

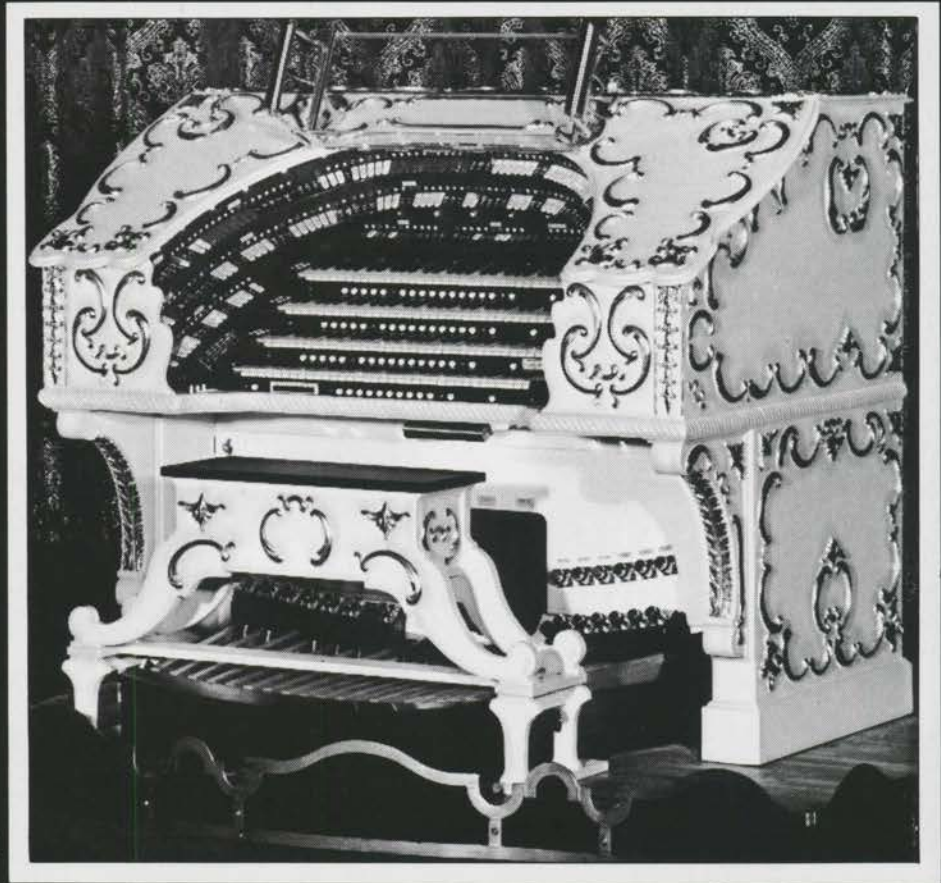
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Theatre Organ

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VOLUME 31, NUMBER 4

JULY/AUGUST 1989

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

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COVER PHOTO:
Colonial Theatre Kimball on its turntable lift in the orchestra pit.

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President's Message



It has been a year since I became president of the American Theatre Organ Society. I had high hopes about what could and should be done to further the cause of the Theatre Organ today. We've made some progress but certainly not what I had hoped for. Yes, the technical manual is out, but it was almost ready a year ago; yes, the radio show and headquarters/museum project are making definite headway, but as of now no final decision has been made on a headquarters/museum location. I will even admit that some of the goals that I set for myself have gone unfulfilled. I had hoped for an army of volunteers to accomplish some of our ATOS goals . . . that, too, did not materialize. Ongoing programs have gone on, the membership numbers are basically stable, all in all, things have remained "status quo." About the only thing that has changed is the fact that we all are a year older.

Folks, we need some "shaking up" if the American Theatre Organ Society is to survive well into the twenty-first century . . . that's only 10 years and 6 months away. We must find some way to put the theatre organ into the forefront of public attention. Oh, let's be honest and admit the theatre organ will never replace presently popular musical idioms, but it does deserve a greater share.

In a major U.S. city this year, two non-ATOS/non-musical groups sponsored two sold-out theatre organ concerts in a 2,000 seat theatre. These concerts were not theatre organ alone; they featured a silent motion picture . . . and they were affiliated with a community concern or effort. The promoters also effectively used the media, both through "freebies" and paid advertising to present their programs to the community. What can we learn from these enterprises that use the theatre organ so successfully? Possibly we need to look at whether we "promote" or "present" our theatre organ concerts.

Let us look at the definitions of the two words:

PRESENT: In attendance

PROMOTE: To further the growth

Which best defines the goals of ATOS? Do we "promote" or do we "present"? Both of the above mentioned concerts did at least two things differently than the general theatre organ concert. First, they used the media successfully, both through "freebies" and paid advertising. If a chapter spends \$2,000 on an artist and venue and then spends \$300 on advertising, their chances of success are minimal in most areas of the country. It takes money to make money . . . don't skimp on the advertising budget! Second, both promoters of the above concerts used the Theatre Organ in conjunction with another form of entertainment, i.e. a silent film. Like it or not, a Theatre Organ concert needs to be augmented with variety, be it a silent film, a vaudeville act or whatever. Other than dyed-in-the-wool Theatre Organ fans, most people require more at a concert than an organist playing with his or her back to the audience for two hours! Spice up those shows; get some variety in them. If nothing else, the non-theatre organ portions will draw people with different interests who might become aficionados of the Greatest Instrument on Earth (my apologies to P.T. Barnum). Let's all get out "there" and make a difference for ATOS. I've asked for volunteers and received a somewhat smaller response than I had hoped for. Please reconsider and become a voice for the Theatre Organ, today!

Sincerely,

John Ledwon

Letters To The Editor

Dear Editor:

May I, through your column, say thank you to all those who came from far and near to support the London and South of England Chapter's Springtime Safari. They were a super bunch of people, and we all had a great time. We were whisked in comfort and security by three super "bus" drivers to all the different venues on our itinerary.

The whole Safari was put together by our Concert Secretary, Edith Rawle, who ensured it was a week we will never forget. Thank you.

Sincerely,
Jean Pitteway

Dear Editor:

To CATOE, or someone in Chicago — If Barbara Sellers can make an Allen Electronic sound like her "Belle of The Ball" cassette, think what she could do with the Chicago Theatre Wurlitzer. Now that George Wright has moved over, Barbara is the new star alongside with him. She certainly has a lot of talent and knows how to use it. We can't wait for her next production.

Organistically yours,
Paul N. Haggard
Oklahoma City, Oklahoma

Dear Editor:

I just got copies of some old records which I found very interesting. As I know, they were recorded in Texas about 20 years ago. The gospel tenor singer Jack Holcomb is accompanied by the organist Lew Charles. Most of the songs are with a beautiful theatre organ, and one with an old Hammond tonewheel organ. I wonder if any reader please could help me with any informations about that organist and the theatre organ — where it is recorded, and when, etc. The records are on the labels Word and Canaan. These are from the same recording company in Waco, Texas.

Sometimes, I'm looking for any informations, etc. about the organist Bert Jones, who made an extremely good LP with hymns back in the sixties. It was on an old Hammond. At that time, he had a broadcast series in Pittsburgh, where he also worked as an evangelist. He played under the record label Zondervan Victory, Grand Rapids, Michigan. The same recording company also at that time introduced the organist Herman Voss, in which I also have interest.

Yours sincerely,
Wilfred Hosteland
Welhavensgt. 12
N-5000 BERGEN, Norway

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.

THEATRE ORGAN

May We Introduce ...



MARTIN HARRIS

London and South of England Chapter would like to introduce young Martin Harris, age 18. Martin has been playing, since the age of ten, on electronic organs. In 1986 he was introduced to the theatre organ, and three months later won the chapter's Young Theatre Organist of The Year Award. In 1988 he attended the ATOS National Convention in Portland, Oregon, having won the Intermediate Division. In the meantime, he had followed his success in the Junior Yamaha by winning the Senior at the age of 16 against people twice his age. This entitled him to a trip to Tokyo to compete in the International Finals.

Martin is having great success in the concert field with both electronic and theatre pipe organs. He has broadcast on national radio several times and has an excellent tape on a Yamaha HL1 to his credit. He has a wide appreciation of music as his concert content shows.

With his progress to date, we are sure that Martin will go far and will give an exciting, unique interpretation to music on the theatre organ on both sides of the Atlantic.



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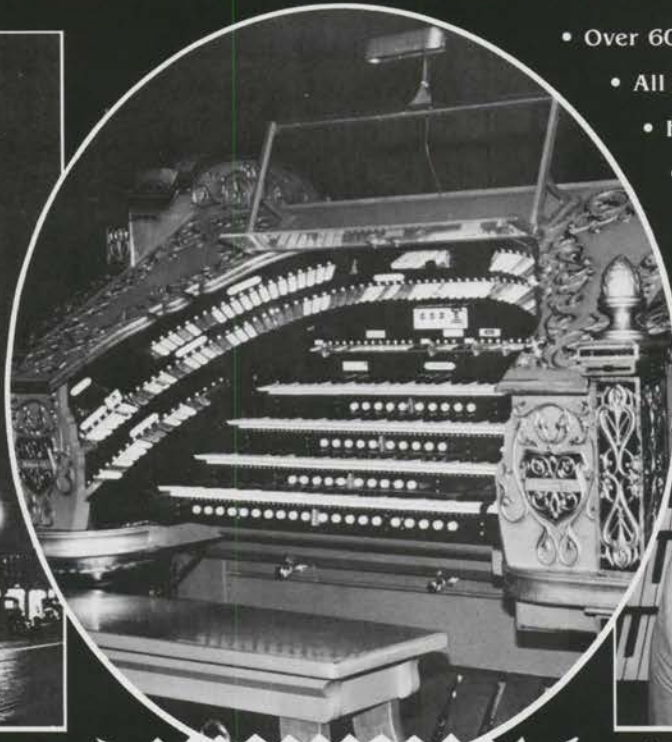
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The Colonial Theatre Kimball

by Irvin R. Glazer

On Friday the 13th, in October of 1967, James Breneman, current owner of the Phoenixville, Pennsylvania Colonial Theatre, signed a contract to buy the long dormant Kimball organ from the owners of the State Theatre on 52nd Street at Chestnut in West Philadelphia. Breneman had been working on the restoration of the 3/8 Kimball in the suburban Lansdowne Theatre (cap. 1,633) when he learned of the impending demolition of the State Theatre, which incidentally had the last, local, rotating organ lift. The negotiated price for the last Kimball in Philadelphia was \$1,510. There were five theatres on the 52nd Street "strip" at that time; they all had pipe organs and the State was the first one scheduled for demolition. Acquisition of a complete pipe organ was a driving force for Jim and was the fundamental component in a complex of circumstances culminating in acquisition of his own theatre and recognition as a foremost theatre organ authority.

When I learned that the State was coming down, I made it a practice to observe the progress and make notes. Removal of the organ, installed in chambers atop the third false proscenium, was complex, in consideration of the great height in a 3,059 seat theatre, and precarious, amidst the labyrinth of catwalks and strutwork in a "Reverse Chute" swell shade arrangement. In the auditorium, four depths of parallel, art deco, imitation organ pipes created a lattice-work 65 feet wide to mask the openings from the tone chute. The relative inaccessibility of the chambers was probably the major factor in protecting the instrument from vandalism. To get into the chambers at the State, there was an unusual, building-length, canopied, external walkway 50 feet above the sidewalk on the Chestnut Street side of the building (left



Original exterior of the State Theatre. Each decorative raised surface behind the vertical sign and within the four "wedding-cake" levels was silhouette illuminated at night.
Glazer photo

hand side of the auditorium). At the stage end of this walkway was a ladder which led 30 feet upwards to the floor of the organ chambers. At this entrance was a small exterior balcony, next to the stage house, with an extended steel girder above, on which to hang a block and tackle. It was from this frightening vantage point, 80 feet up on a 110 foot high stage house area that all the chamber components had to be removed. Pressured by management, disassembly was completed before Christmas and removal effected by the block and tackle system in the January 1968 snow.

Geppert Brothers, the demolition contractors, estimated four weeks to complete the job which they commenced in March of 1968. The State was evidently built to stand forever and the wrecking ball bounced back from the theatre's sturdy surfaces. They were still working at it in June after having learned that, among other architectural features, the basements and steel support structures extended completely under the pavements surrounding this 1929 building.

For weeks, I observed the emergence of various paraphernalia through the stage door, items which you might expect to find backstage at a house which had live entertainment. Two upright pianos and a legless Baby Grand, which I remembered had been in the orchestra pit, stood amidst towers of vari-sized spotlights. I asked about the Steinway Concert Grand which I knew was in a corner at stage left. "We can't get it out ... we've had the legs off once ..." I suggested opening the scene dock door and realized the next day that I had not communicated when I saw a completely disassembled Grand. The dented, golden harp interior was off to one side of the Chestnut Street pavement. The keyboard had been detached and the remainder of this expensive jigsaw puzzle was neatly stacked — surely a sight to send a musician into some form of psychological arrest. The organ would have gone down with the wreckers as did the elevator sections, panel boards and other major elements of Philadelphia's third largest theatre. "It would have been destroyed if I hadn't bought it," Breneman said. "It's a unique piece of Americana that you couldn't duplicate these days." (*Philadelphia Inquirer* interview, August 12, 1981).

