if anyone is familiar with the Lyric in Camden, I would appreciate hearing from him or her.

Although David Junchen writes in his *Encyclopedia of the American Theatre Organ* (page 264): "It is probably safe to assume that theatre organs bearing his nameplate consist of Organ Supply components ..." I believe this console bears a much stronger similarity to the Meisel & Sullivan built by Gottfried (see page 315 of Junchen's book). The magnets in the console and relay/switchstack are of the same type as Page (that is, metal cap with swivel hook), if that is any indication as to the manufacturer. LeNoir may have purchased components from both suppliers. I totally agree with Mr. Junchen, however, that the quality of the LeNoir is among the finest.

The organ pipes and chests are Wurlitzer Style 185, Opus 246, shipped October 1, 1919, and installed in the Pantheon Theatre, Toledo, Ohio. According to the nameplate on the original Wurlitzer console when purchased and removed by Othedus Campbell in May 1951, it had been removed from the theatre and installed in a Presbyterian church in Tecumseh, Michigan, by the Toledo Pipe Organ Company. Subsequently, the original two-manual Wurlitzer console was unsuccessfully altered by Othedus to create a three-manual Wurlitzer, so he acquired the LeNoir console and relay.

The organ contains the original seven ranks: Tuba, Diapason, Cello, Viol d'Orchestre, Flute, Clarinet and Vox Humana. As the transition from theatre to church organ had resulted in the loss of the percussions and traps, a Wurlitzer Harp, Orchestra Bells, Xylophone and Tuned Sleigh Bells were added. Othedus also acquired a Marr & Colton Tibia Clausa, Chimes and traps from the Tivoli Theatre in Mishawauka, Indiana.

Othedus and his wife, Hilda, purchased the house next door to their residence in Toledo and installed this conglomeration in it. They called it their Hobby House. When the house was purchased, it was a one-story, five-room dwelling with a basement to which they added a second story for pipe chambers.



LeNoir console in Hobby House in Toledo.

## Hobby House continued

After completely re-leathering their Wurlitzer, it was installed and its progress recorded with a Stereo Realist Camera. I now have the complete collection of 3D slides.

Othedus was a charter member of ATOE and a contributor to the Round Robin letters originated by Alden Miller of Minneapolis. I have the collection of copies from these letters. Apparently, stoplists obtained from organ crawls in the remaining theatres were the major information exchanged during the period of 1950-55. Although Hilda worked many long hours side-by-side with Othedus on the organ, it was not her "cup of tea" but her husband's obsession, and that was fine with her.

When an article about Othedus, Hilda and the organ appeared in the Toledo Blade on September 18, 1958, I called to ask if I could visit them. They welcomed me into their home, and I welcomed the opportunity to work on and learn about all the intricacies of theatre pipe organs. The Campbells and myself, along with my wife whom I married in 1960, remained close friends until their passing, Othedus in May 1981 and Hilda in August 1983.

Fortunately, I was able to acquire Hobby House, and I immediately began to rearrange all the reservoirs, traps, tremulants, chests and pipework to facilitate tuning and maintenance. The blower was moved from the garage to the house. Since Othedus had completely stripped the relay of all wiring to install and rebuild it, new cables between switchstack and relay had to be made and installed. At the time of his death, he had wired 21 switches (wire by wire) to the relay. Since February of 1987, I have installed 18 more (prestrung) cables, making a considerable improvement in the sound and versatility of the instrument.

Because I live 17 miles from Hobby House, the Wurlitzer does not receive the attention and maintenance it so badly needs, but with the help I have received from the Toledo Area Theatre Organ Society, every push of the START button seems to bring more life and versatility to the installation. When I thanked President Evan Chase for his particular help and attention in tuning, he immediately replied, "That's what we're here for!" Perhaps more of us could recapture that spirit of dedication to the mighty theatre organ and each other in our common bond to preserve the King of Instruments.

⌄  
⌄  
**REMEMBER  
TO VOTE**  
⌄  
⌄



Othedus Campbell at his LeNoir console.



Chamber view of LeNoir organ.

### CHAPTER CORRESPONDENTS — PLEASE NOTE

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

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## Lee Erwin Goes to Paris

In THEATRE ORGAN-101, the student should learn the necessity of keeping passports current. But, for Lee Erwin it was a forgotten lesson, thus adding another detail to a flurry of last minute activities created by his accepting an invitation to play at the American Film Festival in Deauville, France.

The honor of being selected to play at the prestigious, 14th annual, ten-day festival could not be turned down by Lee even though he had not completed all of the shows of a ten-week silent film series at the great Cathedral of St. John the Divine in New York. He would have to leave immediately after the last performance at the cathedral.

The festival's theme at Deauville was Oscar Winning Films. *Wings*, the first movie to win this award (1927), was to be featured and introduced by its star, Buddy Rogers. Buzz Aldrin, one of the first astronauts to walk on the moon, thus winning his "wings," also would be there. An elegant, proper-sounding score was needed, so Festival Director Ruda Dauphin called Paramount for references. They assured her that Lee Erwin would give a great performance, and one in keeping with the dignity of the festival. Anyone who has heard Lee's scores for films knows that he certainly didn't flunk FILM SCORING-101.

At the Deauville Festival, American films, in four theatres, were screened twelve hours each day. All were recent releases but for two silents. The screening of *Wings* took place in the big theatre at the Deauville Casino, with illuminaries such as Claudette Colbert, Ann-Margaret, and other film stars in attendance. A quote heard that evening: "In such an atmosphere, it seems obvious that even television, as often predicted, will never diminish the lure of films."

The performance of *Wings* went flawlessly, resulting in a standing ovation for Lee Erwin, but the trip to Deauville did not. The flight to Paris from JFK Airport in New York was delayed 6 hours! So, Air France served dinner at 5 a.m. (New York time) and breakfast at 4 p.m. (Paris time); then a zig-zag in a limousine through Paris rush-hour traffic, and finally a two-hour drive to Deauville. But Lee and the driver, with a mixture of French and English managed to pass the time enjoyably.

Once jet-lag, rehearsals, meetings and the performance were over, Lee could then relax at an enjoyable, after-theatre dinner. Seated next to Mr. and Mrs. Buzz Aldrin, Lee had the pleasure of hearing first hand about Aldrin's moon landing and his recent theories on space travel.

Spending a few days in Paris after the film festival, Lee visited with Jacqueline Marchal and her husband, Giuseppe Englert. Jacqueline is the daughter of the famous French organist, Andre Marchal, who taught Lee as his first American student in Paris. Giuseppe Englert is a well known composer with whom Lee has worked on electronic and computer music, both here in the United States and in Europe.

Having taught electronic music at Lehman College in New York, Lee's fascination with the subject continues with his elaborately outfitted studio. Lee contends that the theatre organ has come full circle, and is now being reborn in this electronic age by combining components such as he and technician Donald Schwing have done in their studio to produce the exact tonal colors of the orchestra. That is precisely what the Wurlitzers, Mortons, Barton, and other theatre organs were created to do back in the '20s.

Enter to ELECTRO-MUSIC-101.

Marlin Swing

## Embassy Theatre Organ Restored by J.K. Aikman Company of Indianapolis

"It's really quite magnificent looking," said Gail A. Milne, general manager of the Embassy Theatre Foundation in Fort Wayne, Indiana, as she proudly eyeballed the newly renovated four-manual Grande Page Organ console.

Just out of the workshop of the J.K. Aikman Company in Indianapolis, the 60-year-old instrument is once again the centerpiece of the Fort Wayne movie palace now used as a civic Performing Arts Center in Indiana's second largest city.

In just under 100 days the Aikman Company, with foreman Carlton Smith, completely restored this console. The work included stripping nine coats of original paint and replacing it with an ivory finish, restoring and gold-leafing the ornamentation, replacing the original wind action with new Peterson stop actions, installing a Trousdale multi-level combination action, creating an exact reproduction of the original bench, and adding a "Second Touch" to the new pedal board.

"The organ is now up to matching the capability of the best organist we can bring in," said Milne. "With the improvements, it's going to be much more lively." The organ is used for silent movies, solo organ concerts and other special events at the Fort Wayne theatre.

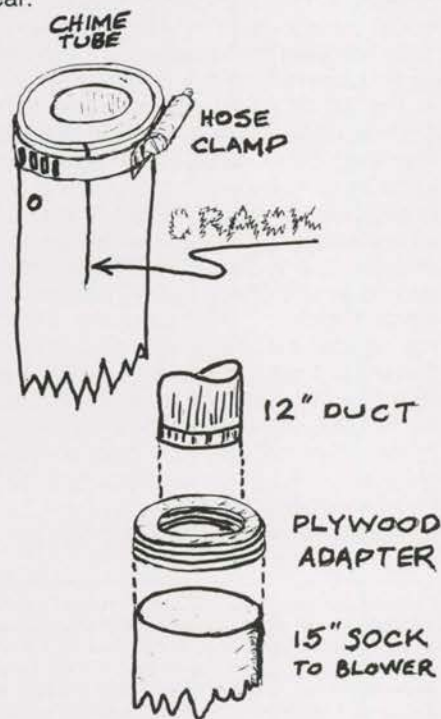
The J.K. Aikman Company is a six-year-old firm that specializes in restoration of theatre and classic pipe organs. In addition to renovation and restoration of consoles and entire instruments, the Indianapolis-based company also rebuilds components and has developed a Sosteneuto switch, specially designed for Wurlitzer expression shoes.

The firm also services the instruments at the Indiana University and DePauw University Schools of Music and is currently restoring an original Wurlitzer church installation in Anderson, Indiana. Another project involves directing the volunteers and supervising the installation of a 3/24 Wurlitzer in the auditorium of Manual High School in Indianapolis.

## Hints From Hugh

### CRACKED CHIME QUICK-FIX

When installing a chime tube that had, sometime during the last sixty years, developed a hairline crack near the top end, I sought expert advice on proper repairs to cure its dull thud. And I plan to follow the advice — some day. But for right now I find that the get-by method shown draws no complaints from a tin ear.



AN ADAPTER RING'S THE THING — if you're frightened by the shop charges for having a transition section made for your windline. Here's how you can couple a 12" duct and the sock from a 15" blower outlet. Cut three rings of 3/4" plywood — glue 'em together — and shellac. Make the circular cuts with your router (or cultivate a friend who owns one). Fasten the adapter on the metal pipe with silicone caulk and three screws driven from the inside.

## Letters To The Editor

Continued from page 6

Dear Editor:

About 1928 Kinsey Theaters built a beautiful 700-seat movie palace in Lumberton, North Carolina. The walls were done in a tan paint; the molded plaster work was all gold leafed, and there was an abundance of it. The proscenium was sort of a flattened arch with much gilded plaster relief work. The ceiling was capped with a beautiful dome and a huge crystal chandelier with multi-color lighting. The seats were covered in red velvet, and the floor was carpeted in the same color. There were three floors of dressing rooms. A musicians' room and entrance into the orchestra pit, and other rest rooms and showers were below stage.

This beautiful old Palace which had stood empty and unused for many years has been restored by Lumberton Citizens and is now the Carolina Arts Center. The balcony lobby is now an art gallery.

