

MAY/JUNE 1989

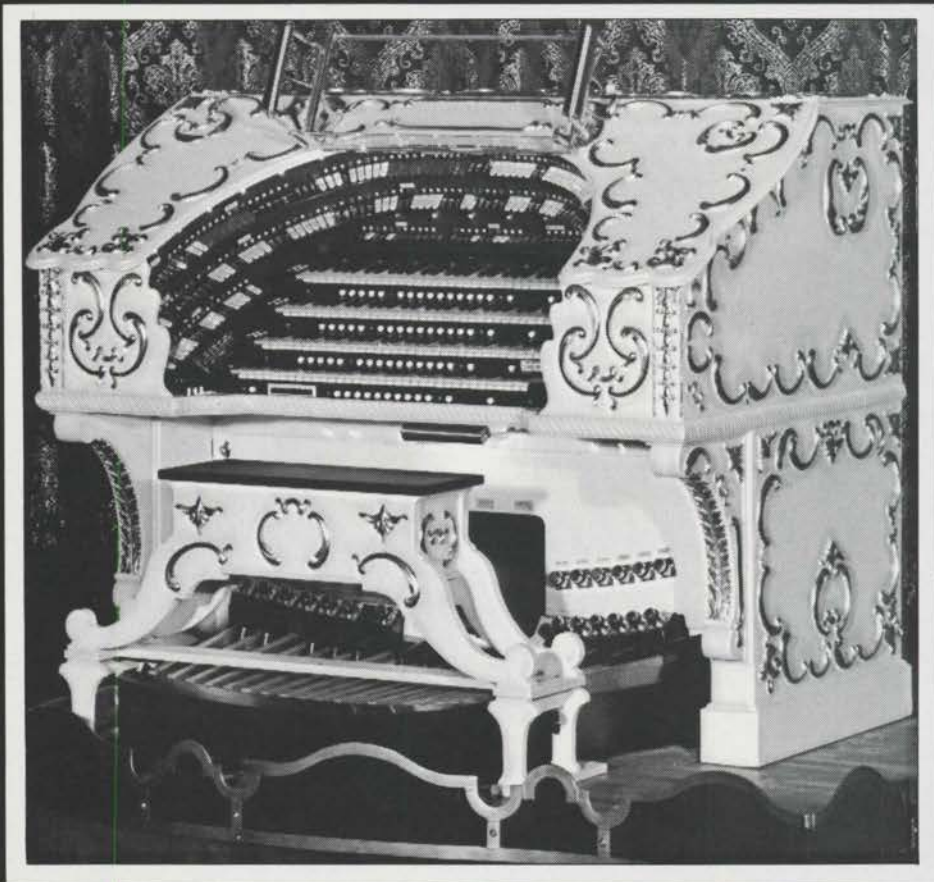
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Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 31, NUMBER 3

MAY/JUNE 1989

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

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President's Message



In last month's President's Message I climbed up on my soapbox and discussed what I called the "endangered species" in the theatre organ world. I left off with the warning that I would continue in the same vein this month . . . so, as I climb even higher upon my soapbox, let me continue with the endangered species, "YOU," and a sub species to be called the "volunteer."

In any organization which relies upon volunteer help in order to maintain its projects and goals, there comes a time in which the amount of work outpaces the number of volunteers. We have been very fortunate in that the American Theatre Organ Society has always seemed to be able to come up with what we need in the way of membership help at the time that we needed it. This is true today. However, in many areas that we are working, a very few are saddled with all the work. I would like to challenge our membership to get involved either at the local level or at the national level. There are a multitude of ways you could assist your local chapter . . . just call your chapter chairman or president to find out how many ways! On the national level we need assistance in archives funding, media development (both radio and television), organ acquisition, organ placement, corporate grants, technical instruction (articles, videos, etc.) a national ATOS museum . . . I could go on and on and on!

IF YOU HAVE AN EXPERTISE OR A STRONG INTEREST IN AN AREA, CHALLENGE US TO FIND YOU A REWARDING PROJECT IN THE AMERICAN THEATRE ORGAN SOCIETY!

Even if you don't feel that you are an expert in anything, let me know, and we will do our best to find you some area rewarding and interesting for you.

To go back to the ATOS museum project, we have two viable sites now, one in Sacramento, another in Hollywood next door to the famed Chinese Theatre. Yes, they are both in California. This is why we need *your* help to locate suitable sites in other areas. Another possibility would be small exhibits located in many parts of the country, possibly situated together with another related music, film or nostalgia exhibit. The possibilities are endless . . . unfortunately, time isn't. We need help. Remember my President's Message a while back where I, tongue in cheek, ended by saying I'd warn my letter carrier because of all the letters I would be getting to volunteer help? ONE LETTER!!! I'm not even going to tell him this time.

Grace McGinnis and I have been discussing the possibility of an issue of the THEATRE ORGAN dedicated to the founders of ATOS. Should you be a charter member or, better yet, one of the organizing group let us know, and we will get in touch with you concerning your contribution and remembrances to the fledgling organization.

Don't forget the Detroit Convention coming up in July. There is still time to register. We will inaugurate two new functions for this convention. A Life Member/1988 Donors reception sponsored by yours truly and a Theatre Pipe Organ home installation owner's gathering sponsored by Director Laurel Haggart.

See you in Detroit!!

Sincerely,
John Ledwon



*Music furnishes a delightful
recreation for the hours of respite
from the cares of the day,
and lasts us through life.*

PRESIDENT THOMAS JEFFERSON 1743-1826



Directors' Corner

■ Vern Bickel

As Chairman of the ATOS Archives Committee, it is my pleasure to announce that the new 1989 ATOS Archives/Library Catalog is now available. Because of many generous donations in the past year, the archives collection has grown considerably since the last catalog was published.

Because of the number of pages required to list the items in the archives collection, the new catalog is divided into three parts. This not only makes it more manageable in size, but it allows members the opportunity to purchase only the section which meets their needs.

The 1989 ATOS Archives/Library Catalog is divided into the following parts: Part 1 - Music, Part 2 - Audio Recordings, and Part 3 - Printed Material. Part 1 includes piano and vocal music, piano/conductor music, silent film cue sheets and scores, organ music, and orchestral music. Part 2 includes the listing of all tapes and records in the collection. Part 3 includes books, periodicals, pamphlets, articles, organ specifications, material relating to organists, etc. Each part is available for \$15.00. All three parts may be purchased for \$40.00.

Not only do ATOS members make use of the material in the archives collection, but many other organizations request information as well. Recently, we have provided material to TV and radio stations, to colleges and universities, to music and film researchers, and to silent film program directors.

From the requests that we have received, it is clear that we need to increase the number of silent motion picture cue sheets and scores in our archives collection. If you have copies of silent film cue sheets or scores in your possession, I urge you to donate them to the ATOS Archives/Library collection. If you wish to retain your original copies, please have good photo-copies made and send them to be included in the archives collection.

Although our collection of material is steadily growing, we have room for much more theatre organ memorabilia. Don't let your collection of theatre organ items be lost. If you do not wish to donate them now, be sure that the material you want to become a part of the permanent ATOS collection is listed in your will. If you have any questions, please do not hesitate to contact me.

VERNON BICKEL
1393 Don Carlos Court
Chula Vista, CA 92010

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

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

■ Ashley Miller

As Chairman of the BEN HALL ORGAN Committee, I am pleased to report that the most promising site for installation of the Ben Hall Memorial Organ continues to be the Westchester Community College in Valhalla, New York, just north of New York City. The college feels the organ will be a great asset to the community as well as the college since they foresee its use to augment stage productions and senior citizen's programs as well as their current on-going film series including both silent and sound movies. Allen Miller has received the requested blueprints and engineering data and has begun studies to determine costs relative to construction of organ chambers as well as restoration of the instrument which is now in storage in Middletown, New York. Special thanks are extended to Tom Stehle and the New York chapter for providing storage space and security for the organ until it can be moved to the college. Going over the blueprints requires considerable time, but is a requisite before negotiations with the college can start. Hopefully, these talks can begin in the late spring so that a progress report can be made at the annual convention in Detroit.

ASHLEY MILLER
66 Demarest Avenue
Closter, NJ 07624

■ Dorothy VanSteenkiste

The response for our 1989 Young Organist Competition has been great. We have entries from all over the country and England. I really wish they could all win — as far as I am concerned they are all winners. It took a lot of hard work and courage for them to enter.

Some chapters and individual members have sent in suggestions for our next competition. We will review them at the convention in Detroit at a special meeting set up by the committee. Remember it takes time to incorporate new suggestions, and each year we have been adding and making our competition a little more enticing.

At this writing we do not know the winners but the adjudicators have been working hard and we sincerely appreciate the time and effort they are putting into the competition for our organization.

As Advisor to the Young Theatre Organ Enthusiasts, I am pleased to report that preparations are being made for the convention in Detroit. Several letters have been sent to the national YOTE members by the National Chairman, Melissa Ambrose. A new logo and slogan have been designed and will be featured on pins and sweatshirts which will be sold during the convention. Allen FitzGerald, Chairman of the Motor City YTOE, has been busy setting up plans for the activities in Detroit. Their group is looking forward to meeting and sharing the spotlight with all of the national YTOE members. Look for them at the convention. You will recognize them.

I have found that carrying copies of our national membership brochure with me, especially on trips, has been rewarding. There are many people interested in theatre organs, our national organization and activities in our local chapters. They are very happy to receive our new membership brochures. Be sure to order your copies from our Executive Director, Douglas C. Fisk, and get them circulating. Slip a couple in your purse or folder. We still have time to increase our 1989 membership.

As liaison to several chapters, I am happy to note these chapters have been sending in more material to our journal and newsletter. They are getting involved. Keep up the good work.

Remember we Board Members are here to help you. Call on us.

Looking forward to seeing you again at the Convention in Detroit. Motor City Chapter is working hard to make your visit one that you will always remember.

DOROTHY VANSTEENKISTE
9270 Reeck Road
Allen Park, MI 48101

It's Music Time In '89

Convention Note

CONSIGNMENT INFORMATION

Recording artists, and others who would like to have records, tapes, CD's, sheet music, books or other material on sale at the Convention Store, please contact:

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See You In Detroit!

JULY 2-8

Letters To The Editor

Dear Editor:

Many thanks for publishing my article about the 1988 COS Summer Workshop. I wonder whether it might be possible to get an address correction printed in the next issue of THEATRE ORGAN — unfortunately David Lowe's address and telephone number contain a couple of errors. His address is: 18 Spruce Hills Road, Walthamstow, LONDON E17 4LD (not E18 - my fault!), and his telephone number is 01-531-4979 (I think this must have been a printing error). David has incidentally now taken over as the COS London District Secretary.

With kind regards,
Roger Hedley
35 Shaftesbury Road
WATFORD Herts WD1 2RG

Dear Editor:

My co-author, Don Jenks, and I wish to thank you for the fine way in which you presented our article, "Detroit's Magnificent Wurlitzer," in the January/February 1989 issue. However, there are some corrections that need to be made, for the record. The incorrect details appeared because we were required to turn the article around literally overnight. Verification of facts was virtually impossible.

First, the truth about the Fisher Building. In the article, we stated that architect Albert Kahn's original concept for the complex called for a building with a 28-floor central tower flanked by two smaller towers. The truth of the matter is that the 28-floor building that now exists IS one of those smaller towers. The original plan called for a 60-story central tower flanked by the two smaller, 28-story towers. When the Depression hit in 1929, plans for further development were dramatically scaled back.

The Fisher Theatre contained only 3,000 seats, not 3,500 as we stated.

The last error requiring correction is the one that raised the most hackles. Apparently, Chicago organist Arsene Siegel did NOT design the 4/34 Wurlitzer. Statements made by Siegel in later years appear to have been misleading to those who interpreted them to mean that he did design the instrument. Siegel didn't touch the organ or have anything to do with it until long after installation in the Fisher. He did, however, have some feeling for it, as he hugged the console and openly wept when he felt that he had played the instrument for the last time, following what was indeed his last concert on it at the Senate Theatre in the early sixties.

Speaking strictly for myself, and basing my opinion upon rumors that someone within the Fisher family was a serious church or concert organist, it is my belief that the eventual product was a compromise between the French orchestral instruments, such as Cavaille-Coll, and

what we know as the traditional theatre organ. While the pipework is standard-scale Wurlitzer, and the diapasons are no different than any others of the same make, the inclusion of extra color reeds, voiced somewhat louder than normal lead me to believe that someone had an idea of certain specifics that they wanted. In later years, while in concert at the Senate Theatre, organist Don Miller, who had been associated with the organ perhaps longer than anyone else stated rather clearly that the Fisher family belonged to a religious order that was fond of very, very soft music, almost meditative in nature. This would explain the inclusion of the Dulciana-Unda Maris chorus in the Foundation chamber, something that you'd only find paired in Wurlitzer church organs. Again the compromise appeared on the console, with voices separated by chamber, or division, as you would refer to it in a concert organ, using tongue tablets instead of draw-knobs. At the point in time when this instrument was manufactured, there is no doubt in my mind that Wurlitzer knew the end was coming, and, being wise and prudent businessmen, were willing to compromise on just about anything, especially on an instrument of this size. A quick look at the Radio City Music Hall Wurlitzer specification list will bear me out on that matter.

Thanks for the space for my corrections and conjecture.

Sincerely,
Scott S. Smith
Lansing, Michigan

Dear Editor:

I certainly enjoyed the great article about Don Leslie and the history of his speaker company!!

I used to own a Leslie 122r with a Hammond C-3. A few weeks ago I took delivery of a new Hammond 820 with built in Leslie.

I always wondered how the company was started. I joined ATOS just last year. Keep up the good work.

Sincerely,
Pat Alterio
Miami Beach, Florida

OPEN LETTER TO THEATRE ORGAN:

Since my semi-retirement from full-time work in music a little more than two years ago, there have been a multitude of written and telephone reactions. The truth is that, after my answering several dozen of notes received, the point was reached at which I began to fall behind more and then more in attempting to answer the many, many kind people on both sides of the ocean who had taken time to write so generously and warmly. Finally, I've decided to ask that this be printed in THEATRE ORGAN, hoping greatly much it will be read by the many

whose wonderful notes and letters I cannot manage to answer as I surely would prefer. Some friends through the years accused me happily of being a letter writing "Olympiad", but, it's time for me to acknowledge defeat in that "marathon" and hope the editor of the magazine will have mercy on a well winded subscriber!

To each of you, from the heart, please believe how great I feel gratitude for all you have said in your letter or in your telephone call. In every instance, your thoughtfulness and generosity gave this Southern Chile a Blessing and added one more happy memory. Though I've "shifted gears" in professional schedule, the fingers will stay active as long as the mind is nimble, and a less demanding keyboard life will make possible concentration on such musical whatever as give pleasure. The conviction to stop "while the meal still tastes good" had become set well before I left New York, and doing so while in top form and health means all my memories will remain golden ones . . . AND those of the audiences as well! As the great soprano Kirsten Flagstad was heard to say, "How *much* better it is being asked 'Why on earth did you retire?', instead of, why on earth *didn't* you!?"

So then, thank you greatly, once again, and for your making possible those golden years on the most golden of musical instruments! As ever, to each of you, love and "sass."

Billy Nalle
Wichita, Kansas

Dear Editor:

I was interested to read Dr. Ed Mullins' account of his recent visit to England, in the January/February issue of THEATRE ORGAN, but I hope that you will allow me to correct one or two inaccuracies.

Firstly, the Compton organ of the Plough Inn, Great Munden, has 11 ranks of pipes on 10 units and has a grand piano and Compton Solo 'Cello as well as the Melotone unit. Next, the Wurlitzer organ of the Brentford Musical Museum has 12, not 11, units.

Referring to the visit to Turner's Musical Merry-Go-Round, I can tell you that the Wurlitzer was NOT enlarged to 19 ranks on its move to Northampton; it already had 19 ranks, including the Quintadena, when it was first installed in the Paramount Theatre, Newcastle-upon-Tyne, in 1932. When it was installed in Kitchen Bros.' premises in Diss it was given an upright piano which was replaced by a stage grand piano at Turner's. The Turner's additions were a variety of great-to-solo couplers, including harmonics, to give the popular "Blackpool sound," and the piano was made available on all manuals and pedals and at more pitches. A year later solid-state

continued...

Letters To The Editor

(continued)

relays and multi-memory combination action were installed together with a floppy-disc drive and more thumb- and toe-pistons; a 16' T.C. English Horn was added to the great and an additional cymbal was provided.

Finally, the organ of the Kirk of Dunedin, Florida, at which my friend Nicholas Martin has played in concert in 1985, 1987, and this month, has no less than 100 ranks of pipes and not 43 as stated. It was enlarged to its present size about three years ago.

I hope that you will allow me to make these corrections through the medium of your correspondence columns. My thanks for and congratulations on a fine and enjoyable journal — keep up the good work!

Yours sincerely,
Lawrence Whitfield
Rugeley, Staffs, England

Dear Editor:

I am a retired broadcast executive and announcer with a long time passion for theatre pipe organs. I first fell in love with them as a youth in Denver. No thrill greater than watching the spotlight slowly widen on a gilt-trimmed console rising from the pit in a darkened theatre while the thundering pipes rise in crescendo. Over time, I collected every organ record I could find, and became what I considered one of the cognoscente of organs and organists. With development of high grade cassette recorders, I transferred all my records to cassettes.

I recently learned of ATOS and joined with great hopes that through the Society's magazine I might learn of recordings which I did not have. I have been truly delighted, and have already bought several new CDs and cassettes advertised in THEATRE ORGAN.

Now, I hope that one (or several) readers might help answer some nagging questions. While I did some research in the library recently, my wife, who also is an organ lover, idly flipped through the library's LPs and found a George Wright album which we did not have and asked if I would like to check it out. Sure that it had been poorly handled by library patrons, I was wary, but it included one of his numbers for which I had searched unsuccessfully, so I decided to take a chance. Then she found another LP which seemed interesting. It took hours to clean the disks, but I managed to make a satisfactory dub of them. The (Audio Fidelity) disc by Al Melgard at the Chicago Stadium organ was absolutely exhilarating. The organ is incredible and the organist's style delightful, as are the selections. Wanting more, I wrote Audio Fidelity begging for information on the organ and the artist and any other recordings by him, but they never answered (does ANYone answer mail anymore?). I

telephoned Chicago Stadium, but they couldn't offer any help. The record was made in 1958; nobody could remember anything about it.

So I am hoping a THEATRE ORGAN reader may be of help. I am beginning a weekly theatre pipe organ program on Prairie Public Radio this summer, using my organ tapes, interspersed with comments about the organs, organists and the music. I need more information about Melgard and the Stadium organ (Liner notes say it's the largest unit organ in the world, has SIX manuals, but lists no number of ranks), and any information about the availability of more recordings by Melgard or made on the Chicago Stadium organ. A Walt Strony Concert (which I learned about in THEATRE ORGAN) at the California Theatre in San Diego, includes "My Vision," whose composer is listed as "Melgard." Could this be the same Melgard of the Stadium organ recording?

I will be forever indebted to any readers who can offer any information. Thank you.

Sincerely,
Bob MacLeod
102 East Capitol Avenue
Bismarck, North Dakota 58501

Dear Editor:

While not about to carry on for another issue the pros and cons of jam sessions, I too stand by every word regarding jam sessions at conventions. I have known some of the artists involved in sessions and they are great "ice breakers" for jam events. Anyone that knows Dan Bellomy and Tom Hazleton darn well know what spontaneity means. I also read Mr. Story's letter of the fine Phoenix Regional — which made his more recent carpings all the more ridiculous. Suffice it to say he is every bit as hard-headed about his beliefs as I am in my beliefs... touche!

An item of far greater concern and importance is the fine letter sent in by G. Mark Caldwell of Santa Paula, CA. He expresses some rather severe consternation regarding "barbs" tossed by certain segments of ATOS in the direction of the AGO.

At the 1987 LA Convention Chapter Reps meeting, Tim Needler stood up and made a remark that ATOS Chapters should try to co-sponsor theatre organ programs with their nearby chapters of the AGO. Forgive me, Tim, if I do not quote you exactly, but his statement went something to the effect "... try it. These people love theatre organ. Many may not be able to play it, but they still love it."

This past October, Sequoia Chapter co-sponsored with the San Joaquin Chapter AGO a Halloween event with Jim Riggs. For a first-time effort here, it was a rousing success. You should have heard the cheers that went out when Jim finished playing Sidney Torch's arrangement of "12th Street Rag!" Our little

chapter is enthusiastic, but no way could we make as many cheers as could be heard from that audience!

Initially, the local AGO was going to try a theatre organ event on their own, on a very poor sounding instrument. The results would not have done the theatre organ movement or the AGO's local efforts any good. After some committee meetings, a workable plan was put forth and we both were able to present a quality event. The key word is quality.

The results were so positive that both groups are going to sponsor a similar event this fall. It was a great fund raiser for both groups as well as a way of improving ties between the two organizations. In short, we all had a blast. I am certain both groups would heartily recommend efforts to jointly sponsor such programs. Number one, select a good artist, and a good instrument. The key word is quality.

"Intellectual snobs?" After the fun we all had together, I doubt any one of our group would have that thought. Perhaps we are lucky with our groups. I think not. Once a sincere effort is placed forward for such a program, self-imposed barriers dissolve.

A challenge to chapters of each group is to try it.

Sincerely,
Tom DeLay
Fresno, California

Dear Editor:

Re: "Pipes and Palaces Productions Presents BOB RALSTON In Concert at The Granada Theatre, Kansas City, Kansas." This is a great concept (at least to me) — the first of a promised series of video releases featuring the great theatre organs in the "... most beautiful movie palaces from around the world..."

After reading the brochure (I still have it), I immediately sent for this promised delight.

It is an unfilled promise, a disappointment. Bluntly, it is bad! One half is piano music; the organ renditions are ho-hum, and the promised pix of the theatre total, maybe, two minutes, mostly fuzzy, indistinguishable or, taken out of context, hard to place, within an architectural concept. The promise is an outright lie. I've been had — 60 minutes of tripe.

I don't recall THEATRE ORGAN ever reviewing an organ video. It would please me, if the reviewer agrees with my critique, to save fellow members from wasting a substantial sum.

Sincerely,
Irv Glazer
Springfield, Pennsylvania

Letters continued on page 13

Opinions expressed in this column are those of the correspondents, and do not necessarily reflect the opinions of the editors or the policies of ATOS or THEATRE ORGAN. Letters concerning all aspects of the theatre organ hobby are welcome. Unless clearly marked "not for publication" letters may be published in whole or in part. Address: Editor, THEATRE ORGAN, 4633 S.E. Brookside Drive, #58, Milwaukie, Oregon 97222. Phone: 503/654-5823.

Historical Old Redford Home of Motor City

by Harold J. Bellamy
Photos by Jerry Muethel

Over sixty years ago, on January 27, 1928, to be exact, the Redford Theatre opened in northwest Detroit.

It was an active community theatre showing first run movies and was also on the vaudeville circuit. Don Miller, a midwest organist who was playing for the Capitol Theatre in downtown Detroit, came out to do the Redford's opening night. Although Don Miller later played a two week engagement at the Redford, not much is known about the organists who played in the years that followed. However, thirty-six years later, in 1964, the organ was reintroduced to the public when the Motor City Theatre Organ Society Chapter received its charter. The Redford and Motor City soon became friends because each had something to offer which was mutually beneficial. In exchange for organ concert dates, Motor City Chapter members offered their talents in restoring the theatre's dormant pipe organ. The theatre owner would, as a result, regain an organ of greater value with continued maintenance at no expense to him in addition to one-half of the concert profits.

Motor City members had access to an organ and had their interests in theatre organ satisfied while preserving the theatre organ in its original setting. There was one problem, however, that could upset this seemingly equitable arrangement. Motor City was indeed vulnerable to the whim and caprice of the theatre owner who could, at any time, sever their access to the organ by moving, selling, or for that matter any subjective reasoning he or she would choose to exercise in doing so. In this case history, this circumstance did, indeed, occur to Motor City. In 1974, the owners of the Redford Theatre informed Motor City of their desire to close the theatre. This announcement alarmed the chapter because they would not only lose their countless hours of organ restoration, but they would also be in danger of losing access to the organ. The owners did, however, offer Motor City the right of first refusal for a lease arrangement. Motor City agonized over the prospect of operating a theatre featuring films and theatre organ in an effort to save the organ. With a feeling of bravado, they chose to give

it a try. Within a few months the fiscal realities of theatre operations caught up with the dreams of the chapter. To survive, the chapter requested that the owners reduce the lease amount by one-half. The owner obliged and Motor City continued to struggle to stay afloat despite the reduction. Shortly thereafter, the theatre owners made their next bombastic announcement — they wanted to sell, but again offered Motor City the right of first refusal. After many traumatic meetings of the Board, it was decided to put the issue to a chapter vote. The outcome is historically evident since Motor City decided to purchase the Redford Theatre.

Months of trial and error ensued in the pursuit of a fiscal formula which would permit a viable theatre operation. For example, our three day carnival failed, but a donation drive for "angels" to secure a down payment produced results. Other similar ventures were undertaken with mixed results, but a positive pattern of success began to emerge. Many people who were contacted for support expressed surprise at our venture and asked a common question: "You mean you bought this theatre just so you could have the organ?" Put that simply and forthrightly, this realization often tested our fortitude. Nonetheless, the chapter finally settled on a combination of activities that have proven viable in sustaining the operation of our Redford Theatre. Briefly stated, these are described as follows:

- Bi-weekly (Friday-Saturday) classic movies with theatre organ overture and intermission played by members.
- Theatre organ concerts featuring professional artists — four or five annually at the Redford, and two at the Royal Oak Theatre where the organ is owned by Motor City.
- Theatre rentals including film presentations, stage plays, concerts, vaudeville, and events such as body-building competitions.
- Concession counter operations at all sizable events, and boutique counter sales of jewelry, tapes and records.

- Special fund-raising events such as garage sales and bazaars.

This format may not be workable in every locale, but it is serving us well. To date, it has not only provided the cost of operations, it has paid off our theatre's mortgage. Do not, however, get the impression that we have a rich flow of money. Quite the contrary, high energy costs and the difficult maintenance of our original (1928) heating and cooling systems have precluded such an enviable status. The perception nonetheless exists. Invariably outsiders translate a near full house at two dollars a person as an automatic profit in excess of \$3,000. Our response to that statement is "not so . . . it's actually less than half that amount." They are surprised, for example, to learn that we pay the same distribution fee of approximately 35% as that of private movie houses. In addition, the cost of publicity, tickets and the preparation, printing and mailing of up to 20,000 program flyers is substantial. Building operation costs average over \$150 per day. A winter fuel bill of \$6,000 for the month can really bring any thought of large profits back to reality.

So how do we do it? The key is that we do not have a labor cost. We operate all of our activities on a completely volunteer basis. At times we would perhaps admit that a paid staff sure sounds good. This is especially true of the unsung heroes who do all of the housekeeping chores. However, despite any such trepidations, we are happy with our endeavors to maintain and restore our Barton and our Redford home.

In tune with this objective, what rises on our four-poster lift is a made-in-Oshkosh 3/10 Barton console. In keeping with the Oriental motif, its black surface is adorned with ormolu relief patterns of serpentine horses and demonic dragons. The organ is housed in two chambers located at the second floor level to each side of the stage. In the left chamber, reachable only by ladder, are the Tuba, Clarinet, Diapason, Flute, and Chryso-glott/Harp. The right chamber is readily accessible via the staircase which serves

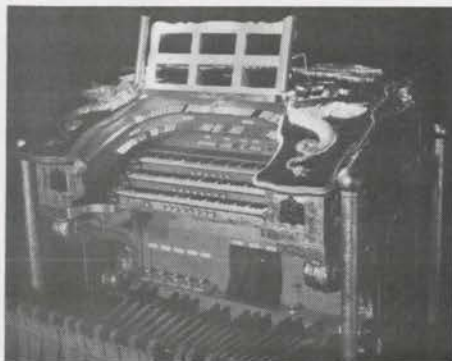
the four floors of dressing rooms and is, therefore, regularly visited by interested patrons after performances. In this chamber are the Kinura, Violin Celeste, Violin, Oboe Horn, Tibia, and the Vox Humana. The toy counters housed here include the Xylophone, Glockenspiel, Bass Drum, and Snare Drum. Currently, we are adding the bottom 12 notes of a 16-foot Tuba. Some members have expressed a desire to add a Post Horn but there are no plans at this time to do so. Space for such a rank, to put it mildly, is non-existent.

Although we factually did purchase a theatre in order to save a Barton, we also know that the sound of pipes is best achieved in the house for which they were designed. In keeping with this premise, what better objective can there be other than restoring the house in which the Barton lives? Our theatre is on both the State of Michigan and the National Register as a Historic Place.

At one time, over 200 movie theatres were located in Detroit. Today, only three movie houses remain; one in the downtown Renaissance Center, another — the Northwest, built in 1936, and our own historic Redford, built in 1928. For this reason we feel our theatre to be unique. The restoration of the organ and the theatre are not only worthwhile but well endowed; not with money — but with family values, friendships and just plain fun.

A familiar sight at the Redford is that of people who look up and turn completely around as they enter the inner lobby. Why does this unusual behaviour occur? There is an explanation. Our regular patrons delight in checking our restoration progress. We enjoy their interest, especially when we have something new to show off. However, when there is a lull in our restoration efforts it causes us some concern, but also tends to motivate us to become more active. We will also admit candidly that the coming ATOS convention can also be a catalyst for action.