I have tried to imagine how the art deco fabric seats looked when installed in the church to which they were donated!

Breneman's initiation into the world of organ aficionados had begun in 1966 when he attended a concert at Drexel University, then Drexel Institute, in Phila-



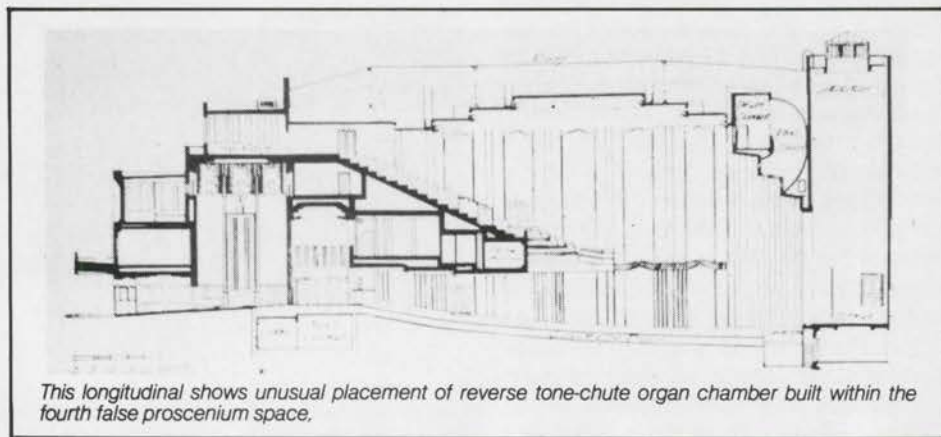
1950 ubiquitous marquee treatment, further cheapened by the roof-top billboard. In the upper left-hand corner is the only pictorial remnant of the canopied walkway which led to the organ chamber at the stage end. Dutor Studios photo

delphia. In Drexel's marbled, sepulchral, Nineteenth Century auditorium, Breneman heard the majestic chords of a classical organ (4-manual, 85-rank Austin, installed in 1928; predecessor organ — three-manual Haskell installed in 1891). Later, intrigued by their conversation, he joined several friends in the audience to see the theatre organ they were restoring in the Lansdowne Theatre. Undaunted by sounds of crashing waves, horses hooves, airplane sounds and sirens, Breneman succinctly observed, "It was the greatest thing since indoor plumbing" (*Philadelphia Inquirer*, December 15, 1985) and promptly joined in the restoration process. He and Sam LaRosa, who subsequently became associated in all of Breneman's organ ventures, continued at the Lansdowne, self-taught and undaunted by lack of skills.

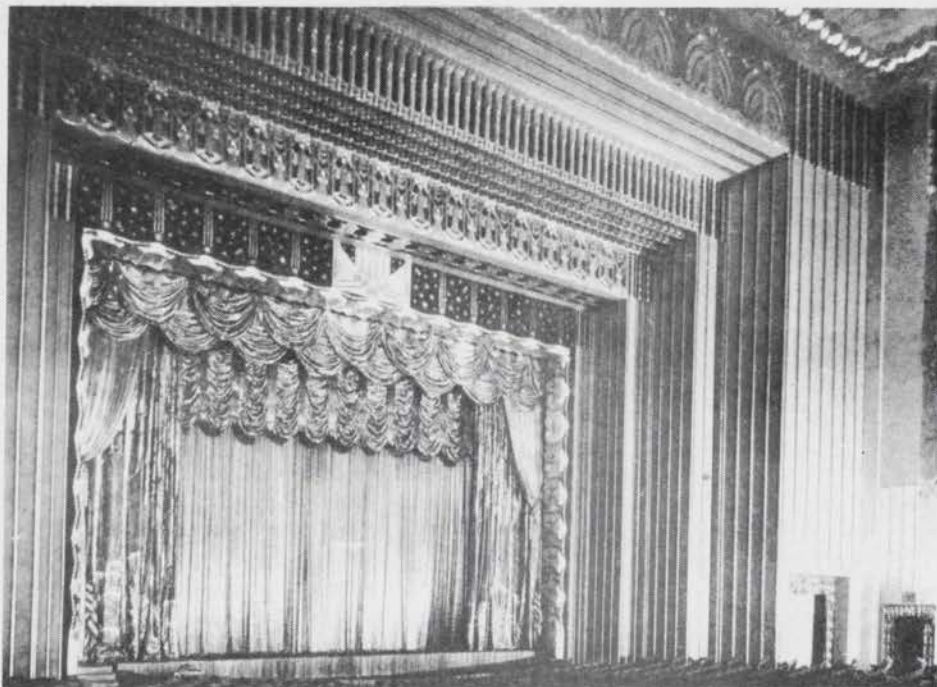
Enthusiastic after his State Theatre Kimball acquisition, Breneman made arrangements to install the instrument in

the Brookline Theatre, Havertown, Pennsylvania, a Philadelphia suburb. The Brookline had originally opened as The Boulevard on August 23, 1928. The inaugural had been postponed from August 20 because an inflow of water during a severe storm caused the console of the new Gottfried organ (2/6 — installed completely in one chamber, stage left) to be found floating in five feet of amphibious orchestra pit. A hastily assembled orchestra played for the opening. The unusual launching of the Gottfried proved to be a portent for the eventual Kimball placement. The 700-seat theatre never really dried out and, even before I was aware of the original "flood plain" story, I detected the mustiness masked as it was by heavy disinfectant and perfumed air. The Gottfried console had to be entirely rebuilt.

Breneman's installation in the Brookline Theatre placed the large-scaled Kimball pipework in new chambers built



This longitudinal shows unusual placement of reverse tone-chute organ chamber built within the fourth false proscenium space.



Organ chambers are within the horizontal area faced with vertical ballet-decor. Swell shades faced the stage and the tone chute reversed to sound behind the four rows of Art Deco organ pipes forming the third false proscenium. The console (note music rack showing in left side of pit) was spotlighted from recessed openings in underside of second proscenium and from Mezzanine projection booth. Glazer photo

in the approximately 15-foot depth of the stage area behind the fixed-position screen. Some ranks from the Stanley (Philadelphia) were added at this time. By the time the use of the Kimball really got going, Breneman was thousands of miles away in Vietnam. Sam LaRosa was "minding the store," in respect to the restoration. After his two year stint, Breneman returned to his dream and I heard many local organists play before and between the showings of the feature pictures. In 1973, history repeated itself with the disastrous sight of the Kimball floating in the orchestra pit resulting in a calamitous effect on the console. All of the pipes, however, were above the water level. Today, the reake of the Brookline has been leveled; muscular men and women are "pumping iron" and, except for some incongruous plaster trim, there is little evidence that this building was once a theatre.

The sorry-looking console was moved into a garage and, after nine months, with a renewed respect for the inherent dangers of a flood plain area, Breneman was on the lookout for a new home for the State Theatre organ. An arrangement was made in December of 1975 with the Colonial Theatre, in Phoenixville, to house the instrument. The 900-seat, neo-classic style theatre had been empty for two years. It was decided to re-install the Kimball by utilizing the back part of the stage in addition to the original organ chambers. In its new four-chamber environment, an additional five ranks saved from the Philadelphia Stanley Theatre's 3/29 Kimball were added bringing the total, at this time, to 26 ranks. But, again, disaster struck!

The restored State theatre organ had been successfully installed in the Colonial Theatre for a scant two-year run when bankruptcy receivers took over in 1978 and closed the theatre "forever." Breneman faced the prospect of a third home and the drudgery of another reconstruction. Our man plunged into the raucous world of the dream merchants and decided to become a tycoon. He bought the theatre early in 1979 and went into show business booking only quality Hollywood product and eventually (in 1983) created the Chester County Center for the Performing Arts. This organization presents a regular Silent Film Series. Vaudeville shows and an organ concert series which has attracted many famous theatre organists from the United States to its console.

The console of the State Theatre was now being utilized to its capacity. There were chests filled with pipes that were unplayable because there were no more available stop tabs. A Wurlitzer Vox Humana and a Moller Musette were just two of the potentials that convinced Breneman to seek for a new console.

The St. Louis Theatre in St. Louis, Missouri, now the elegant Powell Hall, had contracted with Wurlitzer in 1925. In an unusual subsequent bid, they negotiated with Kimball giving them the Wurlitzer specifications and names. Kimball built the organ to these specifications complete with Pizzicato Couplers — an unusual feature, and probably one-of-a-kind. Incorporated into the Kimball's ranks were a Viole Celeste, Dulciana and a Quintadena — none of these had ever been built into a Kimball Theatre Organ. The Wurlitzer ranks as built by Kimball

are listed on page 13 of *Theatre Organ Bombarde*, June 1967, along with a detailed story about the St. Louis Chapter ATOE, Inc. and how they acquired the organ from the restoration people at the "new" Powell Hall. It was to the St. Louis chapter that Breneman turned in his search for a four-manual console.

When the St. Louis chapter acquired the Kimball early in 1968 — "we received word that we could have the instrument if we removed everything" — it had not been played in 38 years. "Water damage, vandalism and missing components dismayed the chapter crew but ... the console being buried beneath the stage had saved it from any major indignities." When Breneman approached the chapter about acquiring the console, it had been in storage for 14 years. Decision by the St. Louis chapter, which came nine months after Breneman's initial call, had understandably divided their membership into two factions — tradition versus the reality of the 14-year hiatus.

The St. Louis console was put on display in the left side of the Colonial's inner lobby for the first time in May 1984. John Jackson, an eminent local designer with a Philadelphia College of Art background, was hired to appraise the console construction and determine alternatives for refinishing the exterior surfaces. It was known that ivory and copper had been the original colors and noted that the Toe Studs, hardware and trim were copper-plated. It was surmised that the original painting at the factory was effected by dipping, and subsequent refinishing appeared to be house paint brushed on. Breneman's original preference was to remove all layers of finish and then spray — repaint and seal. Most Kimball consoles were originally finished in a mahogany-stained Birch veneer but the "special order" St. Louis console, after stripping away the layers of finish, was revealed to be of solid English Walnut, a most elegant building material. Jackson, with Breneman's concurrence, thought that the newly revealed beautiful wood grain should be seen. Meticulous hand-rubbed applications of five coats of Jackson's special formula, which consists of a mixture of tung oil and Water-Lox plus two coats of wax created what could arguably be called the most refined, tasteful and luxurious console finish of any contemporary theatre organ.



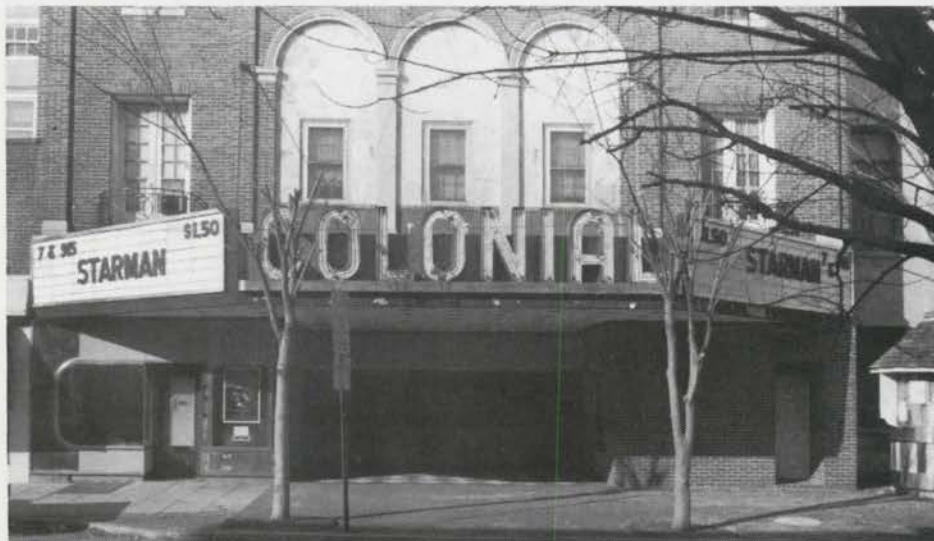
Original facade of Colonial Theatre, circa 1903.

Bill Lawrence photo



Colonial facade, circa 1938.

Photo courtesy of William Morrison



Another 1950's marquee treatment.

This beauty deserved a special setting and the first step was to initiate construction of a deeper and wider orchestra pit. The hallways in the Colonial were too narrow for a wheelbarrow so that the debris from the excavation was removed by hand-carried cardboard boxes — 1600 boxes, 80 tons — in 60 days. The first three rows of seats were removed, the excavation made through a 14" floor. When the new pit was completed, twenty-foot plants were braced between the seat armrests in the center aisle and the 1,700 pound console was inched up the incline and on to a screw-jack turntable lift (from the Madison Theatre, Peoria, Illinois). Pictures taken during each phase of the project graphically attest to the difficulty of a major engineering effort. A "cliff hanging" schedule to be ready for a major concert mandated a 48-hour work session at the finish! The dedicated crew consisted of Breneman, LaRosa, Glen Thompson (on the faculty of Elizabeth College where he has taught a "Theatre Pipe Organ" course), Jim Taylor and Bill Greenwood.

The new console utilizes a Solid-State Z-Tronics Relay system installed with Greenwood's assistance.