A descriptive flyer was sent to interested persons telling of the restoration of the theatre and that a theatre must have an organ, so they had leased the 2/8 Robert-Morton that was for many years in the Art Deco Center Theatre in Durham, North Carolina, from Piedmont Chapter ATOS. The Center was the last movie palace built in North Carolina. Then followed the statement; "Wonder what happened to the original organ?"

The 2/5 Wurlitzer was removed from the theatre in the late 40s. The console had long been gone. The organ was placed in a Lumberton music store and hooked up to a pink Baldwin console where it played for years. It then passed through several owners in different cities, ending up with David Eplee in Whiteville, North Carolina. This summer, David, having sold the beautiful white and gold, 3-manual French console that he had built from scratch, to a person in California, gave the organ back to its original home. They hope to add it as an echo division to the 2/8 Center Robert-Morton.

J. Marion Martin  
Whiteville, North Carolina

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

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## Nuggets, Gold Dust

Continued from page 6

### GOLD DUST . . .

Broadcasting organists: 12/34 LEW WHITE, WJZ, NY; WILLIAM MEEDER, also WJZ; DICK LEIBERT, WFAF, NY; JESSE CRAWFORD, NBC network . . . 2/35 JOHNNY WINTERS, WOR, Newark; ARTHUR CHANDLER, WLW, Cincinnati; LLOYD DEL CASTILLO, WEEI, Boston; HARRY E. RODGERS, WAAB, Boston; GORDON JOHNSON, WBEN, Buffalo; HAL BECKETT, WOR, Newark; GEORGE SHACKLEY, WOR . . . 5/35 CHAUNCEY PARSON, WLW, Cincinnati; MAURICE B. NICHOLSON, WBEN, Buffalo; EDDIE WEAVER, WICC, Bridgeport, Conn.; WALTER DAWLEY, WTIC, Hartford; ELMER TIDMARSH, WGY, Schenectady . . . 6/35 DION KENNEDY, WOR, Newark . . . 7/35 Mrs. JESSE CRAWFORD, WFAF, NY; MILTON CHARLES, CBS Network . . . 8/35 ERNEST JOHNSON, WTAG, Worcester, Mass. Capitol Theatre . . . 9/35 "DICK LEIBERT'S Dinner Concert" at 7 p.m. on NBC Network; FRANCIS J. CRONIN, WAAB, Boston; CARL COLEMAN, WKBW, Buffalo; FRED FEIBEL, CBS Network at Noon; "EDDIE DUNSTEDTER Entertains," CBS Network . . . 3/37 LEN SALVO, WGN, Chicago.

That should do it for this time.  
So long, sourdoughs!

Jason & The Old Prospector

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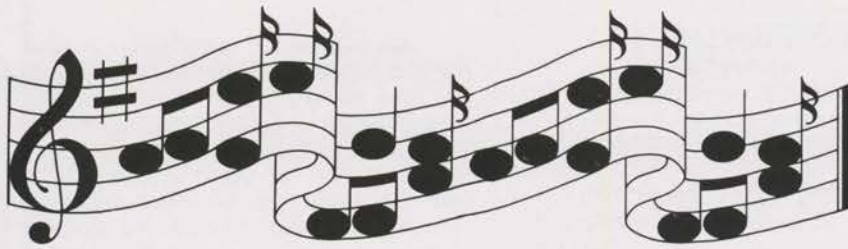
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# Chapter Notes



## ATLANTA

404/428-4809 or 404/948-0267

Nine of us got to go up to the "Mid-Tennessee Organ Bash & Cave Crawl," on November 12. We visited five pipe organs including three installed in homes! We heard live organ music 200 feet underground while dining in Cumberland Caverns! And wound up after midnight at a skating rink complete with, yes, live organ music! It was an exciting day.

On November 20, we had the pleasure of visiting the beautiful home of Gordon and Linda Johnson in Marietta, just northwest of Atlanta, to hear Walt Winn play the Johnsons' 2/7 Wurlitzer. Walt has his own impressive style of playing, but can reflect the influences of George Wright and the late Buddy Cole and Jesse Crawford. He favored us with a full series of popular tunes including "Anything Goes," "Never On Sunday," "Our Love Is Here to Stay," songs from *Naughty Marietta*, and lots more. We enjoyed it very much.

The Johnsons' Wurlitzer came originally from the Imperial Theatre in Augusta, Georgia, where it had last performed in the 1940s. It languished in the theatre until 1975, when it was removed and eventually found its way into storage in a warehouse from which Gordon and Linda rescued it, buying it in 1981. The Johnsons took five years to painstakingly rebuild and refinish the organ and install it in their home along with a 1915 upright piano they've connected to the console. The console is in the great room and the pipes *et al.*, visible through a window, are in an adjacent chamber that extends 18 feet in height from the basement floor below. It is laid out very attractively, and it sounds wonderful, with its various timbres blending beautifully. The splendid acoustics add to the organ's effects and the hori-

zontally installed swell shutters provide excellent expression. We are very grateful to Gordon and Linda for sharing it all with us.

Walt Winn, by the way, is working on his famous 4/17 Page theatre organ which used to be in his old warehouse, and which was the flagship of the Atlanta chapter for years. He hopes to have it installed in its new location soon for all to enjoy once again.

Chapter member Hector Olivera was the surprise performer at the Chapter's Christmas party, December 11. He brought along his new "O-1" organ. Unlike Hector's older, custom-built, nine-manual "O-1," dating from 1982, the new "O-1" has but three manuals. But what a powerful instrument! The bottom two manuals are comprised mainly of a Yamaha HX-1 System, while the top manual consists of a digital sampler (S-50) manufactured by Roland Corporation. It seems able to reproduce with great accuracy any sound whatever!

Hector's renditions of "Poet and Peasant Overture," "I Left My Heart in San Francisco," "New York, New York," "Getting Sentimental Over You," a variety of Christmas carols and other selections sounded exactly like the original orchestral instruments playing — and like the singing voice of a member of our group that Hector had "sampled!" A remarkable technological feat which, together with Hector's brilliant interpretations and technique, made for a fascinating afternoon. Thank you, Hector, for your Christmas present to the chapter.

The party was held at the historic Inman Park Trolley Barn, a completely refurbished building now used for social occasions and small exhibitions.

We wish you all a Happy New Year!

Bill Hitchcock



Don Baker (center) with Ken and Ruth Hunt.



## CENTRAL FLORIDA

Tampa

813/868-5088 or 813/536-1331

Until our December meeting, nothing exciting enough to report had happened since resuming meetings after a summer vacation. But whenever we have a December meeting at the home of Ruth and Ken Hunt in Clearwater, things just naturally come alive. As usual, the Hunts had their beautiful home decorated with a huge tree in the ballroom with garlands draped from the bannisters around the balcony. Refreshments were beautiful and delicious as well as plentiful to take care of the membership and guests which included members of the Mid-Florida chapter and the Port Richey Organ Society.

The highlight of the day was a delightful concert by Don Baker. Don, dressed in a bright red coat for Christmas, thrilled his audience with a variety of tunes starting appropriately enough with "Anything Goes". He included a medley of Christmas songs and we sang along with him on "God Bless America."

During the meeting which followed, officers were elected for the coming year. The new officers promise an exciting and productive year.

Alleen Cole



Hector Olivera at his new, three-manual, custom-built "O-1" organ.



Linda and Gordon Johnson watch Walt Winn on their 2/7 Wurlitzer.

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

DOUGLAS C. FISK, Executive Director of ATOS  
P.O. Box 417490  
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**CENTRAL INDIANA**  
Indianapolis  
317/255-8056 or 317/787-4865



Cal Pratt at the Allen 436.

Don Newswanger Photo

Our November meeting was held at Classic Keyboards of Indiana, Indianapolis' dealer for Allen Organs. Guest artist was our own Cal Pratt who has developed a unique and pleasing style at the keyboard. He performed on the Model 436 Allen. Cal has entertained us with his electronic keyboards on our many bus trips over the years and plays often at open console at our regular meetings; however, this was the first time many of our members had the opportunity to hear him in a "full-fledged" program. Some of his selections were "I Just Called To Say I Love You," "I Write The Songs," "Fascinatin' Rhythm" and several medleys featuring hits of the 20s and 30s. Cal has a way with waltzes and his rendition of "The Boy Next Door" was beautifully done. We are blessed with much talent in our chapter, and programs featuring our own members are always a big hit.

December found us at the Hedback Theatre in a three-way joint meeting with the Indianapolis Organ Club and the Classic Ragtime Society. Santa brought Mr. Ron Rhode to play for us and his was an enjoyable program, indeed. Mr. Rhode put the 2/13 mostly Wurlitzer through its paces, from his opening "With A Shine On Your Shoes" to the closing number, "Who." We heard "Corn silk," the title cut from his newest recording, as well as a Jesse Crawford arrangement of "I Love To Hear You Singing." Tim Needler joined Mr. Rhode for piano/organ duets on "Yes Sir, That's My Baby" and "I Love A Piano." A most enjoyable program performed by one of the finest professional theatre organists in the country today. The refreshment table was loaded down with Christmas goodies (all calories removed, of course) and a good time was had by all.

Barbara Johnson

## CENTRAL OHIO

Columbus

614/652-1775 or 614/882-4085

From the first time we heard Hector Olivera on the little 2/7 Wurlitzer at Fredricksburg, Maryland, in 1972, he has continued to amaze us, most notable of all being his concert at the Renaissance Theatre in Mansfield, Ohio, on November 10. The first half of the concert was on the 3/20 Wurlitzer; the second on his three manual 0-1 with even greater capability than the old 9-manual. The Hope-Jones unit orchestra incorporated into the mighty Wurlitzers (the original synthesizers), created because musicians pay had escalated so much (e.g. 25¢ per hour) did, and still do produce beautiful sounds. But no one could confuse the "strings" synthesized by pipes with real strings — nor the Vox Humana with real human voices. On pipes, the Clarinet is normally closest to real, but duplicate orchestral voices can indeed be produced electronically by digital techniques — even human voices and that's what the 0-1 does.

But then comes the need to play the keys orchestrally. To play a synthesized trumpet realistically, "one has to think like a trumpeter," quoting a young Paul Quarino some twenty years ago. Hector did Tchaikovsky's "1812 Overture" on the 0-1 so orchestrally realistically that one would swear that there were 100 musicians present, plus a 40-member choral group — and a live cannon. It seemed too credible to believe. So at home I rigged my modestly good (\$2000 new) stereo system to switch alternately between Hector's 0-1 cassette rendition and the compact disc of Erich Kunzel and the Cincinnati Symphonic Orchestra, augmented by a 12-piece brass band, plus sound tracks mixed in of real bells of the Emery Memorial Carillon, and real cannon on the campus of Baldwin College (which broke windows several hundred feet away). With passages synchronized fairly closely on cassette and CD, I found myself sometimes confused as to which was the source from which the sound was emanating. When I asked my wife to choose, she got them backwards.