We have substantially completed the restoration of the inner lobby except for the concession stand, wall lighting fixtures, and the two large side-wall insets which frame this lobby. Because we do not have photographs of the inner lobby, their original design is not well documented. We are, however, slowly developing the design concept through interviews with former employees and patrons who remember the early days of the theatre. The centerpieces for this area, our chandeliers, are now finally complete. As many of you are aware, these are not the original Redford chandeliers. We obtained them several years ago when we rescued the remaining hulks of the vandalized chandeliers which graced the lobby of the downtown Oriental theatre.



At the time of the 1982 convention, the framework, lighting and decorative glass spangles were all restored, but the fixture did not have its glass panes. After some very complex molding, we now have in place beautiful gold-toned panes. They are adorned with the figure of an elegant, graceful bird. At a distance the bird resembles a peacock, but a close-up inspection reveals otherwise. In fact, Dr. Seuss followers might try to give him credit for this artistic work of art. Incidentally, although the chandelier is not original to the Redford Theatre, the artistic design is. We were fortunate in finding a box of broken glass noted to be from the original fixture. Matching these pieces revealed the art work now reproduced on the new glass panes.

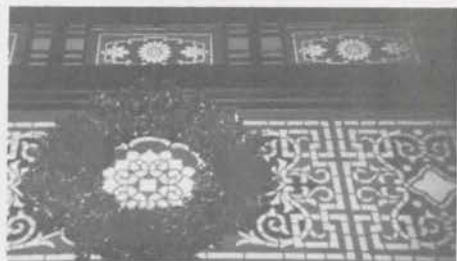
We also undertook another "glass" project — that of refabricating all of our rather drab exit signs. This project has created a great deal of interest within the chapter. Thanks to the artisanship of one of our members, we have replaced the six inner-lobby signs with duplicates of the original designs. They are strikingly beautiful. Donations to defray their cost were sold out on all fourteen signs in just a few days.

We have also been busy probing into several areas of the auditorium seeking out the design patterns which have been covered for years under many layers of paint. Unfortunately, the theatre's owners destroyed, encased, or obliterated as much of the oriental motif as possible in order to divorce themselves from any association with our World War II opponents. Members of Motor City are now experiencing the fun and the intrigue involved in uncovering the original artistic designs of the theatre. Restoration progress of often necessarily slow because these fun activities have to be sandwiched into the theatre's busy schedule of events. Whenever we have an open weekend we immediately put up scaffolding in order to capture a two-week restoration period. It's always painful to be forced to stop some interesting restoration in order to remove the scaffolds before the next event. Similarly, the organ maintenance crew also takes advantage of these short periods for their organ down-time repairs.

At left: Barton organ in Redford Theatre.
Below: Inner lobby during restoration.



Restored chandelier in Redford inner lobby.



Restored decor in inner lobby.

We hope that you will take the time to poke around the theatre during convention to see first hand these "uncovering" efforts. We believe you will find it as intriguing as we do. We hope that at some future convention we can treat you to more uncovered treasures, new theatre seats, and restored murals framing a starlit sky laced with fleecy clouds drifting overhead. To meet this objective, we have finally decided to seek outside funding in order that we may accelerate our restoration work.

So there you have it — an overview of how we began and what we've been doing here at Motor City. We hope that many of you will join us in July to see us in person. If you don't make the trip, we invite you to drop in on us anytime. If you are not an organist, we are sure someone will play for you. If you are an organist — the console is yours to enjoy provided you don't arrive during a concert, film presentation or a rental. In any case, we are sure that we can work out something to make your visit worthwhile! See you in Detroit at the Redford!

News From Britain

The Theatre Organ Scene in Britain in 1988

by John Leeming
Photos by John D. Sharp

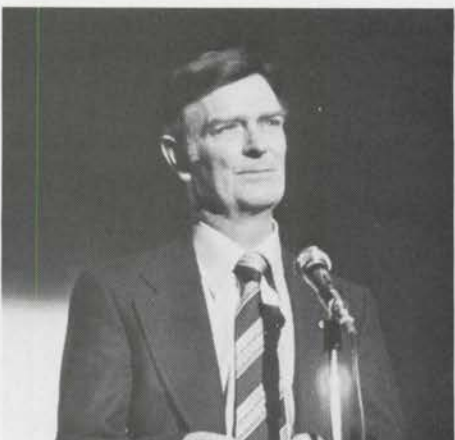
1988 in Britain was a year of change for the theatre organ fraternity — a time for reflection, a time for planning and a time for re-organisation. It should have been a year of celebration, since 1988 marked the 50th anniversary of the founding of the whole theatre organ movement in the U.K.



Lew Williams at the South Bank Wurlitzer (4/23), London during his 1988 Concert Tour.



Hubert Selby, inspiration behind the Cinema Organ Society.



Ralph Bartlett, general secretary of the Theatre Organ Club of Great Britain for half a century.

It was in May 1938 that a young man called Ralph Bartlett started a fan club for the popular radio organist H. Robinson Cleaver. The Robinson Cleaver Radio Club grew and grew, blossoming into a national organisation with over 2000 members. The name changed to The Theatre Organ Club of Great Britain, with Robinson Cleaver as president and Ralph Bartlett as secretary. These two pioneers remained in office for 49 of the 50 years of the club's existence, but they sadly both died just too soon to enjoy the half-centenary celebrations.

The anniversary was marked by special concerts and other events in many parts of the country, but they were of necessity low key affairs, the celebrations being tinged with sadness. Robbie Cleaver was one of the first British theatre organists to prove that the instrument didn't have to be played in a dreary way, and Ralph was, many people believe, the inspiration behind theatre organ promotion and preservation groups all over the world. The Theatre Organ Club continues, of course, and will no doubt continue to grow from strength to strength.

The other national theatre organ group in Britain is the Cinema Organ Society, founded at the instigation of Tony Moss in 1952, with Hubert Selby in the presidential chair, where he remained until his untimely death in 1985. The current president is Douglas (Mr. Brighton) Reeve, and Tony Moss is still very much at the helm as the Society's newsletter editor. The COS, too, has gone through recent traumas, in its case as a result of several key resignations, but, like the TOC, it is thriving and is well-set up for the next decade.

There remain only about eight theatre organs in buildings which still operate as movie theatres — one Wurlitzer, one Christie, one Marshall-Sykes and a handful of Comptons. Both of the national societies have been active in organ preservation, fearing that the theatre organ as we have come to know it would otherwise be lost completely. The COS itself owns three, whereas the TOC's preservation work has been through loosely-affiliated local societies and trusts.

In addition to the national clubs, there are around twenty local groups. The best known, and probably the biggest, of these is the Lancastrian Theatre Organ Trust, based in Manchester, 180 miles northwest of London. Their showpiece is the fine 4/20 Publix #1 Wurlitzer in Manchester's premier concert hall, formerly in the magnificent Paramount (Odeon) theatre there. A much smaller group, but also with a very fine Wurlitzer (said to be one of the best of its sort of size - 3/11 - in the world) is the North-East Theatre Organ Association, who have their very own small theatre in a converted chapel in a village 250 miles north of London. Others include the Sussex Theatre Organ Trust, with their immaculately restored



Tom Hazleton shares the bench of the Granada, Walthamston 3/12 Christie with Len Rawle, during his inaugural concert tour for the Theatre Organ Concerts Association in Britain.



Dan Bellomy at the 4/23 South Bank Wurlitzer, London during his 1988 Concert Tour.



Robinson Cleaver, inspiration behind the Theatre Organ Club.

3/10 Worthing Wurlitzer down on the South Coast, and, 600 miles further north in East Scotland, the Aberdeen Theatre Organ Trust, custodians of the 3/6 Compton in the Capitol Theatre.

The London Chapter of the ATOS is, of course, another well-known local group, with an arm of operation extending as far as Barry in South Wales, where their chapter organ (the 4/14 'Torch' Christie from Edmonton) is located. Their contribution to the London organ scene is well-documented in this journal, with their major concerts being presented on the chapter-maintained 4/16 'Torch' Wurlitzer at the State, Kilburn. Probably their most successful concert of 1988, which they were too modest to report on, was Robert Wolfe's splendid show at that historic theatre.

Robert is one of the few lucky people to earn a living as a theatre organist, and he has that rare gift of being able to combine entertainment, showmanship and musicianship in an attractive and individual way which can be enjoyed by everyone — aficionados and general public alike. From Easter to fall, Robert entertains huge crowds seven days a week at a popular tourist venue in Norfolk. The rest of the year he concertises. He is already well known in the eastern United States, and I guess it won't be long before you west-coasters get to meet him, too! It's a thrill worth waiting for!

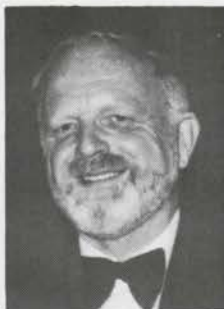
Although in one way the theatre organ scene here is fragmented into many different organisations, one of the great success stories of the past couple of years has been the formation of a body which has brought a thread of unity running the length and breadth of the country. This thread is the Theatre Organ Concerts Association (TOCA), an independent body conceived, originally, by a few individuals, but now subscribed to by most of the theatre organ societies in the country. The Association was formed to assist the organisation of concert tours for visiting overseas artists, and was launched by Tom Hazleton's immensely successful tour in summer 1987. Recent appearances under the TOCA banner have included Bill Vlasak, Lew Williams, Neil Jensen and Dan Bellomy, who delighted audiences far and wide on an eclectic range of theatre organs.

After some years of stability it is very much a period of expansion. Membership of all the major theatre organ groups is growing, and young folk are showing greater interest than for some time. More theatre organs are finding their way into commercial venues, and many non-commercial instruments are getting better maintenance as knowledge and skills expand. Awareness of the importance of high standards of performance is also increasing, and all of us in the theatre organ movement are looking forward to the 1990s with great optimism.

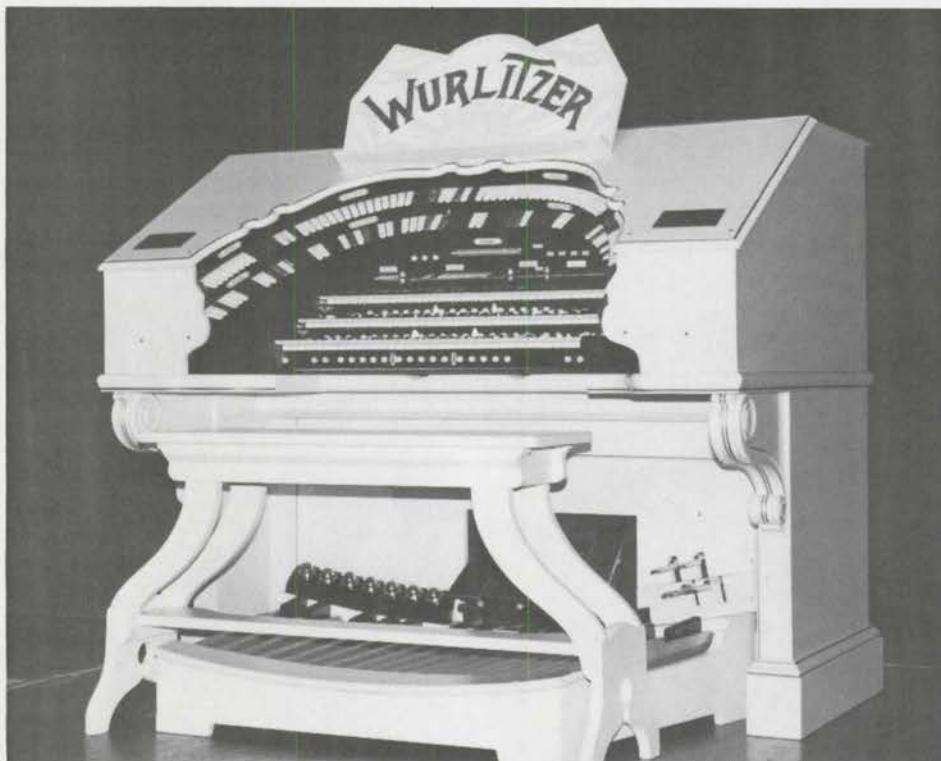
THEATRE ORGAN NEWS FROM AUSTRALIA

by Bruce Ardley

"Pipedreams" was the title given to the official opening of the Wurlitzer pipe organ at the Orion Centre, Camslie, Sydney, on October 1, an exciting event attended by the Mayor and dignitaries of the Municipal Council. The Centre building is owned by the Council and was the Orion Cinema, an Art Deco house of the early 1930s.



Art Deco Exterior of the Orion Theatre.



Orion Centre Wurlitzer console at stage level.

The Wurlitzer, a Style 260 of 15 ranks and three manuals, was dispatched to Australia on December 15, 1927, bearing the Opus 1813. The destination was Union Theatres' Capitol Sydney, a new big, atmospheric-style house. At the grand opening was Ted Hendel and the Orchestra and American Fred Scholl presiding at the Organ. Fred presented music ranging from *Rigoletto* to the "Indian Love Call."

The Wurlitzer was then the largest theatre organ installed in Sydney — the only other of comparable size in Australia was the earlier 3/15 Wurlitzer in the Capital Theatre Melbourne. The organ served as part of the Theatre's daily presentations until the 1950s when television disastrously affected attendances and it was given the "chop." After that it was used publicly on the odd special occasion; otherwise, it sat silently in the pit. In the early 1960s the recently formed Theatre Organ Society of New South Wales commenced to maintain it.

In 1972 the Sydney City Council, owners of the Capitol Theatre Building, offered to sell the Wurlitzer to T.O.S.A. T.O.S.A. purchased the instrument but had no home in which to install it. During 1983 it was learned that the Canterbury Municipal Council, owners of the Orion Centre, planned to fully refurbish this old Cinema as a Community Centre. Negotiations were successfully completed with the Council and arrangements were made to build two understage chambers for the pipework. It was decided to add two ranks — an English Horn and a String Celeste — bringing the total number of ranks to seventeen.

Rather than try to restore the original relay, a Devtronix system was installed. This has provided increased facilities for the artists.

The installation proceeded at a steady rate, and restoration of the parts was done to the highest of standards. The opening date was scheduled and, as the days flew by, it was realised that professional assistance was needed to have the instrument ready in time. John Parker, a New Zealand organbuilder, was engaged to work full-time to bring the organ to concert standards. Despite the concentrated effort, it was "touch and go" whether the deadline would be met. The official opening date had by now been well publicised and there was no possibility of change. A few weeks prior to the opening, several members of the T.O.S.A., under John Parker's direction, worked around the clock to ensure that the organ was ready.

The great day arrived and for the Saturday night opening, who more appropriate to present the Wurlitzer to the

public again than Co-Patron of T.O.S.A. New South Wales, Ian Davies. Ian, by now a veteran of the Australian theatre organ scene, had played the closing concert on this instrument when it was at the Capital. Ian commenced his musical career prior to the second world war and until the mid 1950s had held a number of residencies at Melbourne cinemas — particularly the Hoyts chain. Ian brought up the impressive white and gold console on the lift which is located in front of centre stage. The enthusiastic, capacity audience responded well to Ian's breezy and melodic opening selections. Melbourne organists Tony Fenelon and John Atwell then commenced the rest of the event consisting of solos and duets with a large Kawai Grand Piano on stage to use with the organ.

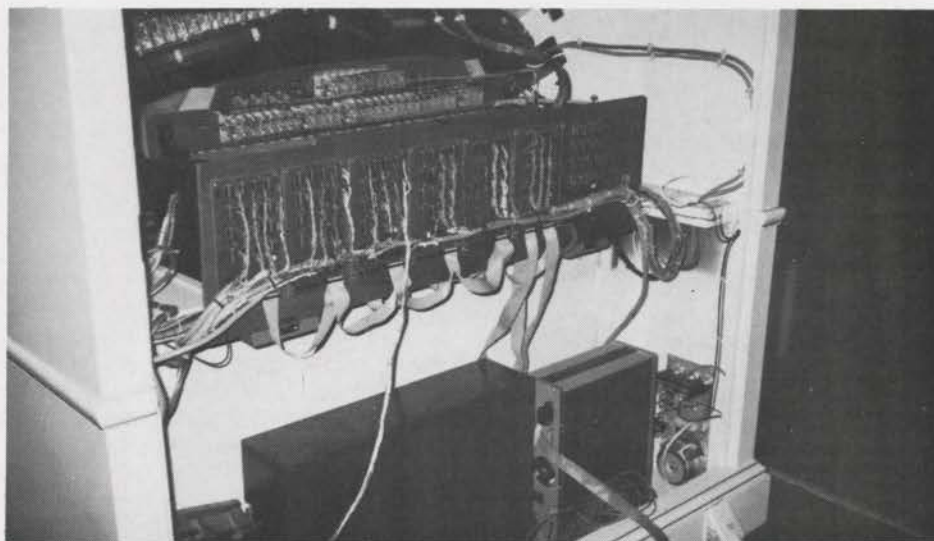
Because of the interest in the event it was decided at concert-planning stage to carry the event onto the following day and present two more leading artists on the Sunday afternoon. Another feast was at hand, this time with young Sydney organist Margaret Hall and Neil Jensen, resident organist of the Orpheum Picture Palace, Cremorne Sydney.

Altogether it was a wonderful weekend of music presented by the five organists. The Orion Centre is a great new venue for the lovers of theatre organ and, as the Mayor of Canterbury said in the opening speech, "The Wurlitzer is the Orions Jewel in the Crown." This was, indeed, true.

November and we in Australia again had the pleasure of a national tour by Dennis James and singer Thom Gall. Dennis can always be relied upon to provide us with something different musically. We were not disappointed. I attended the Melbourne concert which took place at the Moorabbin Town Hall with its 4/21 Wurlitzer. Both artists were in top form and, judging from the applause, the audience loved the performance. Reports received from the other States where they performed indicated the same enthusiastic audience response. Dennis had the honour of being the first overseas organist to be featured at the Orion Centre Wurlitzer. He praised this organ. We look forward to the next visit of these two gentlemen.

In Perth, Western Australia, organ-builder John Parker will be spending time bringing their 3/10 Compton to top concert form. This is the venue of the 1989 T.O.S.A. National convention. The privately owned ex-Metro Theatre Perth Wurlitzer is also being used and a few interesting additions are being made to this instrument.

Presently the only major organ renovation here is occurring in Melbourne. This is the three-manual Compton of presently 10 ranks which is planned to be finished as a 13-rank instrument. My next contribution will feature news of the National Convention.



A state-of-the-art console interior — the Orion Centre organ.

Letters To The Editor *continued from page 7.*

Dear Editor:

My hat's off to Dan Story for his letter which appeared in the July/August issue of THEATRE ORGAN.

I agree wholeheartedly with Dan that jam sessions should be a time for EVERYONE to play — especially THOSE WHO HAVE NEVER PLAYED THAT PARTICULAR ORGAN. Good or bad, it can be a very moving experience for someone to sit at the console of a good pipe organ. Many people have only played on small electronics. Those people will develop greater appreciation for both the instruments and the artists after playing a real pipe organ. Enthusiastic members are members who stay in ATOS and help get new members!

At the Los Angeles convention, I ran the jam session. About 35 people played the Orpheum organ in a three-hour time period. There were no professionals. Everyone had a good time; there was a lot of good talent and a lot of new talent.

It seems the ATOS board is always asking for ways to increase membership and develop new talent. How do you ever expect to find new talent if new talent never gets to be heard?

Here are some suggestions for the ATOS — from the local chapters all the way up to the national convention.

1. Let people play the organs. Too often organs are locked up except for concerts. "It's our baby. Someone might break it." I say BULL! More organs have probably rotted away from lack of use than have ever worn out from being played. Not to mention the all too common "dead note" (a result of contacts corroding where as regular playing would keep them wiped clean.)

2. Have real jam sessions so you can find new talent and keep the interest of the members. So someone is a bad organist. At a jam session, they will only be bad for one song, then someone else will play. Who knows, they might become good. Plus, playing a real pipe organ be-

fore an audience might just be the inspiration that person needs.

3. There is a "Young Organist Concert" at the national convention. What about the old people? At a convention, have a few jam sessions that pick the 5 to 10 of the "best of the unknown artists" for a special "Amateur Night". Why should young organists be the only unknown talent to get recognition?

4. Play the organs at every available opportunity. If the organ is in a theatre, why not let the best of the local talent do intermission music? If more people hear the organs, more people might join ATOS. 99% of the population doesn't know the difference between a theatre organ and a shopping mall-so-called thing being sold as an organ. It's no wonder the word ORGAN makes so many people want to throw up — they never heard a real one!

5. CAMEO Sessions are still fine — just don't misrepresent them as JAM sessions.

I must complain about one more aspect of the conventions which has disappointed me at every convention (no, I'm not going to mention that there are too many classical concerts, even though there are). Why is there no display area for all of the different organ parts suppliers? All we ever see is Allen and Devtronix. A convention should be a place for EVERYONE to display their wares, pass out catalogs and (\$\$\$ yes \$\$\$) take orders! All other types of conventions have dealer show rooms. With organ parts often difficult to locate, a show room must be considered essential towards keeping the organ business going. And maybe, just maybe, more organs would be better maintained if people knew where to get the right parts and could discuss their problems with the vendors.

Hoping for a better ATOS,
Patrick Lajko
Seattle, Washington

NUGGETS

from the

GOLDEN DAYS

Prospected
by
Lloyd
E.
Klos



A couple humorous items are included this time. References were *Diapason* (D), *American Organist* (AO), *Local Press* (LP) and *Around the Town* (ATT).

December 1909 (D) . . .

The management of Chicago's Auditorium Theatre denied rumors that the Frank Roosevelt organ is to be torn out during the process of remodeling the building.

December 1909 (D) . . .

The Hope-Jones Organ Co. of Elmira, New York, shipped a four-manual organ to St. Paul, Minnesota for the Church of St. John, The Evangelist, and a three-manual organ to San Mateo, California.

August 1913 (D) . . .

"Dr. Anon Visits the Movies".

One evening recently, having no manual labor at hand, I pedaled down one of our streets with little hope of any great excitement. I had not proceeded far when a sign, "Motion Pictures with Music," met my eye. Mentally adding an interrogation after "music," I entered the building. Aha! A pipe organ? At least, some display pipes. On reaching the third row, I discovered a three-manual console.

The first picture was *The Mine Disaster*. Crash! A big minor chord! Shades of Rheinberger, the moderator movement of the Sonata, Opus 98! Strangely enough, the solemn first theme was appropriate to the impending tragedy. By a little delay, the second theme gave fitting expression to the subsequent mourning. The second film showed travel scenes, and the intermezzo movement of the sonata was very suitable.

Then followed a drama, Scott's *Guy Mannering*; various Scottish airs, such as "Flow Gently, Sweet Afton," "The Campbells are Coming," "Annie Laurie" and others were used. A witch motif was introduced.

Don't laugh, organists! Remember, the umbrella and the aeroplane were derided in their early stages. I admit it's very strange, even bizarre — this new use of the organ — when one is just out of the "dim, religious light."

One more film, the weekly, a suffragette parade in Washington to which was played "Home, Sweet Home." I learned afterward that this caused some feeling

and the next time the sisters appeared on the screen, "The Marseillaise" was offered in propitiation. Following this, the sisters were shown painting their clubhouse; the music was "Work, For the Night is Coming."

We will not take space to describe all the program. I always try to be willing to consider both sides of the situation, so I went up after the performance and gave the right hand of fellowship, as visiting organists always should. Strange as it may seem to the church organist, the young man was not ashamed of his work. He had formerly been engaged in a church where motion pictures were shown and had been heard by a theatre manager who offered three times the salary — a sum sufficient to eliminate teaching. No more of that dependence on the size of the collection, no more "involuntary" choirs, no more music committee; a good organ, always in order.

I felt well paid for this visit, having secured a new viewpoint — always a valuable acquisition. To sum up:

1. Motion pictures have, without a doubt, come to stay.

2. The pipe organ is being installed in many theatres. As you know, the organ is a good "stayer" also. It is seldom supplanted, unless by a better one.

3. These organs will be played, either by vaudeville pianists or by organists. Let us hope, the latter.

4. Instead of injuring the church, the result of all this is a wider appreciation of the organ and a consequent refinement of the average listener.

(Note: this article is founded on fact, not theory, being a page from the experience of one of the brethren.)

October 1914 (AO) . . .

W.H. DONLEY of Seattle was given the alternatives of abandoning his playing in the Colonial Theatre or resigning from his organist post at the First Methodist Church. He chose to continue at the theatre where he is featured, but does not accompany the movies.

October 1921 (LP) . . .

The Chicago Theatre's opening feature movie stars Norma Talmadge in *The Sign on the Door*. JESSE CRAWFORD plays "When Shall We Meet Again?" At the Tivoli, organist MILTON CHARLES is playing a rhythmical medley.

September 10, 1922 (LP) . . .

Rochester's Eastman Theatre is featuring *The Man Who Played God* with George Arliss. DEZSO D'ANTALFFY and JOHN HAMMOND accompany the film and play out the house with exit music on the 4/155 Austin. In Honolulu, Hawaii's Princess Theatre, EDWIN SAWTELLE is at the 4/16 Robert-Morton.

May 26, 1927 (LP) . . .

STEPHEN E. BOISCLAIR will observe his fourth anniversary as organist of WGY, Schenectady, tonight. During that period, he has played over 800 programs,

or approximately 10,000 compositions which is probably a record for any radio organist and very nearly a record for any radio performance.

Mr. Boisclair's playing is as widely known as any radio artist, for not only have his concerts been broadcast by WGY's 56-kilowatt transmission and far-reaching shortwave transmitter, 2XAF, but he has appeared late in the evening when reception conditions are more favorable. Whenever WGY engineers proposed a special program for distanced transmission, Mr. Boisclair has volunteered, no matter what the hour. He has played at two and five a.m., the latter a special program for Australian listening. He has 20,000 letters and cards from radio fans throughout the country. Arnold L.J. Barnes has announced all but a half dozen of the 800 programs, thereby gaining popularity with the organist.

December 7, 1927 (LP) . . .

Rochester's J. GORDON BALDWIN, staff organist of WHAM, has "gone and done it." Only when formal announcement arrived today, have his associates been informed. This will be Baldwin's first intimation that listeners of his request hour of organ music at 11 tonight, have been let in on the secret. "Oh, Promise Me," and the "Wedding March" from *Lohengrin* are suggested as suitable requests under the circumstances. Telephone Stone 1862.

December 1928 (ATT) . . .

Originality always is the trump card, and WILLIAM E. THOMPSON, who has made a study of symphonic jazz, does not have a difficult time in pleasing his patrons. He is the solo organist at the Strand Theatre in Atlantic City, and has been there for the past four years. He was formerly chief demonstrator for the Robert-Morton Organ Co., has several organ novelties to his credit, and has broadcast over WHAR in Atlantic City.

GOLD DUST . . .

2/28 THOMAS AVEY, KTHS, Hot Springs . . . 1/29 EDDIE DUNSTEDTER, WCCO, Minneapolis-St. Paul; FLOYD WALTER, WGY, Schenectady . . . 3/29 W. CHENOWETH, KFAB, Lincoln, Nebraska; GORDON JOHNSON, WGR, Buffalo . . . 4/29 REGINALD WEBB, WCAE, Pittsburgh . . . 7/29 EMIL VELAZCO, WOR, Newark . . . 1/30 TOM GRIERSON, WHAM, Rochester from the RKO Palace; HARRY SULLIVAN, Loew's Rochester; ARTHUR BROOK, WPG, Atlantic City; JOHN ELTERMANN, WBAL, Baltimore; LEW WHITE, WEA, New York . . . 2/30 CHARLES SHELDON, WSB, Atlanta . . . 5/30 JESSE CRAWFORD, WABC, New York . . . 8/30 AL CARNEY, NBC Network from Chicago . . . 3/31 EDWARD C. MAY, Rochester's Riviera.

That's it for now. So long, sourdoughs!
Jason & The Old Prospector



HECTOR OLIVERA — LIVE FROM SYDNEY, AUSTRALIA. 2/10 Wurlitzer in Marrickville Town Hall. Available from: Theatre Organ Society of Australia, 153a Haldon Street, Lakemba NSW 2195, Australia. Price is Australian \$20.00 post paid. Double Cassette.

Hector Olivera is no stranger to most of the theatre organ world, having played many concerts and conventions. He is up to his usual standards of excellence. As with any Hector Olivera concert you can rest assured that no magnet was left unfired. One of the most noteworthy things about Hector is that you get to hear all of the organ. And, in this case, a very beautifully finished organ with an amazingly big sound.

This recording struck me as not having been professionally produced. There are three instances of bad editing on Side 1 of Tape I. For the most part it is acceptable, however.

This would be a good tape for those readers who have not heard Hector, and a must for all of Hector's fans. The only comment I would make is that, to my taste, there is an excess of lengthy production numbers.

Tune list as follows: "That's Entertainment," "Thank Heaven for Little Girls," "Scherzo from the 2nd Symphony of Vierne," "I Don't Know How to Love Him," "Teddy Bear's Picnic," "Over the Rainbow/Trolley Song" (this is not really a medley, more of an intermingling) "Sweet Georgia Brown," "Moonlight Serenade," "Tocatta of T. Dubois," "Waltz in Eb-Durand," "Make Believe/Pick Yourself Up/Old Man River," "Symphonia (Cantata #29)-Bach."

Bob Shafter

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.



Hector Olivera

I'VE HEARD THAT SONG BEFORE. Phil Kelsall at the Tower Ballroom Wurlitzer, Available from: Organs Unlimited, c/o 1210 Mesa Drive, Hollister, California 95023. \$10.50 postpaid. Dolby cassette.

This recording was a pleasant and pleasing surprise. Here we get British dance music at its best, performed on one of the most beautiful Wurlitzers anywhere.