The Colonial Theatre, located on Bridge Street in Phoenixville, was opened in 1903 as a vaudeville house with a film projection booth added years later. It was the largest of the three theatres built in an industrial town which was a depressed area following the closing of its major industry, Pheonix Steel, employing 2,700 people in a community of 18,000! The town is contiguous to the Valley Forge National Park area and from that entry point up through Main Street, Phoenixville resembles a turn-of-the-century mid-Western town with substantial, well tended houses in the middle of large lots. A left turn at the end of Main Street brings the restrained, brick-treatment, Georgian inspired, facade of the Colonial Theatre within view. The theatre is central to a well planned, tree-lined business district with red brick pavements. A prior modernization mars the simplicity of the theatre front with a scaled down, ubiquitous white plastic marquee. Breneman plans to replace this and the front doors as part of his overall plans. The three-level (Orchestra, Loge and Balcony) theatre is basically the same as when it opened. The front wall of the original projection booth has been extended flush to each outer wall of the auditorium. Matched pairs of pilasters topped by gold-leaved Ionic capitals flank both simulated, box-seat organ chambers which border the proscenium arch. Previous organ installations were the afore-

James Breneman is now a nationally recognized authority in the field of Kimball theatre organ construction.

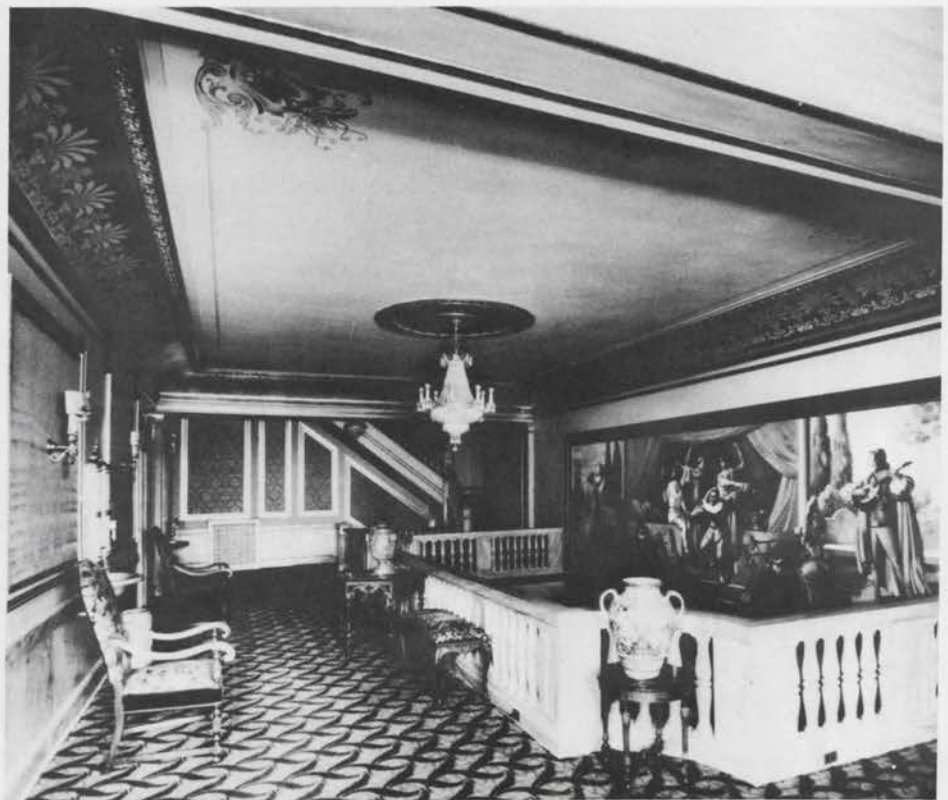
mentioned State Theatre Kimball, a 3/10 Wurlitzer (1927-1960) and a 2/6 Moller (1921-1926). The lobby and mezzanine areas abound with handsome crystal chandeliers and wall brackets newly installed to match the originals. The master plans also call for a large crystal chandelier in the central ceiling decor to replace the long-gone original. Restoration work in all parts of the theatre is continuous.

James Breneman is now a nationally recognized authority in the field of Kimball theatre organ construction and maintenance. Outwardly reserved, Breneman is observed as paying strict attention when an organ technician or musician speaks. He is a perfectionist and immediately rejects all but first-class performance reflected in the peerless sound of the Colonial Kimball and the quality of his screen and concert programming. Initially self-taught, Breneman now surrounds himself with experienced and prominent organ builders. Astute enough to recognize the continuous unfolding of his aesthetic appreciations, Breneman has expanded his fields of expertise into theatre history and construction and architectural acoustics. I have sought Breneman's help and advice in respect to proposed placement of the Sedgwick Moller into the auditorium of the Springfield High School, the practicality of restoration or moving of the Concert Moller in the Edison High School (Northeast) submitted to the Philadelphia Board of Education and the suggested organ placement in the large and fairly new auditorium of The University High School (placement and acoustical unsuitability). I asked Breneman to bring his technical know-how to complete the rehabilitation of the Civic Center (Philadelphia) Moller which has been a local ATOS project since the 1970s. With his no-nonsense approach, Breneman tackled this last job in December of 1987. The organ played, in its entirety (for the first time since Truman's inauguration in 1948) for the Drexel University Commencement on June 12, 1988, and is now part of the facilities offered in the Convention Hall.



*Colonial inner lobby as it appeared in 1928 and in the faithful restoration today.
1928 view of Colonial mezzanine.*

*Glazer photo
Glazer photo*



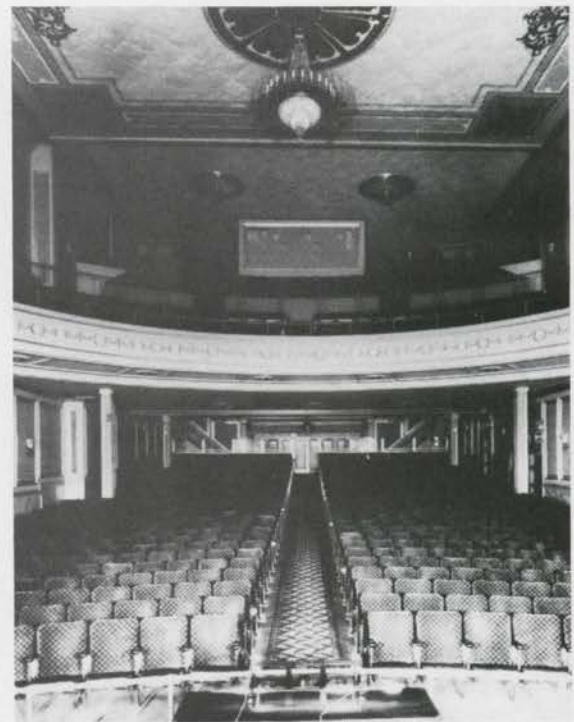


Colonial Theatre 1927, note 3/10 Wurlitzer.

Glazer photo

Colonial Theatre 4/32 Kimball Chamber Analysis

RANK	COMPASS	RANK	COMPASS
<i>LEFT CHAMBER</i>		<i>RIGHT STAGE CHAMBER</i>	
Tuba Mirabilis	16-8	Tibia Clausa	16-2
Trumpet	8-4	Open Diapason	8-4
Orch. Oboe	16-8	Viola	8-2
Oboe Horn	8	Viola Celeste	8-4
Violin II	16-4	English Horn	8-4
Violin II Celeste	8-4	Vox Humana II Rks.	8-4
<i>LEFT ACCOMP. CHAMBER</i>		Marimba	8
Horn Diapason	16-4	Xylophone	4
Muted Violin	8-4	<i>RIGHT CHAMBER</i>	
Muted Violin Cel.	8tc-4	Post Horn	16-8
Quintadena	8.4	Solo Tibia Clausa	16-2
<i>LEFT STAGE CHAMBER</i>		Solo Vox Humana	8-4
Tuba	16-4	Cello	16-8
Clarinet	8	Cello Celeste	8
Kinura	8	Saxophone	8
Flute	16-2	Musette	8
Flute Celeste	8tc-4	Sleigh Bells	2
Violin I	16-2	Song Birds	2
Violin I Celeste	8-4	<i>EXPOSED</i>	
Diaph. Diapason	16-4	Piano	16-4
Glockenspiel	2	Chrysoglott	4
Traps.		Chimes	8
		<i>RELAY</i>	
		Z-tronics Versiplex	
		<i>BLOWER</i>	
		Spencer Turbines	



Colonial Theatre, 1928.

Glazer photo

The Adelaide Regent Wurlitzer

by Bruce Ardley



Knight Barnett, best loved of Regent Adelaide organists.

The new Regent Theatre, Adelaide, South Australia, opened its doors to the public on June 29, 1928. It was one of four great theatres to bear this name in the major capital cities of Melbourne, Sydney, Brisbane and Adelaide. It was the dream of successful Australian showman Frank Thring to create this chain of luxurious cinemas for Hoyts Theatres Ltd. for whom he was a director.

A visit to the Regent Adelaide was an experience in itself — it was by far the grandest, most exquisite theatre in that city. The moment you stepped through the arched entrance the appeal of the building with its atmosphere of refinement and elegance made a marked impression. Centrepiece of the Grand Lobby was a majestic marble stairway resplendent beneath a lofty, domed ceiling. Concealed lighting sent a radiant glow over the statuary and vases and illuminated

original frescoes positioned at either end of the foyer. A huge, marble eagle at the top of the stairs kept a silent watch over the incoming patrons. Gilded and elaborate Louis Quinze furniture gave the opulent touch to the foyers. As one entered the auditorium the first view was of lofty, latticed windows in the Spanish Moroccan style that decorated the side walls. The proscenium was a focal point with interesting shell patterns and above it the intricate grillework from which emanated the distinctly rich sounds of the Wurlitzer organ.

For the June 29 opening programme was MGM's *Flesh And The Devil* with Greta Garbo and John Gilbert. Famous Australian conductor Will Cade directed the musical offerings with the Regent Symphony Orchestra. The only thing missing on this special occasion was the organ, which did not arrive until some

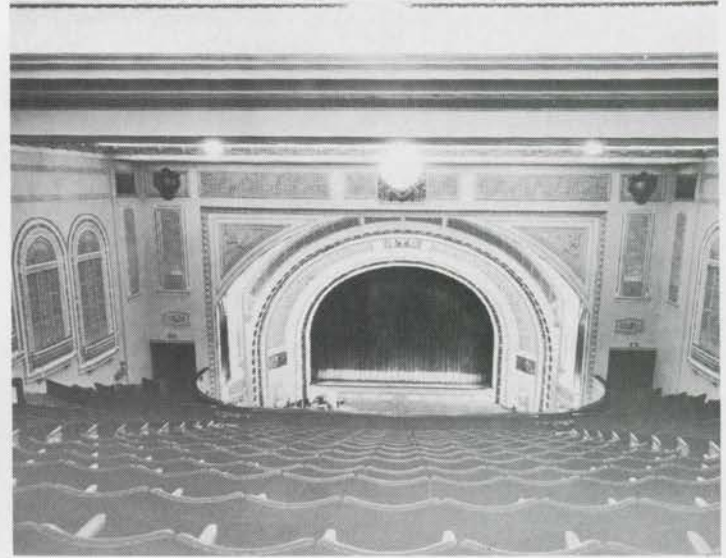
months later — and in a blaze of glory.

Opus 1895, a Model 260 Wurlitzer Special was unloaded at the docks onto six waiting trucks and carried in grand procession for six miles to the organ-builders. The crates holding the instrument bore the inscription: "The £25,000 Mighty Wurlitzer for the Regent Theatre." The console was soon placed on show in the theatre's foyer and created enormous interest. The organ was completely installed in eight days, and on September 22, 1928, a full house of 2300 heard the Mighty Wurlitzer at a matinee. American organist Ray deClemens, known as the Czar of Rhythm, presided at the console. The organ became an integral part of the Regent's daily presentations until 1967.

The 3/13 Wurlitzer was situated in two chambers high up behind the proscenium. The upright piano, originally placed in front of the stage, was moved into its own



Lobby area of Regent. Fresh flowers daily maintained until closure.



Regent auditorium in the 1960s.

small chamber at a later stage. No hoist was ever used for this organ. One had been dispatched, but was missing when the crates were opened (Apparently, during transit, some person from the USA though he had a better use for the hoist). It was a very happy marriage — the Regent auditorium and this Wurlitzer. There were no drapes to impede the sound and it poured forth — full and rich. It was one of my favorite instruments, and I can only describe the sound as gorgeous.

Other American organists to feature at the Regent before WWII were Stanley Wallace, Eddie Fitch, Wallace Kotter and Eddie Horton. Many great Australian organists appeared, also — Frank Roberts, Charles Tuckwell, Aubrey Whelan, Penn Hughes, Owen Holland and Stanfield Holiday. During wartime, until 1948, Irene Laphorne, Geoff Robertson and Tom King played. In 1949 a new era commenced when popular Sydney organist Knight Barnett took over the reins of this beautiful Wurlitzer for an engagement that was to last 18 years. Knight came with a wealth of experience in Sydney and suburban houses and in leading New Zealand theatres. He was a fine musician and knew what his audiences enjoyed. He teamed with radio announcer and singer Alec Regan and presented a half hourly weekly programme over the ABC network called Melody-Land. More than 1300 episodes were broadcast. Knight Barnett and the Regent Wurlitzer were household names.