A fantastic feat of musicianship on the part of Hector and a state-of-the-art feat of technology on his 0-1, plus two standing ovations and some wild cheering by a predominantly "older" audience indicated I was not alone in feeling so. Other pieces were top-notch as well, with one novelty thrown in of a Hector Olivera duet; with the 0-1 playing itself (memory) while Hector was at the Wurlitzer console — doing the Glenn Miller Orchestra theme "Moonlight Serenade."

An evening to remember, indeed. But with all the unique features I'm not sure that the 0-1 can capture the big pipe sounds of large pipe organs, especially the tibias — or those sounds you feel, rather than hear, from moving a large volume of air.

Jim Blegen

It was a pleasure once again to hold our November meeting in the home of Jim and Irene Blegen where Jim has through judicious speaker placement and electronic wizardry accomplished "chamber separation" on his 651 Conn installation. Following the business meeting, Harry Connett was the featured organist for the occasion who, as host Jim Blegen apologetically announced, had to play around an erratically functioning Leslie — but with Harry's improvisations the delightful music went on. He was followed by a steady troop of playing members at open console. It was a great afternoon and we're indebted to the Blegens for their hospitality.

Tastefully decorated with Christmas bows, ribbons and evergreen the Shadynook Restaurant located near Millville, Ohio, presented Ron Rhode in concert on December 7. The cuisine was excellent and long before 8:00 p.m. the mood was set by the crowd who were spirited and expectant. At the appointed time, up rose the venerable Helen Crawford four-manual slave console as Ron played his opening number "Winter Wonderland." White-jacketed Ron was unfortunately handicapped with laryngitis, but this did not interfere with his spritely performance. His repertoire included such lovelies as "The Green Cathedral," a 1932 Crosby tune, "Please," and a plaintive rendition of "So In Love." Closing the first half of his program with "The Repaz Band March" he devoted the remaining half of his program to Christmas tunes. The holiday spirit overtook us as we heard "It's Beginning To Look A Lot Like Christmas," "It's A Marshmallow World" — and, of course, no Christmas program would be complete without "Rudolph The Red-nosed Reindeer." Perhaps the most fascinating number of all was his locomotive beginning and end to "Santa Claus Is Coming To Town," as he explained that in Phoenix the sleigh is out for Santa. Appropriately, his encore was a medley of Christmas carols.

We were privileged to hear Ron Rhode the next night in Dayton, Ohio, where he was the guest of Dennis Werkmeister. Dennis has every home organ hobbyist's dream: a large, free-standing building, two stories in height, for his 2/24 installation. The downstairs placement of his blowers, tremors and regulators makes his studio whisper-quiet. The organ sports the latest advance in electronics — a Wilcox computer relay/combo-action/player system which greatly enhances the console's capabilities. The ample listening area is provided with tables and chairs that give a cabaret atmosphere. Large, framed-glass panels afford a view of the chamber above which are located horizontal swell shades. Needless to say, Ron Rhode once again turned in a sterling performance; it was a pleasure indeed to have been guests of the Werkmeisters.

John Polsley



## CHICAGO AREA

312/282-0037 or 312/698-6898

The "Baker Bash" was a dinner and raffle on October 2 at the Baker Hotel in St. Charles, Illinois. Mildred Berry organized and single-handedly collected an enormous amount of merchandise to be raffled and raised several thousands of dollars to benefit the Oriental Theatre's Wurlitzer. Now, we need to find a home for it.

Leon played the 3/10 Geneva organ during the cocktail hour and dinner, and it went over very well. *Charlotte Rieger*



Mildred and Leon Berry at the 3/10 Geneva console at the "Baker Bash."

By way of reflection, the Bob Ralston/Jack Moelmann show at the sold-out Patio Theatre last fall was a huge success as was mentioned. This is a great team that may be performing in your area. Chicago is not the only place to witness this show. Watch your local news.

Our Christmas show at Downers Grove High School with Jerry Kinsella at the console was another treat for us. Jerry is a local musician who teaches music and was WGN Studio organist Harold Turner's assistant. Jerry is always a welcome soloist at our programs.

The future of our local theatres and organs is too fickle to accurately report. Public schools and their auditoriums and organs are more stable, but they, too, can change.

Chairman Steve Dennis is planning a full year of programs which are being anticipated with great interest. It is always pleasant to learn that this difficult task is receiving good attention.

Some of our board members are busy inspecting sites for the Oriental Theatre organ. A few of the places being considered are: Cahn Auditorium on the Northwestern College Campus, Lane Tech High School, Main West High School, and the Uptown Theatre. The Auditorium Theatre was considered a few years ago, as was the Bismarck Theatre. Facilities of most of these places are good for pipe organ installations, but management has to be convinced that

the organ being offered is to their satisfaction (fussy? perhaps). Rarely does anything go smoothly.

Our board came up with an excellent idea of offering open console time of about one hour to the members of our chapter. This is not exactly new, but never extensively tried. It has good potential and is mentioned here for consideration by your group if such scheduling would be welcomed. Generally, a few of our members get about five minutes at a console at the end of a social. Hardly worth the bother.

The Congress Theatre has not been neglected. Art Fike and Fred Arnish, crew chiefs with a large group of appreciated volunteers are proceeding eagerly to finish this excellent theatre organ installation (most of it from the Montclare Theatre). This will be a great addition to the theatre organ field which is being housed in an interesting theatre on Chicago's northwest side.

Hal Pearl has not been forgotten. Last fall he accompanied a presentation of *Phantom Of The Opera* at Harper College in Palatine on piano and did a wonderful job. It was greatly appreciated by the students and friends. Hal Pearl was staff organist at Chicago's Aragon Ballroom for many years and is remembered for his versatile and interesting organ styling.

Soon the birds and blossoms will be with us Midwesterners, again, which is always a welcome sight. *Almer Brostrom*



Bob Ralston at the Patio Theatre.

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## CONNECTICUT VALLEY

203/357-4581 or 203/261-5269

Our annual meeting was held at the Shelton High School on November 12, and new officers were elected for 1989. Member Brian Colton was the concert artist for the scheduled program, and there was an open console after the concert.

Our Christmas concert was held on December 3, at Shelton High School with Chris Elliott. This was the first appearance for Chris in Connecticut and his first experience with an Austin organ. It didn't take very long for Chris to win the Austin over. He was in complete control of both the instrument and the audience for the balance of the evening. After opening with "That's Entertainment," he launched into "Tain't No Sin To Take Off Your Skin and Dance Around in Your Bones." Chris then played a medley of traditional Christmas music. There was a medley of three Irving Berlin tunes from *Annie Get Your Gun*. The "Ben Hur Chariot March" and "The Dance of the Blue Danube" concluded the first half of the program.

After intermission we were treated to "Sleigh Ride" by Leroy Anderson and Irving Berlin's "White Christmas". Then Chris accompanied a Laurel and Hardy two reeler, *Big Business*. If anyone noticed that we played the same film last Christmas, not a word was said and the laughs were just as loud and long as last year. Chris concluded his program with some traditional and contemporary

Christmas songs. He is a polished performer and a crowd pleaser, and we all look forward to the next opportunity to see and hear this talented young man.

The annual Christmas party was held again this year at the Kathy and John Angevine farm in Warren. There were over sixty people in attendance including a contingent of members from Garden State Chapter and no shortage of artists who took their turns at the Angevine 3/10 Robert-Morton organ. Even Santa Claus (Larry Hazard) entertained the members and guests, and everyone left with their musical appetites satisfied.

Barry Goodkin



## DAIRYLAND

Milwaukee, Wisconsin  
414/271-0277

In 1988 we started a new series of events — mini-socials. Designed for members who have organs in their homes, but limited space, the number of guests is determined by the host and reservations are necessary. So far, all have been "sold out," with reactions from both hosts and guests all positive.

Our fall concert on October 2 featured Bob Ralston at the Riverside Wurlitzer. Bob charmed the audience with his mixture of music, especially his timely salute to the Democrats and Republicans, the "Donkey Serenade" and "Baby Elephant Walk."

Organ Piper Music Palace was the site of our December annual meeting. On the agenda were bylaws changes and the election of officers.

Dairyland wishes to thank everyone who hosted a social in 1988 for their hospitality. Thanks, also, to everyone who played the Wurlitzer at the Avalon on Monday nights, or who did any little behind-the-scenes job for an event, or even just attended! All of these helpers made 1988 a successful year for us.

Carrie Nelson



## EASTERN MASSACHUSETTS

Wellesley  
617/662-7055

We gathered at our regular venue, Babson College, on November 27 for some nice Wurlitzer music by John L. Hubert from Providence. This gentleman is a teacher of voice, piano/organ and a church organist. His forte is classical/church playing, but he admits to always having a strong interest in theatre organ. He was one of the organists who gave of his services twice to the free hour "Wednesday at the Wurlitzer" series at the Providence Performing Arts Center on the big 5/21 instrument last summer. John's program consisted of well-known "pops," but with a touch of the religious and classical. His approach to registration is somewhat different, considering his background, yet interesting. After his "Winter Wonderland" ending he was asked to play "Happy Birthday" for member George Brunzell with all present joining in.

In the course of the meeting, a few moments of silence were observed in memory of long-time member, Elbert J. Drazy, who passed away on Thanksgiving Day. Elbert held several offices in the club in times past and gave freely of his electronic experience with the organ crew. He will be missed.

Our festive Christmas meeting at Babson on December 18 was replete with good food, good music and good fellowship. With colorful table decorations and so much to eat, we were in a proper frame of mind to welcome back former member Tim Bjarby as our afternoon's artist. Tim never plays a dull program with his unusual arrangements and use of the traps and percussions. With appropriate Christmas numbers to open his mini-concert, he played a blend of Broadway hits, winter-oriented selections and even a sprightly march — "American Patrol." Tim, recently married, had his bride, Elizabeth, sing some of the numbers as he accompanied at the console. Long applause brought an encore, "Five Foot Two," before Robert K. Love mounted the bench to continue in his professional manner with seasonal songs and hymns as we all joined in. The afternoon slipped by all too quickly before it was time to be homeward bound.

Stanley C. Garniss

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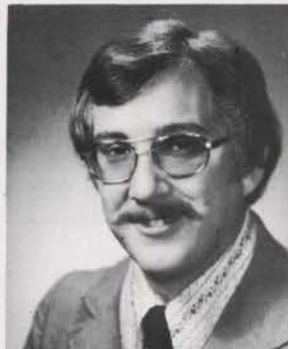
A silent film concert and sing-along took place on November 13 at the Union County Arts Center in Rahway, New Jersey. The film was a wonderful, silent movie featuring Buster Keaton, *Steamboat Bill, Jr.* The star performer at the 2/7 Wurlitzer console was Don Kinnier. He is one of the finest silent film accompanists on the East Coast. Don's musical arrangements blend perfectly with the action. He has a delightful sense of humor which will pop up unexpectedly in his music and you laugh and enjoy the few measures of pure fun before he goes on with the movie action. The sing-along was led by Don's wife, the talented Judy Townsend. An enjoyable Sunday was had by all.