Mr. Kelsall's playing is clean and accurate and shows a complete understanding of this remarkable instrument. His style is very reminiscent of Reginald Dixon.

The tape is professionally produced and of high quality. The recording engineer chose to mike this organ a little closer than other recordings I've heard. This allows the listener a different perspective, without compromising the quality of work.

Tune list is as follows: "March of the Mods," "Misty," "Post Horn Galop/Can-Can," "Play a Simple Melody/How Deep is the Ocean/I've Got my Love to Keep Me Warm," "Melanie's Minuet," "Nobody's Sweetheart/You're Dancing on my Heart/You've Done Something to My Heart," "Love Theme from the Winds of War," "Forgotten Dreams," "Tiger Rag," "Telstar," "Nun's Chorus," "Tico-Tico," "The Way You Look Tonight/All the Things You Are/Look For the Silver Lining," "The Sunshine of Your Smile/I'll Never Smile Again/You're Never Fully Dressed Without a Smile," "Eleanora," "Rose of Tralee/I'll Be Your Sweetheart/When You and I Were Young, Maggie," "Annie's Song/One of Those Songs/I've Head That Song Before." Bob Shafter



Phil Kelsall

Closing Chord Dick Starr

One of the Southland's most popular organists for the past 30 years, Dick Starr, passed away in his sleep early in March.

Dick came to the Los Angeles area in the early '50s to pursue his doctorate at the University of Southern California — he hailed from Idaho and already had achieved his Masters Degree in English and American Literature. Music had always been his "second love" and, to help pay for his schooling, he began playing piano in some of the best restaurants in the South Bay cities.

It wasn't long before he switched to electronics, and over the years he developed a great love for theatre pipes.

After playing briefly in a pipe organ equipped pizza parlor in the Palos Verde area, he became a "regular" at Joe Koons Motorcycle Shop and also frequently played at the Warners Grand in San Pedro. He was a much sought-after teacher of both piano and organ.


He could play almost any requested song from memory and his fellow artists admired his accuracy and good taste in every number he played.

With Dick's untimely death and the closing of Koons Motorcycle Shop, a wonderful era in pipe organ music is drawing to a close. Dick's theme music was "I Love You" and his many friends surely loved Dick! *Ralph Beaudry*



The organ is in truth the grandest, the most daring, the most magnificent of all instruments invented by human genius. It is a whole orchestra in itself. It can express anything in response to a skilled touch. Surely it is, in some sort, a pedestal on which the soul poises for a flight forth into space, essaying on her course to draw picture after picture in an endless series, to paint human life, to cross the Infinite that separates Heaven from Earth! And the longer a dreamer listens to those giant harmonies, the better he realizes that nothing save this hundred-voiced choir on earth can fill all the space between kneeling men and God hidden by the blinding light of sanctuary. Out of the dim daylight, out of the dim silence broken by the chanting of a choir in response to the thunder of the organ, a veil is woven for God, and the brightness of His attributes shines through it.

HONORE' de BALZAC



Pipes & Personalities

The Sixtieth Anniversary party for the 2/6 Wurlitzer, formerly in the Punch and Judy Theatre in Grosse Pointe Farms, Michigan, was held in its new home in Sterling Heights. It was a fun evening for the crew and friends who had worked so hard to remove it with only four days to save it from the wrecker's ball.

In 1928 the organ was originally installed in the Wurlitzer Building in Detroit, and sold to the Punch and Judy Theatre in 1930. The organ wasn't used much until 1967 when it was restored by Motor City Chapter. For years, concerts and programs were arranged by Motor City through the cooperation of the management. In 1986 the organ was donated to Motor City Chapter by Robert G. Edgar and Richard S. Crawford, owners of the Punch and Judy Theatre, who had decided to remodel the theatre portion of the building for commercial offices and stores.

Motor City has sold the organ, intact, to Gerald B. Elliott, and it is now in his home. John Steele installed the organ. Following more than 1300 hours of labor the 60-year old Wurlitzer is in top condition and, according to experts, a beautiful installation.

When Motor City took over the organ at the theatre they separated the Tibia from the main reservoir and it played on its own reservoir and tremulant. Chuck Heffer and Herb Head installed a Wurlitzer Diapason by attaching a small box with five toggle-switches to the music rack to work the sixth rank. The entire organ was in a triangular, 15-foot chamber with a Glockenspiel and Xylophone installed above the main pipes with the relay on top, all supported with four screws in the side of the main wind chest, in short, a very precarious installation. In the theatre, you could only hear the Tibia and Vox Humana. You couldn't hear the rest of the organ because of a large bass drum installed right in the middle of the main chest. The blower was in the basement.

Now it is installed in a shallow chamber only eight-feet deep but across one whole basement wall. The organ is speaking into the length of the basement and, with shades across the entire front, the music comes out. The chambers are lined with wood. The seven-foot ceiling required laying the bass pipes down. Father Miller helped with the tremolo and Dave Voydanoff helped adjust the regulators. The Model 150 Wurlitzer usually had a style D Trumpet, but this organ has a Tuba.

Future plans include the addition of three or four more ranks: a String Celeste, Orchestral Oboe, Kinura and Clarinet. The console is being finished in black walnut with gold trim around the edge of the horseshoe. The organ is being played every day and organ students are having experience playing a theatre organ. Anyone who would care to hear or play the instrument when visiting Michigan is most welcome. Call Gerald Elliott at 313/268-5921.

Dorothy VanSteenkiste



L to R: John Steele, Gerald Elliott, Dave Voydanoff.
R. VanSteenkiste photo

News From Rodgers

Rodgers Instrument Corporation's latest, most sophisticated, and largest product of the Oxford Series, the Oxford 985 four-manual classical organ, was introduced to the public in a series of four southern California concerts featuring Frederick Swann, Thomas Hazleton, David Lee Heinzman, and Keith Chapman. The first concert took place at our Lady of Guadalupe Roman Catholic Church of La Habra on February 10, featuring Frederick Swann in the premier public performance on the new Rodgers Oxford 985 and David Lee Heinzman on the 85-rank Casavant organ in a "dueling" organs concert. St. Mark's Episcopal Church, Upland, featured Keith Chapman on the four-manual Oxford 985 with Musical Instrument Digital Interface capabilities. A fourth concert at Our Lady of Sorrows, Santa Barbara, March 17, featured Frederick Swann.

The new Oxford 985 is billed by Rodgers officials as the most sophisticated and tonally authentic electronic organ ever built. Rodgers digitally controlled Linear Tone Generation (LTG), based on Rodgers recent microprocessor organ patent, makes this new organ the best sounding "pipeless" organ yet. These impressive new Rodgers instruments use an advanced microprocessor control system to produce organ tone based on actual pipe organ characteristics. For the ultimate in authenticity, these organs are preprogrammed to accept up to 60 ranks of pipes creating large comprehensive pipe organs with electronic voice supplementation and the reliability of the famed Rodgers consoles.



Rodgers Oxford 985 four-manual organ installed for a duo concert featuring Thomas Hazleton and David Lee Heinzman along with the Van Nuys First Baptist Church's Casavant Organ.



Frederick Swann at the console of the Rodgers Oxford 985 organ at Our Lady of Guadalupe Roman Catholic Church.



Young Christopher Bannister, 1988-89 winner of the London chapter competition, is a student of John Norris, Principal of the Southern Music Training Centre, Fawkham, Kent.

John D. Sharp photo



ATOS Director Ashley Miller flew to California to attend the Jim Roseveare Memorial and Simon Gledhill concert at the Oakland Paramount Theatre. Miller visited Ye Olde Pizza Joynt in Hayward on January 27. Resident organist Jerry Nagano invited Ashley to try out the 3/13 Wurlitzer. Other organists in attendance were Johnny Seng, Jim Riggs and Lyn Larsen.

Dr. Ed Mullins



Simon Gledhill at Oakland Paramount Theatre.

Dr. Ed Mullins photo

She's Little . . . But Oh My!

by Del Castillo

Sometimes prize packages come in small containers. Jeanette Acosta (pardon, Mrs. Gary Hunziter) is a prime example, all five feet of her. Jeanette has been a featured organist since she was 13, and she is still going strong. Her refreshing modesty does nothing to detract from her assurance at the organ keyboard, developed from a decade of solo performances, nationally, from Denver to Los Angeles.

In 1978 she won the Los Angeles Professional Organist Scholarship as she displayed a wide range of memorized renditions. Her training has been primarily in the hands of Del Castillo on organ and Harry Fields on piano. Equally proficient on either, Jeanette expresses a preference for the organ on which she has been featured in concerts in the Los Angeles area. She has also been heard in her home state of the Philippines where she was acclaimed in 1982 as one of the most outstanding Filipinos overseas and given an award by the Philippine President from the Junior Chamber of Commerce.

Her broad range of interests has led her into majoring in law at Los Angeles City College, but her preference for organ has kept her steadfast at the organ keyboard. For the past two years, she has been featured as the organist on *Murphy's Law* on ABC. Remember her name — you'll hear it again!



Del Castillo and Jeanette Acosta when she was 15.



Jeannette Acosta Hunziter, now in her twenties.

Simon Gledhill

Simon Gledhill, rising young British star, dedicated his January 28 concert at the Oakland, California, Paramount Theatre to late house organist James C. Roseveare. "From This Moment On" was his console-raiser at the 4/27 Wurlitzer. Gledhill's clean cut, boyish good looks and British accent captivated the audience that looked like the "Who's Who" of both classical and theatre organ worlds.

Simon's choice of music was a breath of fresh air in programming. "Suite of Suites," a group of four pieces from different suites copied a trick played by Gerald Shaw at the Odeon Cinema, Leicester Square, London. He also played "Hurry Home," a novelty tune written by British cinema organist Stanley Wiley.

Announcing his tribute, Gledhill said, "Last December a very great and nice man and a wonderful musician, Jim Roseveare, the house organist here at the Paramount Theatre, died at the very untimely age of 46. Everybody who knew James very much will certainly miss his music. Playing the organ this evening is kind of a spooky experience, because it was Jim who really was behind the ar-

ranging of this very concert for me this evening. It's very sad that he can't be here to enjoy the concert tonight, too. I'd like to play a tribute to Jim tonight in the form of one of the pieces which will always be associated with his playing, "Two Cigarettes in the Dark."


A hush fell over the audience as the house lights were dimmed and the theatre totally darkened, save for the console stoprail lights. Simon then played a close approximation of the piece in Roseveare's style. It was a very touching and moving experience that Jim would have loved.

His closing number was Jacques Offenbach's "Orpheus in the Underworld" Overture. The audience gave a well-earned and appreciative standing ovation. Two encores followed. "Memories of You" and that Gracie Fields World War II favourite, "Wish Me Luck As You Wave Me Goodbye."

Well, this young man gets luckier the harder he practices. He is a "natural" theatre organist and a talent that no organ buff should miss. At 23 he has a future and the musicianship to go with it. The Paramount Wurlitzer never sounded better.

Dr. Ed Mullins

The



Pipe Piper

This is a reasonably up-to-date listing and schedule of use of theatre pipe organs in public locations in the United States and Canada. Additions, corrections or deletions should be promptly reported to Lloyd E. Klos, 104 Long Acre Rd., Rochester, NY 14621.

DEADLINE IS DECEMBER 1.

Remember! This list is for your convenience and we cannot keep it updated if information is not sent to the above address.

(Editor's Advice: Status and use of each installation are subject to change. Inquiry is recommended before visiting.)

ALABAMA

- **BIRMINGHAM**
Alabama Theatre
1811 Third Ave. N.
4/21 Wurlitzer. Often.

Fairview United Methodist Church
2700 31st W.
2/8 Wurlitzer w/traps. Weekly.

S. Side Baptist Church, Foster Audit.
1016 Nineteenth St. S.
3/6 Kimball. Periodically.

ALASKA

- **JUNEAU**
State Office Building
333 Willoughby Ave.
2/8 Kimball. Friday noons.

ARIZONA

- **MESA**
Organ Stop Pizza
2250 W. Southern Ave.
4/37 Wurlitzer. Nightly.
- **PHOENIX**
Fellowship Hall, 1st Christian Church
6750 Seventh Ave.
2/12 Wurlitzer. Often.

Phoenix College Auditorium
1202 W. Thomas Rd.
2/10 Wurlitzer. Wednesdays.
- **SCOTTSDALE**
Valley of the Sun Religious Science Center
2833 North Third
3/17 Wurlitzer. Often.

ARKANSAS

- **FAYETTEVILLE**
Media Center, University of Arkansas
2/8 hybrid. Periodically.

CALIFORNIA (North)

- **CASTRO VALLEY**
Cathedral of the Crossroads
20600 John Dr.
4/14 Wurlitzer-Morton w/traps & trem. Weekly.
- **DALY CITY**
Capn's Galley #4
146 Serramonte Ctr.
3/15 Wurlitzer. Nightly.
- **FAIR OAKS**
Community Clubhouse
7997 California Ave.
2/11 Wurlitzer. Periodically.
- **HEALDSBURG**
Johnson's Winery
8329 State Highway 128
2/7 Marr & Colton. Often.
- **MARTINEZ**
Bella Roma Pizza
4040 Alhambra Ave.
3/15 Wurlitzer. Nightly except Monday.
- **OAKLAND**
Grand Lake Theatre
3200 Grand Ave.
3/13 Wurlitzer. Weekends.

Paramount Theatre
2025 Broadway
4/27 Wurlitzer w/2 consoles. Periodically.
- **REDWOOD CITY**
Capn's Galley #2
821 Winslow
4/23 hybrid. Nightly except Monday.
- **SACRAMENTO**
Arden Pizza & Pipes
2911 Arden Way
4/20 Wurlitzer. Nightly.

Grant Union High School
1500 Grand Ave.
4/22 Wurlitzer. Periodically.
- **SALINAS**
First Baptist Church
3/20 hybrid w/traps. Often.
- **SAN FRANCISCO**
Castro Theatre
429 Castro
4/26 Wurlitzer. Nightly.

Cinema 21
2141 Chestnut
2/6 Robert-Morton. Occasionally.
- **SAN JOSE**
Angelino's
3132 Williams Rd.
3/13 Wurlitzer. Tuesday thru Saturday.
- **SAN LORENZO**
Ye Olde Pizza Joynt
19519 Hesperian Blvd.
3/13 Wurlitzer. Wednesday thru Sunday.
- **STOCKTON**
Masonic Temple
2/11 Robert-Morton. Often.

CALIFORNIA (South)

- **ANAHEIM**
Anaheim High School
811 W. Lincoln Ave.
3/10 Robert-Morton. Rarely.
- **CATALINA ISLAND**
Avalon Casino Theatre
4/15 Page. Regularly.
- **DEATH VALLEY**
Scotty's Castle
15/15 Noll-Weiße. Daily.
- **EL SEGUNDO**
Old Town Music Hall
146 Richmond.
4/26 Wurlitzer. Regularly.
- **FRESNO**
Fresno Pacific College
Chestnut St.
3/19 hybrid. Periodically.

Pizza & Pipes
3233 W. First
3/22 Wurlitzer. Nightly.

Warnor's Theatre
1402 Fulton
4/14 Robert-Morton. Periodically.
- **FULLERTON**
Fullerton High School
780 Beachwood Ave.
4/22 Wurlitzer. Rarely.
- **HERMOSA BEACH**
Parker Hall, St. Cross Church
2/10 Wurlitzer. Periodically.
- **LOS ANGELES**
Elks Lodge
607 S. Parkview Ave.
4/61 Robert-Morton. Rarely.

Founders' Church of Religious Science
3281 W. Sixth
4/31 Wurlitzer w/traps & perc. Often.

Orpheum Theatre
842 Broadway S.
3/13 Wurlitzer. Weekly.

Shrine Auditorium
649 W. Jefferson Blvd.
4/73 Moller. Occasionally.
- **Universal Studios**
100 Universal City Plaza
3/12 Robert-Morton. Occasionally.

Wishire Ebell Theatre
4401 W. Eighth
3/13 Barton. Periodically.
- **PARAMOUNT**
Iceland Amphitheatre
8041 Jackson
3/19 Wurlitzer. Tuesday Evenings.
- **PASADENA**
Civic Auditorium
300 E. Green
5/28 Moller. Occasionally.
- **SAN BERNARDINO**
California Theatre
562 W. Fourth
2/10 Wurlitzer. Periodically.
- **SAN DIEGO**
California Theatre
1122 Fourth Ave.
3/20 Wurlitzer. Weekly.

Spreckles Organ Pavilion
Balboa Park
5/53 Austin. Sundays.
- **SAN GABRIEL**
Civic Auditorium
320 S. Mission Dr.
3/16 Wurlitzer. Often.
- **SANTA ANA**
Santa Ana High School
520 W. Walnut
2/10 Robert-Morton. Rarely.
- **SANTA BARBARA**
Arlington Theatre
1317 State
4/24 Robert-Morton. Often.
- **SEAL BEACH**
Bay Theatre
340 Main
4/42 Wurlitzer. Rarely.
- **WESTCHESTER**
Fox Studios
10201 W. Pico Blvd.
3/14 Wurlitzer. Occasionally.

COLORADO

- **COLORADO SPRINGS**
City Auditorium
Kiowa & Weber
3/8 Wurlitzer. Often.

Mt. St. Francis Auditorium
W. Woodman Valley Rd.
3/20 Wurlitzer. Occasionally.
- **DENVER**
Paramount Theatre
1621 Glenarm Pl.
4/20 Wurlitzer. Periodically.

Colorado cont.

- **FORT COLLINS**
Lory Student Center Theatre
Colorado State University
3/19 Wurlitzer. Periodically.
- **PUEBLO**
Memorial Hall
Elizabeth & Union
4/58 Austin w/traps & perc. Periodically.

CONNECTICUT

- **HARTFORD**
Bushnell Memorial Hall
166 Capitol Ave.
4/75 Austin. Occasionally.
- **SHELTON**
Shelton High School
Meadow St.
3/12 Austin. Often.
- **WILLIMANTIC**
Windham Tech. School
Summit St. Ext.
3/15 Wurlitzer. Periodically.

DELAWARE

- **WILMINGTON**
Dickinson High School
1801 Milltown Rd.
3/28 Kimball. Being overhauled.

FLORIDA

- **DUNEDIN**
Kirk of Dunedin
2686 U.S. Alt. 19
4/100 hybrid. Monthly.
- **MIAMI**
Andre Hall
4150 S.W. 74th Ave.
4/15 Wurlitzer. Often.

Gusman Cultural Center
174 E. Flagler
3/15 Wurlitzer. Periodically.
- **PENSACOLA**
Saenger Theatre
118 South Palafox
4/23 Robert-Morton. Often.
- **TAMPA**
Tampa Performing Arts Center
711 N. Franklin
3/12 Wurlitzer. Often.
- **WINTER HAVEN**
J. Burns Pizza & Pipes #2
1501 First, SW
3/14 Wurlitzer-Morton. Nightly.

GEORGIA

- **ATLANTA**
Fox Theatre
660 Peachtree NE
4/42 Moller. Rarely.

HAWAII

- **HONOLULU**
Hawaii Theatre
1130 Bethel
4/16 Robert-Morton. Occasionally.

Waikiki Theatre
2284 Kalakaua Ave.
4/16 Robert-Morton. Fri. & Sat. evenings.

IDAHO

- **BOISE**
Egyptian Theatre
700 Main
2/8 Robert-Morton. Occasionally.
- **MOSCOW**
University of Idaho Auditorium
2/6 Robert-Morton. Occasionally.

ILLINOIS

- **CHICAGO**
Aragon Ballroom
1106 W. Lawrence
3/10 Wurlitzer. Occasionally.

Carl Schurz High School
3601 N. Milwaukee
3/45 Moller. Rarely.

Chicago Stadium
1800 W. Madison
6/51 Barton. Often.

Chicago Theatre
175 N. State
4/29 Wurlitzer. Rarely.

Civic Opera House
20 N. Wacker Dr.
3/50 Skinner. Often.

Copernicus Center
5216 W. Lawrence
3/12 Wurlitzer-Kimball. Often.

Fernandez Theatre
4/31 Kimball. Periodically.

Medinah Temple
600 N. Wabash
5/80 Austin w/perc. Rarely.

Patio Theatre
6008 W. Irving Park
3/17 Barton. Occasionally.

Illinois cont.

- Temple Shalom
3480 N. Lakeshore Dr.
4/32 Wurlitzer. Often.
- WGN Studios
2501 Bradley Pl.
3/11 Wurlitzer-Kimbal. Periodically.
- DOWNER'S GROVE
Downer's Grove High School
4436 Main
3/10 Wurlitzer. Periodically.
- Tvoti Theatre
5021 Highland Ave.
2/7 Barton. Weekends.
- ELMWOOD PARK
Elmwood School of Dance
7332 W. Diversey
2/8 Barton. Often.
- HINSDALE
Hinsdale Theatre
29 E. First
3/21 hybrid. Periodically.
- JOLIET
Rialto Square Theatre
102 S.E. Van Buren
4/21 Barton. Often.
- LAKE FOREST
Deerpath Theatre
272 E. Deerpath Ave.
3/10 Geneva. Periodically.
- LANSING
Pipes & Pizza
3526 Ridge Rd.
3/17 Barton. Tuesday thru Saturday.
- MUNDELEIN
St. Mary of the Lake Seminary
176 Mundelein
4/24 Wurlitzer-Gottfried. Occasionally.
- PARK RIDGE
Pickwick Theatre
5 S. Prospect Ave.
3/11 Wurlitzer. Often.
- ROCKFORD
Coronado Theatre
312 N. Main
4/17 Barton. Often.
- SPRINGFIELD
Springfield High School
101 S. Lewis
3/11 Barton. Often.
- ST. CHARLES
Arcada Theatre
105 Main E.
3/16 Geneva. Saturday evenings.
- Baker Hotel
100 Main W.
3/10 Geneva. Periodically.
- WAUKEGAN
Genesee Theatre
203 N. Genesee
3/10 Barton. Occasionally.

INDIANA

- ANDERSON
Anderson Music Center
1325 Meridian
2/6 Wurlitzer. Rarely.
- FORT WAYNE
Embassy Theatre
121 W. Jefferson
4/15 Page. Occasionally.
- INDIANAPOLIS
Hedback Community Theatre
1847 N. Alabama
2/11 Page. Often.
- Manual High School
2405 Madison Ave.
3/16 Louisville-Uniphone. Often.
- Paramount Music Palace
7560 Old Trails Rd.
4/42 Wurlitzer. Daily except Monday.
- LAFAYETTE
Long Performing Arts Center
111 N. Sixth
3/17 hybrid. Often.
- VINCENNES
Vincennes University Auditorium
3/12 Wurlitzer. Rarely.

IOWA

- CEDAR RAPIDS
Cedar Rapids Community Theatre
102 Third, SE
3/14 Barton. Periodically.
- Paramount Theatre
123 Third Ave.
3/12 Wurlitzer. Periodically.
- DAVENPORT
Capitol Theatre
330 W. Third
3/12 Moller-Wicks. Monthly.
- SIOUX CITY
Municipal Auditorium
Gordon Drive
3/13 Wurlitzer. Occasionally.

KANSAS

- KANSAS CITY
Granada Theatre
1015 Minnesota Ave.
3/20 Barton. Periodically.
- WICHITA
Exhibition Hall, Century II Ctr.
225 W. Douglas
4/39 Wurlitzer. Periodically.

KENTUCKY

- LOUISVILLE
Louisville Gardens
525 W. Muhammad Ali Blvd.
4/17 Kilgen. Rarely.

LOUISIANA

- NEW ORLEANS
Saenger Performing Arts Theatre
111 Canal
4/23 Robert-Morton. Weekly.
- SHREVEPORT
Strand Theatre
619 Louisiana Ave.
2/14 Robert-Morton. Periodically.

MAINE

- OLD ORCHARD BEACH
McSweeney Auditorium,
Loranger Memorial School
Saco Ave.
3/13 Wurlitzer. Occasionally.
- PORTLAND
State Theatre
609 Congress
2/7 Wurlitzer. Occasionally.

MARYLAND

- COLLEGE PARK
University of Maryland
University Blvd. & Adelphi Rd.
3/10 Kimball. Periodically.
- FREDERICK
Weinberg Center for the Arts
20 W. Patrick
2/8 Wurlitzer. Periodically.
- ROCKVILLE
Bailey Studio
140 Congressional La.
2/11 Moller. Periodically.

MASSACHUSETTS

- GREENFIELD
Garden Theatre
353 Main
3/9 Marr & Colton. Occasionally.
- SPRINGFIELD
Paramount-Sanderson Theatre
1700 Main
3/11 Wurlitzer. Periodically.
- STONEHAM
Stoneham Town Hall
35 Central
2/14 Wurlitzer. Occasionally.
- WELLESLEY HILLS
Knight Auditorium, Babson College
Wellesley Ave.
3/13 Wurlitzer. Often.

MICHIGAN

- ANN ARBOR
Michigan Community Theatre
603 E. Liberty
3/13 Barton. Often.
- BAY CITY
Scottish Rite Temple
2655 N. Center Rd.
3/28 Moller. Often.
- BENTON HARBOR
Good Old Times Antique Shop
3? Wurlitzer. Often.
- DETROIT
Fox Theatre
2211 Woodward Ave.
4/36 Wurlitzer. Periodically.
3/12 Moller. Rarely.
- Redford Theatre
17360 Lasher Rd.
3/10 Barton. Often.
- Senate Theatre (DIOC)
6424 Michigan
4/34 Wurlitzer. Monthly.
- FLINT
Flint Institute of Music Recital Hall
1025 E. Kearsley
3/11 Barton. Often.
- GRAND RAPIDS
Good Time Charley's
4515 SE 28th
3/31 Wurlitzer. Often.
- KALAMAZOO
State Theatre
404 S. Burdick
3/13 Barton. Saturday evenings.

Michigan cont.

- MARSHALL
The Mole Hole
150 W. Michigan
2/4 Barton. September-December.
- MOUNT CLEMENS
Macomb Theatre
31 N. Walnut
3/9 Kilgen. Occasionally.
- MUSKEGON
Fraventhal Center
407 W. Western Ave.
3/8 Barton. Often.
- PORTAGE
Keyboard Center
3/6 Robert-Morton. Often.
- ROYAL OAK
Royal Oak Theatre
318 W. Fourth
3/16 Barton. Often.
- SAGINAW
Temple Theatre
203 W. Washington
3/11 Barton. Often.

MINNESOTA

- MINNEAPOLIS
Powder Horn Baptist Church
1628 E. 33rd
3/13 Robert-Morton w/perc. Often.
- ST. PAUL
World Theatre
488 N. Wabasha
3/21 Wurlitzer. Periodically.

MISSISSIPPI

- HATTIESBURG
Saenger Center
Forrest & Front Streets
3/8 Robert-Morton. Often.
- MERIDIAN
Temple Theatre
2318 Eighth
3/8 Robert-Morton. Occasionally.

MISSOURI

- POINT LOOKOUT
Jones Auditorium, School of the Ozarks
Highway 65
3/15 Wurlitzer. Periodically.
- ST. LOUIS
Fox Theatre
527 Grand Blvd. N.
4/36 Wurlitzer. Periodically.
2/10 Wurlitzer. Rarely.

MONTANA

- BOZEMAN
Ellen Theatre
2/7 Wurlitzer. Often.
- MISSOULA
Wilma Theatre
104 S. Higgins Ave.
3/10 Robert-Morton. Occasionally.

NEBRASKA

- BELLEVUE
Little Theatre Playhouse
203 W. Mission Ave.
2/5 Wurlitzer. Periodically.
- OMAHA
Orpheum Theatre
409 S. Sixteenth
3/13 Wurlitzer. Periodically.

NEW HAMPSHIRE

- BERLIN
Berlin Middle School
2/10 Wurlitzer. Often.

NEW JERSEY

- ASBURY PARK
Convention Hall
1300 Boardwalk
3/7 Kilgen. Occasionally.
- ATLANTIC CITY
Convention Hall
2301 Boardwalk
7/455 Midmer-Losh. Rarely.
4/42 Kimball. Occasionally.
- BOUND BROOK
Brook Theatre
10 Hamilton
2/4 Wurlitzer. Occasionally.
- CINNAMINSON
Cinnaminson High School
1621 Riverton Rd.
3/17 Wurlitzer. Being repaired.
- NEWARK
Casa Italiana
985 S. Orange Ave.
3/11 Wurlitzer. Not used.
- NORTH BERGEN
Immaculate Conception Chapel
Broadway between 78th & 79th Sts.
3/12 Robert-Morton. Regularly.

New Jersey cont.

- OCEAN GROVE
Ocean Grove Auditorium
27 Pilgrim Pkwy.
4/71 Hope-Jones. Periodically.
- RAHWAY
Union County Arts Center
1601 Irving
2/7 Wurlitzer. Frequently
- TRENTON
War Memorial Auditorium
W. Lafayette & Wilson
3/16 Moller. Often.
- WESTWOOD
Pascack Theatre
Center Street
2/8 Wurlitzer. Saturday nights.

NEW MEXICO

- ALBUQUERQUE
Regency Ballroom, Classic Hotel
6815 Menaul Ave.
5/27 Wurlitzer. Regularly.
- ROSWELL
Pearson Auditorium,
New Mexico Military Institute
3/19 Hilgreen-Lane-Wurlitzer. Periodically.