Sadly, all good things come to an end, and a notice was placed — Au Revoir, Regent Theatre — on a night in 1967, to a packed house, the lights dimmed for the last time. This beautiful place was subsequently turned into a shopping area in the former stalls and a small cinema fitted into the circle area.



Wurlitzer Organ Selections
 Played by CHARLES TUCKWELL.
 (Week commencing 10/3/34.)

- 1—"Sons of the Brave" (Bidgood)
- 2—"Valse de Fleurs" (Tschakowsky)
- 3 (a)—"Morris Dance" (Edward German)
- (b)—"Torch Dance" (Edward German)
- 4—"I'll Sing the Songs of Araby" (F. Clay)
- 5—"Drifting Down the Shalimar" (Slow Post-trot)
 (From the picture, "My Weakness," which commences at the
 Regent Saturday next)

AT INTERVAL.

- 1—"Hold Me" (Little)
 (By request)
- 2—"Lonesome Little Doll" (Routejc)
- 3—"Parley-Moi' D'Amour" (Speak to Me of Love)

The Regent

Direction:
 General Theatres Corp
 of Australasia Ltd.
 Managing Directors:
 C. E. Munro,
 H. Stuart Doyle,
 Resident
 General Manager (S.A.):
 S. Makeham.
 Theatre Manager:
 A. Hogan.

FOR
 RESERVATIONS:
 TELEPHONE
 CENTRAL 8899.

Three De Luxe Sessions
 Daily—Commencing
 11 a.m., 2 p.m., 8 p.m.

1. FOX INTERNATIONAL NEWS
2. "TALE OF A SHIRT"
 —Terrytoon Cartoon
3. SCENES from "My Weakness" and
 "Big Executive" (com. next Sat.)
4. "FOLLOWING THE HORSES"
 —A Camera Thrill
5. The Regent takes pleasure
 in presenting—
 "THE GIRL IN 419"
 (A Paramount Picture)

THE CAST:
 Dr. Daniel French James Dunn
 Mary Dolan Gloria Stuart
 Dr. Martin Nichols David Manners
 Peter Lawton William Harrigan
 Nurse Irene Blaine Shirley Grey
 Slug Johnny Hines
 Sammy Jack LaRue
 Otto Hoffer Vince Barnett

The gong in the
 Main Foyer will
 sound three min-
 utes before the
 second half of
 the programme
 commences.

6. FOX AUSTRALIAN NEWS
7. The Regent has the honor
 to present—
 "AS HUSBANDS GO"
 (Fox Films Romantic Comedy)

THE CAST:

Charles Lingard	Warner Baxter
Lucile Lingard	Helen Vinson
Hippolitus Lomi	Warner Oland
Emmie Sykes	Catherine Doucet
Ronald Derbyshire	G. P. Huntley, Jr.
Jake Canon	Frank O'Connor
Peggy Sykes	Eleanor Lynn
Wilbur	Jay Ward

INTERVAL



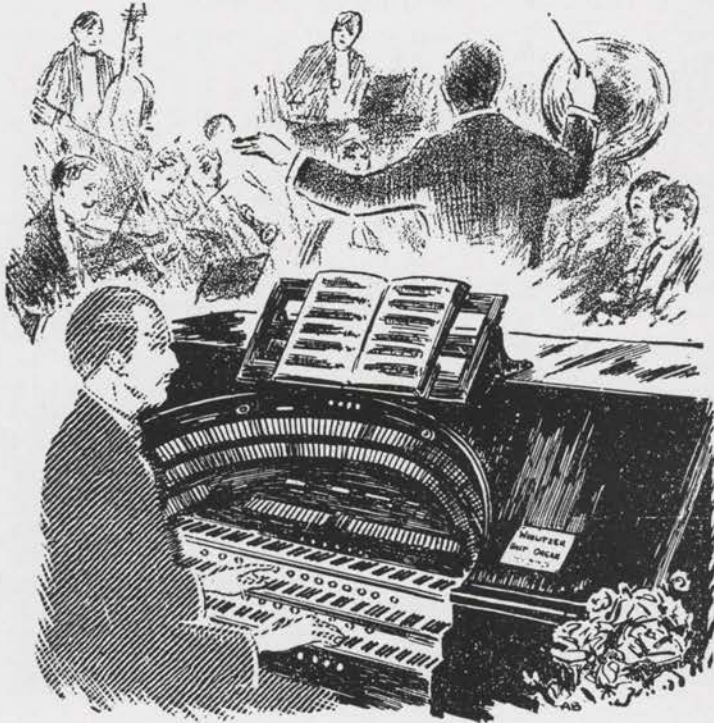
Wurlitzer Organ Session
 5KA—SUNDAY, 18th MARCH, 8.45 to 9.15 p.m.
 CHARLES TUCKWELL at the Wurlitzer,
 assisted by GEORGE BROCKBANK, the "Regent" Tenor

- 1—Organ: "Robbers' March" (from "Chu Chin Chow")
- 2—Vocal: "Where'er you Walk" (Handel)
 (By request)
- 3—Organ: "Legende" (Wienia-ki)
- 4—Vocal: "The Last Round Up"
- 5—Organ: "Stepping on the Ivories" (Novelty)
 (By request)
- 6—Vocal: "The Shadow Waltz" (H. Warren)
- 7—Organ: Selection from Gilbert and Sullivan Operas

The Regent

IN RUNDLE STREET.
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THE MUSIC OF A SYMPHONY ORCHESTRA!



OPENING TO-DAY AT THE MATINEE
OUR MIGHTY WURLITZER ORGAN!

UNQUESTIONABLY THE FINEST INSTRUMENT YET IMPORTED TO AUSTRALIA.

AT THE CONSOLE,
DE CLEMENS,
 CZAR OF RHYTHM.

The Wurlitzer now completes our units of Presentation, making the Regent the Most Modern Theatre in the Commonwealth.

Pictorial Programme includes—

<p>Musical Presentation "EASTERN NIGHTS," with the REGENT BALLET and PRESENTATION ORCHESTRA. Also, "A Lancashire Garden of Girls," a Kenneth Duffield Number.</p>	<p>During Love 'neath the Palms of Araby William Fox presents Tazil! with CHARLES FARRRELL and GRETA NISSCH</p>	<p>"CIRCUS ROOKIES," with DANE and ARTHUR! IS IT A LAUGH? Our reviewer who saw it hasn't a button left.</p>
--	--	--

The Wurlitzer, however, was saved and installed in Memorial Hall, St. Peters College. Several years ago the hall was destroyed by fire, but the Wurlitzer miraculously survived. The console received some scorching but the pipe chambers were unscathed. Whilst the hall was in ruins, however, the chambers were broken into and a quantity of pipes and percussions were stolen. The hall has now been rebuilt and new openings made alongside the proscenium allowing the sound to escape into the auditorium, an improvement as the sound chutes had previously faced only on the stage areas. Top Australian organ craftsman George Stephens, whose headquarters are in Adelaide, has been in charge of the re-installation. The console is moveable and for concert presentation sits on the orchestra lift which brings it to stage level providing excellent sight lines. Somehow, the organ has retained much of the old Regency sound so loved by its many fans.



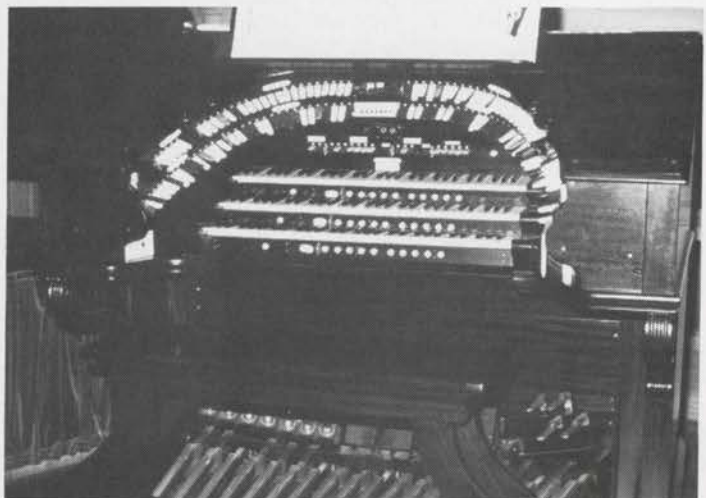
Frank Roberts at the Wurlitzer Organ.
 Regent Theatre Adelaide
 Photographed through S.K.A.

Photo by M. ...

Frank Roberts, first American organist to be featured at Adelaide Regent, 1931.



The re-built Memorial Hall with console on the orchestra lift.



3/15 former Regent Adelaide in Memorial Hall, St. Peters College.

(The author would like to thank John Thiele of Adelaide for providing information and pictures of the Adelaide Regent and its organists.)

NUGGETS

from the

GOLDEN DAYS

Prospected
by
Lloyd
E.
Klos



Review of organ presentations after the silents bowed out are always interesting. We include a few here. Sources were *Variety* (V), *Motion Picture Herald* (MPH), *Local Press* LP) and *Radio Guide* (RG).

Circa 1930 (V) . . .

"The Radio Lung Tester" was how EDDIE DUNSTEDTER billed his novelty. As he dispensed old-time tunes, slides told how the invention measures the actual weight of air waves.

The spotlight was shone on the tester, which resembled a huge thermometer and stood in the left corner near the footlights. The tester registered the volume of sound made by the singers, thermometer-like by degrees. On the device's one side were the figures, in the center a red light bulb, controlled backstage and moved up and down as the audience's singing increased or decreased in volume.

Below-zero figures were "low pressure," "sore throat," and "not so good." From zero to 100 were such terms as "fair," "good," and "fine."

Dunstedter played through a repertory of such numbers as "Just Like a Butterfly," "Ain't She Sweet" and "Rain," with the words flashed on amusingly illustrated slides. The audience was enjoined to sing in its entirety, and sang louder and louder in order to see the bulb rise. Then there were competitive sings between women and children on one side and the men on the other; then the lower floor and the balcony. Dunstedter got a big laugh when "Old Black Joe" was flashed on for the men's song. All the way through, there were heavy laughter and applause.

March 28, 1931 (MPH) . . .

TED MEYN at Loew's Jersey City, presented a most pleasing novelty, "Melody Land Limited." This is one of Meyn's original novelties, and the audience proved its enjoyment at the finish by giving him a fine reception. The solo opened with a train effect (heard through the big horns) as Meyn played an accompaniment on the organ. He followed this with an announcement that he was taking the audience on a vacation tour of the country. As each locale was reached, he played a song reminiscent of the vicinity.

Each of the songs had a definite place in the program and it was worked out in such a manner that the audience enjoyed singing with the playing. The songs were "When It's Springtime In the Rockies," "Miss a Kiss," "Carolina Moon," "Alone Because I Love You," an extremely funny tongue-twister, and a final chorus of "I'm Happy When You're Happy." Just before the final number, a comical bit between Meyn and an usher with a bill of expense got a lot of laughs. The organ console was decorated to represent the rear of a train.

November 7, 1931 (MPH) . . .

JOSEPH STOVES (Stobles) at Jamaica's Valencia, presented a comedy organ solo entitled "Hats," and did very well with it. Hats of every description are worn by Stoves as he introduces the numbers. This proves very laughable and assists greatly in getting the audience quickly into a mood to sing. Solo opens with "Where Did You Get That Hat?"; then goes into a special on "Smiles," with the title, "There Are Hats," and so on.

Stoves orally says each hat he wears suggests a song to him, and the audience are to sing them: an old brown derby, "Sidewalks of New York;" Baby Bonnet, a special lyric to "Here Comes the Sun;" an old silver-lined top hat, "Smile, Darn Ya, Smile;" an old bonnet, "Old Fashioned Girl;" a cap, "That Old Gang of Mine;" a sailor's top-piece, "Anchors Aweigh;" and the old tin pot of war days, "Pack Up Your Troubles." For this number, a war film of soldiers marching is shown. The solo was well presented and proved very entertaining to this audience.

November 21, 1931 (MPH) . . .

WALTER ANDERSON, at Brooklyn's Madison Theatre, recently presented a songfest entitled "Sense & Nonsense" which proved enjoyable to the audience and had them singing throughout. Opening with a special arrangement of "Many Happy Returns," which one of the boys in the orchestra sang very well, Andy played "Sweet and Lovely" with special lyrics taken from sayings on radio programs, "Through With Love" and in closing, "In My Arms." Andy is a personable and likeable chap.

November 28, 1931 (MPH) . . .

DICK HARTIGAN at Schenectady's RKO Plaza, entertained his audience the first half of the week with an interesting community sing entitled "Sweetheart Novelty." All sweetheart songs were used, including "Let Me Call You Sweetheart," "Sweethearts on Parade," "Can't Stop Me from Loving You," "You're My Only Sweetheart," and "Good Night, Sweetheart." The novelty went over so well that Dick had the audience pick the song they liked best and he repeated it for an encore. For the second half of the week, he put a piano onto the stage, opened with "Dizzy Fingers," his own arrangement of "Indian Love Call," and

sang a few popular songs. Having recently sung over the radio in Albany, Dick's fine voice is even better known than he is in these parts and his radio personality has made him a big draw in this house. He closed the act with a hot arrangement of "Kitten on the Keys." Dick has made many friends during his guest engagement here.