The third concert of the Trenton War Memorial series was held on December 4. This annual holiday concert featured Ashley Miller, well known to all here and abroad in England, Holland, Canada and Australia. The mood was definitely Christmas-flavored. The stage was decorated with an enormous wreath and a backdrop, glowing curtain made of hundreds of white, sparkling, tivolli lights. The white console trimmed with real gold leaf glistened. Ashley's opening medley was pure Radio City, with clever arrangements of pop Christmas favorites. During the first half of the program, guest artist Jinny Vanore joined Ashley in several medleys of piano and organ duets. A special Miller arrangement for the piano and organ of Leroy Anderson's "Sleigh Ride" was the closing selection of the first half of the program. The second half featured the Greater Trenton Choral Society directed by Joseph Pucciatti. Many beautiful carols were accompanied by Ashley on the Moller pipe organ. The closing selection was the traditional "Hallelujah Chorus" by Handel with full chorus, piano and organ.

Our happy picnic supper on stage followed. Members wished one another a Merry Christmas and a Happy New Year filled with theatre organ music.

Our Christmas mood changed when we were surprised and saddened by the loss of one of our most dedicated members of the Trenton War Memorial crew. Vinc DeBlois suffered a severe heart attack and died Christmas Eve. He will be missed by all. *Jinny Vanore*

**REMEMBER  
TO VOTE!**



At Top: Garden State members enjoy music of Jeff Barker.

Above: Production crew of Trenton War Memorial: (L to R) Mike Cipolletti, Elaine Dawson, George Anderson, Karen Adams.

Pictured at Left: Youngest member of Trenton's production crew, Karen Adams and Don Kinnier.

*Jinny Vanore Photos*

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## GULF COAST

Pensacola, Florida

904/932-3133 or 904/433-4683

Lyn Larsen, who premiered our concert series in April 1988, is a hard act to follow, but Tom Hazleton filled the slot beautifully. His expertise at the console, and personality from the console delighted our concert-goers. The management of the Saenger Theatre, where we installed our 4/23 Robert-Morton, provided "Punch and Cookies" on stage for the theatre crowd following Tom's concert. This was a treat for all of us and a good way for everyone to meet and greet Tom.

Our chapter friend and recorder, Gene Auter, Jr., of Mobile Alabama, video tapes and records these concerts for us, so we can continue enjoying the music long after the organ is still.

We continue our chapter meetings at the home of B.D. Rhea, M.D., who built and installed our organ at the Saenger Theatre. There are so many plans to work out when you plan concert series of this caliber, that we are learning PR in a hurry! President Scott Brodie puts on the appropriate hat and leads us into our next project. He has learned to zip from folding, stapling and non-mutilating advertising brochures to presiding as host at dinners for our artists. I'm sure this is a familiar pattern to everyone in ATOS-land.

Then our official greeter-chauffeur-deluxe and general do-it-all expert, B.C. Melvin, ever-willingly cranks up his green Cadillac and runs interminable errands for us. If you need fuses or a console cover, "BC" is your man — plus he is a joy to work with.

We met our enemy and faced him square-on November 4, when Robert Wolfe arrived to play for us. An acute throat infection, a morning spent in the Emergency Room at a local hospital, admittance to the hospital and emergent surgery, felled his persistent insistence through pale lips, "I WILL play tonight." Needless to say, he couldn't play. At the time of the concert, Robert was in the Recovery Room following surgery, a very, very sick man with a life-threatening illness.

We pulled all stops, cancelled what we could through the local news media and theatre management, and made plans to re-schedule a concert to make up for this one in our series. Robert was a good patient, healed sufficiently in four days of hospitalization to be released, and left for his native land to begin a concert tour there.

We found this young fellow a delightful professional to work with and, until the doctor intervened, he intended for the "show to go on." A real trooper. We regret he was stricken while here with us, but we regret even further we didn't get

to hear him play our Robert-Morton. On his way to the airport, with the aforesaid "BC," he stopped at Dr. Rhea's house and played his in-house Hammond for a few minutes. The good doctor can be quoted as saying, "WOW!" when he heard Robert play. *Dorothy Standley*

## It's Music Time In '89

### Convention Note

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At least eight West Coast chapter members attended the 30th Anniversary celebration of Ye Olde Pizza Joynt in Hayward, California November 29, 1988. Joyce Henningsen is from Great Falls, Montana and she and husband Carsten were married in Bozeman, Montana where they attended college. Bill Langford and Jerry Nagano played the 3/13 Wurlitzer from San Francisco's Warfield Theatre.

The annual meeting "to commemorate the birth of Jesse Crawford" (Article V, Bylaws) was held in Billings, Montana, December 7 at the residence of Vice-President Steven K. Plaggemeyer. The officers from 1988 were re-elected for 1989. Dr. Mullins will continue as editor of our journal, THE POET.

After the business meeting we viewed a videotape of charter member Bob Ralston's concert on Mother's Day, 1988, at the 3/20 Barton organ in the Granada Theatre, Kansas City, Kansas. Champagne corks popped and we toasted Jesse Crawford's 93rd Birthday which was December 2. President Kay Kayhill played "Happy Birthday" on the piano and we all sang "Happy Birthday, Jesse."

Steve Plaggemeyer then played "A Broken Rosary" on the Hammond organ. Kay Kayhill entertained us with Helen Crawford's "The Moonlight Reminds Me Of You" on the Hammond. A birthday cake in the shape of an English Wurlitzer music rack, was baked and decorated by Duane Bondy. Crawford's "fingers" were also served (these are Scottish short-breads brought back from England by Ed Mullins).



Vice-President Steve Plaggemeyer and Gene Schuman, at Jesse Crawford birthday party.

Ed Mullins Photo



L to R: Mark Putterbaugh, Bob Vaughn, Joyce Henningsen and Dr. Ed Mullins at Ye Olde Pizza Joynt's 30th Anniversary Party.

Martin Lilley Photo

Charter member Martin A. Lilley will be our chapter's candidate for the National ATOS Board of Directors. Martin is a British subject and a television engineer. He has worked in 22 different countries and helped install television stations

in many nations throughout the world. The officers of the Jesse Crawford chapter give him our endorsement and urge all ATOS members to vote for the candidates of their choice.

Ed Mullins



Amy, Jesse Crawford Chapter mascot, waits patiently for the cutting of the Wurlitzer music rack birthday cake.

Ed Mullins Photo

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## LAND O'LAKES

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Today, January 8, the temperature in St. Paul is a chilly 2° with 40° below wind chill, a two-foot snowfall overnight with new, beautiful white stuff glistening in the sun!

The Organaires resumed their monthly sessions in the fall beginning at Marge Shepard's home in September, Burt and Jean Frank's on October 20, and Joe and Ruth Vaes' on November 17. Joe had us all scheduled for a long-distance hello to Larry Koch, a former member of the Organaires, now located in Kingman, Arizona. On December 15 our hosts, Thelma and Fred Nagel, arranged to have the Organaires meet at the Phipps Center for the Arts in Hudson, Wisconsin, where we could try our skill at the big Wurlitzer, formerly in the KSTP Radio Station. It was fun for us amateurs to get up on stage and pretend that we were accomplished theatre organists.

Two nights later we were again at the Phipps Center to hear Ramona Gerhard Sutton, in a glittering gold-sequined gown, playing Christmas music and selections familiar to all. One of our members had purchased a whole row of seats for his



"On The Waterfront," (L to R) Ester Breckenridge, Bill Horn, Rev. Jim Breckenridge.

family and friends so they could see and hear one of our very favorite theatre organists!

We were saddened by the deaths of three of our members in the fall: Mrs. Claude (Sedonia) Newman on October 9, Mrs. Don (Joan) Johnson on November 10 following a very brief illness, and Mrs. Don (Alice) Taplin on November 29.

Our annual election/meeting was held at the Metropolitan Community Church in Minneapolis on November 20. The election was over in a minute because the nominees were mostly incumbents. (Do other chapters have problems getting members to run for office?) While there was available manpower on hand, Don Johnson and Bob Scholer were able to talk some volunteers into carrying the big 16-foot Tubas from the basement of the church to the chambers and rack them in. This is where the chapter's Wurlitzer/Robert-Morton installation is near completion. Member Tom Needle entertained us at the MCC's Hammond and played several selections on the grand piano. Dinner was at Nora's, a restaurant near the church.

In a festive mood, about sixty members and friends gathered at the World Theatre for open house on December 18, enjoying a light supper and beverages with open console at the Wurlitzer, a first time on a lift for some, much to their delight. We were especially happy to have Dr. and Mrs. Roland Matson come all the way from Spring Valley, Minnesota, to join us. We sang a few Christmas Carols and there were door prizes, too. We are grateful to the management of the World Theatre who make it possible to enjoy these occasions to play the mighty Wurlitzer. When our allotted time was over at the World, the Christmas mood continued at Verna Mae's home with about 18 people congregating and listening to more organ and organ/piano.

Verna Mae Wilson

## LAND OF LINCOLN

Rockford Illinois

815/963-4640

On New Year's Eve members welcomed Rockford area residents to their sixth annual gala New Year's Eve Celebration. The program began as Bill Erlandson played Cole Porter's "It's De-Lovely"

on the mighty Grande Barton as it rose into view on the organ lift. The program consisted of the 1943 movie musical classic *Coney Island*, David Seebach's *World of Magic*, Loon comedy juggling, and a sing-along. At precisely midnight Bill and the Grande Barton broke into "Auld Lang Syne" as the audience joined in and balloons dropped from the star-studded theatre "sky." An afterglow followed on the ornate theatre mezzanine for members and guests as they enjoyed refreshments and good fellowship.

The men of our chapter have had a busy year doing organ repair. The main Tibia chest has been replaced, and the main Tibia stoppers have all been re-leathered. The treble pipes on the main Tibia have been reconditioned. All pouches were replaced in the main relay. The pouches were replaced with plastic 18 years ago and the plastic is still good, but the glue failed to hold, so all were replaced with leather.

Jeanne and John VanLeeuwen, tour guide chairpersons, report that over 1,500 people have toured the Coronado, "Rockford's Wonder Theatre," this year. A typical tour consists of an organ concert, usually performed by Don Milne. Don then relates some of the theatre and organ history and demonstrates the versatility of the organ including everything from thunder to the fire siren to the chirping of birds. Each tour guide takes a small group for a tour of the theatre including back stage, the pipe chambers, the lower dressing area and, as a finale, a ride up the orchestra lift so they can see the theatre as famous performers have viewed it.

Our annual picnic was enjoyed in August despite the hot weather. A September bus trip was taken to Wheaton, Illinois, to the home of Paul and Jan Van Der Molen. Father William Biebel of Erie, Pennsylvania, gave a concert on the Van Der Molen's 3/19 Robert-Morton named "Martha." Refreshments were served and a delightful time was had by all.

Labor Day found members occupying their booth in Discovery Village at the "On The Waterfront" festival. They distributed souvenirs and information on our organization, the Coronado theatre, and the Grande Barton organ.

We look forward to another busy year under the able direction of President Don Milne.