NEW YORK

- BINGHAMTON
Broome Center for Performing Arts
228 Washington
4/24 Robert-Morton. Periodically.
- Roberson Center for Fine Arts
30 Front
3/17 Link. Periodically.
- BUFFALO
Shea's Theatre
646 Main St.
4/28 Wurlitzer. Periodically.
- CORNWALL-ON-HUDSON
New York Military Academy
Academy Ave.
4/31 Moller. Periodically.
- ELMIRA
Clemens Center for Performing Arts
State & Gray Streets
4/22 Marr & Colton. Occasionally.
- LOCKPORT
Dale Building, Sr. Citizens Center
33 Ontario
2/8 Wurlitzer. Monthly, Sept. thru May.
- MIDDLETOWN
Paramount Theatre
19 South
2/10 Wurlitzer. Periodically.
- MINEOLA
Chaminade High School
Jackson Ave.
3/15 Austin/Morton. Often.
- NEW YORK CITY
Beacon Theatre
2124 Broadway
4/19 Wurlitzer. Rarely.
- Radio City Music Hall
Rockefeller Center
4/58 Wurlitzer. Occasionally.
- Rock City Studio
Rockefeller Center
3/14 Wurlitzer. Rarely.
- United Palace
175th & Broadway
4/23 Robert-Morton. Sundays.
- NORTH TONAWANDA
3/19 Wurlitzer. Saturdays, 3rd Wednesdays.
- ROCHESTER
Auditorium Theatre
875 Main E.
4/22 Wurlitzer. Monthly, Sept. thru May.
- Eisenhart Auditorium
657 East Ave.
3/11 Wurlitzer. Occasionally.
- ROME
Capitol Theatre
218 W. Dominick
3/7 Moller. Occasionally.
- SCHENECTADY
Proctor's Theatre
432 State
3/18 Wurlitzer. Periodically.
- SYRACUSE
Mills Building, State Fairgrounds
3/11 Wurlitzer. Monthly, Sept. thru June.
- UTICA
Proctor High School
Hilton Ave.
3/13 Wurlitzer. Occasionally.

NORTH CAROLINA

- ELON COLLEGE
War Memorial Gymnasium
Haggard Ave.
3/12 Wurlitzer. Periodically.
- GREENSBORO
Carolina Theatre
310 S. Greene
2/6 Robert-Morton. Periodically.
Masonic Temple
426 W. Market
2/7 Wurlitzer. Often.

NORTH DAKOTA

- FARGO
Fargo Theatre
314 N. Broadway
3/15 Wurlitzer. Weekends.

OHIO

- AKRON
Akron Civic Theatre
182 S. Main
3/13 Wurlitzer. Periodically.
- CANTON
Palace Theatre
605 N. Market Ave.
3/9 Kilgen. Often.
- CINCINNATI
Emery Theatre
1112 Walnut
3/27 Wurlitzer. Weekends.
- CLEVELAND
Gray's Armory
1234 Bolivar Rd.
3/13 Wurlitzer. Periodically.
Wade Park Manor
1890 E. 107th
2/9 Kimball. Often.
- COLUMBUS
Campus Center, Capital University
2199 E. Main
2/12 Wurlitzer. Often.
Ohio Theatre
39 E. State
4/20 Robert-Morton. Often.
- DAYTON
138 N. Main
4/13 Estey/Wurlitzer. Often.
- HAMILTON
Shady Nook Theatre/Restaurant
879 Millville-Oxford Rd.
4/32 Wurlitzer. Nightly except Mondays.
- LORAIN
Palace Theatre
Sixth & Broadway
3/11 Wurlitzer. Occasionally.
- MANSFIELD
Renaissance Theatre
136 Park Ave. W.
3/20 Wurlitzer. Often.
- MARION
Palace Theatre
276 W. Center
3/10 Wurlitzer. Often.
- MEDINA
County Administration Building
3/6 Austin. Occasionally.
- OLMSTEAD TOWNSHIP
Plum Creek Inn
7068 Columbia Rd.
3/11 Kimball. Thursday & Saturday eves.
- SPRINGDALE
Springdale Music Palace
400 Yorkhaven Dr.
4/33 Wurlitzer. Daily.
- SPRINGFIELD
State Theatre
17 S. Fountain
3/7 Wurlitzer. Weekends.
- TOLEDO
St. Hedwig's Cultural Center
3114 LaGrange
4/10 Marr & Colton. Occasionally.
- WILMINGTON
Wilmington College
2/7 Wicks. Rarely.
- WORTHINGTON
Worthington High School
300 W. Granville
3/17 Wurlitzer. Rarely.

OKLAHOMA

- MUSKOGEE
Muskogee Civic Center
3/7 Robert-Morton. Often.
- OKLAHOMA CITY
Music Hall, Civic Center
200 N. Kewey
4/15 Kilgen. Often.
- TULSA
Central High School
3101 W. Edison
4/46 Kilgen. Periodically.
Christ Chapel, Oral Roberts University
7777 S. Lewis
4/21 Wurlitzer. Often.

OREGON

- COOS BAY
Egyptian Theatre
229 S. Broadway
4/18 Wurlitzer. Occasionally.
- CORVALLIS
Gill Coliseum, Oregon State University
2/9 Wurlitzer. Often.
- PORTLAND
Alpenrose Dairy Park
6149 SW Shattuck Rd.
2/5 Kimball. Occasionally.
4/50 Skinner. Occasionally.
Benson High School
546 NE Twelfth
3/24 Kimball. Occasionally.
Oaks Park Roller Rink
Foot of SE Spokane
4/18 Wurlitzer. Daily.
Organ Grinder Pizza
5015 SE 82nd
4/47 Wurlitzer. Daily.
Scottish Rite Temple
709 SW 15th
3/13 Wurlitzer. Often.
- SHERWOOD
Oriental Theatre
125 First NW
3/12 Wurlitzer. Weekends.

PENNSYLVANIA

- ALLENTOWN
Nineteenth Street Theatre
527 N. 19th
3/7 Moller. Often.
- CHAMBERSBURG
Capitol Theatre
163 S. Main
3/14 Moller. Often.
- DORMONT
Keystone Oaks High School
1000 McNealy Rd.
3/10 Wurlitzer. Often.
- South Hills Theatre
3075 W. Liberty
2/6 Wurlitzer. Often.
- ERIE
Gannon University
109 W. 64th
2/10 Tellers. Periodically.
- HERSHEY
Hershey Community Theatre
15 Caracas Ave.
4/45 Aeolian/Skinner. Periodically.
- MARIETTA
Marietta Theatre
130 W. Market
3/37 Wurlitzer/Page. Often.
- PHILADELPHIA
Civic Center Convention Hall
34th & Civic Center Blvd.
4/21 Moller (Th. console). Rarely.
4/86 Moller (classic console). Rarely.
Wanamaker's Store
13th & Market
6/469 hybrid. Daily.
- PHOENIXVILLE
Chester County Center for Performing Arts
227 Bridge
4/32 Kimball. Weekends.
- POTTSTOWN
Sunnybrook Ballroom
3/11 United States. Often.

RHODE ISLAND

- NEWPORT
Jane Pickens Theatre
49 Touro
2/8 Marr & Colton w/Syn.
Regularly, Wed. & Saturday evenings.
- PROVIDENCE
Columbus Theatre
270 Broadway
2/6 Wurlitzer. Occasionally.
Ocean State Performing Arts Center
220 Weybosset
5/21 Wurlitzer. Occasionally.
- WOONSOCKET
Stadium Theatre
329 Main
2/8 Wurlitzer. Occasionally.

TENNESSEE

- CHATTANOOGA
Tivoli Theatre
709 Broad
3/12 Wurlitzer. Occasionally.
- KNOXVILLE
Tennessee Theatre
604 S. Gayl
3/14 Wurlitzer. Twice monthly.
- MEMPHIS
Orpheum Theatre
197 S. Main
3/13 Wurlitzer. Periodically.

TEXAS

- BEAUMONT
Jefferson Theatre
345 Fannin
3/8 Robert-Morton. Often.
- DALLAS
Lakewood Theatre
Abrams Rd. & Gaston Ave.
3/8 Robert-Morton. Often.
Scottish Rite Temple
Harwood & Canton
2/15 Wicks. Periodically.
- FORT WORTH
Casa Manana Theatre
3101 W. Lancaster
3/11 Wurlitzer. Often.

UTAH

- SALT LAKE CITY
Capitol Theatre
50 W. 200 S.
2/11 Wurlitzer. Occasionally.
The Organ Loft
3331 Edison
5/38 Wurlitzer. Saturday evenings.

VIRGINIA

- FAIRFAX
George Mason University
4400 University Drive
2/8 Wurlitzer.
- RICHMOND
Byrd Theatre
2908 W. Carey
4/17 Wurlitzer. Weekends.
Carpenter Center
600 E. Grace
3/21 Wurlitzer. Periodically.
Mosque Auditorium
6 N. Laurel
3/17 Wurlitzer. Occasionally.

WASHINGTON

- BELLEVUE
Pizza & Pipes #3
550 112th NE
3/17 Wurlitzer. Nightly.
- BELLINGHAM
Mt. Baker Theatre
106 N. Commercaill
2/10 Wurlitzer. Nightly.
- BREMERTON
Community Theatre
2/11 hybrid. Periodically.
Masonic Temple
2/8 Wurlitzer. Occasionally.
- CARNATION
Goliath's Pit Tavern
3/7 Wurlitzer. Daily.
- MOUNT VERNON
Lincoln Theatre
2/7 Wurlitzer. Occasionally.
- PULLMAN
Physical Sciences Building,
Washington State University
2/7 Robert-Morton. Periodically.
- SEATTLE
Haller Lake Improvement Club
12579 Densmore
3/8 Wurlitzer/Marr & Colton. Often.
Neptune Theatre
1303 45th NE
2/10 hybrid. Periodically.
Paramount Theatre
907 Pine
4/20 Wurlitzer. Occasionally.
Pizza & Pipes #1
100 W. 85th
3/17 Wurlitzer. Nightly.
Queen Anne High School
215 Galer
3/10 Kimball. Rarely.
- TACOMA
Pizza & Pipes #2
19th & Mildred W.
3/17 Wurlitzer. Nightly.
Temple Theatre
49 St. Helens
2/9 Kimball. Occasionally.
- VANCOUVER
Uncle Mill's Pizza Co.
2410 Grand Blvd.
3/18 Wurlitzer. Nightly.

WISCONSIN

- BARABOO
Al Ringling Theatre
136 Fourth Ave.
3/9 Barton. Occasionally.
- HUDSON
Phipps Center for the Arts
First & Locust
3/15 Wurlitzer. Often.
- MADISON
Oscar Mayer Theatre
211 State
3/14 Barton. Occasionally.
- MILWAUKEE
Avalon Theatre
2473 Kinnickinnic Ave. S.
3/16 Wurlitzer. Occasionally.
Organ Piper
4353 S. 108th
3/27 Moller. Nightly except Monday.
Pabst Theatre
144 E. Wells
4/20 Moller. Rarely.
Pizza Piper Restaurant
3/18 Wurlitzer. Nightly.
Riverside Theatre
116 W. Wisconsin Ave.
3/13 Wurlitzer. Occasionally.
- RACINE
Theatre Guild Playhouse
2519 Northwestern Ave.
2/8 Wurlitzer. Occasionally.
- WAUSAU
Grand Theatre
415 Fourth
3/6 Kilgen. Occasionally.

CANADA British Columbia

- VANCOUVER
Orpheum Theatre
884 Granville
3/13 Wurlitzer. Rarely.
- Ontario
- KINGSTON
Church of the Redeemer
Kirkpatrick St.
3/21 Kimball. Often.
Hockey Rink, Queen's University
207 Stuart
3/19 Hilgreen-Lane. Often.
- TORONTO
Casa Loma
1 Austin Terrace
4/18 Wurlitzer. Periodically.
Organ Grinder
158 The Esplanade
3/13 hybrid. Nightly.
- WINDSOR
St. Clare's Church
166 Tecumseh W.
2/7 Wurlitzer. Often.

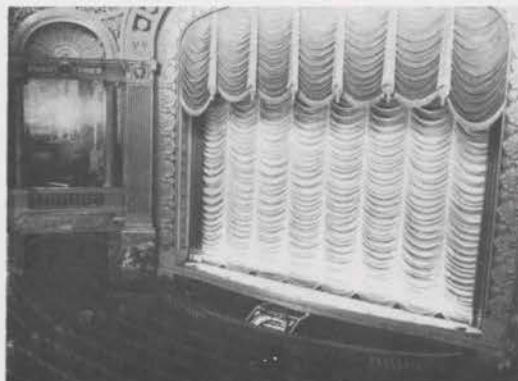
Christmas At The Byrd



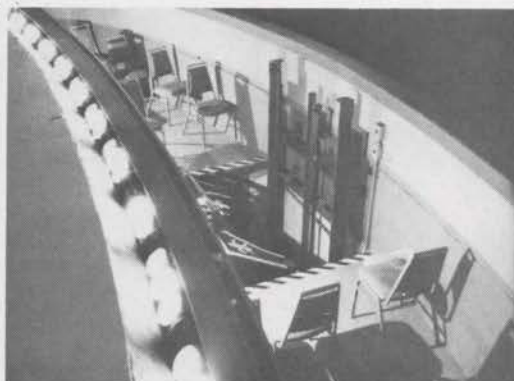
At left: Miles Rudisill, "unofficial curator" of the Byrd Theatre. *Richmond Times-Dispatch photo*

At Right: The Byrd Orchestra and organ play from the newly restored pit. *Thanh Cao photo*

Below: James Hughes plays for Christmas Celebration sing-along. *Thanh Cao photo*



Proscenium view of Byrd Theatre as patrons see it. At Right: The Byrd Chorallers with James Hughes at the Wurlitzer. *Thanh Cao photo*



It has been 57 years since this view has been seen.

During the 1988 Christmas season, the two-week run of the third annual Christmas Celebration at the Byrd Theatre in Richmond, Virginia, played to capacity houses. The organ was featured prominently in the stage production, and this year, for the first time since 1933, the Wurlitzer rose in all its glory in the newly restored orchestra pit.

This production is similar to the one created by ATOS member Allen Mills at the Schenectady Proctor's Theatre, but on a larger scale in that it included a full orchestra with the organ and a much larger budget. The new look at the Byrd prompted *Richmond News Leader* Arts Editor Roy Proctor to write: "Not only did this full-length entertainment sparkle, but it did so on a reclaimed stage that most Richmonders didn't know existed."

Responsibility for this reclaimed stage must be credited to the "unofficial curator" of the Byrd, Miles Rudisill who, with the help of theatre employee Ben Fogery, recast the front portion of the footlight trough with 200 pounds of concrete and

300 pounds of plaster of paris. Sixty-two pieces of decoration were ordered from Chicago Decorators Supply to match the Byrd's decor. This was done to provide greater space on the stage for the performers, but it also served to advance the dream of Rudisill for a completely restored theatre.

The success of the Christmas show was accomplished by the combined efforts of manager Duane "Roxy" Nelson, the TV and news media in Richmond, the director and cast, and the conscientious stage and organ maintenance crews. The reasonable admission prices also contributed to the show's popularity; the cost was \$1.50.

Part one of the production featured two grand staircases and a revolving stage. Colors were white, silver and black. Costuming was vividly impressive. The organ opened the show and, for the first time, organist James Hughes did not have to walk off the stage to take a bow — he remained on the lift at all times (now, the only way off is when the lift is at the bottom of the pit).

Richmond News Leader columnist Proctor wrote enthusiastically about the changes at the Byrd: "It's a wonder the Byrd Theatre has always been (as well) preserved as it has. It's a wonder it continues to function as a movie house — and profitably — in an age when most other vintage American movie palaces have either been razed, abandoned or, as in the case of Loew's Richmond, converted to a performing arts center. The Byrd's present staging achievement and continuing potential are, simply put, incomparable resources for Richmond theatre."

What the Byrd in Richmond and Proctor's in Schenectady have accomplished can be duplicated by others. The prime requisite is to find the one person, the driving force who can excite others to efforts beyond the "call of duty" and who can delegate responsibility to those individuals knowing that they will bring to fruition their assignments.



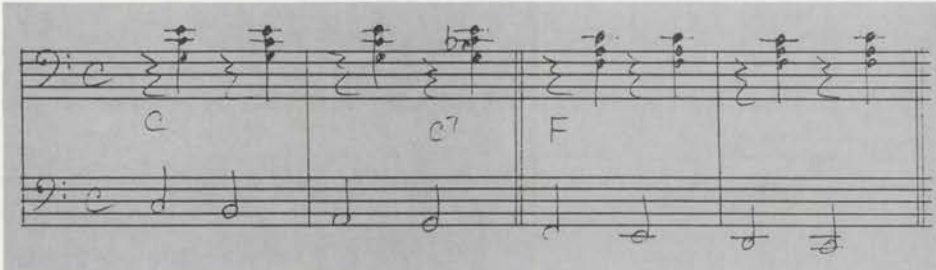
ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN'S

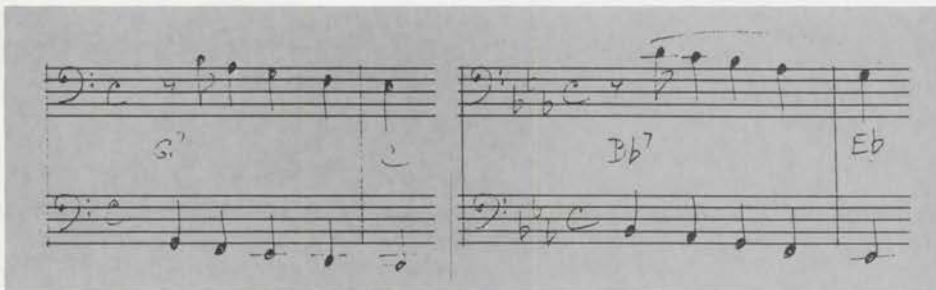
Bass Notes Make The Difference — Part III

When playing marches, polkas, or other lively songs in 4/4 or 2/4 time: instead of alternating root and 5th on the pedals, move down the scale from the root to the 5th whenever there are two measures of a major chord. This can be done several times in "Alexander's Rag Time Band," "Mimi," "Do-Re-Mi," "Oklahoma," "No Business Like Show Business" and many other similar songs.




When playing any kind of bass progression, do NOT peck at the pedals. Press them down firmly so that the listeners can hear what you are doing.

Whenever the melody stops on a whole note on a V7 chord followed by a I chord in the next measure: play a pedal solo down the scale from the root of the V7 chord to the root of the I chord. At the same time, play a parallel counter-melody a third above the pedal notes. This often occurs in the 8th or 24th measures of songs in any temp.

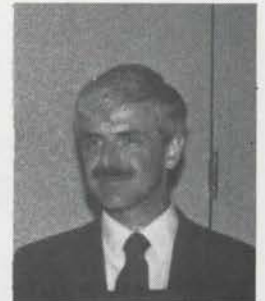


Release the melody note after one beat so that the descending bass and counter-melody can be heard clearly.

During the next two months, examine many songs in 4/4 time and apply these two arranging techniques whenever they can be used.



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Tool Box Inventory

by Dave Junchen

After having my tool box (temporarily) lost by an airline I was moved to make an inventory of its contents for possible future reference. The number of small tools I rely on to ply my trade really surprised me; if my tool box were ever lost, I realized that I'd never remember all of its contents. This list is presented for the benefit of anyone who has suffered the fate of a stolen tool box, or for anyone curious about why my own tool box is so large (and so heavy).

TOOLS

- scissors
- wire-wrap tools
- screwdrivers
- electric drill
- piano tuning hammer
- alligator clip leads
- sheet metal snips
- piano mutes
- coping saw
- tuning stick
- drill index
- T-square
- claw hammer
- leak testing tubes
- continuity tester
- soldering irons
- extension cord
- wind gauge
- mirror
- hacksaw
- awl
- tape measure
- wire brushes
- sheet metal crimper
- compass
- mill file
- wood files
- flashlight
- micrometer
- contact regulating tool
- Organ Supply ruler
- crescent wrenches
- side cutters
- grounding plug adapter
- cube tap
- Edison base screw-in plug
- hex nut driver
- counter sink
- chisels
- gas pliers
- pin vise
- IC puller
- needle nose pliers
- magnet
- wire strippers
- utility knife
- electrician's pliers
- ratchet offset screwdriver
- Alathon nut drivers
- soldering aid
- Allen wrenches
- Magic Marker

SUPPLIES

- oil
- duct tape
- masking tape
- cable tape
- lacing cord
- assorted punchings
- solder
- assorted wire
- crocus cloth
- assorted leather
- PVC-E glue
- assorted felt
- silver contact tubing
- magnet armatures
- reed wedges
- cyanoacrylate glue
- soldering paste
- sai ammoniac
- Alathon nuts
- silicone seal

PIPE VOICING TOOLS

- proportional dividers
- cutup knife
- languid rods
- nicking tools
- deburring tools
- tapered toe reamer
- toe hole gauge
- treble toe awl
- languid depressor
- toe cones
- spatulas
- lip raiser

(David Junchen is the author of the Encyclopedia of the American Theatre Organ, Vol. I. The second volume is to be published soon. Ed.)

JOHN MURI: Prime Judge For The 1989 Young Organist Competition

by Dorothy VanSteenkiste

John Theofield Muri is one of those special persons who brought the silent clowns Charlie Chaplin, Buster Keaton, Harold Lloyd and Harry Langdon to musical life in movie theatres across the country. The era of the silent movies is only a memory now, but the 82-year old Muri, who has been playing theatre and concert pipe organs since he was 17, continues to carry on the tradition. To see his magic at the keyboard and listen to the sound he brings forth on the pipe organ is the reason critics across the country have called him one of the top theatre organists in the country. Some have said Mr. Muri is the best. John has been a soloist at four national conventions of the American Theatre Organ Society and in 1977 was enrolled in the ATOS Hall of Fame and named "Organist of the Year."

Muri will tell you that his career as an organist started in 1922, faded out in 1931 with the advent of talking pictures and was reborn in a wave of nostalgia in 1962. Now semi-retired, this Hall of Fame organist remains in demand at theatre organ concerts and silent film showings.

His early training was at the Chicago Temple and the Sherwood Music School. He holds three university degrees: University of Chicago, Indiana University, and Wayne State University. He taught in the Hammond (Indiana) Public Schools (1937-1968), at Indiana University, Gary Campus (1964-1968), and Wayne State University in Detroit (1968-1973). He passed his doctoral examinations in French and German in 1971. He is now studying Chinese.

John has been a writer for Encyclopaedia Britannica Films (1954-63; 1976) and for Scholastic Publications, Inc. (1964-67). He wrote a page of commentary in the THEATRE ORGAN for twelve years.

He was consultant to the Wurlitzer Company during the building of the great organ in their national headquarters and played the first public program on it. He has made numerous sound-tracks for movies released by Blackhawk Films.

When John describes the air battle scenes in *Wings*, winner in 1927-28 of the first Academy Award for production, he details the shaking, quaking roar you can achieve on an organ by opening the low foundation pipes and hitting a C or E-flat on the manual.

Muri remembers playing for *The Phantom of the Opera* with Lon Chaney in the original silent version in 1927 at the Indiana Theatre. Muri brought the audience to their feet when he hit the crescendo pedal to jolt the silence as



Chaney was unmasked as the hideous Eric in the movie. He refers to the silent movie past as "FUN YEARS."

John Muri served as musical director of two radio stations, WIND, Gary, Indiana, and WWAE, Hammond, Indiana, and at one time was an ABC radio network pianist. John states, "Working is meaningful to me. I still love the organ and I'll play until I lose it in my hands."

Those silent movies, those silent clowns — someone once said "Silence is golden." Men like John Muri are, too.

**WE ARE HONORED TO HAVE
JOHN MURI AS OUR PRIME JUDGE.**



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It's Music Time in '89! **TENTATIVE SCHEDULE**

Sunday, July 2

- Morning:** Pre-glow at 1:00.
Father Jim Miller at the Detroit Fox Theatre
- Afternoon:** Seminars
- Evening:** No-host Cocktail Party. Featured artist **Fredric Bayne**

Monday, July 3

- Morning:** **Bill Vlasak** at the Senate Theatre (DIOC)
- Afternoon:** **Candi Carley Roth** at the Royal Oak Theatre
ATOS Chapter Representative Meeting, 4:00 at the Hotel
- Evening:** **Tony O'Brien**, Jam Session at the Redford Theatre

Tuesday, July 4

- Morning:** Brunch and ATOS Annual Meeting at the Westin Hotel
- Afternoon:** Seminars and Free time
- Evening:** 1988 Young Organist Competition Winner **Jelani Eddington** and featuring the 1989 Competition Winners at the Redford Theatre
No-host cocktail party sponsored by YTOE at the Hotel with Jazz band

Wednesday, July 5

- Morning:** **Jack Jenkins** at the Detroit Fox Theatre
- Afternoon:** **Richard Hore** in his first American performance at the Redford Theatre
- Evening:** **Melissa Ambrose** at the Royal Oak Music Theatre

Thursday, July 6

- Morning:** **Kurt Von Schakel** and **Gerry Gregorius** at the Hill Auditorium in Ann Arbor
- Afternoon:** Lunch at the Women's League in Ann Arbor
Lyn Larsen at the Michigan Theatre in Ann Arbor
- Evening:** Banquet at the Westin Hotel featuring the piano artistry of **John Steele**

Friday, July 7

- Morning:** **Dan Bellomy** at the Senate Theatre (DIOC)
- Afternoon:** Lunch and recital by **Robin Dinda** at St. Florian's Church, Hamtramck
- Evening:** **Rob Calcaterra** and variety show at the Redford Theatre
Jam session at the Senate Theatre (DIOC)

Saturday, July 8

- Morning:** Afterglow sessions 1 and 2

Photo: Saint Florian's Church, Hamtramck



It's Music Time in '89!
Great Organists, Great Theatres, Great Organs!



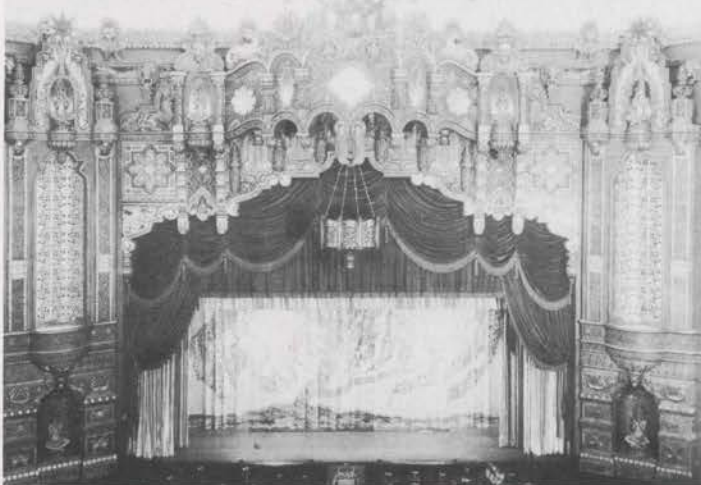
Father Jim Miller
Master of Ceremonies, Fox Pre-glow



Lyn Larsen
at the Michigan Theatre



Bill Vlasak
at DTOC



The Detroit Fox Theatre



Candi Carley Roth
at the Royal Oak



Tony O'Brien
at the Redford



Jelani Eddington
at the Redford



Jack Jenkins
at the Detroit Fox



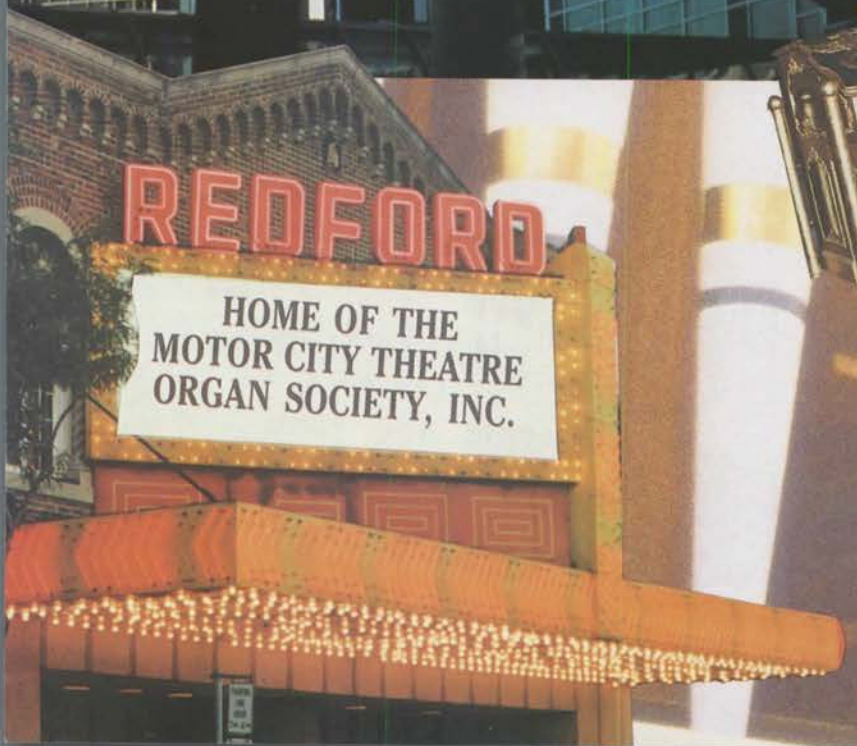
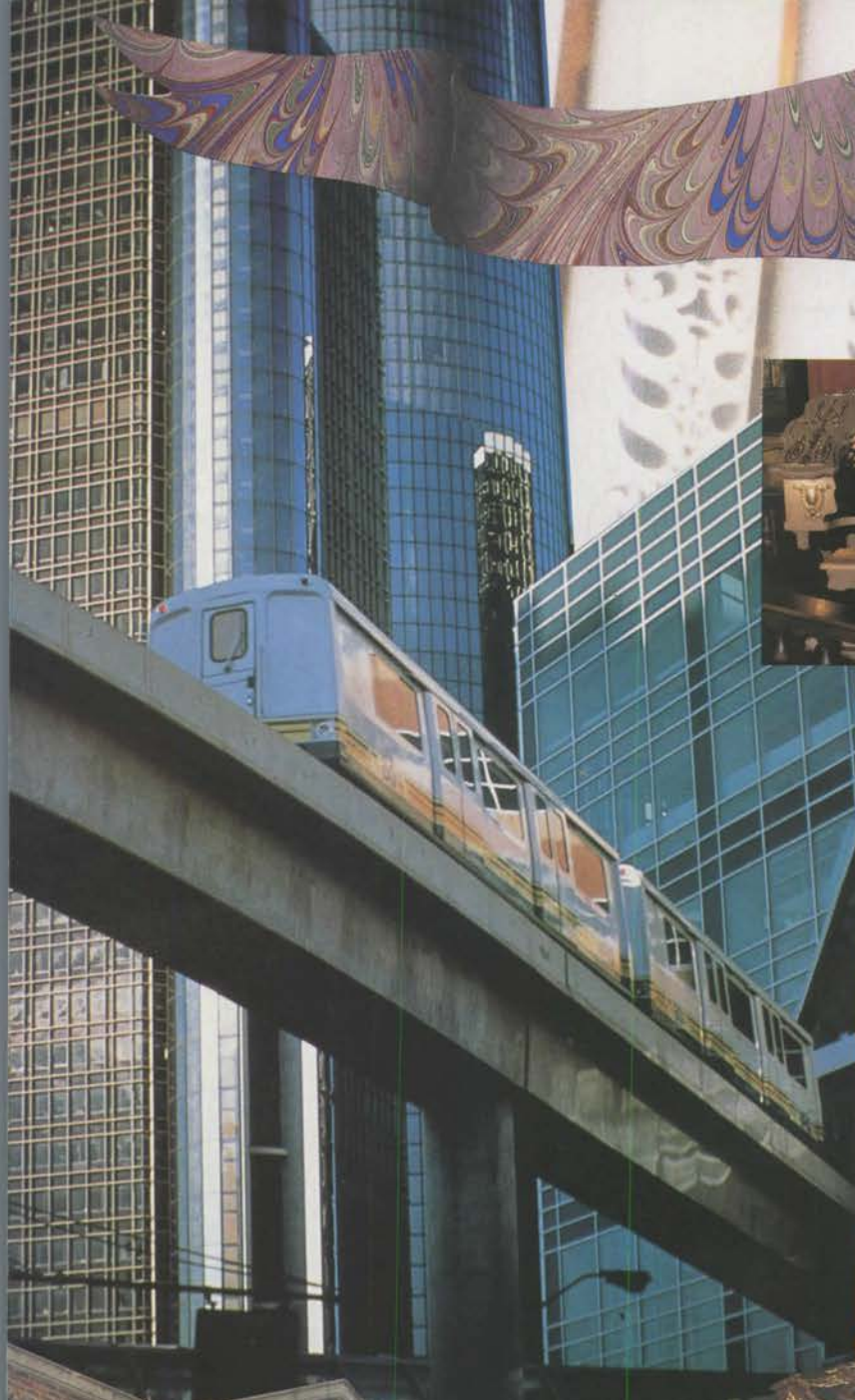
Richard Hore
at the Redford

ARS GRATIA THE

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.