November 28, 1931 (MPH) . . .

WALTER SEIFERT, at the Hartford Strand presented an entertaining community songfest which incorporated a number of popular tunes. He built a continuity with "dreams" as the subject and carried the theme throughout the solo. And how the audience did sing! Numbers were "I Apologize," "Little Old Church in the Vale," "To be Worthy of You," and "Good Night, Sweetheart." Seifert is a good organist, a pleasing talker, and enhances the program with a singing usher, who, with a little more training, would be a good singer. The organist has been in Hartford for the past six years and is very popular.

June 1932 (LP) . . .

At South Bend, Indiana's 2100-seat Balaban & Katz-operated Colfax Theatre, Frederick March and Sylvia Sidney are appearing in *Merrily We Go to Hell*, while JESSE CRAWFORD is presenting an organ novelty. The house is advertised "As Cool as a Mountain Cave," at 70 degrees.

July 28, 1935 (RG) . . .

When JESSE CRAWFORD was rushed to the hospital two weeks ago to have his appendix removed, the NBC program executives started to hunt for someone to replace him at the console of their mighty organ. They didn't have to spend much time hunting, for Mrs. HELEN CRAWFORD reminded them that for several years, she accompanied her husband on a twin-console organ in the Chicago Theatre. She got the assignment, is doing a masterful job, and will continue filling in for her husband until he has completely recovered.

July 23, 1938 (RG) . . .

ANN LEAF, CBS' young organist, recently had to be all three organists on the regular "Three Consoles" program. Normally, it has Miss Leaf in New York, MILTON CHARLES in Chicago, and EDDIE DUNSTEDTER in St. Louis. A few days ago, Miss Leaf completed her allotted 12 minutes, and sat at her studio console, waiting for Chicago to come in. There was a long wait and then she saw someone motioning wildly to her from the control booth. There was a severe storm, something was wrong with the Chicago wires, and she'd just have to pinch-hit for the second musician. When her "Chicago stint" ended, something seemed to have gone wrong in St. Louis, too. So, the "Mighty Mite of the Mighty Wurlitzer" played the entire broadcast of "Three Consoles." *Continued on next page . . .*



FIRE THOSE PIPES. Gordon McKenzie at the 4/22 Wurlitzer. Available from Gordon McKenzie, 52 High Street, Melton 3337, Australia. Cassette \$16.99 plus 75¢ postage. CD \$24.99 plus \$1.05 postage.

A lively, spirited and ambitious recording from Australia. The 4/22 Wurlitzer originally from The Forum Theatre in Melbourne as a 4/21, is now installed at the Moorabbin Town Hall. It is nicely finished and has a generous acoustical environment. The 22nd rank was added in 1970 when the organ was moved to its present location, that being the ever popular Post Horn.

The performances are very well done, there being only three detectable fluffs in the entire recording. There is one piano medley and one organ/piano medley with Gordon McKenzie at the piano and David Johnston at the organ. The only thing I might mention is that I thought that it was

unfortunate that the piano was not equal to the organ in size or quality. However, the duet is the most "together" I have ever heard. Their timing is absolutely flawless. I was impressed with accurate timing throughout the recording. One word of caution to CD purchasers, the final selection, "The Dambusters March," has airplane engines and a cannon dubbed over the organ. Beware ruining your speakers, or having your neighbors being sure they are in the middle of a bombing run.

Tune list: "The Phantom of the Opera," (probably the best I've heard), "A Tribute to Greece; The Star of Mykonos, The White Rose of Athens, Zorbas Dance," "The Music of Richard Clayderman; Greig Piano Concerto, Three Blind Mice, Ballade Pour Adeline, Lady Di," "Czardas," *The Man From Snowy River* (duet); Main Theme, Jessica's Sonata, Tom Fool's Knot, Clancy's Theme, Rosemary Recalls, Jessica's Theme, The Chase, Waltzing Matilda," "A Comment on Afghanistan; Song of the Volga Boatman, From Russia with Love, Theme from Raw Deal, Midnight in Moscow, Moscow Moscow," (well, I guess musicians are entitled to political commentary, too), "I Just Called to Say I Love You," and (you have been warned), "Dambusters March."

Overall this recording was very professionally produced. The organ was very well recorded, and the room acoustics were well captured. *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.

AUSTRALIAS' FIRST THEATRE ORGAN C.D.

FIRE THOSE PIPES

Over 70 Minutes with
GORDON McKENZIE

At The Moorabbin Town Hall 4/22 Wurlitzer and Grand Piano

INCLUDES:

"Phantom of the Opera," "The Man From Snowy River" and
"The Dambusters March" (The real thing!)

The duets with DAVID JOHNSTON

BRILLIANT NEW RECORDING

C.D. - \$24.99 plus \$1.05 postage
Cassette - \$16.00 plus 75¢ postage

Available From:

GORDON McKENZIE'S MUSIC CENTRE PTY. LTD.
52 High Street, Melton, Victoria 3337, Australia

The following was written by Desmond Jenkins for London Chapter's dedication of the organ in Barry Memorial Hall. He hopes it will be used many times at organ dedications.

O Lord of Harmony and Beauty of Sound We thank thee for all organ builders and men who made the Tibias and Trumpets.

May they be blessed in all they do And grant in their work a happy harmony — a sacrifice of Praise to thee.

Help us to be thankful for those who work with head and hand to bring us enjoyment of ear and eye.

May the music we hear today remind us of heavenly harmonies that praise thee.

Tune our lives with thy Grace and love so that heavens happiness may be ours this day and always.

Through Jesus Christ our Lord, Amen.

BE ONE OF THE 400!
Phoenix Festival 1989
November 24-26

NUGGETS *continued from previous page*

GOLD DUST . . .

1/28 J. GORDON BALDWIN, Rochester's Monroe . . . 3/28 RALPH WALDO EMERSON, WLS, Chicago . . . 5/28 HERBIE KOCH, WHO Des Moines . . . 8/28 TOM GRIERSON, WMAK & WGR, Buffalo . . . 9/28 AL BARTON, KYW, Chicago . . . 1/29 C.A. SHELDON, WSB, Atlanta . . . 2/29 LEW WHITE, WJZ, New York . . . 3/29 ARTHUR S. BROOK, WPG, Atlantic City . . . 1/30 HUGH J. DODGE, WHAM, Rochester; JESSE CRAWFORD, Royal's "Poet of the Organ, WABC, New York . . . 2/30 EDWARD C. MAY, Rochester's Riviera . . . 12/30 J. GORDON BALDWIN, Loew's Rochester . . . 12/3 WILLIAM MEEDER, WJZ and DICK LEIBERT, WFAF, New York . . . 2/35 FRED FEIBEL, WABC, New York; CARL COLEMAN, WKBW, Buffalo; FRANCIS J. CROININ, WAAB, Boston; JOHNNY WINTERS, WOR, Newark; EDDIE DUNSTEDTER, CBS Network; HARRY E. RODGERS, WAAB, Boston.

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

THEATRE ORGAN NEWS FROM AUSTRALIA

by Bruce Ardley

During April each year many theatre organ enthusiasts in Australia make the yearly pilgrimage to the state which is hosting the Annual TOSA Convention, this year Perth, Western Australia. The convention was a complete success. I recall talking to some of the organising group in November 1988 and they were feeling very apprehensive as to whether it would succeed. Perth is 2000 miles distance from the major East Coast cities where the bulk of Australian population dwell. Australia's internal airfares are expensive and the road trip is long over some desert areas and places of sparse population. What they did have, of course, is the beautiful city of Perth positioned on the magnificent Swan River. The weather can be generally relied on to be very warm at that time of year and this year proved to be no exception. The other attractions are Western Australian TOSA's own 3/10 Compton installed in the John Leckie Centre at Nedlands and the privately owned 3/12 Wurlitzer in the Karrinyup Community Centre hall. Both halls are situated in suburbs a short distance from Perth City Centre.

Victorian TOSA President David Johnston, who is also the Patron of the Western Australian TOSA, opened the proceedings by playing his bagpipes. With this all-percussive sound he lured the conventioners into the John Leckie Centre where, with local organists, John Pound at the console gave the Compton a real workout.

The following day Conventioners visited Winthrop Hall at the University of WA for a concert on the British Walker 47-rank classic organ and then to Fremantle to hear the Clifton organ in St. Johns Church. Fremantle was the home of the Americas Cup and is a fascinating historical city. Later that day, it was back to the John Leckie Centre for Douglas Reeve — the Convention Concert Artist. In the words of one discerning critic, "Douglas was sensational. His music, technique, approach, personality and audience rapport were all first class." Douglas, as many readers will be aware, has resided at the Dome, Brighton, England 4/51 Hill, Norman and Beard classical and theatre organ for over 45 years. Douglas exploited the Compton to the maximum and was absolutely discreet in his use of stops and expression, perhaps two or three stops only in use on many occasions, and he saved the big registrations for climax purposes only — a sound lesson in the gentle art of registration. His audience loved him. He managed to provide the right musical recipe for them. An extremely balanced programme, with a good mixture of both modern and classical music. It was total entertainment. Douglas did not waste words, but when he spoke he did so incorporating much dry English humour that won the hearts of the conventioners



right from the start. With a minimum of prompting his audience readily sang along with him. That evening the Convention dinner took place, and it was Eat, Drink, and be Merry.

The following day Douglas Reeve gave his workshop session using the Compton. Later in the day the conventioners moved to Karrinyup. David Johnston compered this event which was a youth concert and provided a great opportunity to hear fresh talent as well as provide excellent experience for the youngsters. The final event of the Convention had Joanne Evans from Seattle together with co-owners of the Karrinyup Wurlitzer, John Furhmann and Ray Clements, in a joint concert.

Perth Division deserves the highest praise for the standard attained with their first Convention. I can certainly understand their initial nervousness wondering what they had let themselves in for. The success may also encourage the only State yet to hold a Convention — Tasmania. They possess a delightful 3/8 Wurlitzer in Hobart, the capital city.



The 3/10 Compton before 17th National Convention opening, John Leckie Center, Nedlands, Perth.



Convention artist Douglas Reeve. With him is talented young organist Chris McPhee from South Australia.



Robert Wolfe at the 3/17 Wurlitzer, Orion Centre, Sydney. Barry Tooker photo

On February 3, a young English organist sat at the console on the Orion Centre Wurlitzer organ in Sydney, New South Wales. For Robert Wolfe it was his first trip to Australia, but from the reception he received at the centres where he played, it certainly won't be his last.

This night was a "Blackpool Down-under" event, meaning an evening of ballroom dancing. Robert plays the Reginald Dixon style and brought the 3/17 Wurlitzer console up to stage level playing "I Do Like to Be Beside The Seaside." Robert, like Douglas Reeve, keeps his words to a minimum so there is lots of music in his presentations. On certain numbers the dancers just crowded around the console, such was the impact he made on the capacity crowd. This event was followed a couple of days later with a concert by Robert, also at the Orion Centre, to a full house. He also drew excellent response from audiences when he played in Perth and Adelaide.

Well known local and international organist Neil Jensen was recently seen on television in connection with the silent movies *The Kid* and *The Gold Rush*. The reason was the celebration of 100 years since the birth of Charlie Chaplin, and Neil accompanied both from the 3/12 Wurlitzer at Sydney Hayden Orpheum Picture Palace. Neil was first interviewed and then followed about four minutes showing him accompanying *The Kid*, good publicity which also enabled the viewing audience to see what these great organs had been originally intended for.

continued...

News From Australia *continued*

Australia's first CD recording featuring theatre organ has just been released. It features the multiple talents of Victorian TOSA President David Johnston and concert artist Gordon McKenzie. The organ used is the 4/22 Wurlitzer in the Moorabbin Town Hall and Grand Piano. Called "Fire Those Pipes," it features music from *Phantom of the Opera*, *Man From Snowy River*, "I Just Called to Say I Love You," and many others. Those interested can contact Gordon McKenzie, 52 High Street, Melton, Victoria 3337 Australia for details.

The 4/16 theatre organ in the Capri Theatre, Goodwood, Adelaide, South Australia is presently undergoing surgery and having a Devtronix System installed. This is the second theatre organ in Australia to be controlled with this system, the other being the 3/17 at the Orion Centre in Sydney. Another theatre organ to receive all solid-state circuitry is the delightful 3/8 Christie at Kelvin Hall, Brisbane, Queensland. This organ is also having a major overhaul — its first since it was installed fifteen years ago. So far over 2000 man-hours, from November 1988 to April 1989, have been spent in the rejuvenation.

Just prior to the Annual convention, Sydney organman John Parker travelled to Perth, WA, to regulate and voice the Compton which had never been done since the installation. For those who had heard or played the organ prior to this upgrading, the change in quality was very obvious and attractive.

Since the opening of the Orion Centre Wurlitzer 3/17 in Sydney, TOSA's other organ, the 2/10 Wurlitzer in the Marrickville Town Hall has not been so much in the news. Recently, however, a very successful concert was held there with Canberra organists Maureen Dawes and Clinton White.