Marty Mangas



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We would like to thank all members who have sent deposits for our Safari and have booked the hotels. There are still a few seats available and we would like to hear from you no later than the first week in March from overseas. All members will be picked up at the hotels to start their days' activities. Itinerary packages will be given to all on Sunday morning the sixteenth.



Chairman Les Rawle presents the Dean Herrick Award to Graig Boswell. *John Sharp Photo*



Frank Fowler of Hill, Norman & Beard presents Christie Cup to Emma Seaton. *John Sharp Photo*

For arrivals to Airports . . . it is better to arrive at Heathrow. Taxi fares could be 15 to 17 pounds, but there is a public bus that leaves the airport going direct to Harrow on the Hill, number 140, red, double-decker with cream. When coming out of customs look for the bus and coach signs. Take your trolleys with you, no need to carry luggage, but keep it low for your own comfort. Time of bus ride could be 30 to 40 minutes.

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For the Harrow Hotel, bus number 140 the same. Get off at BUS STATION at Harrow, turn left, walk one block to Bridge and you will find hotel ahead on right hand side of road.

London Chapter is looking forward to welcoming you all to our Springtime Safari 1989. Safe and Happy Journey over to all.  
*Edith Rawle*



London Chapter entrants (L to R): Simon Appleyard, second place; Christopher Bannister, first place; Susan Shaw; Paul Long, third place; Tracy Hart. *John Sharp Photo*



*Theatre Organ Society*

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The loyal members and friends who attended our annual Christmas party and election of board members in the St. Cross Episcopal Church social hall not only had the pleasure of listening to one of the city's historical theatre organs but also helped make a happier holiday for the kids at Children's Hospital of Los Angeles. Thanks to Ralph Beaudry for spearheading this annual gesture of goodwill.

Ty Woodward, the organist at St. Cross, started the party with a medley of Christmas carols at the style 216 Wurlitzer organ in the social hall at St. Cross. The organ is originally from the Manchester Theatre in Los Angeles and is on loan to the church from Merle Bobzien who re-

cently purchased it from Loyola University. After Ty's medley of Christmas carols he introduced Paul Thompson who is a member of the church. Paul is a 747 pilot in real life and had no trouble finding his way around the console.

Following the mini-concert Donn Linton called the meeting to order. After the usual necessary reports were read and approved, an election of new board members was held. After the election it was open console while the rest enjoyed refreshments served by the Music Committee of St. Cross.

At the January board meeting held at Dick Sheafor's home, officers were elected to serve for 1989. After the election Ken Crome reported on the progress being made towards the installation of the Ross Reed Memorial Organ at Pasadena City College. If all goes well, the organ will be finished later this year.

*Wayne Flottman*

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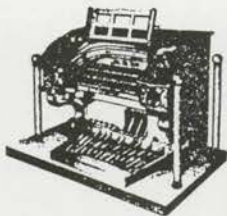
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## MOTOR CITY

Detroit  
313/537-1133

Melissa Ambrose, national winner of the 1987 Young Theatre Organist contest was presented in concert at the Redford Theatre on November 12. Also appearing was the Boys Choir of Christ Church Grosse Pointe. Melissa's program was varied and interesting, and an enthusiastic audience showed their appreciation.

The chapter hosted a group from the Temple Theatre in Saginaw, Michigan, on November 13 at an informal get-together that included open console and a potluck supper.

Ron Rhode's Christmas program at the Redford, on December 10, was a pleasing blend of traditional and popular holiday favorites. Tenor soloist Chuck Rhode, accompanied by his brother at the 3/10 Bargon, gave a marvelous rendition of Irving Berlin's "I Wish I Were In Michigan, Down On The Farm," prepared especially for us, making it difficult to choose just which one of his selections, which included "'Twas The Night Before Christmas," was our favorite.



Lou Orlicki made this miniature theatre organ console as a suggestion box for film titles for Motor City's bi-weekly film series (the slot is in the music rack). Lou is pictured here with Peggy Grimshaw, chairman of the film selection committee.

Bill Vogel Photo



The Boys Choir of Christ Episcopal Church Grosse Pointe.

Ray VanSteenkiste Photo



Ron Rhode and brother Chuck at Motor City's Christmas concert.

Bill Vogel Photo

Our annual Christmas party at the Redford on December 11, was co-chaired by Irene FitzGerald and Marvin Spear and featured Gil Francis and Bob Mills at the Barton in addition to a mock fashion show with a parade of chapter members wearing costumes designed to keep the audience in stitches.

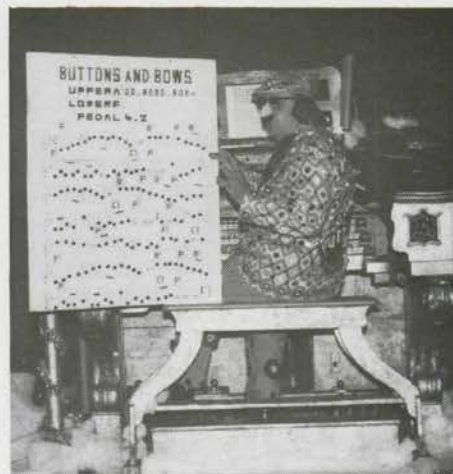
Our annual meeting was held at the Redford on November 6 and featured a catered dinner.

Over 40 people brought in 1989 at a New Year's Eve party at the Redford. Chaired by Irene FitzGerald, the annual get-together included a potluck supper, board and card games and open console.

Paul Kline, a well known artist at area roller rinks and lounges, was featured at our Fourth Sunday Show at the Royal Oak Music Theatre on November 27.

Don Baker will appear at the Redford Theatre on May 6. For more information, write: Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219, or phone 313/537-2560.

Don Lockwood



Bob Mills wasn't sure he could read all those tiny notes (so he said) and brought a more readable version of "Buttons and Bows" to play at Motor City's Christmas party.

Bill Vogel Photo



The marquee on the day of Bill's funeral. A gathering was held there after the funeral.

## Bill vlasak

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## NEW YORK

914/457-5393 or 718/225-1643

Organist Jim Paulin got us into the holiday spirit with a fine performance on December 10 at the New York Military Academy 4/31 Moller in Cornwall-on-Hudson. Jim's program included a balanced mix of holiday favorites along with a variety of selections that we have come to associate with a Paulin program. He opened with "It's Beginning To Look A Lot Like Christmas" followed by his traditional opener, "S'Wonderful." Other selections covered the gamut from a clever novelty arrangement of "Frosty The Snowman," played spontaneously at the request of an audience member, through "Donkey Serenade," "Rufus" and "I'll Be Home For Christmas," to the Virgil Fox arrangement of "Now Thank We All Our God." He confessed to not having played many of the holiday selections since the 1970s when he was doing the Christmas shows at Radio City Music Hall. Jim's talent, both as a musician and an entertainer, was evident throughout the program, but especially with the Christmas sing-along which was his finale. Jim enjoys the ensemble sound, and it was evident that the audience did also. Following a standing ovation and shouts for more from the enthusiastic crowd, Jim raised the rafters with "Santa Claus Is Coming To Town," and as a second encore, "O Holy Night," building the re-

gistration Paulin-style to full organ. The big Moller was in good tune and performed well, thanks to the efforts of Bob Seeley, Bob Welch and Tom Stehle.

Meanwhile around the city, Ashley Miller was again helping New Yorkers get into the Christmas spirit with his daily performances on both Hammond organ and piano in the lobby of the Pan Am Building adjacent to Grand Central Station, an annual event that has become a holiday tradition. A few blocks away at Radio City Music Hall, member Bob Maidhof and colleagues Bob MacDonald and George Wesner entertained at the twin consoles of the giant Wurlitzer for the Christmas Spectacular which played several shows a day to packed houses throughout the holiday season.

Tom Stehle



*"I cannot conceive of music that expresses absolutely nothing."*

BELA BARTOK (1881-1945)



Jim "Skip" Paulin at the New York Military 4/31 Moller.



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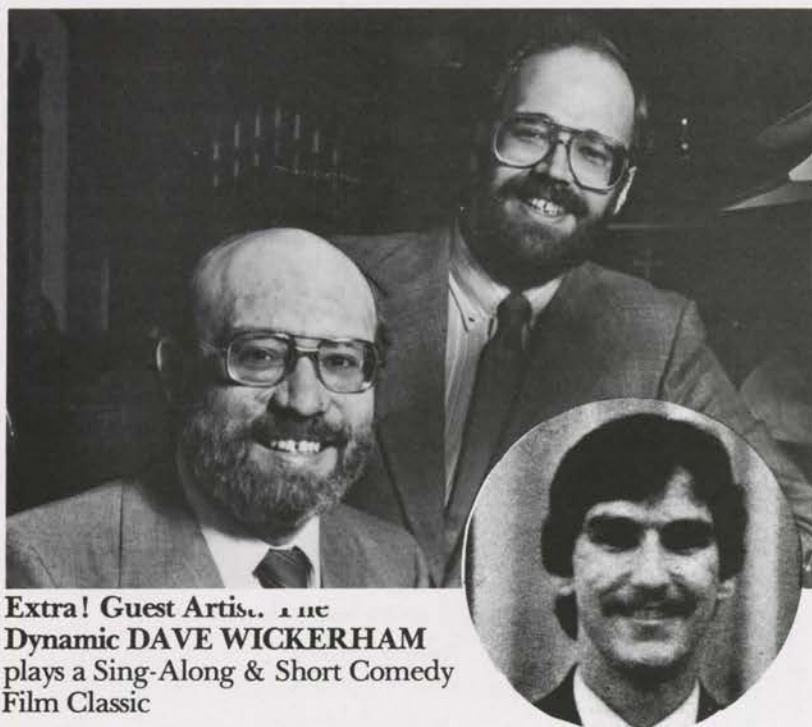
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## NORTH TEXAS

Dallas-Fort Worth

214/256-2743 or 214/233-7108

Another first for North Texas Chapter! In November, we made the short trip to Duncanville to hear, for the first time, the 2/10 theatre organ in the home of Bill and Donna Newton. The organ has been installed in a large area on the top floor of their residence which has been divided by a wall containing the swell shades, separating the large chamber from the listening area. Recalling the "Beast in the Basement," one is prepared to be inundated with the force of sound but, surprisingly, isn't. Apparently, the choice of pipe scale and the large chamber area (permitting some blending of the ensemble before it leaves the chambers) nicely tempers the effect. Our host spoke briefly to the group about the building of this organ in their home in St. Louis and the trials and tribulations of moving the instrument to Duncanville where everything had to be carried up two flights of stairs. Because it could be dismantled, the console and pipe-work turned out to be less problem than the player piano, which couldn't. Bill showed off the facilities of the installation, playing two selections. He followed this with a duet rendition of "Margie," accompanying a delightful player-piano roll. The program for the day was basically open console, with



Manning Trewitt (right) presents tuned Sleigh Bells to Earl McDonald for use on chapter organ.

Gene Randolph Photo

three of our "pro" members, Charles Evans, Bill Hanson and Helen Thomas, playing cameo programs to break the ice. A number of the members took this opportunity to try their hands at theatre pipes, possibly emboldened by the relatively uncomplicated console. The organ sounded great and we all enjoyed the afternoon. We look forward to accepting Bill and Donna's gracious invitation to return again soon.