Bufs Breathing Life Into Dead Mortuary Organ For Installation In Theatre

Life is steadily returning to the pipe organ formerly in the old Johnson Mortuary at Yuma, Arizona. When finally huffing and puffing, as all good organs do, it will be installed in the Yuma Theatre, according to an illustrated feature article published in the Yuma Daily Sun last Mar. 12.

The two-manual horseshoe console instrument, not identified as to make or size, was presented to the local Kiwanis Club which took it on as a community project.

ATOS member Gene Mignery and Jim Harland re-established a work crew that had been started by ATOS member Harold Applin of Sun City, Ariz. Work is being accomplished in a storage room next to the Yuma Theatre.

The biggest hurdle at present is a funding shortage. Work started with \$500 from a 1986 fund-raiser, and donations are being sought.

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Disney/Pacific Want Organ For Theatre

Disney Studios and Pacific Theatres have disclosed they would like to have a theatre pipe organ to install in the Hollywood El Capitan Theatre. The Hollywood Blvd. showcase, currently named Paramount, is due to be restored to its original architectural decor and also have the stage rebuilt.

The house opened in the late '20s exclusively for legitimate drama, but organ chambers were provided and are still untouched.

It was learned the two firms are interested in having Los Angeles Theatre Organ Society contact them about an organ.

Tampa Theatre Organ Is Dedicated By Calcaterra

Organist Rob Calcaterra played the dedication program April 9 on the 3/12 Wurlitzer organ that has been erected in the Ebersson atmospheric Tampa Theatre, Tampa, Fla., by members of Central Florida Chapter. The instrument replaced an original 2/8 Wurlitzer that was removed many years ago.

Opera House Wurlitzer Is "Going To The Cats!"

Part of Blackpool's Opera House Wurlitzer is going to the Cats—the musical show. A decision is to be made concerning removal of organ components to storage from the main chamber so that "Cats" performers can use the space for a lift scene during the production. It is hoped that all will be re-installed when the show closes. A quote submitted for the job includes re-installation in the famed British seaside theatre.—from COS Newsletter

BIG THEATRE TO OPEN

by Jim Koller

Chicago's cavernous Uptown Theatre, a Spanish Renaissance palace, will be ready to reopen later this year, it has been reported. It was not learned what type of attractions will be offered in the 4,320-seat house.

ATOS Man Given Up Beat Citation

ATOS member Douglas Lemmon of Boise, Idaho, was cited in Up Beat magazine, musical trade journal, as a "tremendous salesman and a tremendous employee because his work and his hobby are the same," which was stated by Mark Dunkley, owner of Dunkley Music in Boise.

The laudatory news item appeared in "Winners Circle" and noted Lemmon's work is selling and his hobby studying, playing and teaching the organ.

Listed in International Who's Who in Music, Lemmon is a noted organ teacher, arranger and composer. In the citation Lemmon is credited for teaching and having his students end up buying an organ from the firm—so many that he is the top salesman in the company.

Published above the citation column is a picture of Lemmon at the console of the Robert-Morton organ in the Ada Theatre. He figured prominently in the Egyptian Chapter project of restoring the instrument, and is a frequent performer on it.

Ambassador Organ Is Bought By Wallgreen

St. Louis' famed Ambassador Theatre Wurlitzer organ has been sold to Jim Walgreen, Illinois organ buff. This sale, not part of the theatre auction held March 12, was from the estate of the late Fred Pillsbury. He purchased the organ several years ago and stored it in a warehouse. Stuart Barrie designed the organ and played it for many years. "He was the George Wright of his time," Stan Kann has stated.

Another instrument in the estate, the former Style 260 Wurlitzer from Detroit's United Artists Theatre, which had subsequently been installed in Henry Hunt's Pied Piper Pizza Parlor, Detroit, was reportedly sold to Long Center for the Performing Arts in Lafayette, Ind. Confirmation of this sale was not received by press time and it is not known if the organ will replace the present hybrid instrument.

MOTORCYCLE SHOP FINALE MAY 14

Final Saturday night Motorcycle Shop Organ Jam Session, a 20-year on-going event, was scheduled for May 14 at the 1300 East Anaheim St., Long Beach, Calif. spot, according to a lengthy story published in the San Gabriel Valley Section of the April 16 issue of Los Angeles Times. "A 96-year-old organist, who has played the instrument for 20 years, will perform its swan song," the Times article noted (this would have to be Lloyd Del Castillo—Ed).

The organ is still for sale. Initial offering price was \$200,000; later this was reduced to \$100,000 and then to \$75,000. There is talk that the local Breakers Hotel might be interested in having the organ.

Nordwall Tells Of Fox Wurlitzer In Detroit

Returning from Detroit early in April, organist Jonas Nordwall reported that he visited the recently refurbished Fox Theatre and inspected the 4/36 Wurlitzer. He found the orchestral chamber empty and freshly painted and was told chests would be returned one or two days later.

The console cable still must be connected to the relay, but the organ is expected to be ready for the ATOS Pre-Glo program starring Fr. Jim Miller, and another show which will be played during the run of the convention.

REMEMBERING R. C. SIMONTON

by Jim Koller

This year, 1989, marks the tenth anniversary of the untimely death of our founding father, *Richard C. Simonton*. Since 1979, many goals have been established and accomplished throughout our organization. We are still trying to get ATOS visible and viable as possible through all media by generating ideas that are of interest to the public.

One thing in particular that promotes interest is our Young Organist Competition. Our impact focuses primarily—once in awhile, not all the time—on theatre organists of the past, namely Jesse Crawford. Richard Simonton was a close, personal friend of the "Poet of the Organ. There is nothing wrong with that. However, nothing has ever been mentioned about Dick Simonton since his passing.

So—I hereby express the thought that ATOS should think about renaming our Young Organist Competition and identify it as *The Richard C. Simonton Memorial Scholarship Award*.

SCHOOL KIDS LIKE 'FUSION' WITH WURLY!

by Don Zeller

Nearly 1,200 students of Denver Public Schools in grades 4 to 12 were totally enthralled by a visit to Denver's Paramount Theatre, Monday, April 17, for a *Fusion* concert by Rob Richards of Phoenix. The event was sponsored by Rocky Mountain Chapter in cooperation with Denver Public Schools as a means of generating student interest in the theatre organ and the Aladdin Wicks Organ Project at East High School.

Rob's program was a mix of traditional theatre organ and "Fusion Concept" which employs the addition of synthesized sounds.

Along with various forms of music, Rob also demonstrated some of the stops of the theatre Wurlitzer and made comparisons to the modern synthesizer.

The program also included an arrangement of "76 Trombones" for dual consoles, with Denver organist, Ed Benoit, manning the second console.

Excellent Response

Students and teachers alike were enthusiastic about the program. Bob Johnson, Supervisor of Music Education for the school system, said his phone has been ringing off the hook with response from those who attended the program.

Comments included "dynamic," "wonderful," "thanks for the opportunity." One eighth grader was so enthused that she wants to start studying organ in preparation for the coming East High instrument.

Rocky Mountain Chapter is excited about response to the program and is giving thought to doing it again in the future.

Richards commented that "Rocky Mountain Chapter is to be commended for their forward thinking in presenting such a program thereby creating audiences for tomorrow."

VOLLUM ORGAN IS BOUGHT BY JUNCHEN

Organman David L. Junchen has purchased the Howard Vollum Wurlitzer in Portland, Oregon. He currently has no plans for installing the instrument, but wants it available in the event he lands another contract. "For the past three years I have been installing one large instrument per year, and I sort of think I'll be needing one again soon," he predicted. He declined to state what he paid for the organ.

Originally installed in the San Francisco Granada/Paramount Theatre in the early 1920s, it was a Style 285, 4/31 organ and was removed when the theatre was demolished in the early 1960s. The late Howard Vollum bought and installed the instrument in a special social/gymnasium studio he built on his Portland estate.

May 1989

Rhett, Scarlett Help Put Wind In Wurlitzer

"Rhett, hun-nay, you-all, theyahs a Wulituh dawon at Cahpentuh Centuh thet needs fixin'. D'ya-all reckon we could hep put wind in it bah puttin' 'Wind' on at the Centuh?" Thus asked Scarlett of Rhett, and, sho-nuf, "Gone With The Wind" blew into Carpenter Center For The Performing Arts in Richmond, Va., April 8, at \$19.28 per ticket, of which \$14.28 was banked toward restoration of the theatre's 3/24 Wurlitzer.

It is reported about \$20,000 was raised for this purpose, and Virginia Theatre Organ Society has been invited to inspect the non-playing instrument and consider taking on its rehabilitation as a Society project.

Historically speaking, the instrument was installed early in this decade. It was donated by an unnamed individual and removed from Surf City Hotel, Long Beach Island, N. J. Basically the organ was originally installed in the Fabian Theatre, Hoboken, N.J., as a 3/16, Style 260. Additions were made in its hotel home with components from an RKO theatre in New York City.

The original Style 240, 3/13 Wurlitzer which was installed when Loew's Theatres opened the Eberson atmospheric house, was donated to the American Film Institute. This was engineered by Ray Brubaker, but the plan to put it in a Washington, D. C. screening room fell through and the organ was sold to a private party. After Loew shuttered the theatre and it became a performing arts center, the owner of the original instrument reportedly offered to sell the organ back for \$100,000. It was a "no

—See WIND, Page Four—

Adams Buys Wurlitzer As "Good Investment"

Purchase of the 2/8, Style 190 Wurlitzer formerly installed in the Bay Theatre, Green Bay, Wisc., "has been made as an investment too good to pass up" by Steve Adams, well-known ATOS organ buff. It was removed from the theatre in the 1970s by Ed Mayo of Minocqua, Wisc., when the house was twinned. Adams has no immediate plans for the organ.

At one time Mayo also owned the former Des Moines Paramount Theatre 3/12 Wurlitzer which he sold for parts because it was not complete.

PHOENIX WILL HOST MEETING

Valley of the Sun Chapter will host a regional convention this year at the close of the Thanksgiving weekend in Phoenix. Full particulars will be published in a forthcoming issue of *Theatre Organ Journal*.

ROSA VISITS FIVE ORGAN HOME IN AUSTRALIA DURING FAR EAST TOUR

While galavanting to Australia and the Far East, Rosa Rio and her student friend, Helen, visited the Clancey Family in Wentworthville, a suburb of Sydney. The Clancey residence has a very church ceiling and the house is opposite a reservoir in a high elevation area.

Being summer, it was humid and hot and most difficult for one situation—keeping organ pipes in tune. But there in the tremendous living room sat a theatre pipe organ, a church pipe organ and three electronic organs! Beautiful music was made.

"Your ATOS International NEWS helped make the contact possible, as well as contact with other friends around the world," Rosa advised.

She added that "playing piano on board the SS Queen Elizabeth II had people from around the globe arm-in-arm singing and humming to recognizable tunes—Hurrah for music, the great international language!"

YORK ORGAN NOW USED FOR MANY PROGRAMS

After a three-year volunteer effort, the Wurlitzer-styled theatre organ installed in the Strand/Capitol Theatre, York, Pa., is being used for public performances. The instrument is about 75 percent complete and presently includes three Strings, Concert Flute, two Tibias, Vox Humanna, Post Horn, Brass Saxophone, Diapason, Trumpet, Clarinet, Toy Counter and Tuned Percussions.

Ranks to be added include a Diapason Celeste, Kinura, Vox II, Diaphonic Diapason and French Horn. A large scale Kilgen Tibia will be substituted for a present smaller Marr & Colton set.

Performances have been well received, nearly selling out the 700-seat house. Don Kinnier has been featured at the console for a performance of Chaplin's "The Circus" and for a combined vaudeville, silent film and sing-along show. In addition, the organ is used prior to screenings of the classic film series.

Glenn Thompson, project chairman, reports in addition to completing pipe work, continued efforts are made to eliminate other problems that crop up. A major push will be made over summer months for professional restoration of the theatre ceiling, marquee and carpeting. It is anticipated several top concerts artists will be presented in the fall.

L.A. Memorial Organ Is Ready To Be Framed

Los Angeles Theatre Organ Society's Ross Reed Memorial 3/24 Wurlitzer is now 90 percent rebuilt, exclusive of the console, and ready to be set up on floor frames in the Crome Organ shop. After it has been shop mounted, the frames will be moved to chambers at Pasadena City College Sexson Auditorium so installation work can begin.

Leroy Lewis Records Moller Concert Organ

Leroy Lewis has recorded "International Passport to Music" on the large Moller Concert Organ in the Scottish Rite Cathedral at New Castle, Pa. A cassette has been produced by E.A.R., 110 Williams Drive, McMurray, Pa. 15317.

BOHM THEATRE HAS 60TH CELEBRATION

Albion (Michigan) hosted organ buffs from far and wide March 12 when a program was held at the Bohm Theatre to celebrate the 60th anniversary of the film palace. Dr. Russell Rowan, who has headed maintenance of the organ, talked briefly about the history of construction, architecture and ownership of the theatre.

Scott Smith, Lansing organist, was featured artist. Guests were present from Lansing Theatre Organ Society, State Theatre Organ Club, Kalamazoo; Grand Rapids and Toledo buffs were also there. Don Scribner, who starred as Bohm organist for many years, was present.

Following the theatre program, Rowan hosted buffs at his Albion home where he has an eight-rank Wurlitzer installed.

THEATRE AUCTION BRINGS BIG BUCKS

by Richard J. Sklenar

Serious Midwest collectors drove up prices at the auction of contents of the Ambassador Theatre, St. Louis, according to Chicago Theatre manager-turned antique dealer Peter Miller. He attended the sale March 12.

The theatre sheet music collection went for \$25,000, a large lobby chandelier for \$35,000. One collector bought railings in the lobby for \$38,000 and paid \$900 each for nine small wall brackets.

Free Shows In Maine For Citizens Of Portland

Portland (Maine) City Hall's Kotschmer Memorial Organ was played by Earl Miller March 22 to accompany "King of Kings." The performance was open to the public without charge. Two other organ programs were scheduled for April 14 and May 9 for public enjoyment.

RIGGS HAS BATH TUB CASSETTE AVAILABLE

"Singin' In The Bathtub" with Jim Riggs at the console of Birmingham's Alabama Theatre 4/21 Wurlitzer on compact disc at \$22, or Dolby cassette at \$12 postpaid, is ready for your audio system. Order from Riggs-Alabama Theatre Recording, P.O. Box 2372, Birmingham, Ala. 35201.



ANDY KASPARIAN entertained ATOS guests at the console of the 4/17 Ken Hunt residence Wurlitzer during a March weekend in Clearwater, Florida. He was in the state playing Baldwin-sponsored concerts.

KASPARIAN PLAYS AROUND IN FLORIDA

Just because he isn't seen and heard frequently on the ATOS concert circuit doesn't mean organist Andy Kasparian isn't busy. Following a Baldwin-sponsored whirlwind tour of Florida's east coast, he relaxed and spent the weekend of March 11/12 on the west coast of the state with Dottie and Roger Bloom, who now live in Hudson. They were formerly stalwarts of Delaware Valley Chapter but now are members of Mid-Florida in Tampa.

Kasparian played a Baldwin concert in Clearwater Saturday afternoon, then in the evening he was invited to the magnificent home of ATOS members Ken and Ruth Hunt to play the 4/17 Wurlitzer installed there.

On hand to hear him put the organ through the Kasparian mode were Mr. & Mrs. Al Hermanns and Randy Piazza. The latter-named buff was active for nearly 30 years at the Riviera Theatre, North Tonawanda, N. Y. before retiring to the so-called "Sunshine State" (It's obvious a Californian wrote this—Ed).

Then on Sunday, 60 local chapter members crowded the Bloom residence to hear Andy play the Conn 652, plus a few numbers on the Schimmel grand piano. Andy had played here in Feb. '88. Open console followed for those brave enough to display their dexterity.

On Monday Kasparian drove off to Ocala to play another concert and then return to his Cherry Hill home in New Jersey.

Elliott's Buffalo Show Shown On Telecast

Chris Elliott played "The Mark of Zorro" at Shea's Buffalo Theatre Mar. 12. He was interviewed before the performance by the local CBS Affiliate station, Channel 4, and during the performance the TV crew filmed his accompaniment of the feature.

This was telecast on the two evening news shows under the title—"Making Movie Music The Old Fashioned Way."

No Basis For Rumors, Curley Tells NEWS

As a result of several wildfire rumors spreading about the land concerning his cancellation of the Detroit Convention date he was to have played at Hill Auditorium, University of Michigan, Ann Arbor, Carlo Curley called the NEWS April 1 to set the record straight. In reality, he noted, there was no cancellation simply because no contract, or letter of confirmation has ever been received.

Curley related that approximately a year and a half previous to calling the NEWS, he was asked if he would play the Skinner organ at the school. He said he would and assumed a contract would be sent.

During the interim his manager was busy arranging concert dates. As time passed, the coming convention program was forgotten through lack of communication and other concert dates were set. Both Curley and his manager forgot the original convention conversation.

Then, when the Mar/Apr issue of *Theatre Organ Journal* appeared, Carlo got a jolt—his picture was printed and he was announced as an artist. Curley was not booked to play a concert on that day, but to be able to play the Hill Auditorium Skinner would require about \$4,000—he would be playing a program the prior evening in Ireland. The \$4,000 would be required to transport him to Michigan and then back to Ireland because he has other concert dates there.

"I would like to play for ATOS. It was really a delight to perform at Pasadena Civic Auditorium in 1987, but because the lack of the contract and forgetting the original conversation, it is not possible," he said. "There certainly is no basis for any kind of rumor in this regrettable situation."

THREE BAY AREA PALACES LENSED

Three unique Bay Area theatres were photographed, inside and out, early in March by National Geographic lensmen. The three—Oakland Paramount, San Francisco Castro and Alhambra Theatres—are expected to appear in coming issues of the publication, possibly during late summer.

It was not learned if the shutterbugs filmed the organ consoles in the Paramount and Castro; the Alhambra, which was designed by Architects Miller and Pflueger, who also created the Castro, lost its pipe organ many years back, it was reported by Jim McMillan, Alhambra.

Miller also noted San Francisco Magazine, in its Jan/Feb '89 issue gave the Alhambra an award for "the best trend"—"The Alhambra bucked the tide by refurbishing its Moorish splendor and giving us a single, comfortable movie palace. Just the way God and Cecil B. DeMille intended."

Organist Also In Canal Boat Business

British organist David Lowe, who is currently setting up a concert tour of U. S. for November, is not only a busy console artist in London—he plays at a large ice rink—but is also in the canal boat business. "We are presently converting another barge, built around the turn of the century, into a second restaurant/general purpose trip boat to cope with demand.

On his previous visits to U. S., wherever he played the organ, he received tremendous applause and commendations for his artistry.

He has open dates available for his coming October tour and may be contacted at 18 Spruce Hills Road, Walthamstow, London, E17 4LD, England, or by calling 01-531-4979.

Three Artists In Patio Show Set For June 18

by Jim Koller

Gerry Gregorius, Kurt Von Schakel and Dave Wickerham will share the bill at Chicago's Patio Theatre June 18. Advance tickets are \$7, or \$9 at the door the day of the show.

Four Organs Available For Rochester Buffs.

Rochester (N.Y.) Theatre Organ Society members can rent practice time on four organs in Temple Civic Center, next door to the Auditorium Theatre. For a charge of \$5 per hour the four instruments available are: a two-manual, a 4/56 Moller, and two 3/24 Buhl "Rochester" model instruments.

MYSTERY ARTIST REALLY NO MYSTERY, JUST 'REVAMPED' WELL-KNOWN PLAYER

Los Angeles Theatre Organ Society members who trekked to Phoenix, Ariz., over April 8/9 weekend on an organ safari were non-plussed when, at Mesa Organ Stop Pizza Parlor, the organ started playing and the sound was similar to the Lyn Larsen style of music. But the rising console hove into view and displayed a slightly different physical style of person on the bench. Viewed from back, he appeared to be much thinner than Lyn when he was last seen by the L.A. bunch. And the mop of hair was styled different than Lyn sported. But when the mystery artist finished his opener and turned to acknowledge applause, it was Lyn—about 30 pounds lighter and in new hair dress (same hair, of course).

It was also noted his musical presentation surpassed all previous concerts he had played for those present who had heard him elsewhere.

JIM, TAMMY ORGANS SOLD TO JUNCHEN

Jim and Tammy Bakker will not be using the three organs they purchased during the palmy days of "PTL"—the instruments have been sold to David L. Junchen and Dr. Robert R. Gilson for resale. Top organ in the collection is the former 4/20 Publix No. 1 Wurlitzer from the Dallas Palace Theatre. It does not have a console but is otherwise complete.

The 3/27 Welte/Wurlitzer that once sounded off in the NBC Hollywood Studios at Sunset and Vine Streets is complete—and may already be sold. Junchen disclosed that a customer is considering placing the organ in a big restaurant in Korea. It is a large international concern headquartered in Portland, Ore. Reportedly, the organ bug bit company big wigs when they heard the Wurlitzer at Portland's Organ Grinder Pizza Parlor.

Third instrument is a 3/25 Murray M. Harris (forerunner of the Robert-Morton organ), a classic job from Glendale (Calif.) Baptist Church, and is a complete instrument.

Junchen is handling all sales and may be contacted by calling 818/795-2898, or by writing him at 280 East Del Mar, Suite 311, Pasadena, Calif. 91101.

McAbee Plays June 3

Organist Kay McAbee will present a concert on the Phipps Center Wurlitzer, Hudson, Minn., June 3.

Chi Stadium To Stay; Organ To Be Recorded

Chicago's Stadium, home of the biggest Barton organ ever built, is approaching its 60th birthday and it now looks as if owner Bill Wirtz will keep it standing instead of demolishing the structure when he builds a new adjacent sports palace, it was reported in the Sunday Chicago Tribune, March 26.

The news item mentioned that events in the amphitheatre have been accompanied by the mammoth organ, "an instrument so grand and powerful that its full volume, comparable to 25 brass bands, would shatter the windows.

Tom Hazleton, who played the instrument during Chicago's '85 convention and received high praise for his handling of the difficult-to-play organ, has announced he will record it on a compact disc during June. At press time actual contract talks between ProArte and stadium officials had not started.

James In L. A., Plays Single Silent Film

Dennis James flew into L. A. March 24 for a two-night stint at Los Angeles County Museum's Bing Theatre to accompany the two-part, four hours and 48-minute "Die Nibelungen." He premiered the film at the Castro Theatre, San Francisco the previous Saturday. He also played it at the World Theatre, St. Paul, Minn., Mar. 30 and 31.

Hazleton Tapes Show For Moody Network

by Richard J. Sklenar

Tom Hazleton, in Chicago for a Windy City Organ Club meeting, taped a program on the famed Van Der Molen Robert-Morton organ in Wheaton, Ill., for broadcast on "Prime Time America," the radio magazine of the Moody Broadcast Network. The show aired Mar. 31 at 4pm, Central time, and simultaneously on 140 stations in 38 states.

Jim Warren, a Windy City member, hosts "Prime Time America" and other Moody programs.

It was during the club meeting that Hazleton also announced he will record a CD at the Chicago Stadium for Pro Arte, possibly in June.

Brown Bag In Again At Providence Center

Providence (Rhode Island) Performing Arts Center is once again presenting "Wednesday at the Wurlitzer". Starting April 12 and continuing through June 14, every Wednesday at noon the public is invited to a free hour-long concert series. Everyone is invited to bring a brown bag lunch. Those who don't wish to tote a bag can obtain light fare at a nominal charge at the theatre.

The series is sponsored by AT&T and the Providence Journal-Bulletin newspaper.

Chicago Dance Set For Oct. 8 At Aragon Palace

by Jim Koller

With success of their May '87 program at Chicago's Aragon Ballroom still being talked about, Chicago Area Theatre Organ Society is planning another tripping of the light fantastic there Oct. 8. Organist Hal Pearl has been signed to play the 3/10 Wurlitzer. Tony Barron and his orchestra will play for dancing.

Lowrey Names National Artist To Its Staff

William D. Curry has been appointed to the Lowrey Organ Company staff as a national concert artist. He will play in-store concerts and make promotional appearances at fairs, conventions and trade shows.

Buy A Villain's Abode For \$2.25

This month, musical-minded ATOS members have the opportunity for a real estate buy—"The Villain's Den" for just \$2.25. The dastardly music, which is the special tune of the month, can be ordered from ATOS Archives, 1393, Don Carlos Court, Chula Vista, Calif. 92010.

May 1989

Ringling Barton Organ Given Constant Care

Continued maintenance of the 3/9 Barton organ in the Al Ringling Theatre, Baraboo, Wisc., is carried out by ATOS member Roger Greunke of Port Edward, Wisc. "I usually spend a day or two a week and fix things in the theatre or play the organ. It may be only a nine-rank organ, and five of them are straight, but everything works," he said.

The organ was installed in 1928 and replaced a Wurlitzer, according to information published in "Bartola," official newsletter of Dairyland Chapter.

Kann To Kick Off Monday Movies At St. Louis Fox

Film mileage for the phamous Phantom is on the increase already this year. Stan Kann kicks off Monday at the Movies in St. Louis at the Fabulous Fox Theatre with Eric's eerie exercises June 12. He also plays a wondrous Wurlitzer concert preceding the Phantom's philandering under the Paris Opera House.

Continued showings year after year of "The Phantom of the Opera" should tell Universal Studios something. The film factory still has the original opera house set on one of its stages on the main lot and it might be worth developing "A Phantom Fantasy" as one of its tourist trap attractions. There is also a 3/12 Robert-Morton organ on the music sound stage that could supply music for Eric's organ via remote control to add reality to the exhibit.

APRIL 26 IS BARTON DEATH ANNIVERSARY

by Richard Sklenar

April 26 marked the 15th anniversary of the death of organ builder Dan Barton, who died one month short of his 90th birthday. Barton organs were found mostly in the midwest and he lived long enough to see many resurrected, and for he himself to be discovered and praised for the quality of his workmanship.

He would be pleased to know how many of his organs are still in use, especially that in the Iowa Theatre, Cedar Rapids, which many consider to be the finest Barton still playing.

BOOK ON MICHIGAN THEATRES FOR SALE

"Historic Theatres of Michigan" was published by Concerned Citizens for the Arts in Michigan last year and copies are still available. A full-color booklet, 8½-by-11 inches, contains photos and brief histories of 21 theatres.