On a sadder note, since my last contribution the well-known theatre organist Reubert Hayes passed away, aged 75 years. Reubert commenced his career in the 1930s playing in Sydney's suburban organ-equipped cinemas. At the beginning of the second world war he was asked to take a six-month engagement at the Brisbane Regent on a 3/15 Wurlitzer. This engagement was to last six years and included weekly half hour broadcasts from this cinema which were radio-beamed throughout the South Pacific. At the end of the war, he returned to Sydney to play the Wurlitzer 2/8 at Sydney's Plaza Theatre until 1958. He was then transferred to the Sydney Regent until 1960. A friendly, outgoing person with high standards of musicianship, he will be sadly missed.

Two other Sydney organists with great interest in the theatre organ, Eric Smith and Jon Congert both passed away. They contributed considerably in the renaissance of the theatre organ in Australia, and they, too, will be sadly missed.



ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN'S

ENDING - I

The purpose of these articles is to enable the average home-organ owner, amateur, student, and anyone else who is interested, to make slow, easy, popular songs sound musically interesting. This requires a greater knowledge of music than it does to blast out a loud, fast piece which can sometimes create more noise than music.

Most amateur organists start on the first note of a song and stop on the last note. Professionals usually improvise a short introduction and add a fancy ending. There are numerous chord sequences which can be used for this purpose and new ones are being created or discovered every day. The only way they can be described or explained so that they can be applied to songs in any key is by the use of Roman Numerals to indicate which scale tones the chords are built on. If you are uncertain about how this works, study the article in the July/August, 1988 THEATRE ORGAN or Lesson 10 in "ORGAN-izing Popular Music."

All songs end on the I chord. After playing the final I chord, change to the IV chord — the chord built on the fourth note of the scale. Hold each chord and pedal for one measure in 3/4 time and two beats in 4/4 time.

The right hand plays an arpeggio upward on the notes of the IV chord, including the 6th and ends one octave higher on the I chord. The following examples illustrate the basic form of this ending. Other variations in the melody are possible. This Ending is the easiest to learn and can be used on many songs.



Do not merely attempt to memorize these examples. Study the chord sequence and listen to the melody. If you cannot figure them out in C, Bb, Eb and other keys, you have not learned the system and will not be able to figure out anything. Equally important with understanding the rules is perceiving and remembering the sound of what you are doing. After learning a few other Endings, your ear should tell you which Ending will sound most appropriate for the song you are playing. From now on, NEVER stop on the last note of a song; ALWAYS add an Ending.

*Music is now so foolish that I am amazed.
Everything that is wrong is permitted and
no attention is paid to what the old generation
wrote as composition.*

SAMUAL SCHEIDT - 1587-1654)

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The first name listed is Chapter President; second name is Chapter Secretary. Chapters marked with an * did not report their 1989 officers, so the listing is from 1988.

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We Proudly Present Our Judges For The 1989 YOUNG ORGANIST COMPETITION

*They Took the Time . . .
a sincere dedication to the
goals of our organization:*

*"Preserving the tradition of the
Theatre Organ and furthering the
understanding of this instrument
and its music through the
exchange of information."*



Lowell C. Ayars

Our Organist of the Year (1980) and Member of the ATOS Hall of Fame has served on the National Board and was named Honorary Member in June 1987. Lowell has played organ, both church and theatre, for sixty years. Just retired as organist-choir director from the First Presbyterian Church, Bridgeton, New Jersey, and was elected Organist and Choirmaster Emeritus. Lowell has been a featured organist at numerous conventions. One of the comments that Lowell made referred to the size of the organs the contestants used: "It often takes more musicianship to get variety out of a smaller instrument." He felt these young adults were doing a fantastic job in learning the art of playing the theatre organ.



Charlie Balogh

Charlie is a native of Trenton, New Jersey, has studied with various teachers on the East Coast and also attended Trenton State College. In 1973, he joined the staff of organists at Organ Stop Pizza in Phoenix, Arizona. While there, he studied with organist Lyn Larsen. In the spring of 1977, he moved to Grand Rapids, Michigan to become a staff organist at the then Roaring 20's Pizza. He now owns the business and has renamed it Good Time Charley's. Charlie was very impressed with the new talent and feels these young people will go far in their musical careers. He felt it was quite hard to judge the Junior Division as there were so many good entries.



John Muri

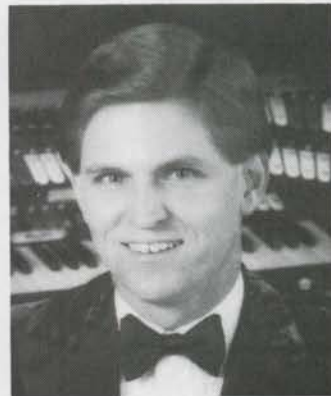
Our "Prime" Judge

John Muri has been playing theatre and concert pipe organs since he was 17 and continues to carry on the tradition. His message to the contestants: "In my book, you are all winners. I have listened to each tape at least three times and sometimes more. From each I have learned something about music and art. For you, as well as for an old man like me, there is always much to learn. I wish you will continue to grow in musical ability and knowledge, and that you will have opportunities in the years ahead to play fine music for appreciative audiences."



Rob Calcaterra

DIVERSIFIED — What better word to describe Rob: Organist, Conductor, Composer, Musical Director and Teacher. As a graduate of Indiana University, Rob is a performer of both the classical and theatre organ repertoires. In addition to concerts, he presents seminars, workshops and lectures on the theatre organ. Rob has concertized extensively throughout the United States and has given three successful European concert tours. His command of seven languages has been helpful while abroad. His choral/orchestral works have been premiered at Carnegie Hall and Avery Fisher Hall (Lincoln Center) in New York City. A few of Rob's comments to the contestants, and there were many: "When playing a solo twice, never play it the same way. Watch your phrasing. Get a feeling for what you are playing. Keep introductions in the same tempo as the actual song. Watch your timing, use a metronome, etc."



Ron Rhode

With a background of popular piano and classical organ, having studied at St. Ambrose University, Davenport, Iowa, Ron moved to Arizona from his native Illinois in 1973 to become the Associate Organist at Organ Stop Pizza in Phoenix. He is also a demonstrator and sales agent for Rodgers Organs of Arizona. Ron has performed at most of the major theatre organ installations throughout the United States and has played before audiences in Canada, Australia and England.

A quote from Ron to the young organists was: "George Wright told Lyn Larsen, who told me, and I'll tell you — LESS IS MORE — Using less allows you more to do with, and gives you greater variety in your playing, whether it is registration, temp, or notes!"

Our 1989 Contestants For The NATIONAL YOUNG ORGANIST COMPETITION

They Are All Winners . . . They Have Worked Hard

OUR JUDGES HAVE DONE AN EXCELLENT JOB AND WERE REALLY GREAT IN GETTING BACK THEIR REVIEWS. THE YOUNG ORGANIST COMMITTEE, JOHN LEDWON, ASHLEY MILLER, MELISSA AMBROSE, LOIS SEGUR AND JACK MOELMANN WISH TO SINCERELY THANK THE CHAPTERS THAT SPONSORED THE CONTESTANTS, THE CONTESTANTS THEMSELVES AND THE MEMBERS OF ATOS FOR THEIR CONTINUED SUPPORT.

Dorothy VanSteenkiste, Chairman



JUNIOR WINNER

Russell Holmes

Sponsored by London and South of England
A fifteen-year-old student attending boarding school at Repton Nr Derby, he recorded his tape on a 3/9 Wurlitzer in Burton on Trent Town Hall, Staffordshire, England. Russell is studying church organ at school with Mr. J. Legrove on a fine Harrison and Harrison pipe organ in the school chapel. He is asked to play for various social occasions.

Russell also has his own Rodgers Trio organ at school on which he practices as much as possible. There was always an organ available in his home, but he has only been playing serious for about three years.

It is very sad that his theatre organ teacher, Mr. Armsbee Bancroft, died this year without knowing that Russell's tape had been chosen for the competition.



INTERMEDIATE WINNER — AND OVERALL WINNER

Barry Baker

Sponsored by Central Indiana Chapter
An eighteen-year-old high school senior, graduating this June, from Ft. Thomas, Kentucky. His recording was made on a 4/33 Wurlitzer theatre organ at the Springdale Music Palace, Cincinnati, Ohio.

Barry began music instruction at age eight on piano and within a year his interest in the organ developed. By age ten he was regularly playing pipe organ for his church. It was at this time he was introduced to a theatre organ in the Emery Theatre by the Ohio Valley Chapter of ATOS.

By age 12, Barry was asked to play for classic movies at the Emery Theatre. Soon after he was asked to play the 4/33 Wurlitzer at the Springdale Music Palace on several occasions along with house organist Karl Cole. He was fortunate, also, to be able to utilize the fine home installation belonging to Ron Wehmeier of Cincinnati to further develop his talents.

Since the Cincinnati area offered little in the way of theatre organ instruction, Barry worked mostly on his own to develop his playing skills. Early in 1989 Barry began theatre organ studies with John Ferguson of Indianapolis. He is also studying classical piano with Dr. David Hobbs of Northern Kentucky University.



SENIOR WINNER

John Cook

Sponsored by Pine Tree Chapter
A nineteen-year-old high school graduate planning on entering music school to continue his studies. His tape was recorded on a 5/21 Wurlitzer theatre organ located in the Providence Performing Arts Center.

A native of Braintree, Massachusetts, John began to play at age three, and began formal lessons at age eight. At age 14 he participated in the Youth Presentation at the ATOS convention in Indianapolis, Indiana. He has been a finalist in the Intermediate category of the Young Organist Competition. John has played many cameos with featured performers.

Playing is only one facet of his interest in music. He is very active in the physical restoration of some of the organs that he plays. The Wurlitzer at the Middle School in Berlin, New Hampshire, is perhaps the best example of his interest in restoration. He intends to become more involved in the voicing of these instruments. His other interests include architectural drafting and stereo Hi-Fi.

SENIOR ENTRY

Jennifer M. Candea

Sponsored by Wolverine Chapter
A 21-year-old student at Oakland Community College, Royal Oak, Michigan, her recording was made on a 4/34 Wurlitzer theatre organ at the Detroit Theater Organ Club. Jennifer has quite a background in music performance. She was Concert Mistress of her High School Orchestra, playing the violin. Her many years of organ study have resulted in performances at the Redford Theatre for their movie series, playing Fourth Sundays at the Royal Oak Music Theatre, on occasion playing at the Michigan Theatre in Ann Arbor, and cameo appearances at the Detroit Theater Organ Club. Jennifer has several arrangements and original compositions which are always included in her concerts.

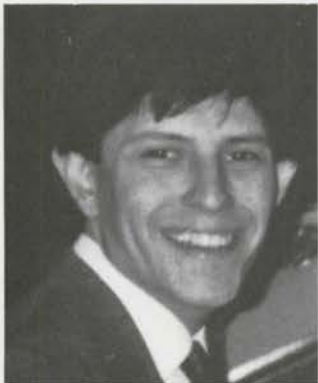


SENIOR ENTRY

Anthony Milligan

Sponsored by Theatre Organ Society of San Diego

A nineteen-year-old student from San Diego, California, Tony started his musical training at the age of fifteen. His recording was made on a 4/22 Wurlitzer theatre organ in the California Theatre in San Diego. Tony won the San Diego Theatre Organ Society competition in March 1988. In November 1988, Tony was winner of the "Stars of Tomorrow" competition in San Gabriel sponsored by the Los Angeles Theatre Organ Society. His hobbies are music and dancing, and Tony has a brown belt in karate. Tony's goal is to become a professional organist.

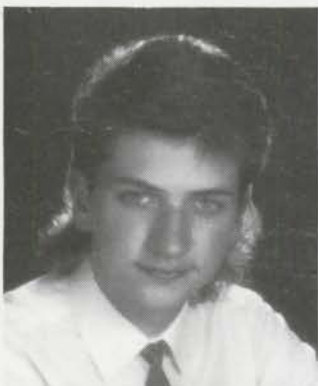


SENIOR ENTRY

Chris Schweda

Sponsored by Motor City Theatre Organ Society

A nineteen-year-old freshman at Wayne State University in Detroit, Michigan, Chris made his recording on a 3/10 Barton theatre organ at the Redford Theatre. Chris has been studying organ for almost ten years. He began formal lessons with Mrs. Verona Pendell of West Chicago, Illinois. Since moving to Michigan, Chris has studied with Marie Jenkins and Rick Moore. He has been competing in the Regional and Finals competitions of the American Guild of Music for the last four years, winning many awards and honors. He has also completed Cadet Teacher training under the auspices of the AGM. Chris is currently studying piano and keyboard and hopes one day to be a performing artist.

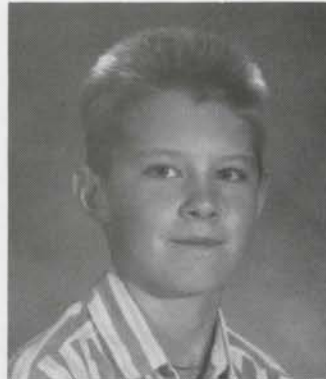


JUNIOR ENTRY

Kenneth Merley

Sponsored by Motor City Chapter (Michigan)

Ken is 13 and is a seventh grade honor roll student in Troy, Michigan. His early interest in picking out tunes and chords on his grandparents' organ ended up with grandpa purchasing an organ for him to practice on. At the age of six, he began taking organ lessons. The family's move to Southeast Michigan exposed Ken to theatre organ at a local pizza parlor. Ken has played for his church, numerous organ club meetings, and has been invited to "try her out" at pizza parlors in Canada, Michigan and Illinois. He plays trumpet in the school band, is active in the church youth group and plays in the local soccer league. Under the direction of his teacher, Steve Schlesing, Ken did his recording on the 3/10 Barton theatre organ at the Redford Theatre.