Our Christmas Holiday meeting is always a special delight and this year's was made especially so by the gracious hospitality of Evelyn and Gordon Wright and the beauty of the home and Wurlitzer organ. Evelyn had the house beautifully decorated for the holidays and, from the moment we walked through the wreathed entry it was an afternoon of Christmas magic.

Charles Evans, who is a founding member of our chapter and a well-known theatre organist, presented a well-planned Christmas program, opening with "Jingle Bell Rock." This set the pace for a happy time. Other numbers in his

very entertaining program included "Christmas Waltz" and "Brazilian Sleighbells," the latter using the Chrysoglott most effectively. Host Gordon Wright has only recently completed the hook-up to the Wurlitzer of his reproducing grand piano. Charles showed off this addition to the 3/18 with his arrangement of "Holiday" written for the piano and unfamiliar to many of us but a great showcase for this piano/organ combination. A very festive buffet was laid by our refreshment chairman, Grace Johnson and her committee, using the goodies brought by all the members. The long dining table was draped with a dark green cloth, a cut glass punch bowl gracing one end and silver platters displaying all the Holiday fare.

Open console followed the planned program and some very lovely music was played by members. As an interesting side note by charter member Lorena McKee, those who had the biggest part in making this one of the best Christmas parties we have enjoyed were all founding members of our chapter: hosts Gordon and Evelyn Wright, Charles Evans and Grace Johnson.

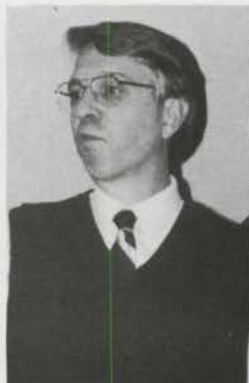
President John Friedel used the occasion of this large Holiday gathering for a special presentation by member Manning Trewitt of his set of tuned sleighbells to Earl McDonald for use on our Robert-Morton in the Lakewood Theatre. Earl thanked Manning on behalf of the chapter for his generous gift and proposed that a chest and actuators for the bells would be made for installation on the chapter organ.

Irving Light & Lorena McKee



Charles Evans at the 3/18 Wurlitzer in Gordon Wright home.

Gene Randolph Photo



Bill Newton

Irving Light Photo



Charles Evans, Helen Thomas, and Bill Hanson.

Irving Light Photo



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Portland  
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In November we traveled the now familiar road to Pleasant Hill and the home of Ken and Doris Ensele. It is also the home of "Alice," their 2/9 Wurlitzer. "Alice" was in top form and a lively group of us spent the afternoon sharing a wonderful (as usual) variety of goodies and organ music. Later in the afternoon the tables and chairs were cleared away and quite a few couples took to the floor for dancing. Ken and Doris always make us feel so welcome. Once again a very special Thank You to the Enseles for their warm hospitality.

Karen Minear

Our annual membership meeting was held in conjunction with a potluck followed by a Christmas program with Paul Quarino and Gerry Gregorius. The meeting was conducted by Chairman Paul Quarino who gave a summary of the year's events which included the successful Convention '88. Afterwards we all walked the short distance around the corner to the Sherwood Oriental Theatre to hear the 3/8 Wurlitzer. Gerry brought



Above: a group of organ buffs in Ensele's barn.



Top Right: Doris Ensele & Alyce Long dance to Wurlitzer music. Bottom Right: Doris and Ken Ensele in chamber of their Wurlitzer installation.



the console up with seasonal selections followed by a vintage Lew White sing-along film supplied by theatre owners Bob Rothschild and Gene Stoller. The program closed with the silent Laurel and Hardy classic, *Big Business*, accompanied by Paul. The organ was in great shape thanks to the efforts of our own Captain Kimball aka Loren Minear and General Collector aka Paul.

PJQ



Gerry Gregorius at the Wurlitzer in the Sherwood Oriental Theatre.

Pat Hughey Photo



Lorraine Wert and Bud Abel in the lobby of the Sherwood Oriental. In the background is plaster artwork from the demolished Portland Oriental Theatre.

Pat Hughey Photo

## Be Sure to Mail Your Ballots by May 15, 1989!

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| March & April          | National Film Tour DIE NIBELUNGEN             |
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| March 27, 28           | Art Institute, Chicago, Illinois              |
| March 23, 24, 25       | Royce Hall, USC, Los Angeles, California      |
| March 30, 31           | World Theatre, St. Paul, Minnesota            |
| April 4, 5             | Cleveland Art Institute, Cleveland, Ohio      |
| April 7, 8             | High Museum, Atlanta, Georgia                 |
| April 12, 13           | Anthology Film Archives, New York City        |
| April 22, 23           | International Film Festival, Washington, D.C. |
| April 15               | Senate Theatre, Detroit, Michigan             |
| April 20               | Civic Theatre, Akron, Ohio                    |
| April 24 to May 2      | 5 Concerts - Paris & Sarrebourg, France       |
| May 4                  | Oscar Meyer Theatre, Madison, Wisconsin       |
| May 13                 | Symphony Hall, San Diego, California          |
| May 17                 | Public Library, Westerville, Ohio             |
| May 20                 | Paramount Theatre, Aurora, Illinois           |
| May 27                 | Ohio Theatre, Columbus, Ohio                  |
| June 6                 | Keyboard Concerts, Laguna Hills, California   |
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Fay Marvin looks on skeptically as house guest Bob Ralston tries out Fay's Baldwin Cinema.

Mary Little Photo

Potomac Valley chapter held a special event on November 13, at Hope Lutheran Church in Annandale, Virginia, with Vice-Chairman Floyd E. Werle at the console, dedicating a 2/14 Lewis & Hitchcock pipe organ recently moved by Hope Lutheran members from a nearby Methodist church, converted to a Z-Tronic electronic relay, and installed in newly constructed chambers. Member George Johnson was the chief technician. Some reed pipes were reworked by Trivo Corporation of Hagerstown, Maryland, and brand new chimes were donated by Fay Marvin, to make an elegant first pipe organ for 31-year old Hope Lutheran.

Our annual business meeting, usually

held in late November or early December, was postponed until January and was held at the home of our newly-elected Chairman, Mr. Fay Marvin in Annandale, Virginia. Don Faehn, our excellent Chairman for the past three years, will continue to edit and publish our chapter newsletter, *The Static Regulator*. He has also ably maintained the chapter membership records on his per-



Fay Marvin decides that Bob Ralston really can play the Baldwin.

Mary Little Photo

sonal computer, and will continue to do so. Don received a much-deserved, big round of applause for his noteworthy efforts on behalf of the chapter.

Following the business session, open console on Fay Marvin's Baldwin Cinema organ provided great entertainment for those in attendance. Many of those present then proceeded to nearby Ribster's Restaurant for supper and organized sociability.

In the November/December, 1988 THEATRE ORGAN, there was included, in the Potomac Valley chapter notes, a photo of longtime member Bob Eyer, Jr., now President of the recently-formed Cumberland Valley chapter, seated at

ex-President Dick Kline's "4/37" Wurplitzer. In the January/February, 1989 issue, the PV chapter note show John Steel at Dick Kline's "4/28" Wurplitzer. Dick did not trash 9 ranks! The "4/28" has been correct for many years. We regret the mistake made earlier.

Jack Little

## PUGET SOUND

Seattle

206/852-2011 or 206/631-1669

We had a wonderful concert at Dick Wilcox's home, with the incomparable Tom Hazleton doing the honors. Tom was having a ball and came up with some unbelievable sounds. As always, his program displayed his good taste and versatility, and he included a pre-recorded version of "Flight of the Bumble Bee," standing at ease beside the organ. There were many guests, and that huge bar was groaning with goodies contributed by chapter members.

Jonas Nordwall conducted a seminar at Dick's home on December 6. His subject was "Registration and Controlling a Large Instrument - Orchestral Approach!"

Our annual "Winter Doldrums" party at Haller Lake Improvement Club drew a rather small crowd on January 8, because of the fact that we had snow that weekend. We don't get much of the white stuff in this area, and for the most part it was very light and didn't last long, but many members played it safe and stayed home. Those who braved the elements had a good time with lots of good food, and open console was enjoyed. Several new members were welcomed, and the new officers were installed. Margaret C. Hill

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# QCCATOS

## QUAD CITIES

309/786-4215 or 309/797-9058

Many of you may have thought that our chapter was inactive because of the lack of news in the THEATRE ORGAN. 'Taint so! It was only the lack of a volunteer to do the job. That problem has now been solved. So, the task at hand is to back up and catch up.

On October 2, we had the pleasure of presenting a gala 60th Anniversary celebration of the installation of the 3/12 Wicks theatre pipe organ in the Capital Theatre in Davenport, Iowa. This writer had the privilege and pleasure to be the master of ceremonies for this event.

The audience is always delighted to hear the history of the theatre and the organ, so we thought that you might enjoy a brief glimpse of that history. The Capital Theatre was constructed during 1919 and 1920 at a cost of approximately \$1,000,000. The theatre opened on Christmas Day 1920, featuring a silent movie entitled *The Man Who Lost Himself*, starring William Faversham. (I have been wondering if he found himself.) There is no record of who played the organ for that event.

The Capital Theatre was the largest theatre in Iowa, and only two other theatres in the United States were larger at that time. The original seating capacity was 2,500. In 1968 the seating was replaced with more comfortable seats and more aisle space which reduced the seating capacity to 1,600. It has been the good fortune of our chapter to have 1,200 to 1,600 in attendance at our bi-annual shows.

The Capital Theatre was elegant in its day. While most theatres of the time had about six employees, the Capital had 41: manager, assistant manager, 5 janitors, 2 organists, 3 ticket sellers, 2 projectionists, 8 ushers, 3 maids, a 15 piece orchestra, and a babysitting service in one of the upstairs rooms. You don't get that today! We are grateful to the owners and management, the Kahl Trust, for permitting us to use the theatre and for maintaining it in good condition.

The organ originally installed in the theatre was a Moller. No information is available about the size or the disposition of the organ. It was installed at a cost of approximately \$14,000 and served through the heyday of the silent movie era. Then in 1928 the Moller was replaced by the present Wicks consisting of 10 ranks of pipes at a cost of \$30,000. This organ pleased the crowds for many years, but when talking pictures became popular, the organ fell into disuse and disrepair.

The organ had been silent for more than twenty years when the Quad-City members of Cedar Rapids Chapter found the organ and spent more than two years repairing and enhancing the organ to today's 13 ranks, piano and toy counter. In 1981 our chapter was formed to repair, maintain and preserve this majestic instrument and to demonstrate to the public its magnificent capabilities. Since then, many thousands of dollars and man-hours have been spent maintaining the organ which is only one of about forty organs still playing in its original location.