It sells for \$6.10, postpaid, and can be obtained from Concerned Citizens for the Arts in Michigan, 350 Madison Ave., Suite 503, Detroit, Mich. 48226.



TOM HAZLETON demonstrates 'do's and Don'ts' of theatre organ playing during workshop session held last Feb. 11 and 12 at Granada Theatre, Kansas City, Kan. Patti Simon is one of the interested students.

Benzmiller Given More Austin Organ Territory

Jim Benzmiller, whom it will be recalled, played theatre organ concerts in the midwest and ultimately channeled his organ playing mainly into church work, is also Austin Organ rep in Wisconsin. He recently was given enlarged territory, according to a news item published in the March '89 issue of Diapason.

Benzmiller still plays an occasional program on the Wausau, Wisc. Grand Theatre three-manual Kilgen organ, which he has maintained for many years. He also produced a theatre album—Big, Bold and Brassy—on a church organ in his home town of Stevens Point, Wisc., which still provokes high acclaim by those who hear it.

Carter, Pirates To Cavort At Avalon Casino Theatre

Pirates, especially the famed "Black Pirate," will storm Catalina Island Casino Theatre May 27 with Gaylord Carter accompanying the silver screen cavorting on the 4/16 organ. It is the 60th anniversary of magnificent showplace at Avalon, Calif. The organ has been undergoing restoration on a continuing basis for several years and will be in top condition.

Advanced boat transportation reservations are advised.

Carter Capers Elsewhere

Other Carter caperings at various consoles: May 7, Renaissance Theatre, Mansfield, Ohio; May 10, Egyptian Theatre, Boise, Idaho (both dates feature Harold Lloyd films); May 16/17, Old Town Music Hall, El Segundo, Calif., "Mark of Zorro."

On June 10 Carter will present his Lloyd Festival at the Granada Theatre, Kansas City, Kan; June 17, 18 and 19 he will be part of workshops and silent film presentations at the University of Colorado, Fort Collins.

Wunderlich In Britain

Germany's organ ace Klaus Wunderlich toured Great Britain during March playing 28 concerts at 28 different venues.

CARLEY CAUGHT IN CURLEY RUMORING

Shortly following the onslaught of rumors concerning Carlo Curley's coming convention non-appearance, Candi Carley, who is also advertised as one of the Detroit artists, became enmeshed in the fantasy mill—she, too, had cancelled, a wildfire rumor alleged. This was quickly dispelled by calling Candi at her Canyon Country Casa. She hadn't heard this particular rumor and reasoned it was started due to similarity of the Carley/Curley names. She is definitely playing for conventioners.

But Candi had a problem rumor of her own to contend with. Someone is spreading word around that she is going to have a baby. "That's not true, and I wish the person who is doing the talking would stop," she said. She compared her rumor monger thus: "Big people talk about ideas. Average people talk about things. Very small people talk about other people."

Rare Silent To Be Seen At St. Hedwig Center

Toledo Area Theatre Organ Society will view a rare full-length silent feature film June 22 at St. Hedwig Cultural Center. Show time is 7:30pm and Bill Yaney will accompany the feature on the Marr & Colton organ.

This film is one of several acquired by Chapter President Evan Chase. They are not available for TV, library rentals or other outlets, it was noted in "Glass City Blower," official newsletter of the Society.

Organ and Trains Right Next Door

Organ/rail buffs have double pleasure in store when they visit the Lamplighter Inn at Olmstead Falls, Ohio. The eatery still has and uses its Kimball theatre organ—and next door is the International Trolley Museum with operating cars. Most organ buffs are rail enthusiasts as well, thus the double pleasure.

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. 91144.

WIND

—Continued from Page Two—

sale" deal and a search was started for another organ.

An inquiry by the NEWS about VTOS involvement resulted in a rather frank appraisal of the project from a reliable source that requested anonymity. "The organ is not playing and at the present rate of progress, it never will. It has been described as a 'pile of junk'. Many of the pipes are missing and those remaining need much repair. Chests have been repaired with tar to prevent air leaks.

"There is some talk about discarding this organ and starting all over. Even when it was in storage in Richmond, those in charge of converting the theatre did not want the organ; chambers were sealed up to provide office space for the technical director and had to be reopened. VTOS was barred from the project from the beginning; there were some members who did work on the project, but not in the name of the Society.

"The blower is located in the old relay room, just off the solo chamber. When it is turned on it sounds like a 747 coming through the house.

"No formal action has been taken as yet. If you know of anyone wanting to donate an organ, let VTOS know." The Society's address: P.O.Box 7082, Richmond, Va. 23221.

Postage Cost Not Given For Rhode Cassette

Last month a news story announced that Ron Rhode's latest cassette recording, which was taped on the Jasper Sanfilippo Wurlitzer in Barrington, Ill., was ready for release at \$10 per copy. It was also added that "the price includes \$2 postage".

Inadvertently, the postage part was a private bit of humor that got into print in Valley of the Sun Chapter's newsletter *The Stop Rail*, and because the publication is mailed beyond the chapter area, the NEWS staff picked up the item and published it.

Rhode started receiving orders with \$10 checks and considered instituting Chapter 11 bankruptcy since postage and packing costs could wipe out what little profit might accrue from sales.

Readers are advised that the cassette does sell for \$10, but there is also the added charge of \$2 to cover the costs of packing and posting.

Ron's latest recording, which is played on the Byrd Theatre 4/17 Wurlitzer in Richmond, Va., will be released as a compact disc and distributed by Virginia Theatre Organ Society. Price of the platter and its release date will be announced very soon.



ICUS 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.

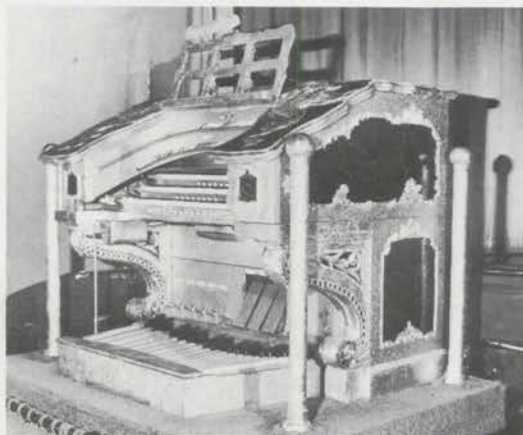


Detroit is aglow at night with restaurants, pubs, nightclubs, "festival shopping," concerts, plays, operas and ethnic festivals. A feature of Afterglow I is the exotic "Spanish Baroque" State Theatre in Kalamazoo. Mayan gods proudly stand guard on the console of the 4/32 Wurlitzer owned by the private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





*Visit Detroit in 1989, for the time of your life
at the 34th Annual ATOS Convention, July 2-8!*



The Redford Theatre Organ



Detroit Theatre Organ Club



*Melissa Ambrose
at the Royal Oak*



Lobby of the Redford Theatre



The Michigan Theatre, Ann Arbor



*Von Schakel and Gregorius
at the Hill Auditorium*



*Fredric Bayne
at the Westin Hotel*



*John Steele
at the Westin Banquet*



*Dan Bellomy
at DTOC*



*Rob Calcaterra
at the Redford*



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
 Midnight — 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

Chapter Notes



The Alabama goes to the dogs?? John Muri serenades a "friend."
Gary W. Jones photo



John Muri



Walt Winn



Fox Theatre's Jay Mitchell on the Grant Park Aldersgate United Methodist Church's 3/7 Kimball Theatre organ.

ALABAMA Birmingham

205/942-5611 or 205/644-3606

The new year brought a lot of changes for the Alabama Theatre and Alabama Chapter. The theatre got a new name — The Alabama Theatre for the Performing Arts, the firm of Goettler and Associates (Columbus, Ohio) began the capital funds campaign for the theatre, and Walt Winn performed his annual Christmas/December program in January!

Walt has always presented a December show, but for various reasons we have missed him two years in a row. After doing a little shifting around, we were able to schedule a chapter meeting on January 22. Walt's fabulous arrangements and special styling always leave us wanting more, and this program was no exception.

February 12 brought another Georgian to Alabama when John Muri spent an afternoon delighting chapter members with songs and stories of yesteryear. We are so fortunate to have John living so close to Birmingham now — he took time out from his Chinese lessons to come to the chapter meeting. He even brought various friends and animals with him for the event.

The Alabama Theatre for the Performing Arts continues to be busier and busier. We have been recognized in the Southeast as one of the best performing arts centers by several national artists and organizations, and word is spreading of the amazing acoustics and the friendly ATOSers who manage the theatre.

Gary W. Jones

ATLANTA

404/428-4809 or 404/948-0267

We started the year with two performances on the 3/7 Kimball theatre organ in Atlanta's Grant Park Aldersgate United Methodist Church. The organ came from the Strand Theatre in Pottstown, Pennsylvania, in 1945, where it had been installed in 1925. Reasonably enough, the church replaced the organ's Kinura with a Diapason, but otherwise it remained a theatre organ.

Jay Mitchell, organist at Atlanta's fabulous Fox Theatre (4/43 Moller), was heard first on the church's Kimball on January 22. Jay is originally from Alabama, where he helped start the ATOS Alabama Chapter while he was playing at Birmingham's Alabama Theatre. After moving to Atlanta, Jay's exciting style dazzled the patrons at the suburban Marietta pizza place, The Music Grinder, which later became Show Boat Pizza. He also played here at the historic Excelsior Mill.

Jay did some interesting things for us, weaving church tunes through the popular ("Bringing In the Sheaves" with "Get Me to the Church in Time," for example) and playing a medley of songs pertaining to roses. Also he gave us selections from *The King and I* and *The Student Prince*. His encore, "Jealousy," left us all jealous of his musicianship, and we hope he'll play for us again.

The second performance, on January 29 on the church's Kimball was by veteran theatre organist John Muri, a master of silent-film accompaniment, 1977 "Organist of the Year" and member of the ATOS Hall of Fame. We're delighted that he has recently taken up residence in Atlanta.

With apologies for being a bit late, John began with a Christmas medley. Then he swung into his main piece, the Charlie Chaplin classic silent, *The Gold Rush*, which he accompanied magnifi-

cently. It was a very enjoyable occasion. We thank Grant Park Aldersgate United Methodist Church and the Rev. Sally V. Daniel for hosting our chapter both in January and last year, too.

John Muri entertained us again on February 19, on the 2/9 (mostly) Morton organ at Charles Walker's Theatrical Paraphernalia. His program consisted of 25 (count 'em, 25!) Richard Whiting numbers, including "Japanese Sandman," "Ain't We Got Fun?," "Louise," "On the Good Ship Lollipop," and "Beyond the Blue Horizon." Muri's last piece was one with which Whiting had become dissatisfied while writing and had thrown into his trash basket. It was rescued by a secretary who took it to his publisher, who published it toward the end of World War I. It was a surprise to us, and we won't tell you what song it was (you'd recognize it immediately) for John sometime might want to hold you in suspense, as he did us. We do appreciate John's playing, and are so glad that he's now nearby.

Bill Hitchcock



At left, Grant Park Aldersgate United Methodist Church's pastor, Rev. Sally V. Daniel and John Muri.

BUFFALO

AREA CHAPTER, ATOS

New York
716/694-9158

Did you know that the North Tonawanda Barrel Organ works joined forces with Wurlitzer around the turn of the century? They specialized in making and marketing military band organs, orchestrians, player pianos, and other like instruments.

Did you know that Fanny Wurlitzer joined the firm in 1904 and became the manager of the North Tonawanda plant? Did you know that in 1909, Hope-Jones became insolvent and that his assets and patents were acquired by the Wurlitzer Company? After the death of Hope-Jones in 1914, the company continued with the name Hope-Jones Unit Orchestras until the Hope-Jones patents expired about 1928. Then the company changed the name of its organs to Wurlitzer Unit Orchestras. At the peak in 1926, the term "Mighty Wurlitzer" became in the minds of many, synonymous with "theatre pipe organs."

This is some of the history our members had brought back to our minds as we held our November meeting in the "Old Wurlitzer" Factory in North Tonawanda. During the tour, one could wander down the long halls and aisles and envision what might have taken place; fabrication of pipes, making of keys, the voicing room. The factory is now called the Wurlitzer Industrial Park and houses many businesses such as a Greek Bakery, piano restorations, music store, Bagel Bakery, furniture repair and restaurant for the workers.

After climbing the brick Wurlitzer Tower (steel water tower inside), we listened to imported electronic orchestral organs which played by the touch of a button. I am certain that would cause Fanny or Hope-Jones to turn over!

In December, we held our Christmas dinner meeting and election of officers at the restored home of the late Fanny Wurlitzer. The home is owned and maintained by the North Tonawanda Chamber of Commerce as a private club. As members of Buffalo Chapter, we are very fortunate to have this history on our doorstep.

For the Christmas Holiday season, the Shea's Buffalo Theatre Stage was flanked with red poinsettias. Lance Luce, house organist at the Organ Grinder Pizza Restaurant in Toronto, played on our Mighty Wurlitzer. The Shea's Choral Group shared the limelight, accompanied by a piano and by Lance on the Wurlitzer.

A spring-like day, January 29, was topped off by an organ Pops Concert on the Shea's Buffalo Wurlitzer, featuring three local artists: Sherri Morris has performed in a variety of music events. Paul W. Staley is a member of the design and engineering staff of the Schlicker Organ Company and Music Director at the Kenmore United Methodist Church. Ralph Bacha, a newcomer to Buffalo, is Music Director at St. Leo The Great Church in Amherst.

On February 26, Gaylord Carter played for the silent film *King of Kings* at the Holy Trinity Lutheran Church. BAC-ATOS co-sponsored the reception at the church for Gaylord following the concert.

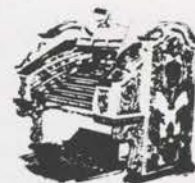
March 12, "The Good Old Days" were remembered as we watched the silent film *The Mark of Zorro* accompanied by Chris Elliott on the 4/28 Wurlitzer.

A look to the coming months will see BAC direct some attention to the matter of getting one or more recordings made of the Shea's Buffalo 4/28 Wurlitzer. It is planned at present to offer a CD plus a record album or cassette tape of each recording artist. A high fidelity video cassette could also be considered. In this way, both the sophisticated and casual listener could be best served.

Since this is a new venture to BAC, we would appreciate hearing from interested artists and/or recording companies on helping us achieve these objectives with their expertise. *Norma J. Marciniak*



Rick Mathews at console of Tampa Theatre 3/12 Wurlitzer.



CENTRAL FLORIDA

Tampa

813/577-1898 or 813/251-8325

Our January meeting was held at the Tune Town Keyboards store located in New Port Richey. Marlon Scott, who had previously performed on the Tampa Theatre 3/12 Wurlitzer and who works at this store, presented a very fine program showing the many capabilities of the new Yamaha US-1. We were equally impressed by the instrument and by the organist.

For our February meeting, we assembled at Central Music in Clearwater. The organist, Kathy Hoffman Blanchard, who is with Central Music, presented an excellent program on a Rodgers Trio and on a new Rodgers three-manual instrument, the Windsor 840. Although in a straight console, there were theatre and orchestral voicings. We understand that Rodgers will be coming out, once again, with a horseshoe console later this year. Cathy has played for our chapter several times, including at the now defunct Pizza & Pipes in Tampa and at fellow members Ken and Ruth Hunt's home in Clearwater on their magnificent 4/17 Wurlitzer.

Work continues on the Tampa Theatre Wurlitzer. Some nine ranks are now fully functional as of March 4, as well as tuned percussions, such as the Xylophone, Chrysoglott and Glockenspiel. By the time this is read, the Trumpet, Kinura, and Salicional will be operational, as well as newly placed pipework, toy-counter, etc., in proscenium area.

Fortunately, after a hiatus of some 15 months, when the organ was not playable, we began using the organ (November '88) for pre-movie and intermissions. Although only seven ranks were playing, this effort was much appreciated by the theatre management and enthusiastic audiences. Rick Mathews, who has been doing the bulk of this playing, was also able to assist during special showings of *Gone With The Wind*, including an interview by a local TV station with Butterfly
continued...



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CENTRAL FLORIDA cont.

McQueen, who was "Prissy" in the film. Rick naturally played the Tara theme as a setting for the interview, and even the Tibia rank, which that afternoon was finally ready and partially tuned, sounded great. Fortunately, some new and younger members have become interested in being on the work crew.

In an effort to interest those who cannot or do not want to be part of the theatre work crew, we are endeavoring to develop additional activities, such as a dinner cruise, visits to nearby chapters, a social meeting at a beachfront property, etc. The more that members can be involved, the better. With Florida's famous weather, we feel that year-round and more outdoor activities can be enjoyed.

We have established a good working relationship with the Mid-Florida Chapter in Orlando, with some members belonging to both chapters. We believe this is to be important and hope to build similar relations with other nearby groups.

Member John Otterson, whose background is in radio-TV and film production, has completed three years of his weekly "Popular Organ" programs on the non-commercial Catholic FM radio station, WBVM, at 90.5FM. Aired Sundays at 5:00 p.m., the station at 100,000 watts, covers 4,000 square miles. John, who also works part-time at the station, is production manager. He also needs theatre organ records and tapes for on-the-air use.

The chapter's monthly publication, *The Stoplist* has taken on a new and much improved look and content. The new editor, Tom Woolliscroft, has brought considerable enthusiasm on his part with some imaginative ideas. He is an example of a younger member and how they can contribute positively when properly encouraged.

Coming meetings and social activities promise to be enjoyable for all members of CFTOS. The board members are interested in making this a chapter noted for full membership participation and work and activities of the highest quality.

John Otterson

CENTRAL OHIO

Columbus

614/652-1775 or 614/882-4085

Our annual Christmas party was held December 18 at the home of John Polsley with 33 members and guests in attendance. A brief business meeting was conducted by Vice-President Jim Blegen. We were privileged to host Roy Davis from Tennessee, who has been prominent in the recovery and sale of theatre organ parts and is presently installing a nine-rank organ in his home. We welcomed new members Gerry and Leah Shiffer who hail from Urbana, Ohio.

The day could only be a success with the remarkable talent of Trent Sims at the 3/12 (mostly) Wurlitzer. He entertained us with some theatre organ greats, among which were "Kitten on the Keys," a medley of Christmas Carols, contemporary music and requested numbers which demonstrated his immense versatility.

With Bob Cowley's diligence and perseverance, the 3/7 Wurlitzer in Springfield's State Theatre is getting a well-deserved overhaul. One of the few remaining original theatre installations in the country, this venerable 1926 instrument is now equipped with a Gorsuch relay and a Stanley Oliver combination system. Since it has an enhanced stop-rail layout with many more couplers and mutations, Bob is installing a 3 hp blower so each chamber will have its own wind supply. Soon to come will be a chamber renovation; the chests will be re-leathered and the pipes cleaned and revoiced, this latter work to be done by McPherson and Ferguson of Indianapolis. Chakeres Theatres, Inc., should be proud to claim this historic instrument which can now entertain audiences for years to come.

At one of our largest meetings ever, 65 members and guests attended a January 29 event at Worthington High School. We were pleased to have present representation from the school, the Worthington community, the Tyo Organ & Piano Company, Tech-II and Honda Industries. At the business meeting, President Henry Garcia made a plea for interested members to submit names for the ATOS Young Organist Competition.



Trent Sims at John Polsley's 3/12 Wurlitzer.

J. Polsley photo

Following the meeting, we were treated to a delightful concert by organist Trent Sims who, incidentally, was of great assistance in readying our organ for this occasion. This was Trent's second appearance for our chapter, which says something about his popularity and talent. His repertoire consisted of a host of old favorites. Especially delightful were his renditions of "A Little Bit Independent" and "Vilia," the latter particularly melodious with a mix of Solo color reeds and the Tibia and with the tasteful use of chromatic runs and double lead. His program was followed by open console during which time the keydesk was seldom unused.

Ohioans enjoyed another memorable occasion on February 19 when West Coast artist Chris Elliott played at Mansfield's Renaissance Theatre. At the magical hour, up rose the Warner-Kearns-Carson 3/20 Wurlitzer with its splendid gold trim spotlighting an immaculately clad young man playing "You." Chris paid homage to the instrument by relating that he was first introduced to it by Gaylord Carter many years ago when it was still on the West Coast.

Chris played a medley of show tunes associated with the late Fred Astaire's movies featuring such nostalgic numbers as "A Fine Romance" and "The Way You Look Tonight." His lively "Tain't No Sin to Take Off Your Skin and Dance Around in Your Bones" contrasted with the beautiful Rudolf Friml "Only A Rose." His accompaniment of the hilarious silent Laurel and Hardy *That's My Wife* was a surprise in the second half of the program. His concert concluded with selections from *Kiss Me, Kate* and "Everything's Coming Up Roses." Chris's performance certainly earned him an early return engagement. John Polsley



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CHICAGO AREA

312/282-0037 or 312/964-7855

Saying farewell is always sad, and when it is to a movie palace of long standing it is doubly so. This recent farewell was for the Deerpath Theatre in Lake Forest at our January 8 Social. Dennis Wolkowicz (Vox Editor) played a very appropriate program on the 3/10 Geneva pipe organ. This organ is to be moved from the Deerpath to the Lansing, Michigan, Theatre Organ Society. Thus, the theatre will cease to exist, but the organ will continue on, as have many others before it. Our thanks and appreciation to past theatre managers and owners of the Deerpath for the use of the theatre and organ, and to the soloists who played concerts and socials there.

Our January social at the Patio Theatre featured Lee Maloney at the console. Lee is a local artist who has played for us several times before, and his style and versatility are always appreciated by all. Our thanks to you, Lee, and to the Patio managers and crew for maintaining this excellent organ.

On June 18 the duo of Gerry Gregorius and Kurt von Schakel is scheduled to present a concert of organ and piano at the Patio Theatre, 2:30 p.m. This duo was excellent at the '88 Convention and caught the ears and eyes of our program committee which resulted in this program.

The Elm Roller Rink in Elmhurst has a super 4/27 Geneva Hybrid pipe organ which is quite a draw for organ lovers. CATOE had a social there in February that had an element of surprise in that the soloist was not announced. Staff organists Bill Kuczek and Jerry Glenn were not able to do the honors and, to the surprise of all, Frank Pellico took over and gave a great program for the over 125 in attendance. Our thanks to Frank for his assistance in time of need.

Barbara Sellers is quite busy these days presenting excellent organ music at the Music Box Theatre on its Allen 6500 Custom Theatre Organ. Barbara has played in several of our better spots on electronics and pipes. She also



Frank Pellico at the Elm Rink 4/27 Geneva.

teaches advanced pipe organ when time permits.

Carl Schurz High School and its 4/46 Moller was the site of a Christmas concert with Mike Jacklin doing solo honors. A lot of work and loving care has gone into this organ by a dedicated crew headed by Jim and Glen Felton. Interested school officials and CATOE have greatly assisted in the restoration of this instrument.

Almer Brostrom



CONNECTICUT VALLEY

203/357-4581 or 203/261-5269

February is our birthday month, and the program committee, Don Hyde, Jimmy Miller and Lyn Wiley, went all out to plan a truly memorable celebration, on February 11 of the 28th anniversary of the formation of Connecticut Valley Theatre Organ Society.

Lowell Ayars joined in the festivities by conducting a master class in theatre organ in the afternoon at the Shelton High School 3/12 Austin. Participants Bunny Ericsson, Ed Holbrook and Joe Sweet each played several selections and Lowell then commented on their techniques and offered suggestions as to how they might approach the same musical selections in other ways. Each of the participants indicated that it was a very positive and rewarding experience, and they appreciated this master of the theatre organ taking the time to share his talent with them.

After a brief business meeting we enjoyed a delicious buffet dinner in the high school cafeteria and we then returned to the auditorium for the concert portion of the program with Lowell Ayars. The console had been moved to the break aisle of the auditorium which permitted a much more intimate arrangement and allowed Lowell eye contact with his audience. It had been almost 20 years since Lowell made his first appearance in Connecticut at a midnight concert at the Paramount Theatre in New Haven. He has returned many times to play at the State Theatre in Waterbury and the Thomaston Opera House.

Lowell began as a theatre organist just before the advent of talkies and switched careers to become a music educator in the public school system of Vineland, New Jersey, from which he retired several years ago. Commenting on the Shelton 3/12 organ he said that this was his first experience on an Austin organ, and he felt that it was "middle of the road." It is not theatrical but not "un-theatrical." With that said he proceeded to present one of the most enjoyable concert programs since the organ was dedicated. The program included "Isle of Dreams," "Alice Blue Gown," and "Memories." In addition, he demonstrated his musical necktie that played "Let Me Call You Sweetheart" and then proceeded to play the same tune on the Austin. He vocalized "I Wish You Love" and concluded with "Festal Offertorium" which amply demonstrated that the Austin could be very theatrical. Thank you, Lowell!

The voters of Thomaston have approved a plan that will permit the fire code violations that closed the opera house in 1985 to be corrected and build an addition and make improvements to the town offices located in the historic structure. Our Marr & Colton, located in the opera house, is played almost daily by the Thomaston first selectman and would require very little effort to be ready for concert performances although it is anticipated that the blower will have to be relocated because of the renovation program. It is hoped that the auditorium will be available for public use in approximately twelve months. Barry Goodkin

May 13	Symphony Hall, San Diego, California
May 17	Public Library, Westerville, Ohio
May 20	Paramount Theatre, Aurora, Illinois
May 23, 24, 25	Radio City Music Hall, New York City
May 27	Ohio Theatre, Columbus, Ohio
May 30, 31, June 1	Radio City Music Hall, New York City
June 6	Keyboard Concerts, Laguna Hills, California
June 17	Hancher Auditorium, Iowa City, Iowa
June 23 to September 3	Ohio Theatre, Columbus, Ohio
July 24	Spreckles Organ-Balboa Park, San Diego, California
August 16	Ohio Theatre, Columbus, Ohio
September 8	Church of the Redeemer, Kingston, Ontario, CANADA
September 17	David Lutheran Church, Canal-Winchester, Ohio
October 20, 21	University of South Carolina, Columbia, South Carolina
October 22	Bushnell Auditorium, Hartford, Connecticut
October 28	Ohio Theatre, Columbus, Ohio
October 30	Michigan Theatre, Ann Arbor, Michigan
November 18	Symphony Hall, San Diego, California
November 24 to 28	Ohio Theatre, Columbus, Ohio
December 2	Gray's Armory, Cleveland, Ohio
December 4 to January	NEW ZEALAND CONCERT TOUR

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The Capitol Theatre's 3/14 Moller console.



Mark Cooley driving home a dowel rod in one of several hundred holes in the main chest of the Solo division.

CUMBERLAND VALLEY Chambersburg, Pennsylvania 717/263-0202

The Capitol Theatre in downtown Chambersburg is the home of our chapter and of our pride and joy, the 3/14 Moller installed when the 1,022-seat theatre was constructed in 1926. The organ is housed in two chambers on either side of the stage and is controlled by the original console located in the center of a narrow orchestra pit running the width of the stage. Played on a daily basis until 1952, but gradually deteriorating over the years, the Moller finally reached the point where a complete rebuilding was necessary, a project begun by our chapter early this year.

Ceasing operation as a first-run movie house in 1985, primarily because of competition from multiplex theatres in local shopping malls, the Capitol became a performing arts center featuring the Appalachian Jubilee, a year-round weekly series of country-western stage performances by musicians from all over the country. The Capitol also is the home of the Chambersburg Community Theatre, the area's leading amateur theatre group, and also features big-name touring entertainment on a once-a-month basis. The theatre has prospered, and we anticipate that the movie projection equipment still in place will see action again with our refurbished Moller. Interestingly, one of the Capitol's earliest live performers was Al Jolson, who may have stayed in an apartment above the lobby that now has been converted temporarily to our organ workshop.



Max Cooley at the 3/14 Capitol Theatre Moller.

The organ restoration is under the technical direction of Mark Cooley who is a staff member of the Moller organ company in nearby Hagerstown, Maryland, where the same factory that manufactured the Capitol's Moller is still in operation. Our chapter is indebted to Mark, theatre owner Gordon Madison, and Bob Eyer, Jr. for their dedication, energy, and enthusiasm. Bob partially restored the organ in the early 1970s while a high school senior, and he has played at many shows.

In addition to the cleaning, releathering, rewiring, and other tasks we have begun, one of the major parts of the project is the unification of the ranks of the Moller, which was originally constructed as a "straight" organ. At least two new ranks will be added to the Solo division and the three-manual console will be updated and enlarged.

Our small-but-growing chapter is fortunate, indeed, to have the opportunity to rebuild this fine instrument to a good-as-new condition.

Bob Maney



The Capitol Theatre in downtown Chambersburg, Pennsylvania, home of the Cumberland Valley Chapter.

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Perry Petta at the console of the Riverside Theatre Wurlitzer. J. Groff photo



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(Editor's note: We apologize to Mr. Garniss for inadvertently omitting the site, Providence Performing Arts Center, from his report in the January/February issue. We would also like to apologize to Tim Holloran for misspelling his name.)

January 7, the date, Richard Knight Auditorium the place (Babson), Tom Wibbels the consummate artist. This was Tom's second appearance for us and his natural, relaxed, good-humored manner was strongly reflected in his musical interpretations. A spirited starter, "For You Only," extracted some great sounds from our two chambers as did his conceptions of the nineteen other selections, closing with "What I Did for Love." This

thoughtful organist remembered our now-confined senior member Clayton Stone by dedicating "Memories of You" to him. Tom honored two requests from the audience, one of which, "Over The Rainbow," reflected his classical training. The music ebbed and flowed with the majesty of a large cathedral organ like that in Notre Dame, Paris. Our artist played jazz as interpreted by the so-called Cape Cod Clam Diggers as the equivalent to the San Francisco Hub Caps he imitated during his first concert. All in all, this theatre/classical organist gave a very satisfying evening of mostly familiar, enduring selections, proven by the long applause which followed.