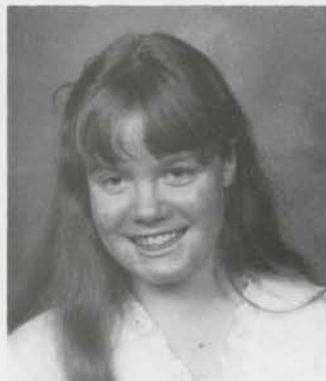


JUNIOR ENTRY

Cheryl Morefield

Sponsored by Theatre Organ Society of San Diego

A 14-year-old ninth grade student at Hoover High School, San Diego, California, Cheryl's recording was made on a 3/22 Wurlitzer theatre organ in the California Theatre in San Diego. Cheryl has been studying organ for two years under Cheryl Seppala. Her hobbies include writing poems and short stories and riding her bike. She plans to become a writer and a church and concert organist.



JUNIOR ENTRY

Claudette Sunman

Sponsored by Wolverine Chapter

A fourteen-year-old ninth grade student at Grissom Junior High School in Sterling Heights, Michigan, her recording was made on a 3/10 Barton theatre organ in the Redford Theatre. Claudette has played keyboards since she was three years old and has won several trophies in the American Guild of Music and Yamaha competitions. She has been active in the school band for five years, playing the flute, and is currently studying bass guitar. At the present time she is studying organ with Dennis Rivard.



JUNIOR ENTRY

Elenor B. Narcy

Sponsored by Mid-Florida

A fifteen-year-old honor student in the ninth grade at Lake Mary High School in Lake Mary, Florida, her recording was made on a 3/12 Wurlitzer theatre organ in the Tampa Theatre (only 9 ranks were playing). Elenor started playing organ when her tiny legs could not even reach the pedals. Since that time she has graduated to a Hammond Aurora Classic and today plays the Elegante. Elenor is called on to play in church, in the mall, and has had the opportunity to play on several theatre organs. Her theatre organ teacher is Bob Joyner and Joyce Girardet is her classical instructor. Elenor's busy schedule includes playing oboe in her school band.

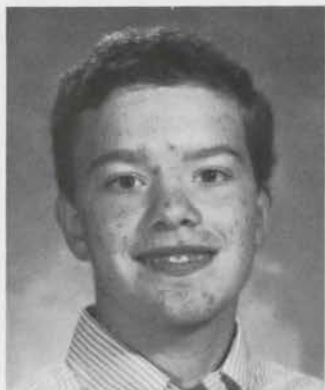


JUNIOR ENTRY

John Peter DeVona

Sponsored by Chicago Area Theatre Organ Enthusiasts

A fifteen-year-old honor student at Lyons Township High School in La Grange, Illinois, his recording was made on a 3/17 Barton theatre organ in the Patio Theatre, Chicago, Illinois. This is John's first organ contest. He has taken piano lessons for nine years and began playing the classical organ in July 1988. John plays the 'cello' in his school orchestra and ensemble group, and is a member of the Sophomore Chorus and the Classical Language Honors Society. He is a lector and song leader at his church, sings in the church choir, and is active in the teen youth group. John is a volunteer staff organist at Tivoli Theatre in Downers Grove on Thursday nights.

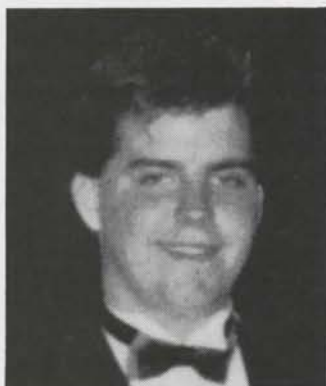


INTERMEDIATE ENTRY

Jason Roger Pfeiffer

Sponsored by Los Angeles Theatre Organ Society

A sixteen-year-old, tenth grade student at Lasalle High School in Pasadena, California, his recording was made on a 3/13 Wurlitzer theatre organ in the Orpheum Theatre in Los Angeles. Even though he has a very busy work schedule preparing him for college, he still takes time for weekly music lessons. Jason plays at school for various events and is called upon to play at his church quite often. He has been a winner in the LATOS young organist competition several times, twice at age 13, and this year as the Youth 1 Champ. His ambition is to entertain, create happiness within himself and also for those around him.



INTERMEDIATE ENTRY

Peter Holt

Sponsored by London and South of England

A sixteen-year-old "Fifth Form" student at Ashville College, Harrogate, his recording was made on a 3/11 Wurlitzer theatre organ now at Howden-Le-Wear, Durham. Peter enjoyed a three-year scholarship at Leeds College of Music from 1983 to 1986 and currently holds a Music Scholarship at Ashville College Harrogate where he commenced academic studies in September 1984. Peter is well known for the concerts he performs for various charities. His hobbies, aside from his music, are photography, computer programming, cycling, squash and "anything to do with cars." He can't wait for his 17th birthday so that he can pass his driving test. Peter hopes to be a full professional one day, but he also has an interest in being a Chartered Surveyor. This summer will find Peter in Germany as accompanist to a musical production by his school for the Berlin Arts Festival.



INTERMEDIATE ENTRY

Faith Sunman

Sponsored by Motor City Theatre Organ Society

A sixteen-year-old, tenth grade student at Sterling Heights High School, Sterling Heights, Michigan, Faith did her recording on a 3/10 Barton theatre organ in the Redford Theatre. Faith has been the winner several times in the local competition of MCTOS. She has played keyboards since she was four years old and has won several trophies at the American Guild of Musicians competitions. Faith is active in the high school band playing clarinet and is currently studying guitar. Faith is often called upon to play for various programs in the local chapters she and her parents belong to. With her busy schedule at school, she still finds time for her favorite pastimes, roller skating and rock music.





Pipes & Personalities

Report From Union County Arts Center, Rahway, New Jersey

by Bob Balfour

On March 29, at 8:00 p.m. the re-enactment of a historic event took place on Irving Street (named after Washington Irving, who once lived there) in Downtown Rahway. After sixty years, the Rahway Theatre, now the Union County Arts Center, once again became "The Brightest Spot in Town" (an original logo from opening day) with the dedication and dramatic lighting of its new \$85,000 marquee. The new unit, designed by the Marquee Committee of Bruce Conway, Bob Balfour and architect Charles Gifford of Meyer, Yowell and Gifford in New York City, is a more elaborate unit than the original. It features nine different lighting circuits, including an original 1920s chaser circuit and a custom color montage in the corner tubulars, designed and built by tech committee chairman Bob Balfour and projection chairman Harry Randel. The new sign replaces a time-ravaged unit that saw four revisions and which had 2500 lights in it. The new marquee was custom-built by LaFayette Sign Company of Jersey City.

A master switch was thrown by three past-presidents, Bob Balfour, founder, Sandy Sweeney and Eric Rickes, along with Rahway Mayor Dan Martin, Union County Freeholder Chairman Brian Layhey, and Community Development Officer Tom Connel, who arranged for the grant for the new unit. As the switch was thrown, the lights on the podium dimmed and, to the theme music of *2001*, the various circuits were lit, each cheered on by a crowd of several hundred people. TV crews and press photographers covered the event.

The theatre is currently closed and under restoration. A new roof is being installed; new plumbing and bathrooms,



New marquee on old Rahway Theatre. Paul Szaboosk photo
At right: Dr. John Fenstermaker. Dr. Ed Mullins photo

asbestos abatement, new sidewalks and some new stage rigging are also being added. This summer and fall the main auditorium and seats are scheduled to be done by Conrad Schmitt Studios.

The former vaudeville and silent movie neighborhood movie palace, originally seating 1600, is a stadium-style house in Adam-style rococo. Designed by New York architect David Oltarsh, it opened in October 1928 with a Style E-X Wurlitzer theatre pipe organ, still in excellent form today. NBC organist Chet Kinsbury was at the console, assisted by a young Rex Koury (age 14). The theatre was purchased by Rahway Landmarks in 1983. This is a non-profit group established in 1979 at the theatre's 50th Anniversary Show, which saw Rex Koury return to the very same organ bench that began his illustrious career as RKO's youngest professional organist, later Musical Director of all three major networks on the coast, and composer of "Gunsmoke."

The theatre will re-open in December with *The Nutcracker* for the holidays, and will close in successive summers for restoration to continue as funding permits.

Music For Silent Films (1894-1929): A Guide

is a new book which serves as a finding aid for scores and musical cue sheets made for films of the silent era. It was compiled by Gillian Anderson, a music specialist in the music division of the Library of Congress. The 182-page cloth-bound book, which is illustrated with film stills, sheet music covers and other photographs, is available from the U.S. Government Printing Office, Washington, DC 20402 (cite title and stock number 030-000-00199-1 when ordering). The price of \$27 includes postage and handling.



John Fenstermaker returned to the bench of the Oakland, California Paramount Theatre 4/27 Wurlitzer March 11 after a two year hiatus. He last accompanied *The General* there March 15, 1987. Playing Jacques Lemmens' "Fanfare" as a console raiser, three light classical pieces followed: "Triumphal March, Opus 68" by Dudley Buck; "Irish Air" from County Derry, arranged by Edwin H. Lemare, and Claude Balbastre's "Variations on La Marseillaise" with a cannon effect.

Announcing his program from the orchestra lift, Fenstermaker said, "Backstage before the concert Bob Vaughn told me that my program isn't what you would hear at most American Theatre Organ Society recitals. (Laughter) But he said the Ketelbey would pass. So, I'm glad I'm now moving into the mainstream." After a few descriptive words, he played Albert W. Ketelbey's "In a Persian Market."

He concluded his concert with "Finale from Symphony No. 1 for Organ," by Louis Vierne, who was organist at Notre Dame de Paris cathedral. Vierne collapsed and died at the console in 1937, and John hoped that history wouldn't repeat itself that night. Notre Dame is in one of the sequences of the silent classic thriller *Phantom of the Opera*. Dr. Fenstermaker's accompaniment of this film was in a very classical manner, using his prepared score. He is organist and choir-master at San Francisco's Grace Cathedral.
Dr. Edward J. Mullins

Martha's Daddy Now In Pizza Management!

by Jim Koller

Paul Van Der Molen, owner of Wheaton Fox Studio, wherein Martha Robert-Morton reigns, has signed an agreement with owner Bob Vogel to take over management of Lansing Pipes and Pizza, Lansing, Michigan. The agreement was inked Monday, June 5th.

Bob MacNeur, former manager of Paramount Music Palace, Indianapolis, Ind., will be in charge of the food palace. His wife, Donna Parker, and Dave Wickerham are resident organists there.

KIBBEE TURNS DOWN T.O. TEACHING JOB

Well-known theatre organist Gordon Kibbee has turned down an offer to teach theatre organ playing at Pasadena City College. The course is planned by the school and will be taught on the J. Ross Reed Memorial 3/24 Wurlitzer organ, which is expected to be playing when the Fall school term opens.

Kibbee told the NEWS he is already teaching in Burbank during the day and has an adult school course every Thursday evening in Modern Keyboard Harmony. Most of the students in this class are organists, he said. The next course begins in September.

Kibbee noted he has been teaching in Burbank schools for the past 19 years and has private students as well. "The added PPC project would be more than I could handle, even though it would be an excellent opportunity to teach on such an instrument," he added.

"Anyone with a masters degree can get teachers credentials to teach in a community college," he advised, "in the event there is someone who might like to apply for the position."

ARTIST FORCED TO CANCEL CONCERT

Rob Calcaterra has been forced to cancel his Detroit Convention appearance due to paralysis affecting his left side. Most of it has cleared since he experienced the disability in January except for his left hand. He is also suffering from an ear infection which causes an equilibrium problem.

His doctor indicated the problem was brought on by stress related to his almost constant concert tour traveling in recent months. He had also been cutting an album on the Chicago Theatre Wurlitzer but was forced to shelve it when an electrical fire in the blower motor shut down the organ. The recording has not been completed.

He told the NEWS his doctor believes the condition will clear up within July.

Show Your Card And Enjoy The Best For Less

by Tim Needler

New management at Paramount Music Palace, Indianapolis, has instituted a policy that ANY ATOS member may receive a 20 percent discount on food purchases by merely showing his or her National Membership card.

While this is of greater interest perhaps to local members, it could be beneficial to any ATOS member who is traveling in the area and stops in for a meal and music. The new manager is Ron Mills.



COLE WELL ON ROAD TO FULL RECOVERY

Karl Cole is well on the road to recovery following a severe beating inflicted by two men who then robbed him and drove off in his car. They were later apprehended and jailed.

Cole called the NEWS and verified the news item published about his misfortune in last month's issue, but noted the damage to one finger was not as severe as initially reported the hospital.