When celebrating an occasion such as this, it is paramount that an artist be chosen who befits the era. We were fortunate to be able to have as our guest artist the foremost master of the theatre organ, who is still playing today, Mr. Gaylord Carter. No biography of him is necessary because his name alone tells all! The program started with his theme song, "The Perfect Song," made famous by the "Amos 'n' Andy" radio program, for which Mr. Carter played for many years. This was followed by selections from *Wings*. A ten minute Harold Lloyd silent movie *Billy Blazes, Esq.* had the audience in stitches. Then he played various numbers as a salute to Irving Berlin. A brief period of sing-along was enjoyed by all.

After intermission, the most anticipated part of the performance was a 60-minute Harold Lloyd silent entitled *Safety Last* which drew every possible emotion from the audience: silent awe, tears, fright, excitement, and laughter. Mr. Carter explained that the artistry involved in playing for a silent movie is to play with the changes in the mood of the movie so that the audience does not realize that the organ is actually playing. This was quite apparent during an ambulance chase



Past-President Joan McFadden being presented with gift by Richard Withenbury.

scene when the lady sitting next to me didn't realize that the siren sound came from the organ. The audience was duly impressed with his timing and expression when the scene or mood changed in the movie. When Harold Lloyd fell from the building and grabbed the hand of the clock, Mr. Carter played frightening passages as he fell and quickly played "Time On My Hands" when he was safe.

As is the usual custom, the famous Quad-City Chapter potluck dinner was served on the night before the show at President Joan McFadden's home where Mr. Carter entertained the guests for an hour on Joan's Kimball Xanadu Organ.

On November 20, another first for us! We had the privilege of having our monthly social at the B.J. Palmer mansion at 808 Brady Street, Davenport, Iowa. This elegant home has never been open to the public, and it has taken over a year for the chapter officers to negotiate the arrangement. The mansion was the home of Dr. B.J. Palmer, the founder and developer of chiropractic practice, and is located adjacent to the extensive Palmer College Campus. Dr. B.J. Palmer and his son, Dr. David B. Palmer, traveled many times to the Orient, and an extensive collection of priceless artifacts procured on these trips is displayed in the mansion.

*continued ...*

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**QUAD CITIES, cont.**

A 3/15 Aeolian residential pipe organ, circa 1910, is located in the huge living room of the mansion. The organ was played frequently over Radio Station WOC during the early days of radio broadcasting by a nationally known local artist, Marjoria Minert. Since no arrangements had been made for a guest artist to perform, all members were instructed to bring music. Most members and guests took turns playing this fine organ over a three-hour period. The organ had an unusual but pleasant sound and everything worked except the lower F pedal which caused some to be slightly frustrated. An unusual feature of the organ is that the pipes and toys are located on the second floor of the mansion. A series of hinged windows open down to let the sound into the living room.

The attendance at this social was more than usual. Members and guests from Cedar Rapids, Iowa and Chicago, Joliet and Rockford, Illinois brought the total to about 55, which did not begin to fill the huge living room.

Appropriate mid-afternoon snacks were catered by Bill McFadden, President Joan's husband.

December 18: During the winter the Capital Theatre in Davenport, Iowa, is not heated, so it is necessary for the chapter to meet in other locations which have an organ that we can play. But this is one time that we could not meet the organ requirement. Our usual Christmas-time social gathering was held at the Steeplegate Inn in Davenport. We went through the buffet line and then had our annual business meeting and election of

officers. During a brief ceremony the reins changed hands.

Joan McFadden has been our chapter president for four long, but pleasant, years. Not only has Joan served well as our president, she and her husband Bill have provided lodging and meals for each of our visiting artists in their spacious home and have also entertained members and guests with a night-before-the-show dinner party in their home. For such distinguished service to the chapter, Joan was presented with a heavy pewter plate showing a young woman playing an organ.

The remainder of the afternoon was spent singing Christmas Carols and other favorites accompanied on the piano by Selma Johnson. *Richard Witherbury*



3/15 Aeolian at the B.J. Palmer Mansion being played by Larry Henschen.

A 1928 Packard in front of the Capital Theatre in Davenport, Iowa. Below, Gaylord Carter practices at the 3/12 Wicks.



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Our November 14 meeting was held at St. John's Lutheran Church in Council Bluffs, Iowa, jointly with the local chapter of the American Guild of Organists. Our host was Mr. John Hanson of the Lewis Pipe Organ Company, area representative of the Austin Pipe Organ Company, who had installed Austin Opus 2712 in St. John's. Mr. Hanson handed out specification sheets for this 3/42 organ and related a brief history of Austin Organs and the story of this installation. Our featured organist was Roger Arnold, who presented a classical concert to showcase the resources of this beautiful instrument. Among his selections were Handel's "Oboe Concerto in D Minor," and Bach's "Jesu, Joy of Man's Desiring." Roger is a very accomplished musician, and his concert was most enjoyable. Tours of the installation were offered after the concert, and the evening was concluded with refreshments. Many thanks to St. John's, to John Hanson and to Roger Arnold.

Bob Markworth opened his beautiful home for our December 10 Christmas party, hosting it jointly with Joyce Kelley. Our holiday festivities started with a bountiful potluck supper. Afterwards, a brief business meeting was chaired by Ron Bower, who announced that he would be leaving the area shortly for a new job in Florida. We are sorry to lose Ron, but wish him the best of luck. To fill the vacancy, Edward Martin was elected unanimously as our new Vice President.

Ron Bower opened the entertainment with his original Christmas slide show, 'Twas the Night Before Christmas, with pre-recorded background music. Having set our holiday mood, Ron introduced our featured organist, Jeanne Cooper (alias Mrs. Claus) who made her way to the console in a bright red costume, complete with white wig and sleigh bells. Jeanne opened her program with a medley of Christmas songs, which was followed with a Latin medley and Viennese waltzes. Then our own Wendall Hall and his banjo teamed-up with Jeanne to accompany a Christmas sing-along.

Bob Markworth's 3/15 Kimball theatre pipe organ was in fine voice, and there was plenty of opportunity for open console. We're grateful to both Bob and Joyce for an excellent party.

Tom Jeffery



Jeanne Cooper, alias Mrs. Santa Claus, at our Christmas meeting.  
 Tom Jeffery Photo



Wendall Hall joined Jeanne Cooper to accompany our Christmas sing-along.  
 Tom Jeffery Photo



Ron Bower's original slide show set our holiday mood.

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Bob Markworth and Joyce Kelley teamed up to host our festive Christmas meeting.  
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**ROCKY MOUNTAIN**  
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November is the time for our annual meeting and election of officers held this year at the home of Priscilla Arthur. Following the meeting, Dorothy Retallack presented a concert, on the Arthur 2/10 Wurlitzer, of old favorites, including "I'm Getting Sentimental Over You," "April in Paris," "American Patrol March," and "September Song." It was a wonderful program enjoyed by all, as were the delicious refreshments also prepared by Dorothy.



Rocky Mountain Chapter officers (L to R): David Love, Alice Cutshall, Priscilla Arthur, Dave Sass. Don Zeller Photo

A few weeks later, members and friends gathered at the home of Dr. Bruce Belshaw for a special concert on the 3/22 Wurlitzer featuring Walt Strony of Phoenix. Walt's program was a delightful early Christmas present for those in attendance as he held his listeners' rapt attention from the very first notes of "It's De-lovely" to the last notes of his own arrangement, "Christmas Fantasy, 1988." In between he played such favorites as "When I Fall In Love," Leroy Anderson's "Sleigh Ride," "Parade of the Wooden Soldiers," various Christmas favorites, and many others. After several standing ovations, Mr. Strony took requests from the audience and wove them into an extended encore. Refreshments for this extravaganza were provided by the "L/A Design Catering Service," David Love and Priscilla Arthur, proprie-



Dorothy Retallack at the Arthur residence Wurlitzer. Don Zeller Photo

tors. A wonderful start to the holiday season.

In January, we co-sponsored with the Friends of the Mayan, a "Saturday at the Mayan" open house at the restored Mayan Theatre. The event featured the Marx Brothers movie, *A Day at the Races*, as well as several special presentations. Proceeds from this event were donated to our Aladdin Theatre Wicks Organ project for installation of the organ at Denver's East High School. Work on that project, hopefully, will begin later this year.

Our officers are hard at work planning a variety of events to celebrate the Chapter's 25th Anniversary during 1989. Former members of Rocky Mountain Chapter are invited to take part in these events. Contact Chapter President, David Love at 303/421-1190 if you can join us during the year.

Don Zeller



Walt Strony at Dr. Bruce Belshaw's Wurlitzer. Don Zeller Photo

**ST. LOUIS**  
Missouri  
314/343-8473

So much has taken place that I hardly know where to begin. But, I know that most of you want to know all the good things that have happened in this very active society in St. Louis. Yes, the usual board meetings have occurred and new officers voted in at the Fabulous Fox Theatre in November. Chapter organ-builder Joe Barnes is again happy to report that he and his staff hold their Saturday morning meetings and workshops at the Granada Theatre — even though no new installations were made in the Solo chamber! Plans are afoot for a Peterson Relay in our second Wurlitzer up on the balcony level of the Fox. This work will be done in due course. Other organs we own are awaiting the planning stage to be completed when we find suitable locations for them. More information will be forthcoming.

To bring you up to date, our main entertainment-with-food event was Colonel Jack Moelmann's Christmas party on December 10. Each attendee brought a covered dish and five dollars (for the bar and table service), and Jack furnished the Hawaiian Style Ham with Pineapple. It was most tasty! President Dennis Ammann opened with short business meeting to bring all members current on the latest plans, etc. Jack Moelmann and Mark Gifford had worked up a surprise musical on Jack's souped-up Hammond with Mark on piano and a brand new Kurzweil synthesizer. They presented Handel's "Messiah." I, along with many members, have heard it done by a choir and orchestra, but these two artists did a fantastic job from start to finish. It was then time for our sumptuous meal — you'd have thought we were in one of St. Louis' finest buffet restaurants. We tip our hats to Jack, Mark and Chuck Wiltsch and many of the ladies for their culinary expertise. There was also time for open console, and we now heard from some new members who showed us what they could do on Jack's Hammond. Incidentally, we signed up six more members for 1989!

Dale L. Boring

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Grant Union High School was the scene of a very exciting day, November 6, when a number of organ enthusiasts attended a fine concert presented by Gary Konas on the 4/20 Wurlitzer in the school auditorium. Sierra Chapter is very proud of young Konas, and it was, indeed a thrill to hear this magnificent organ once again. Don Wallin' and Dave Moreno and staff have made many changes in the instrument, and it has never sounded better since the days of the George Wright installation. A disastrous fire several years ago destroyed the console, and the new one is a beauty — it has the sounds of a new organ never heard before.

Gary played a five-star program which was greatly appreciated by his rapt audience. Highlights were selections from *Guys and Dolls*, *Kiss Me*, *Kate and Phantom of the Opera*. Gary put his heart and soul into these renditions along with a Sousa march, a couple of novelties and a Strauss waltz. His interpretations and registrations were as professional as one could ask for. He acted as his own emcee, and his subtle sense of humor drew many chuckles from the audience. I'm sure you will be hearing more of Gary Konas in other concerts. Thanks, Gary, you made our day!



Gary Konas.