Our annual business meeting was held at Babson on January 22. New President Bruce Netter conducted a short business meeting before Vice-President/Membership Meeting-Artist Scheduler Gordon Creamer took the floor to announce the format of selecting one member-organist to play three selections who, in turn, would call upon another to a total of five participants. Gordon opened with two short numbers and then it was Gary Phillips' turn followed by Tim Holloran, Bruce Netten, John Cook and Bill Forbush. All played very well, and none could count as we all heard more than the quota, but who cared when listening to our favorite instrument.

February 26 and guest organist and favorite, Lee Erwin, was with us for a special treat. Lee can always be counted on to produce a fine program, which he did in ample measure. Our artist harkened back to his eleven years with the *Moon River* program over WLW in Cincinnati. He gave us a typical mini-program without poetry readings, with soothing, relaxing interpretations of music from *Oklahoma* and *Porgy and Bess* and some Berlin and Kern numbers. His long medley of "Songs of The Gay Nineties" was full of spirit and was his planned closer, but an encore was in order. A short medley of "Amazing Grace," "Irreplaceable You" and "Goodnight, Sweetheart" had us all wishing for more. Lee is a performer of the "Old school" and has a way of exerting a tranquilizing influence on any listener. This was an afternoon to be savored and remembered.

Stanley C. Garniss



DAIRYLAND
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Our first social of the year was held on January 8 at the Cooley Auditorium of the Milwaukee Area Technical College. Gary Hanson was the featured organist on the 3/38 E.M. Skinner. Technician Bill Hansen opened the program with a short history of the organ, and then had Gary demonstrate all of the Skinner's beautiful orchestral voices individually. Gary's style of playing is very orchestral and well-suited to this instrument, as was heard in his program of theatrical and semi-classical pieces. Open console followed, along with tours of the chambers five stories above the stage.

February 12 saw us at the Riverside Theatre with Perry Petta at the console of our 3/14 Wurlitzer. Open console was first, followed by a delightful and up-beat program by Perry which included numbers ranging from "Rosemarie" to *The Phantom of the Opera*. Carrie Nelson

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Gary Hanson at the MATC Skinner. P. Tillema photo

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Chapter members and theatre organ lovers gathered on March 5 at the Trenton War Memorial for a concert by Lin Lunde. The War Memorial building has changed hands and now belongs to the State of New Jersey. It is encouraging to see changes in the upkeep of the building. Walls have been plastered and painted, and a wonderful, new elevator has been installed. This enables handicapped patrons to attend our concerts.

Lin is a charming, talented young organist who comes from Virginia. His southern accent proves it. Though this was his first experience on a Moller theatre organ, he played the 3/16 expertly. Lin's lively program of music from the '20s through the '40s delighted the audience. The first portion of the program was concertizing. After intermission Lin accompanied a zany Buster Keaton silent movie, *Cops*. All enjoyed it.

Our innovative stage crew brightened up the center stage with two huge comedy and tragedy masks. During the silent film, the movie screen was bordered on each side with a large, twenty-foot long facsimile of a movie film, cleverly made of white material and black felt.

Though the Sunday afternoon was a windy "March-coming-in-like-a-lion," the concert atmosphere was warm and friendly. After congratulating Lin, we gathered on the stage for an impromptu potluck dinner. We enjoyed having Lin join us before driving back to Richmond. IT WAS A GOOD DAY. *Jinny Vanore*

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



Stage crew with masks and Trenton sky line. *Jinny Vanore photo*



Stage crew hanging the 20-foot film strip. *Jinny Vanore photo*



Lin Lunde at Moller console. *Jinny Vanore photo*

GULF COAST

Pensacola, Florida

904/932-3133 or 904/433-4683

When you start at the top, it is nice to stay on top. We are small, and perhaps a little slow getting our organ organized. But we have started, and we are on a roll. Just give us a little more time.

After each concert this past year, first with Lyn Larsen, then Tom Hazleton, and now with Walt Strony, our heads are heady with being in the higher echelon. Such beautiful music coming from our beautiful organ.

We hold chapter meetings after each concert, figure our stand, then hold more meetings before a concert to plan our strategy. Our President of many hats, Scott Brodie, does a most capable job for us on PR. I'm sure the whole town knows when he is coming. It's from the radio stations, to the TV stations, to the local gazette, to Dr. Grier Williams, Director of the Pensacola Symphony Orchestra and Music Department Chairman at the University of West Florida, that he heads. Scott wants the whole town to know of our organ, our concerts (but don't use that word, please), and intends for just that to happen. Now, of course, you must realize Mr. Brodie does not drive; he is chauffeured in style in "Big Green," the Cadillac of our member extraordinaire, B.C. Melvin, who also wants the whole town to know of our organ. Incidentally, "B.C." cut his teeth on the bottom manual of many an organ before he learned there were toys to play with. This love of the theatre organ and association with hundreds of organists throughout the U.S. has "dyed him in the wool" of pipes. He is also our main contribution to the transportation industry. If you need an errand done, he is your man.

During Christmastime this past year, we were delighted to have the Pensacola Symphony Orchestra utilize our elegant 4/23 Robert-Morton for part of their Christmas program. Their keyboard artist, Tina Blanchard, did a magnificent job accompanying the audience for their yearly lung-airing on the Christmas carols as part of the symphony Christmas program. The audience loved the singing part and all enjoyed seeing and hearing our organ.

continued ...

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GULF COAST cont.

The console is so large and Tina is so small, she was nearly lost in the expanse of the manuals. If she bent over, she would be lost in the maw of that monster. But tame it she did, like the expert she is.

I must tell you, our Emil Weil-designed Saenger Theatre is home for Dr. Williams and the Pensacola Symphony Orchestra now that it is the local performing arts center. We hope our organ will be featured again and again with the PSO. They featured it once before, then the Christmas program, so now we have two performances of joint ventures. We hope for many more.

Our latest performer, Walt Strony, without batting an eye, deplaned and headed straight for the radio station for a live interview over local PBS station WUWF. Their coverage helped us with our concert publicity. All this before he even saw the Robert-Morton and the theatre to learn first-hand what it was like to sit and play this instrument that our Barclay D. Rhea, M.D., built for us. We are always pleased when the aforesaid gazette covers any of our activities and this they did for Walt. This coverage, plus the former Saturday afternoon popcorn matinee crowd of old, plus the exposure at the Christmas Symphony to the music crowd, brought new faces into the old theatre once more.

Now that we have Strony under our belts, we know we all need seat belts in the balcony to keep from falling over the railing or rising up to the ceiling. In a word — GOLLY! Such music, such harmonics, such registrations, such color, such variety, such a delight to work with.



Walt Strony straightens his tie as he prepares to play the 4/23 Robert-Morton in the Saenger Theatre.



Lyn Larsen at the 4/23 Robert-Morton.

Walt delighted everyone in the Saenger Theatre with his charm, good looks and music, plus accompanying a funny Laurel and Hardy silent movie skit. He signed autographs for hours afterwards. What a treat for the few of us who work so hard to produce these evenings of theatre organ music.

Our attendance was swelled at Walt's and Lyn's concerts by a goodly number of loyal theatre organ fans from the Birmingham, Alabama, Chapter. Of course, we are not in their category exactly. They OWN their theatre no less, and the organ in it. We just own our organ and pay to rent the theatre. It is nice to be in such rarified company as those who own a theatre like the Alabama in Birmingham. We enjoyed Gary Jones, Larry Donaldson and his family and all the fellow Alabama Chapter members who came to Pensacola to hear Larsen and Strony.

I cannot bring these chapter notes to an end without mentioning our wonderful peripatetic technician, Jimmy "Sleazy" Scoggins, who hails from Jackson, Mississippi, (Please read that with your best southern accent, suh). Jimmy, who only recently returned from a Washington, D.C., cathedral organists convention and a trip to Rome, Italy, is not only a master with the pipes and wires of a pipe organ, he is a master of the classics. When he is working, you can hear him humming "Hard-Hearted Hannah," or maybe another classic like "The Stripper" or "Stairway to Paradise," classics all. This is elevated music for a theatre organ person. Just ask Jimmy.

On June 3 we will feature Donna Parker. Like I said, we are rolling.

Dorothy Standley

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A memorial evening for departed chapter member Jim Roseveare was held on the stage of the Paramount Theatre in Oakland, California, on January 26. Rosy was the most devoted Jesse Crawford fan and exponent on the Crawford style of organ playing.

Chapter members attending included Roseveare's organ teacher, Richard Purvis, Michael Knowles, Martin Lilley, Ed Mullins, Mark Putterbaugh and Grant Wheeler. Ashley Miller, who probably had as great an influence on Jim's playing as Crawford, flew in from New Jersey for the occasion. Many other top organists were also in attendance. Several who played the 4/27 Wurlitzer during the course of the evening were Simon Gledhill, Lyn Larsen, Jim Riggs, John Seng and Clark Wilson.

Steve Levin, a close friend of Rosy, narrated a slide show photo-biography of Jim. Steve had many amusing anecdotes he recalled during the narration. It was the sort of gathering that Rosy would have preferred in lieu of a wake.

Edward J. Mullins



Lyn Larsen.



Simon Gledhill.

Ed Mullins photo

CHAPTER CORRESPONDENTS — PLEASE NOTE

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

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November 10 for January/February
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September 10 for November/December

Send Chapter Notes and photos to:

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



John Seng.

Ed Mullins photo



Jim Riggs.

Ed Mullins photo

JOLIET AREA

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Chicago, Illinois

Joliet Chapter met in the exquisitely beautiful Rialto Square Theatre on January 13 to elect a new board of directors. Don Walker presented a fine program on the Rialto's 4/21 Grande Barton. The club was addressed by the Rialto's general manager, Lyn Lichtenauer, an avid theatre organ buff, which augurs well for the chapter.

We were privileged to hear Larry Henschen preside at the Van der Molen's 3/19 "Martha" Morton for our February 17 social. In addition to being a talented organist, Larry is a Doctor of Computer Sciences at Northwestern University . . . playing the keyboards is natural for him!

Hal Pritchard

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It seems that every time it's time to write for the TO, we are in a blizzard or just recovering from one. There is so much snow now, home-owners don't know where to shovel it.

The Organaires met at the home of Bob and Jean Duwe on January 26, at Bill and Jean Lundquist's on February 19, two cold and snowy nights, but the Organaires are like the postoffice employees whose slogan is: "Neither snow, nor rain, nor heat, nor gloom of night stays these couriers from the swift completion of their appointed rounds." Mrs. Beryl Ponthan, formerly a piano teacher, and chapter member, was a guest at Lundquists' and we certainly enjoyed hearing her play the Conn.

We were pleased to entertain 22 eleven-year-olds from the Central Lutheran School, St. Paul, at the World Theatre on February 7. With Mike Erie at the Wurlitzer, and John Zetterstrom demonstrating the various sounds from the or-

gan and John blowing actual flute, string (violin) and Oboe Horn pipes, the boys and girls were attentive and interested. During a question-and-answer period, one of the questions was "How does the organ go up and down?" Miss Tesch, their teacher, plays a classical organ in a church and wanted to have her students learn about the differences in the two types of organs, too many to understand in such a short time.

On March 5, a chapter event took place at the Northwestern College, St. Paul, with a small audience. Many of our members are "down South" and vacationing. Twelve inches of snow that fell two days before the event were partly responsible for the small attendance. The beautiful Maranatha Hall in the Totino Center for the Arts at Northwestern College is blessed in having two instruments: a three-manual Allen digital theatre organ, seldom used, and a four-manual Allen digital classical organ, which is used every day by the students who assemble for chapel services. Our featured artists for the afternoon were members Mike Erie at the theatre organ and Curtis Oliver at the classical. We have heard Mike play many times in his easy style, excellent registrations and familiar melodies. Curt is a newcomer in our chapter — Director of Music at the KUOM Radio Station for the University of Minnesota, and has been Organist/Choir Master at the Macalester Plymouth United Church in St. Paul for 18 years. For his opener, he played seven variations of the well-known hymn, "Holy, Holy, Holy" — a very capable organist, indeed.

There was a drawing for door prizes, the grand prize being a \$50 gift certificate for Schmitt Music Centers, donated by Barbara Danielson, Director of Industrial Sales. Open console followed the program and Viola Olson, reluctant to try the theatre organ, finally ascended the stage and we all were amazed to hear her playing. We could tell she was a "pro" and she told us afterwards she used to play for silent movies in "her day" and now volunteers her services at nursing homes and elsewhere.

Verna Mae Wilson



Theatre Organ Society

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or 818/792-7084

Our 1989 concert season got off to a roaring start on January 21 when Simon Gledhill, the exuberant rosy-cheeked chap from London enthralled his audience on the 3/16 Wurlitzer at the San Gabriel Civic Auditorium. Every selection this young man played was outstanding, from his opening "In Love for The Very First Time" to the closing "Orpheus in the Underworld Overture." "Vive Mexico" by English organist Ronald Hammer, a Noel Coward medley, and selections from Andrew Lloyd Weber's *Phantom of the Opera* were all extremely well received by the audience. An outstanding rendition of an Elgar chacon further proves the capabilities of this English performer. The San Gabriel Wurlitzer sounded better than ever in the hands of this exciting artist.

Allen Mills from Schenectady, New York, is scheduled to play the 3/13 Wurlitzer at the Orpheum Theatre on Sunday morning, May 21 at 9:30 a.m. Meanwhile work is progressing on the Ross Reed Memorial Organ being installed in Sexson Hall at Pasadena City College.

Wayne Flottman



Students from Central Lutheran School, St. Paul, in visit to World Theatre, to hear and see a demonstration of the Wurlitzer. John Zetterstrom is addressing the group.



Simon Gledhill at the San Gabriel Wurlitzer. Zimfoto



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GEORGE
WRIGHT



Hobby organist competition (L to R) President Robert Duerr, Norma Jean Merideth, Bob Mills.

Ray VanSteenkiste photo



MID-FLORIDA Orlando, Florida

In December 1988 a new president and board of directors were elected in the Central Florida chapter. They certainly had quite a job ahead of them. The chapter's 3/12 Wurlitzer in the Tampa Theatre has been continually plagued with setbacks; in fact, it has been totally unplayable since August 1987. The chapter was losing members. The relationship between the chapter and the Tampa Theatre was at an all-time low, and a small faction wanted to pull out of ATOS altogether — in other words, a real mess.

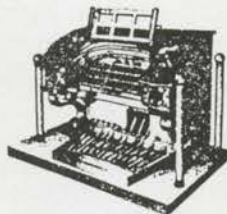
In the three months since the election, however, the chapter has taken on a whole new personality. The organ is up and playing correctly and being used daily before and after every show. Another few months will see a very fine installation, indeed. Once again, the theatre and the general public are expressing interest. Membership is up — both new and rejoined old members.

A real camaraderie has developed between our chapter and Central Florida Chapter, and we are working hand-in-hand to help each other in our goal to make central Florida a leader in fine quality theatre pipe organ installations. Mid-Florida Chapter wishes to express their appreciation to the new officers and directors of Central Florida Chapter; they have achieved nothing short of a miracle.

Clifford R. Shaffer

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MOTOR CITY

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Our fifth annual Young Organist Competition was held at the Redford Theatre on March 5. Kenneth Merley won the Junior Division and was judged the overall winner and will go on to the National ATOS competition. Also competing in the Junior Division was Claudette Sunman. Faith Sunman was the winner in the Intermediate Division. The winner in each division received a plaque and a cash award of \$100 and the overall winner received an additional \$100. All participants were awarded a certificate to commemorate the event. Competition judges were Shirlee Schenk and Gerald Elliott. Brian Carmody was chairman of the Young Organist Competition Committee which consisted of Virginia Duerr, Gil and Penny Francis, Wally James, Shirlee Schenk and Dorothy VanSteenkiste. Presentations were made by Bob Duerr, chapter chairman.

A Hobby Organist Competition was held, for the first time, in conjunction with the Young Organist Competition for those who are over 21. Bob Mills and Norma Jean Meredith participated in this new "division" and each did so well both were declared winners in a tie vote.

Club Day, held the afternoon of the first Sunday of the month at the Redford Theatre, in January and February gave members an opportunity to critique each other and play in front of a small audience. An audience, even if it's small, makes a difference.

Jennifer Candea, who will represent Wolverine Chapter in the ATOS Young Organist Competition this year, was the artist for our Fourth Sunday program at the Royal Oak Music Theatre on Sunday morning, January 22. Our featured artist at the Royal Oak's 3/16 Barton on February 26 was Margaret Tapler who also plays overture and intermission music for the biweekly film series at the Redford Theatre.

Our sixteenth annual private charter moonlight cruise on the 87-year-old excursion steamer *Columbia* will be on Thursday, August 3.

We hope you've already registered for the ATOS National Convention. It's Music Time in '89. See you in Detroit July 2-8.

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



Young organist competition (L to R) Front: Jim Fox, Gerald Elliott, Shirlee Schenk. Back: Chairman Brian Carmody, Claudette Sunman, Faith Sunman, Ken Merley (winner).

Ray VanSteenkiste photo

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NEW YORK

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With just over a month to go until the opening of baseball season, the New York chapter took advantage of the availability of Yankee's organist Eddie Layton to perform in concert on the 3/15 Austin-Morton at Chaminade High School in Mineola, Long Island, on February 26. In spite of the threat of a snow storm, well over a hundred enthusiasts came out to enjoy the program. After opening with a medley of "Strike Up the Band," "S'Wonderful" and "Liza," Eddie informed the audience that he prefers not to consider the program a concert, but rather an informal evening at home. Eddie's pleasing style reflects his talent for harmony learned under the tutelage of the great Jesse Crawford, particularly in playing ballads. Many of his selections were requests from his record albums (his twenty-four albums sold more than a million and a half copies), including "Always," "Spanish Eyes," and "Oye Negra."

Following intermission, Eddie tested the audience's memory for old-time radio themes. A highlight of the afternoon was a re-creation of a "Shadow" radio broadcast. Chaminade crew members Bob Atkins (who dug up the script), Brother Bob Lahey and Ken Ladner, along with



Eddie Layton, who will be starting his twenty-second season as Yankee Stadium organist, at the Chaminade High School 3/15 Austin-Morton.

Ken's wife Diane, proved to be talented radio actors, rendering a dramatic reading of the abridged script, while Eddie skillfully provided the appropriate music on the organ. Judging from their reaction, the audience thoroughly enjoyed the old radio thriller.

Open console followed Eddie Layton's program, with many members and guests taking their turns at the unique Austin-Morton. As always, the Chaminade High School administration and the crew extended warm hospitality to all and had the organ in top form for us.

The chapter board of directors met following the concert. Among other items of business, the 1989 officers were appointed. *Tom Stehle*



"The Shadow Knows" . . . Diane Ladner joins with Chaminade organ crew members (L to R) Bob Atkins, husband Ken Ladner and brother Bob Lahey as they re-create a performance of the old time radio thriller with Eddie Layton at the organ.



NOR-CAL

San Francisco Bay Area

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On November 20, Kevin King played for us at the Bella Roma Pizza Parlor in Martinez. Kevin opened the concert with a fun, upbeat number. As he finished, he asked if anyone knew the name of the number because he had learned it from a tape and didn't know the title himself but no one knew the name. He included "Somewhere Out There" from *An American Tail*, "Honeysuckle Rose," and "Jealousy."

Kevin started the second half of the program with "Boogie Woogie Bugle Boy of Company B". He then invited Harvey Blanchard up for some duets with Harvey on the piano and Kevin on the organ. Things got off to a bumpy start until they agreed on what key they were playing in. After that, all went well. They played "12th Street Rag," "Five Foot Two," and "Darktown Strutter's Ball". We later found out that Harvey had made up the list of selections during intermission and Kevin found out what was coming next as Harvey started the song. And believe us, Harvey drives a mean piano! As he said, "We can't all be truck drivers!" Congratulations to Kevin and Harvey for a fun, mini-jam session. Kevin continued with "Ecstasy Tango," a very good arrangement of "I Got it Bad," and ended with "Birth of the Blues." He was brought back for an encore and played "On Green Dolphin Street."

Kevin's concert contained many fine arrangements. The program was well rounded, contained old favorites, new songs and some seldom heard, but enjoyable, tunes such as "Ecstasy Tango." His registrations were quite pleasing and he varied them frequently. This is especially notable since the Bella Roma organ doesn't have functioning combination action! The organ seemed to be in tune and in fairly good condition. This is another feather in Kevin's cap since he is the one who has been maintaining the instrument.

The good-sized group (including a number of well-known Bay Area musicians) enjoyed a relaxed concert thanks to Kevin and the rest of the Bella Roma family. If you're in the area on a Friday or Saturday evening, stop in at the Bella Roma for some good pizza and fine music. *Mark Putterbaugh & Chris Nichols*

Nor-Cal's December meeting was held at the wonderful Berkeley Community Theatre. The program opened with preview music by Mark Putterbaugh at the chapter's Rodgers. This was our first opportunity to hear Mark at the keyboards, and I know we were impressed and hope

continued...

MAY/JUNE • 45

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NOR-CAL cont.

to hear more very soon. At this point the console was turned over to Bob Vaughn. Just about everyone knows Bob and his great talent for accompanying silent films. Bob chose a real favorite short to play, a Buster Keaton film entitled *One Week*. As always Bob's music was fun, fitting, and the completion of a great comedy.

After the program a brief meeting was held, and then the annual trek 55-feet up mount Alston to the organ chambers. All the members and guests who made it up to the clouds seemed quite impressed with the progress of our Wurlitzer. The Solo chamber is virtually complete. The relay room with its high-tech computer boards on the wall was a real point of interest on the tour. We invite all who are interested to visit the work sessions and help with the project if they wish. There is still plenty of work to do, and we have a lot of fun. Our thanks to everyone who helped to put this program together.

Nor-Cal's January concert was at the Grand Lake Theatre in Oakland. Artist for the day was Mr. David Kelsey. To say that conditions for a concert were less than perfect is an understatement. The weather outside was quite cool while the temperature inside the theatre was freezing. Needless to say, this made the artist, chambers, console, and audience sluggish. David's fitting opener was "I've Got My Love to Keep Me Warm." The audience's warm welcome was the only thing without frost on it. David's program continued with some Fats Waller, which David does so well. We also heard the rarely performed "Take My Hand" from the musical *Les Miserables*, and a medley from the new *Phantom of the Opera* closed the first half. Intermission found many crowding around the one pitiful heating duct as its whispers of semi-warm air tried futilely to warm the cavernous theatre. The second half opened with "Keep Your Sunny Side Up" with David donning a sweatshirt. Everyone seemed to have warmed up a bit, including the organ, and things went much smoother. David played a low-down favorite entitled "Ain't No Man Worth The Salt of My Tears," and then asked the audience for requests to finish out the program. Once the joints had thawed, David's music showed the lively style and great harmonies for which we know him. Considering the fact that he was just getting over the flu and had no time to rehearse on the instrument, he presented a fine concert. It was a cold, yet happy, beginning to the new year. Our thanks to David Kelsey and the Grand Lake Theatre.

In February our guest artist at the Castro Theatre Wurlitzer was Jonas Nordwall. A good turnout at the early morning hour was evident for this special program. Jonas opened with Cole Porter's "Wonderbar," then in celebration of the rare cold weather we've had, he offered

a medley of "Let It Snow," "Moonlight in Vermont," and "Canadian Sunset." The first half wound up with a great transcription of the *Italian Symphony*.

The second half of the concert included a different approach to the music from *Fiddler on the Roof* with some interesting fresh harmonies and rhythmic ideas. Also heard was a Crawfordesque "So Blue" and a new Billy Joel piece called "Don't Ask Me Why."

Jonas is one of the top concert artists of our day and his musicianship and fine taste attest as to why. We were indeed fortunate to have him here. Thank you, Jonas, and the gang at the Castro Theatre.
Kevin King

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NORTH FLORIDA

904/268-9537 or 904/353-5812

It's been an exciting past four months. In November, Earl and Marge Renwick offered their home for the meeting. Betty Gray, who lives in the Jacksonville area part of the year, showed us what theatre organ music is all about, playing a wonderful mini-concert on a Gulbransen Rialto, Model K. Betty was the relief organist for Milton Charles at the Chicago Theatre during the late '20s. Our December meeting was hosted by Ed and Marge Johnson. The homemade goodies and the Christmas decorations added to the warm feelings and festivities of the season. The January social was at the home of Ken and Carol Brouche. Ken has a 12-rank Moller church organ which he is currently installing in a custom-built building. Ken gave a great presentation of the principles of how a pipe organ works. Our February meeting was also a real treat. Mr. Norm Nelson, former sales manager and music director for Gulbransen provided a special one-hour program for our enjoyment. Craig Powell recently purchased and reconditioned the Gulbransen Rialto, Model K, that Norm played and the two together were a match made in heaven.

In cooperation with Kelly's Music, the Gulbransen and Yamaha dealer for Jacksonville, our March general meeting was followed by a one-hour concert, featuring Chris Secrest, a Southern California artist who now lives in Jacksonville. Chris provided a wide variety of musical selections from classical to light jazz, but emphasized the theatre organ style, his favorite. The success of this gathering was the great promotional support of Kelly's Music, advertising in their newsletter, and announcements of the meeting/concert in local newspapers.

As for the business of keeping business, our March meeting was also a milestone for our chapter. Although we have been recognized as a chapter of the National ATOS for over a year, we established our bylaws, continued finalizing the filing with IRS for tax-exempt status as a nonprofit organization, formally recognized the individuals heading up our various committees, established Robert's Rules of Order to govern our chapter and voted in our eight directors.

Over the past year, our chapter has grown from the original 12 "charter members" to over 35 regular members and 15 associate members. As a chapter, we have determined that the interest in theatre pipe organ is here and will continue our efforts to let Jacksonville know we are here. It is to be an exciting year for us!



NORTH TEXAS

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

Disaster struck our Robert-Morton in the Lakewood Theatre in the form of a broken water pipe that flooded the organ chamber and damaged chests, relay and other susceptible parts. Frigid weather, unusual in this "sunbelt" area, caused a water pipe in the ceiling over the stage chamber to freeze and subsequently flood the chamber before being detected by the theatre staff. Urgent calls to crew chief Earl McDonald brought him and Gordon Wright quickly on the scene where they spent several hours drying out pipes and mopping up. Damage is being assessed and plans started for making repairs, expected to take several months. Concert planning for 1989 has had to be put on hold pending these repairs.

At our February meeting in the home of Irving and Ruth Light, officers were elected for the new year. We wish them well in their responsibilities, now including the repair of our chapter organ in the Lakewood Theatre.

The musical part of our February meeting was a special treat, a performance by Bob Ashworth, a first for our chapter. Bob is a native of nearby Arlington, Texas, and a marvelously accomplished organist with years of experience

of professional playing and a stay of several years in the San Francisco bay area where he had a chain of organ dealerships. Currently, Bob is associated with the Baldwin Family Music Center in Arlington in addition to his realty career. Bob's music is richly musical and exciting. His fingering and harmony were meticulous even when performing at the break-neck speed required for pieces like "Tico-Tico." Though this was a first for our chapter, you can be sure that we will be inviting him to return soon and often. A lively open console followed refreshments.

Attending our February meeting was long-time member Lloyd Hess who has been working in Atlanta for a couple of years, Lloyd participated in the open console, playing selections on the organ as well as the grand piano. We have sure missed having you with us, Lloyd. Hurry back.
Irving Light



North Texas officers for 1989: (L to R) Irving Light, Kathleen McDonald, Lorena McKee and John Friedel.



Tom Hazleton at the Portland Organ Grinder.
Don Feely photo



Portland
503/771-8098

The 1988 ATOS Convention slogan stated, "Portland Has All The Fun." As if to go on firming this fact, we presented Portlander Tom Hazleton in a morning concert on February 25 for chapter members at the Organ Grinder Restaurant.

Chairman Paul Quarino introduced Tom to approximately 85 members and guests at this, the second in a year-long series of concerts planned by Oregon Chapter. And, as might be expected, it was difficult for those in attendance to allow Tom to conclude his concert just moments before the restaurant opened for business.

The Pacific Northwest is fortunate to have one of the oldest and largest theatre pipe organ installations in a restaurant. Dennis Hedberg's continuing efforts to refine and enlarge this instrument were fully exploited by Tom Hazleton. The color, subtlety, dynamics, and excitement that Tom presented gave the listener a new view into the capabilities of this instrument and this artist.

Oregon Chapter wishes to thank Dennis Hedberg for his untiring work to preserve the Organ Grinder Wurlitzer, Mike DeSart for helping Dennis in this effort, and Tom Hazleton, for sharing with us his musical genius and joy of living.

Stephen L. Adams



Bob Ashworth played for North Texas at the home of Irving and Ruth Light.

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At left and below: Bob Stratton plays the organ in his home with Floyd Werle accompanying on the piano. Fay Marvin, Potomac Valley chapter president, thanks meeting host Bob Stratton. Dan Swope photos



POTOMAC VALLEY

703/256-8640 or 301/652-3222

We held a fun meeting in Alexandria, Virginia, on February 26 at the home of long-time member Robert (Bob) Stratton, who was the very first theatre organist at the Capitol Theatre in Winchester, Virginia, on a six-rank Robert-Morton, more than 50 years ago! He was featured in an article by Lloyd Klos in THEATRE ORGAN (August/September, 1979).