Our Christmas party was a huge success. There were 44 persons present to enjoy the great variety of food and open console. Thanks to Kay Robinson and June Anderson for the lovely table decorations. Election of officers was held, and we want to thank all the past officers who have helped make Sierra Chapter what it is today.

Even though it was a cold, cold day on January 8, we had one of the largest crowds we've had for a concert during the past year. Our artist, Bert Kuntz, was a big drawing card as he is well known in this area. It was, indeed, a fine concert, and our "Mighty" little Wurlitzer performed beautifully for all of Bert's orchestral registrations and impressive tonal effects. His program consisted of old pop tunes, Latin numbers and musical comedy selections. The standing ovation at the end of his program was well-deserved. Thanks, Bert, for an afternoon of great entertainment.

Members of Sierra Chapter are in the process of a major rebuilding project of a three-manual Robert-Morton console which will replace the existing two-manual Wurlitzer. This has been a costly project, and our funds are low, but our hopes are high . . . thanks to those who are helping with this venture.

Bud Taylor

At left: Bert Kuntz at Sierra Wurlitzer.



Sierra Chairman Don Myers with sign he made for the Chapter.

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## SOONER STATE

Tulsa

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Our November meeting was held once again in Tulsa's Central Assembly of God Church. Don Kimes and Phil Judkins, filling in on short notice for Lorene Thomas, who was ill, presented the mini-concert on the 4/14 Robert-Morton. Don played a program of old favorites, closing with a stirring "God Bless America." Phil's part of the program included three "love" songs, as well as "Chicago," "I Left My Heart in San Francisco" and "Tico Tico." He told us he hadn't really practiced in 19 months — all the time it's taken him to dismantle his instrument and move it to its new home — but he proved he hadn't forgotten anything.

The organ never sounded better. Our crew, Harry Rasmussen, Don Kimes, Phil Judkins, Lee Smith and - "volunteered" for the job because they needed someone "little" - Julius Chapin, had been preparing the instrument for a concert to be played the following Sunday by Dr. June Kean, professor of organ at Evengel College in Springfield, Missouri.

Dr. Kean presented a delightful concert, choosing selections that demonstrated her ability to play any kind of organ music and show off many of the capabilities of the instrument. She played classical music: Pachobel's "Canon in D Minor," and Richard Purvis' "Canzon - Forest Green." She played Dudley Buck's "Variations on The Star Spangled Banner." She then moved into music from World War I and the 20s and 30s: "Musical Snuff Box" (played almost entirely on the chrysoglott), "Smile Awhile," "You Must Have Been a Beautiful Baby." We also heard a medley of Strauss waltzes. She closed with several gospel hymns, her own arrangement of "Nothing But the Blood," "Amazing Grace," and, assisted by Judy Werner on the grand piano, "There's Something About That Name." For an encore she played a rousing "Onward Christian Soldiers." And she was so delighted with our group that she joined our chapter!

A number of our members had traveled to Wichita earlier in November to hear Jonas Nordwall on the Wichita Wurlitzer. His program was truly outstanding and the variety of his music was tremendously entertaining. "Finlandia" was perfectly beautiful, the complete orchestral score, played flawlessly.

Our annual Christmas party and December meeting was held in the home of Phil and Laura Judkins. The three-manual mostly Wicks pipe organ was nearly completely installed, and had nine ranks playing by the time of our party. We were given a tour of their beautiful new home, designed around the organ. The console sits in the large music/living room, with ample space for listening. The pipes are housed in the basement in spotless chambers that reach to shutters behind the

console on the first floor. Phil and able assistants Don Kimes and Dan Kimes (with an occasional hand from other club members) did the entire installation.

Lorene Thomas presented the first mini-concert on the organ in its new setting. She entertained us with Christmas music: Leroy Anderson's "Sleigh Ride," "Fantasia on the Hymn Tune 'Once to Every Man and Nation'" by Richard Purvis; Mel Torme's "The Christmas Song," and Richard Purvis' "Carol Rhapsody."

At the short business meeting following the program, president Lee Smith announced that two members had been selected as Honor Members for 1989 for their outstanding service to the chapter, and presented framed certificates to Harry Rasmussen and Dorothy Smith.

Then, while members and guests enjoyed a delicious planned-pot-luck dinner, the console was open to all who wished to play. *Dorothy Smith*



State Theatre (Kalamazoo) auditorium and organ.



Matt Edwards (Santa Claus) at the Barton organ in the State Theatre.

## SOUTHWEST MICHIGAN

Kalamazoo

616/649-2742

Just before Christmas, Matt Edwards and Ken Butela, of our chapter, conducted a field trip to Kalamazoo's historic State Theatre. Several hundred elementary students from the Comstock and Gull Lake Schools enthusiastically toured the Ebersson-designed building, heard about its history, listened to Ken and Santa Claus (Matt) play the Barton organ, sang Christmas carols to slides projected on the screen, even tried the organ themselves, and asked endless questions.

The theatre management was especially cooperative, providing a gingerbread village display and light refreshments.

The teachers expressed much appreciation and a wish to repeat the experience another year with more information about the theatre, its history and present use. The reception of this pilot program was so good our theatre organ group plans to do just that. After all, the more the younger generation becomes involved in a love for our historic buildings and pipe organs, the better chance we have of preserving them. The kids are interested! We should let them see what we have. *Dorothy Butela*



## WOLVERINE

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"Somebody's been sitting in my chair." The hostess for our November pre-Thanksgiving gathering, Sharron Patterson, almost irreverently paraphrased this sentence from one of our children's tales into "Somebody's messed up my organ." This "somebody" was the Reverend Andrew Rogers, who had come to make music for his Wolverine friends. Father "Andy" took us beyond the "Persian Market," the "Monastery Garden" and the "Chinese Temple Garden," deeper into the world of British composer Albert Ketelby. Among the fond memories Father Jim Miller had brought back from his Australian tour were two musical nuggets by Mr. K. "Wedgewood Blues" and "The Clock and the Dresden Figurine." After Father Andrew's short mini-concert, hostess Sharron Patterson led off the open console show by restoring her own favored registrations on the organ.



L to R: December hosts David Voydanoff and Glenn Rank, and long time Wolverine Carl Ewald.

Marvin Spear Photo

The holiday spirit, ignited at the Pattersons' in November, was quickly rekindled in December at the Wolverine Christmas Party in the home of Dave Voydanoff and Glen Rank in Algonac. All the good music of the season, produced by a succession of open console artists, was embellished by a delicious self-catered potluck turkey dinner.

With this last installment of the 1988 story of Wolverine activities comes the board's expression of gratitude to ALL who have in any way contributed to the successful continuation of our chapter.

Charlie and Betty Baas



Herb Head is great at making a Wurlitzer sound like a calliope.

Marvin Spear Photo



Betty Heffer, mastermind of the Potluck Plot, and hubby Chuck.

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Sharron Patterson and Reverend Andrew Rogers.

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**ALLEN DIGITAL** theatre organ for sale - Model 3259. Included are: 1 EnChamade speaker, serial M-7521189; 1 Gyro speaker model 355G, serial F7624378; 2 Mini Motor speakers. Voicing cards. Excellent condition. Suitable for home or church. Asking \$5000. Terms available. Contact G.M. Thomsen, 5407 W. Port au Prince, Glendale, AZ 85306. 602/843-0471.

**RODGERS** 340. If you've been dreaming about authentic pipe sound, three manuals, AGO note pedal board, three expression pedals, sforzando, struck bar glockenspiel & chimes, sostenuto, second touch, full capture stop action, authentic keyboard and stop action feel, then look no more. \$10K gets it all. Call 208/939-2192 for more or SASE: L. Brunetti, 624 Los Luceros, Eagle, ID 83616.

**1927,** 2/5 Bennett (Tuba, Tibia thru 1 3/5, Viola, Celeste, Diapason) installed in small town church 1937; used every week until 1989. Better than average condition. Needs some cleaning and leathers. Easy re-installation. Single 5-rank chest, plus 16 ft. offset. Console refinished in natural wood finish. Room in stop rail for additions. Could be playing in your home soon. Professional assistance available. Best offer by June 1. First Evangelical Lutheran Church, P.O. Box 29, Parkers Prairie, MN 56361. 218/338-5731.

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

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**"Everything's Coming Up Rosa III & IV"** - Two sensational stereo cassettes released 1989. Rosa Rio plays 4/34 D.T.O.C. Wurlitzer. Postpaid USA \$10.95 each or \$19.95 both. Rosa Rio Studio, 130 Mill Street, Huntington, CT 06484.

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**Crawford, Leibert, White** and other vintage 78's. All your favorites, Mary, Valencia, and many more. Historic organs, Roxy, Wanamakers, and more. Send for list of over 150 recordings. SASE for list. Bill Taber, 39811 Oakes Rd., Brecksville, Ohio 44141.

## RECORDINGS

**"Memories of the Michigan"** hailed as "... a truly remarkable recording ..." by Theatre Organ, this stereo cassette features Scott Smith at the 3/11 Barton, Michigan Theatre, Lansing, Michigan, just prior to demolition. Selections include "Who Cares," "My Romance," "Tangerine," and "Nice Work If You Can Get It." Now available for \$8 postpaid. Order from Lansing Theatre Organ Inc., P.O. Box 26154, Lansing, Michigan 48909.

**Jesse Crawford** on two cassettes. Wurlitzer pipe organ. 1926-1933. 53 selections. \$20.00 postpaid. Dennis Koch, 3626 Menlo Avenue, San Diego, CA 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.

**George Wright** on two cassettes. Wurlitzer pipe organ. 1958-1960. 51 selections. \$20.00 postpaid. Dennis Koch, 3626 Herman Avenue, San Diego, California 92104-4202.

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**Early ATOS issues.** Large organ poster (like Wurlitzer), etc. Also Conn speakers with pipes. Thompson Hoyt 602/889-1241.

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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 Viole | 16    |  | Saxophone          | 16    |
| Tuba Horn       | 8 ... Trompette     | 8     |  | Kinura             | 16    |
| Diapason        | 8                   |       |  | Trumpet            | 8     |
| Tibia Clausa    | 8                   |       |  | Tibia Clausa       | 8     |
| Orch. Oboe      | 8 ... Hautbois      | 8     |  | Krumet             | 8     |
| Violin          | 8 ... Salicional    | 8     |  | Clarinet           | 8     |
| Violin Celeste  | 8                   |       |  | Tibia Quint        | 5-1/3 |
| Vox Humana      | 8                   |       |  | Tibia              | 4     |
| Octave          | 4                   |       |  | Piccolo            | 2     |
| Tibia           | 4 ... Koppelflöte   | 4     |  | Piano*             | 8     |
| Viole           | 4                   |       |  | Chrysoglott*       |       |
| Twelfth         | 2-2/3 ... Quinte    | 2-2/3 |  | Harp               |       |
| Piccolo         | 2                   |       |  | Xylophone          |       |
| Tierce          | 1-3/5               |       |  | Glockenspiel       |       |
| Fife            | 1 ... Mixture IV    |       |  |                    |       |
| Piano*          | 8                   |       |  | 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              |       |

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



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