For well over 20 years, Bob Stratton has been building harpsichords and assembling and modifying a hybrid pipe organ in his basement. The organ has a very large Austin 3-manual console featuring Austin's famous stop cancelling bar for each division, four expression pedals, and an unusually large number of pistons and couplers, electrically connected to an adjacent chamber holding 12 ranks of pipes, all on direct electric windchests.

Between the Austin console and the pipe chamber there was a large grand piano. Vice-Chairman Floyd E. Werle and Bob Stratton took duet turns, one at the Austin and one at the piano, playing many familiar and popular tunes, mostly marches. A great time was had by all. Later, new member Dick Baxter took a turn at the Austin console, delighting those present.



Although clearly a hybrid, Bob says his organ is "mostly Episcopal," even though the Gottfried English Horn was originally in a theatre in Norfolk, Virginia. There are two blowers in series to provide 10" of static wind pressure, regulated down to 6" and 7". Two tremolos are controllable from the console for depth and speed, using Reisner control.

The Austin console was installed in 1952 in St. John's Episcopal Church, Richmond, Virginia. Before Bob got it, the console was stored for several years in a Richmond chicken barn, and there was much evidence that it was a favorite roosting place!

This was the final meeting with that organ to be held at the Stratton residence, the setting for many chapter assemblies over the years, always with pleasant memories. The reason is that the organ will soon be moved to a new Episcopal mission, St. Peter's in the Woods, under construction at nearby Burke, Virginia. The Strattons are moving to New Bern, North Carolina, in April 1989. We will miss them, but retain a multitude of fond recollections.

Jack Little

PUGET SOUND

Seattle

206/852-2011 or 206/631-1669

We opened the New Year with our annual "Winter Doldrums" party, but because of white feathery precipitation, the attendance was small. Those brave ones had a good time.

Our chapter organ will stay put for the time, as we have new negotiations with the Haller Lake Improvement Club.

Projected plans for February fell through, so there was no activity. It's just as well, because we had snow off and on, and we're not used to it, and we have a tendency to be a bit cautious about driving in it unnecessarily!

Progress continues on the installation of the organ in the Venetian Theatre. It is an "Art Film" house, and there have been several silent movies shown, accompanied on the pipe organ by Dick Schrum and Don Myers.

Dick Wilcox continues to be the generous host to numerous clubs and organizations at his lovely home, and chapter members entertain on his beautiful Wurlitzer. Jane Johnson and Andy Crow are frequent performers.

The State Capitol Music Project, which is raising funds to install a pipe organ in the rotunda of the State Capitol Building, presented Dr. Keith Chapman in concert on February 26. A Rodgers classical organ was furnished by the Kersten Music Co. of Redmond. Chapter President Randy Rock and Andy Crow are on the Board of the State Capitol Music Project, and member Pearl Nelson is on the steering committee.

Members Frankie and Bert Lobbereg have been opening their beautiful home out of Issaquah for social functions for different groups and for weddings. They have a huge stone fireplace, which makes a perfect background for a wedding ceremony. They always host our annual summer picnic. They have a museum of antique cars and nickedeons, music boxes, player pianos and other mechanical music makers.

Margaret C. Hill



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At left: Butterworth Center, Moline, Illinois. At right: Deere-Wiman House, Moline, Illinois. Withenbury photos

QCCATOS

QUAD CITIES

309/786-4215 or 309/797-9058

On January 28 The Butterworth Center, located at 1105 - 8th Street, Moline, Illinois, was the site of our first social of the year. We have had meetings in this prestigious historic mansion before, and were all excited to return. We were welcomed by our gracious hostess, Miss Ruth Moll, the Director. Hillcrest, the previous name of the Butterworth Center, is a one-square-block estate situated on the bluffs of the Mississippi. Hillcrest was built in 1892 by William and Katherine Deere Butterworth, the year they were married. Mrs. Butterworth was one of the daughters of Charles Deere, the son of John Deere, the inventor of the steel plow (1837) and founder of the farm implement manufacturing firm now internationally known as Deere & Company. Mr. Butterworth was the president of Deere & Company from 1907 to 1928, and served as Chairman of the Board until his death in 1936.

Butterworth Center was dedicated for public use under the terms of the will of Mrs. Butterworth, whose death in 1953 ended decades of generous hospitality. It is part of the William Butterworth Memorial Trust and is financed entirely by investments within the trust. The facilities may be used by any non-commercial civic organization interested in art, music, drama, literature, education, etc. This community meeting place may be used without charge, and serves an average of 35,000 guests per year.

The library, which was added in 1917, is the largest meeting room, seating 125. Decorated in Italian Renaissance style, it was designed to accommodate the 16th century ceiling painting, an allegory of the Danielli family in Italy. The living room, decorated in the same style, is used for smaller groups. It is constructed on two levels, the lower portion being the music room.

In the music room are a Steinway grand piano and a 3/26 residential organ manufactured and installed in 1909 by the Bennett Organ Company of Rock Island, Illinois. The Levson Organ Com-



Stanley Nelson at the organ in Butterworth Center.



The organ room at the Deere-Wiman House. Enjoying a sing-along are: (L to R) Burt Carlson, Marilyn Incerto, Connie Purkey, Elizabeth Barclay, Bill Mc Fadden, Delbert Menke.

pany of Buffalo, Iowa, maintains the organ. Major improvements were made in 1938 by the Stannk Organ Company, Davenport, Iowa. It is in use today for the pleasure of guests at the center, and its music is a traditional feature of the holiday open house held the first Sunday of December. A roll player is attached to the organ, and there are numerous delicate rolls available, including an impressive arrangement of the "The Phantom of the Opera."

Again the famous Quad City Chapter potluck dinner was served in the spacious dining room which easily held all members and guests.

One of our members, Stanley Nelson, who is the designated house organist for the center, performed numerous selections as a demonstration of the organ. After that, members and guests took turns playing their favorite music — jazz, popular and classics, for the enjoyment of all.

On February 19, The Deere-Wiman House located at 817 - 11th Avenue in Moline, was the site of our chapter's second social of the year. It was one year ago that we first met in this historic mansion, and we were welcomed back by Mrs. Katherine Vogel, the Director. Overlook, the previous name of the Deere-Wiman House, is a seven-acre estate with a Victorian House situated high on the bluffs "overlooking" the Mississippi River, and is across the street from Butterworth Center.

Overlook was built in 1873 by Charles Deere as a wedding present to his wife. Charles Deere was the son of John Deere, the inventor of the steel plow (1837), and founder of the farm implement manufacturing firm now internationally known as Deere & Company. Several generations of the Deere and Wiman families have lived and loved in Overlook. For many years, Overlook was the home of the Charles Deere Wiman family; and because of the generosity of the late Mrs. Charles Deere Wiman, the house is now part of the William Butterworth Memorial Trust and was dedicated for public use by the terms of her will.

A special addition was built on the house to house a Kimball organ, but all information about that organ has disappeared except for one small picture. A 2/16 Kimball residential organ was installed circa 1910-1920. This organ is in fine condition and is professionally tuned each spring and fall by the Levson Organ Company, Davenport, Iowa. This writer is the designated house organist and is frequently chastised for not playing the instrument often enough!

Coffee, punch and desserts were served during the afternoon while members and guests took turns playing the Kimball organ and the Steinway grand piano.

The management of both the Deere-Wiman House and Butterworth Center appreciates having guests play the organs as often as possible in order to keep them in good condition. If you ever come to the Quad Cities and want to tour these mansions and play these organs, just give them a call; and if no meetings are scheduled, they will let you tour these homes and play the organs, week days only!

Richard P. Withenbury



**Omaha, Nebraska
RIVER CITY
THEATRE
ORGAN
SOCIETY**

402/571-6818 or 402/453-7769

Our January 21 meeting was hosted by George Rice at the Bellevue Little Theatre, Bellevue, Nebraska. George Rice, treasurer of the theatre, installed the 2/5 Wurlitzer, in 1967. Demonstrating the features of the organ, George noted that it is frequently used for productions at the Bellevue Little Theatre. He then played a mini-concert of old favorites, including "A Shanty in Old Shanty Town," and "Getting Sentimental Over You." The program was concluded with a sing-along featuring Dick Zdan on organ and Wendall Hall on banjo, and Dick Zdan cued the silent film, *Hot Stuff*, starring Harold Lloyd. The afternoon was capped-off with open console and refreshments.

Denis Ketcham, owner of Church Organs of Omaha, hosted our February 18 meeting in his studio. Denis is the Allen Organ Dealer for this area. Denis opened his program at the console of a large Allen digital organ with draw-knob stops. Although primarily a classical instrument, Second Voicing on one division featured the sound of theatre pipes. Denis also demonstrated the use of perforated tone cards, for alterable voices, which allow the organist to program the instrument for literally hundreds of different voices. Mr. Ketcham opened his concert with a medley of Gershwin hits, including, among others, "S Wonderful" from *Funny Face*. He continued, at a smaller church console, with "Music of the Night" from *Phantom of the Opera* featuring a lovely chrysoglott, and "Jesu Joy of Man's Desiring" on harpsicord. Returning to the larger console, Denis played Sousa's "Washington Post March," and he concluded with a medley of pop tunes and Gordon Young's "Prelude in Classic Style." As an extra treat, Mr. Ketcham screened a videotape of concert excerpts by organist Carlo Curley, on Allen's new Anniversary Model concert organ of approximately 100 ranks. Our chapter is much indebted to Denis for his hospitality and his most-enjoyable program.

The theatre organ, in Omaha, recently received some excellent publicity with a two-page spread in a local paper, "New Horizons," featuring the Orpheum's Wurlitzer and RCTOS member George Rice. A short segment on a recent television newscast featured George, again, playing the Wurlitzer and showing some of the pipework in one chamber. Both the newspaper and the TV coverage were well-deserved recognition for the men who have lavished thousands of hours of work on the Wurlitzer. *Tom Jeffery*



Members and guests at Church Organs of Omaha.

Tom Jeffery photos



At left: Dennis Ketcham and George Rice.
Above: Dick Zdan, on organ, and Wendall Hall, on banjo, team up for a sing-along.

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

Our January meeting held at the home of Joe and Corrine Dallavalle began with President Dennis Ammann bringing the members up to date on items of importance before guest artist John Ferguson was introduced. John played an hour's program on Joe's Conn Theatre Organ. It was great to hear such a fine Ex-St. Louis Artist again. John played the fabulous Fox Organ when Stan Kann was organist. He also played for Stan Musial at Stan & Biggies Restaurant. He now is heard at the Paramount Pizza Palace, Indianapolis. It has been reported that John was instrumental in disposing of the late Fred Pillsbury's Ambassador Theatre Organ, as well as others stored in Fred's Storage Warehouse, for his estate. We all are glad he could help Anne Pillsbury in this matter.

Our February meeting was hosted by Mark Gifford, of Bybee's Rodgers Church Organs. The meeting was followed by a musical program by Mark Gifford. This super Rodgers organ also had the Kurzweil Synthesizer with its many added instruments and voices. After this program before a very large attendance, Mark brought us all up to date with information about our sponsoring the showing of Cecil de Mille's *King of Kings* — a silent film. He is playing the entire accompaniment on a Rodgers organ.

Another worthy item of note, our Harvey Yaeger souped-up X-66 Hammond Organ was moved on February 18 from St. Charles, to the Gym of Lutheran High School North. Rich Oberle and Dale Boring spent three hours putting this fine instrument back in shape by cleaning and oiling various parts of the three Leslie Speakers. The pedals needed many adjustments. We had it ready for 8:30 a.m. chapel Monday morning. This fine Lutheran High School Principal, Mr. Edward Reitz, as well as a lady and man teacher who play for Chapel were so pleased to keep this organ for us and use for assemblies and maybe pre-games in the Gym. They will help any student interested in studying organ to become a contestant for our chapter for future ATOS Conventions.

As always, I have good news to report from Joe Barnes, Organbuilder. Joe had our two-manual Wurlitzer console moved from the Fox Theatre Mezzanine to his shop in his home. The Peterson Relay is being installed, as well as other new parts, by our volunteer work crews on this console. Our member artists will do the playing when our fellow member Jack Jenkins, Fox Theatre organist, says he isn't available when there are special events needing organ music on the mezzanine. We have a busy but bright future ahead for this year. Fortunately, we keep adding new members at each meeting. *Dale L. Boring*

THEATRE ORGAN

SAN DIEGO

California

619/281-0531 or 619/727-2023

This year has started off with flying colors, in spite of the trials and tribulations inherited from California Theatre-management problems. We are charging ahead with concerts on Sundays once a month, and open console on Tuesday evenings and Saturday mornings (visitors should contact our theatre answering machine at 619/236-0532 to determine entry times).

Our first concert this year was an electrifying performance on our Mighty Wurlitzer by concert artist Simon Gledhill from Great Britain. He opened the show with our National Anthem (our sizeable audience jumped to their feet as they sang), and followed with "God Save the Queen." He then launched into a rollicking "I Know That You Know" done in an unmistakable George Wright style — he definitely had the audience in the palm of his hand! Simon performed in a very clean, crisp, articulate fashion, not to mention absolute accuracy. In true British style, he played a super knucklebuster called "Hot Dog," as originally played and recorded by Sydney Torch in circa 1935. He had complete rapport with the audience who demanded two encores after Simon had completed his concert with a spitfire arrangement of "Orpheus in the Underworld" Overture. We hope Simon Gledhill visits the United States again soon.

Our second show this year was done by our very own concert artist, Russ Peck. We had a great audience of not only theatre-pipe-organ enthusiasts, but also Laurel & Hardy fans. An outstanding performance of popular tunes from several different eras (including a great medley of tunes recorded by Frank Sinatra) were followed by Russ's excellent accompaniment for the "scary" Laurel & Hardy silent film, *Habeas Corpus*. The pipe organ sound effects he produced for the equally hilarious Laurel & Hardy silent film, *That's My Wife* had the audience "rolling in the aisles" — well, almost. We look forward to another evening of laughs and beautiful music in the future with Russ Peck at the console.

Our magnificent, beautiful 3/22 Mighty Wurlitzer makes us very proud and is

really spine-tingling to hear. All of you organ buffs out there can experience these wonderful sounds in your own home by obtaining a professionally produced tape-cassette recorded by the fabulous artist Walt Strony — this is a "must have." See our card-size ad in this magazine for ordering information.

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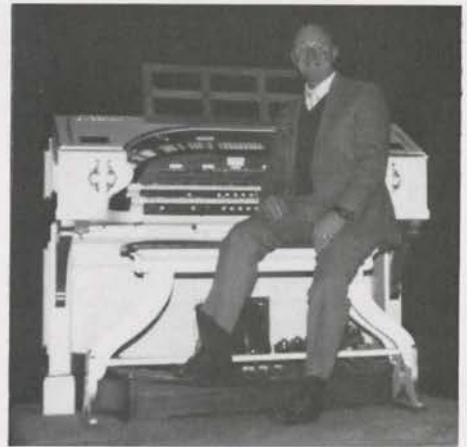
916/961-9367 or 916/967-9732

It certainly looks like having a known local talent brings a full house as has been proven by our last two concerts.

On February 5, one of the coldest days on record in Sacramento, our guest artist was well-known Sacramento organist Dave Rietz. Dave played a program in tribute to his former teacher, Clyde Derby, also a well-known organist, who passed on in December 1977. Among Dave's selections were several numbers that Clyde had composed. Dave also played Latin American, pops, standards of the '40s through the '60s, all in memory of Mr. Derby. Dave's fine stylings and registrations made for an afternoon of good organ entertainment. The audience left in a warm and happy mood. Thanks, Dave, for a job well done.

You might say, "It was a dark and stormy afternoon," when we had our March 5 concert, but we had our largest audience in more than a year. It was SRO. Chairman Don Meyers acted as emcee and presented a skit before the musical part of the program. The skit pertained to a turbulent flight from Newcastle, California, to Minneapolis, Minnesota, where Gus Pearson, our organist for the day, was featured at the Mighty Wurlitzer in the Minnesota Theatre 42 years ago. Mr. Pearson, a featured artist for many organ companies over the past years, presented a program in honor of his father's 82nd birthday, and his selections of 40 years ago brought back many fond memories for those of us in the audience. His arrangements of Eddie Dunstetter and Buddy Cole were enjoyed by all.

Our George A. Seaver Memorial Organ will be closed down for a few months so we can replace the console with a three-manual Robert-Morton console and prepare for its inauguration. *Bud Taylor*



Dave Rietz at the console.

SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

Our January meeting was held in Tulsa's Central Assembly of God Church. Our mini-concert artist was Dick Van Dera, always a treat to listen to. He played a number of favorites on the 4/14 Robert-Morton, and included a "patriotic medley" in honor of our country's inauguration of a new president. He closed with a lovely "America the Beautiful" and "God Bless America." As always, open console followed.

With the approval of new bylaws by the membership, we have — at long last — completed the necessary documents enabling our chapter to apply for non-profit status with the Internal Revenue Service, and our packet has been received in Dallas for evaluation. This has been a project many years in the making, and many able persons participated in its completion.

We also report the joyful news that the console wiring of the electronic components of our club-owned Robert-Morton has been completed, and the console has now been moved back to the Vo-Tech High School auditorium for its final stages of installation.

February found us once again at Central Assembly of God Church. Dan Kimes played an entertaining mini-concert on the Robert-Morton, with some six members taking turns at open console.

Dorothy Smith

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VALLEY OF THE SUN

Phoenix

602/972-6223 or 602/278-9107

Since we missed the last issue, our chapter notes have a little catching up to do.

Our November 20 meeting was held in the Valley of the Sun Religious Science Center in Scottsdale. Lyn Larsen was our host and artist for the afternoon. His program included novelty tunes, a medley from *La Cage Aux Folles* and a Handel concerto. "Let Me Call You Sweetheart" featured a 12-piece orchestra (via the magic of computer electronics).

December 11 found us at the First Christian Church Fellowship Hall with Lew Williams (Yes, he *does* sometimes come out from behind the textbooks to play a program!). Lew's versatility is evident in his programming — novelty numbers, a Vienne scherzo, British marches and Rubenstein's "Kamennoi Ostrow." The organist accompanied Johnny Harris singing "Grandma Got Run Over By A Reindeer," then closed his program with a medley of traditional Christmas songs.

We were fortunate to catch Simon Gledhill en route to California for our January 15 meeting at Organ Stop Pizza. Simon feated both British and American numbers in his program. Several of these can be heard on his new cassette recording, "Simon Gledhill in Concert."

We returned to First Christian Church for both our February and March meetings. Member Tim Versluys agreed to play for us again in February (We heard him in September.). His music included the fun tune, "Ice Cream Sodas and Lollipops," and the very pretty "The Wind Beneath My Wings." Then it was "Watch Out, Folks, The Colonel Is Back!" Jack Moelmann and his own brand of music and comedy hit the valley in March. His program included several medleys and probably just as many one-liners. His novelty number this year was "Henry Made A Lady Out of Lizzie" (1923).



Lew Williams played Christmas songs at First Christian Church.



Ron Rhode at Organ Stop Concert. MLV photos

People who make music together cannot be enemies, at least not while the music lasts.

PAUL HINDEMITH (1895-1963)

Lew, Tim and Jack all experienced moans, groans, bangs and tambourine rattles from the First Christian Wurlitzer — the "goblins" seemed to be caused by the current relay. Our immediate project is to replace this with a Z-Tronics relay system — the organ will be playable for our November regional convention.

Chapter members turn out in large numbers for Organ Stop-sponsored concerts. Most recently, these included Clark Wilson in December and Rob Richards in March. Mike Everitt and his staff are very supportive of the chapter — we get recognition and a "plug" for ATOS membership at every concert. Thanks a lot, Mike!

We are busy getting ready for our November 24-26 regional convention. Hope to see a lot of you here!

Madeline LiVolsi

JOURNAL PROBLEMS?

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ATOS BACK ISSUES & BINDERS

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VIRGINIA

Richmond

804/355-0051

James Hughes, organist at the Byrd Theatre for the past year, has left the theatre after creating quite a following for his fresh and interesting style of playing. His last appearance there was for the Byrd's renowned Christmas Show where the organ was featured along with an eighteen-piece band conducted by Doug Richards and a cast of 35. The orchestra pit and stage had been restored last November especially for this production.

Lin Lunde returned briefly to play the weekend shows. On February 24 Bob Lent brought up the 4/17 Wurlitzer before a large audience for the showing of *Three Fugitives* which is now into its third week. Bob has a broad background in theatre organ, and was the last organist at Philadelphia's famed Tower Theatre where he played for the last fifteen years before it was sold. He was also standby organist at Radio City when Dick Leibert was organist there. The Byrd is fortunate to have Bob.

continued ...



Lyn Larsen welcomes VOTS to the Religious Science Center.



Simon Gledhill at Organ Stop Pizza. MLV photos



Bob Lent, new organist at the Byrd Theatre.

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VIRGINIA cont.

The Byrd organ is undergoing extensive upgrading in preparation for Ron Rhode's concert and recording session in March.

At one time, not too long ago, it was possible to hear three Wurlitzers in one night before a playing audience. One could hear Harold Warner at the Byrd at 7:30, then travel into town to the 5000-seat Mosque to hear Russ McDonald play for the Kiwanis Travelogue, and then on down to Loew's to see and hear Eddie Weaver at the 9:30 show. This is why Ben Hall labeled Richmond the "Theatre organ capital of the World." Three organs in one evening was unheard of in the late sixties. One can still hear two Wurlitzers in one evening, however, as Bob Lent is at the Byrd on Friday and Saturday evenings and Pattie Germaine plays the Mosque Wurlitzer on Thursday and Friday nights once a month. One of these days we hope to include Loew's (Carpenter Center) on this organ tour.

Miles Rudisill

WESTERN RESERVE

Cleveland, Ohio

216/521-7269 or 216/941-0572

Many of our members attended two area concerts by Hector Olivera last November, held at the respective Wurlitzers of the Mansfield, Ohio, Renaissance Theatre and the Akron, Ohio, Civic Theatre. The concerts were an enthralling blend of nostalgia and the current computer age, as Hector presented his multifaceted O-1 Orchestra, performing such hits as "I Left My Heart in San Francisco," and Tchaikovsky's "1812 Overture" on his electronic marvel and standards including "Five Foot Two" and Durand's "Waltz in E-Flat" at the theatre pipe organ. The highlight of the evening was an "Olivera duet," as the O-1 replayed the accompaniment to Glenn Miller's "Moonlight Serenade" (which Hector had loaded into its computer memory prior to the concert) while Hector performed the solo at the keys of the Wurlitzer.

We held our annual Christmas party December 11 at the Plum Creek Inn. Chapter member George Krejci entertained from the console for the 3/11 Kim-

ball while we feasted on the Inn's delectable herbed chicken and baked ham holiday specials. Later, four-part harmony filled the room as a very talented local barbershop quartet sang both nostalgic and modern selections. Their name, "Moment's Notice," comes from the fact that they are always ready to sing with just that much advance warning.

We gathered at Cleveland Grays' Armory on January 22 for the first business meeting of the New Year. One of our newer members, Joe Kolecki, treated us to a concert at the Armory 3/15 Wurlitzer, delighting both those who had never heard him previously as well as his more loyal fans, with selections including R. Strauss' "Also Sprach Zarathustra," "Moonlight Cocktail," and even a relic from the disco craze, "Funky Town." Joe's vivacious artistry is a welcome addition to our club, and we hope to hear more from him in the future. Afterwards, an abundance of open console time and the worst coffee on the face of the Earth (thanks to me, Jim Shepherd) were shared by all.

Our February social was held at "The Temple" in Cleveland's University Circle, where we were entertained by member George Krejci at the console of the 3/28 Kimball. A Kimball theatre organ with a classical console installed in a large Jewish temple leads to a fascinating collage of cultures, but George's artistry smoothed over all the seams as he brought to life many seasonal tunes, including "My Funny Valentine" and "I Wanna Be Loved by You." Afterwards, open console time was enjoyed by everyone.

On February 25, we presented Lin Lunde of the Richmond, Virginia, Byrd Theatre in concert at the 3/15 Wurlitzer at Cleveland Grays' Armory. This was our second engagement with Lin, who captivated the audience with a program of strong ballads, punctuated with "Let Me Entertain You," Campa's "Rigaudon," "Jalousie," and a medley from *Showboat*. We hope to offer his lush style of playing to Cleveland audiences again.

A March 5 social gathering was held at Judson Manor, a retirement community in Cleveland's University Circle. Entertaining from the console of the 2/9 Kimball

organ were two of our chapter talents, Charles Merhar and Paul Kamas. In addition to our chapter members, many of the Judson Manor residents turned out for the affair, and open console time was enjoyed after the concert.

Wishing you the best for the summer ahead . . .
Jim Shepherd



WOLVERINE

Central & Lower Michigan

313/284-8882 or 313/588-7118

The marquee on the Redford Theatre on January 15 spoke for all of us: "Bill Vogel — we will miss you." Motor City and Wolverine chapters have lost a true, dedicated friend. Many of you will remember Bill as a contributor of many photographs for the chapter notes of both chapters. How well Bill was like by young and old was evident by the attendance at the services on January 16. Such a thoughtful gesture by Motor City to signal a last farewell.

Our chapter's annual meeting again convened in the Redford Theatre, thanks to the goodwill of our sister chapter. The meeting was preceded by a well-received prelude played on the Redford Barton by our local celebrity, Tony O'Brien.

In February, the chapter visited the ever-fascinating home installation of Roger and Sue Mumbue in Bloomfield Hills. John Lauter did the honors by playing a program in which he took us on an audio tour through a "garden of pipes." John demonstrated, individually, the hybrid collection of ranks (three Tibias, four Flutes, nine strings, etc.), each of which had been selected for its special tonal quality.

During our membership in ATOS we have seen several local young people enter the world of theatre organ and become accomplished artists. The latest youngster to impress us is Kenny Merley who, during the open console period, focused attention upon himself by his spirited playing of a Sousa march and "Give My Regards to Broadway." Kenny recently participated in the Motor City Young Organist Competition.

Charlie and Betty Baas

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Russ Shaner, Rochester Theatre Organ Society

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

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

Moving - Must Sell! Hammond C-2 in Excellent condition with Trek-II String Bass option added, Hammond PR-40 speaker-Amp, and Leslie Model-45 speaker-Amp. Also has a second expression pedal added for external keyboard. Schenectady, NY. 518/372-4250 or 584-8419. Make offer.

Moving - Must Sell! Allen Theatre Deluxe. Circa 1973, in excellent condition. Three reverb channels added. Four tone cabinets. Schenectady, NY. 518/372-4250 or 584-8419. Make offer.

Rodgers 340. If you've been dreaming about authentic pipe sound, three manuals, AGO note pedal board, three expression pedals, sforzando, struck bar glockenspiel and 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.

Theatre Pipe Organ Kit. Wurlitzer Morton, Moller, parts, Pipes, Chests, console, blower, send SASE to Don Shaw, 3105 Pomona, Bakersfield, CA 93305. 805/871-1232, 1 AM to 5 PM.

2/7 Wurlitzer Theatre pipe organ Style E Complete with percussions. Installed in home and playing. Moving, must sell, Make offer. Harold McEachin, 222 E. 3rd Ave., Red Springs, NC 28377. 919/843-4450.

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98-Hole Wurlitzer Concert Organ Rolls. Orchestration-style formatted music featuring piano and organ arrangements, heavily orchestrated with many stop changes, shade control, and percussive effects. Wurlitzer mostly furnished these rolls in smaller organs (usually 4-10 ranks), but also offered them in larger installations. Copied from original rolls used by Cecil B. DeMille in his home organ installation. This is the only known, near complete, collection of Wurlitzer Concert Organ Rolls. Each roll of ten tune lengths and plays about 22 minutes. Some have 10 selections lasting 2½ minutes each; others contain two selections 11 minutes each. The music was used in theatres for intermission and motion picture accompaniment from about 1917 to 1927. These rousing selections, widely varied in character, ranging from light classical to popular will make your organ talk! Furnished boxed, labeled and assembled

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on 4½" O.D. player piano type flanges for easy handling. Rolls are spaced 9 to the inch and 11¼ wide. (Same as player pianos). Refer to Treasures Of Mechanical Music, page 421 for tracker layout. Only a few sets are left. No further cuttings are planned. Each roll is \$18 and sold in sets only. (105 rolls including test roll), plus shipping. William Traver, 2129 Calif. Street, San Francisco, CA 94115. 415/567-9793.

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Allen digital computer theatre organ ADC-6500. Marvelous pipe sound without space and maintenance requirements. Three manual, double stop rail, alterable voices, general and divisional pistons. \$30,000. 415/652-7850.

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RECORDINGS

Jesse Crawford on two cassettes. Wurlitzer pipe organ. 1926-1933. 53 selections. \$20.00 postpaid. Dennis Koch, 3626 Herman Ave., San Diego, CA 92104-4202.

New Video! "Chuck Kramarich - Return Engagement" - Repeat 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 6½% tax.

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Kimball stop tabs. Call or write for list. Also have many extras available. Gary Rickert, 15224 LaPort Ave., Oak Forest, IL 60452. 312/687-9412.

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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		Krummet	8
Violin	8 ... Salicional	8		Clarinet	8
Violin Celeste	8			Tibia Quint	5-1/3
Vox Humana	8			Tibia	4
Octave	4			Piccolo	2
Tibia	4 ... Koppelflöte	4		Piano*	8
Viole	4			Chrysoglott*	
Twelfth	2-2/3 ... Quinte	2-2/3		Harp	
Piccolo	2			Xylophone	
Tierce	1-3/5			Glockenspiel	
Fife	1 ... Mixture IV				
Piano*	8				
Xylophone					
Glockenspiel					
Chimes					
Solo to Great					

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

*Optional Alterable Voice with Card Reader replaces these stops.



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