He has been undergoing corrective surgery and had "a face full of metal"—his jaw was wired for five weeks and he had an actual balloon in one nostril holding his eye in its socket. "I looked like something from outer space, and I'm lucky to be alive," he said.

He added that he has a good outlook on the future and is looking for a Howard seat for the Springdale Music Palace Wurlitzer. His address is 9419 Blue Wing Terrace, Cincinnati, Ohio 45241. It was also reported just prior to press time that he expects to return to Springdale July 10.

'92 Logo/Slogan Design Contest Open To All

Last month it was noted in the NEWS that Dickinson Theatre Organ Society and Delaware Valley Chapter, co-sponsors of the 1992 ATOS National Convention, announced a contest for a conclave logo design and slogan to be used on official stationery, programs, etc. It was also stated the contest was open only to members belonging to the two groups.

This month it has been declared the contest is open to anyone wishing to submit material.

Entries should be sent to Bob Dilworth, Convention Chairman, 1801 Milltown Road, Wilmington, Del. 19808. Deadline for all entries is Oct. 1, 1989.

Beacon Wurlly May Be Endangered Species

A panel of five appellate division judges has ruled the Beacon Theatre, in Manhattan's mid-town area, can be converted to a disco. This decision deals a major setback to the three-year struggle to prevent the conversion, it was reported in the May 17 issue of Variety.

The Beacon is the home of an excellent four-manual Wurlitzer, and it is not known what disposition will be made of the instrument if the theatre is converted.

Music Hall Studio Organ May Be Gone

Information given the NEWS late in June by a Californian upon his return from New York City reveals that the 3/14 Wurlitzer organ installed in Radio City Music Hall studio is no longer there.

During a tour of the theatre the visitor asked if he could see the organ and reports that a security guard told him—"Sorry, it's no longer there. It was taken out a few weeks ago."

Looking into the room, the visitor said he did not see the console. Due to publishing deadline, it was not possible to confirm the information before going to press.

ATOS Membership May Reach New High In '89

Executive Director Doug Fisk has reported that his request to chapters to bring in at least two new members has paid off. A total of 121 new members were signed up by chapters and National added 239 to the roster. It is expected if this momentum continues, ATOS will surpass the 6,000 mark by the end of the year.

NOR-CAL WELCOMES HOME BIG CONSOLE

A special caper welcoming home the ornate four-manual console that will play the Style 285 Wurlitzer, now being erected in Berkeley Community Theatre by Nor-Cal Chapter, was held June 18 at the theatre. It had been in the Los Angeles shop of Crome Organ Co. for the past two and a half years for restoration and modification, addition of 27 additional stop tablets and adaption to a Devtronix Computer Organ Control System.

After its preview showing the console was hauled off to storage in Berkeley until the balance of the organ is completed prior to its scheduled premiere shortly before the San Francisco 1991 ATOS National Convention. — from The Windsheet

CITY MAY SELL BIG LANTERMAN 4/36 WURLITZER

An offer of \$50,000 has been received by the City of Flintridge/La Canada for the former 4/36 San Francisco Fox Theatre Wurlitzer organ now installed in the Lanterman mansion. The offer was made by a group in the San Francisco area that advised the instrument would be installed in a theatre in that area, it was disclosed by Gene Burrows, Lanterman Estate Trustee.

City officials are now considering sale of the famed instrument and are on record that any other offers will be entertained. It is the general thought that with the continual opposition being made by neighbors against turning the mansion into a museum, and the fact the organ can only be heard by an audience of no more than 50 at one time due to fire laws, permitting its sale for installation in a suitable auditorium would be far better than leaving it where it is.

Officials have stressed the point that any sale will be made on the condition the organ must be installed complete, without alterations, modifications or additions.

Spud Koons Donates Motorcycle Organ

Koons' Motorcycle Shop organ will remain in its home town of Long Beach, Calif., it was learned late last month. 'Spud' Koons has donated the instrument to the Pacific Coast Club and will receive a tax write-off for it.

It is believed the Club originally had a concert Moller which was purchased by Joe Koons several years before he died. He apparently broke up the organ and sold it for parts.

Don Baker Hospitalized In Fla., Critically Ill

It was reported to the NEWS on June 9 that organist Don Baker had been hospitalized in Florida suffering kidney failure and that his condition is extremely critical.

Odd Letter Offer Is Being Investigated

A rather strange letter offering an item that has been sought after ever since Jesse and Helen Crawford reportedly had it built for their baby daughter Jessica, a fully operable miniature Wurlitzer four-manual console, has been mailed to several organ buffs.

While the offer is thought to be a hoax, an investigation is being made by the NEWS in an effort to discover if the small key desk is really extant. A report will be made in the August issue.

July 1989

NOVICE MOUNTS BIG ORGAN SHOW SUCCESS

Another show of proof that the public will attend organ shows was made May 17 when the Los Angeles Orpheum Theatre presented a silent film accompanied by a beturbaned organist and also had a brief stage prologue featuring dancers who cavorted to 'canned' music.

An audience numbering about 1,800 paid \$15 per seat to see *Phantom of the Opera*, accompanied by East Indian Korla Pandit (who played his own score) and watched the Beverly Hills Cotillion Dancers prance about the stage in a setting apropos of the period depicted in the photoplay.

Jon Olivan, the man who mounted the show, had never before been involved in any kind of public theatrical presentation. And Pandit's score, according to several ATOS members who attended the show, was not what could be termed as "formula" cueing, but the entire performance received a standing ovation from patrons. The 'canned' or recorded music played for the dancers apparently did not detract from their performance.

It was also noted a majority of the audience was obviously under the age of 50, and many were children. This would tend to point up the fact that people will leave their "boob tubes" for good entertainment.

Olivan told the NEWS he picked Pandit to play the film "because his mystical qualities would enhance the photoplay theme." Metropolitan Theatres backed the performance, and its success has prompted inauguration of monthly shows. The next production was announced for June 22 as "A Salute To Fred Astaire".

The formula of stage, organ and screen units is planned for all shows in the future, although the Wurlitzer was to have less exposure in the June 22 production.

It was also noted the \$15-per-seat price remains, but students and senior citizens will be able to purchase \$12 ducats at the box office. Other ticket sales are handled by Ticketmaster.

Dunedin Series Now In Its 22nd Year

Concerts continue at Kirk of Dunedin, Dunedin, Fla., and tickets are now available for the 1989-90 season which will feature Larry Ferrari, Terry Charles, Phil Kelsall and Paul Oakley. The concert series is now in its 22nd season.

Kann Will Play Silent Film At L.A. Church

Rudolph Valentino's silent photoplay "The Shiek" on the 4/32 Wurlitzer July 23 at 2:30pm in Founder's Church, on Sixth Street, one block west of Vermont Avenue in Los Angeles.

INFORMATION, PLS.

Weld Hall at Moorehead State University, Moorehead, Minn., reportedly has a theatre pipe organ installation which will be featured in a summer series of silent and sound motion picture presentations. The question being asked by theatre organ buffs—can anyone identify the make and size of the instrument?

School May Remove Pipe Organ From Auditorium

South Pasadena High School may dismantle and remove the three-manual Spencer concert pipe organ now installed in the auditorium. Spencer organs were built in Pasadena, Calif., during the 20s and 30s and installed in churches, auditoriums, fraternal lodges and residences.

Spencer was associated with organ builder Murray M. Harris, Johnston, California, American Photoplayer and Robert-Morton organ companies before opening his own firm.

T. O. Music Concert Open Free To Public

An evening of theatre organ music will be presented July 25 by Timothy Bjareby playing the Kotschmar Memorial organ in Portland, Maine City Hall. The concert is free to the public and will begin at 8pm.

Tipplers Can Enjoy Afternoon Tooting

ATOS travelers who happen to be in northern California's wine country have an opportunity to tipple while listening to a tooting theatre pipe organ at Johnson's Winery in Alexander Valley. Concerts are slated Nov. 4 & 5, and Dec. 2 & 3, from 1 to 4pm all days.

Insurance Covers Water Damage To Texas Organ

North Texas Chapter (Dallas) received \$9,500 from the firm that insures the chapter-owned Robert-Morton organ installed in the Lakeside Theatre. The instrument recently suffered water damage caused by a leaky roof.

It is planned to enlarge the organ during restoration and install a multiplex system. —The Keraulophone

MEMBERS CONTRIBUTE \$7,000 TO PROJECT

Members of Central Indiana Chapter, Indianapolis, have contributed over \$7,000 to the Manual High School Organ Fund which is the chapter project in rebuilding the original U.S. Organ into "the finest Wurlitzer organ to be found in any high school in the country."

The campaign to secure additional funding continues, it is reported in "Ciphers," official chapter newsletter.

Thomas To Make Series Of CDs For Newport

Dwight Thomas has announced inking a contract with Newport Classic Recording Co. for a series of compact discs. The first will feature music of Irving Berlin. It was not disclosed what organ will be used in the recording sessions.

SENG SET FOR SEPT. FESTIVAL IN BRITAIN

John Seng is one of 15 artists who will appear in the National Home Electronic Organ Festival at Middleton Tower Holiday Centre, near Mocombe, Great Britain, from Sept. 23 through 30.

Teaching classes for beginners, demonstrations of latest products are included in the Festival. —from News North

DICK PENBERTHY REMEMBERED

by Ken Rosen

We met at the Asilomar Home Organ Festival in Monterey, Calif. when Dick Penberthy was running an exhibit booth for both his own Doric records and the various artists who had made organ records; and I was selling organ music books and sheet music. Over several years of Cannery Row dinners, we became friends despite our age parity.

An idea to negotiate the rights to reissue Buddy Cole's Warner Brothers records became a wholly new album issued from tapes on Claire Cole's top shelf. Dick was very proud of that Doric album, as we all were, and its production cemented the friendship.

If older half-brother Frank Killinger was the ardent recording engineer who preserved the sounds of Jesse Crawford's Wurlitzer rolls, the mighty San Francisco Fox Wurlitzer, and introduced a new generation to the brilliance of England's Sidney Torch, it was Dick who got the contracts signed and the records pressed and the jackets printed and the cartons shipped and flyers mailed and the orders filled and the bills paid and the accounting done.

People often reveal volumes about themselves in the smallest acts. When we stocked Doric records in our retail store and at some other organ consumer shows, Dick once called me at his expense from northern California to tell me we had overpaid our bill by a few dollars. Formerly an expert tax accountant, he was unerringly ethical both in business and personally.

Dick loved Albert White and his Gaslight Orchestra, and vintage jazz and cocktail piano at least as much as theatre organ, with both Buddy Cole and longtime friend Frank Denke being among his special favorites.

When I left music merchantry behind, we tried to stay in touch periodically. One day I suddenly realized that Dick had not called me in months. Alarmed, I finally learned through a series of phone calls that Dick Penberthy died in 1988 following brain tumor surgery. I have been trying to find the right words for months, and, still having been unable to do so, would like to say, *Dick, you were a good man, and there can never be enough like you. You are missed.*



CONSOLE CAPERER Gaylor Carter is pictured at the controls of Cincinnati organman Ken Aultz's 172 Cessna aircraft one day during May when he was in town during his recent Ohio concert tour. Capering Carter really didn't put the air buggy into blue, but he did find time to go for a short flight with Aultz manipulating the controls.

Rosa Inks Two Concerts; Will Have Silent Films

Rosa Rio has been inked for two concerts—July 14 at Kingston, Ontario, Canada, and Sept. 24 at Trenton War Memorial for Garden State Chapter. She will accompany silent film presentations at both concerts.

"When Rosa romps with a silent, she really knows how to do it," stated Allen Mills, resident organist at Proctor's Theatre Schenectady. And another fan, Quinn Brisban of Chicago recently wrote and told her—"I have recently rented a number of silent films for which you have done the musical accompaniment. Your playing invariably enhances these pictures. It is tasteful, expressive and witty. I am not old enough to have seen any silent films when they were first released, but in talking to many people who have, including some musicians who provided accompaniment for them, they all agree the authenticity of your playing is without peer."

Carley May Have Moved To Alaska

Organist Candi Carley is reported to have cancelled her coming fall concert dates in Los Angeles when she apparently moved—quite suddenly to Alaska. Efforts to confirm this were unsuccessful at presstime.

Proctor's Presenting Summer Film Fun Fest

Proctor's Theatre, Schenectady, N. Y. is presenting its Summer Film Fun Fest of silent and 'all talking' feature photoplays. Live organ accompaniment is featured July 9 & 10, "The Gold Rush"—July 23 & 23, "Safety Last"—Aug. 6 & 7, "The General"—Aug. 20 & 21, "Sally of the Sawdust". Discount coupons for all shows may be purchased at the door.



IT'S ALL THERE—In the long-closed Vitaphone Theatre, Manchester, N. H., organman Mike Foley 'found' this 1920 Robert-Morton organ. He tells about it in the article published at right.

COMPETITION HAD 14 ENTRIES THIS YEAR

This year's Young Organists Competition attracted 14 participants ranging in age from 13 to 21. Listed alphabetically with sponsoring chapter designation they are—Barry Baker, 19, Central Indiana; Jennifer M. Candea, 21, Wolvlerine; John Cook, 19, Pine Tree; John Peter Devona, 15, Chicago Area; Russell Holmes, 15, London/SoEngland; Peter Holt, 16, London/SoEngland; Kenneth Merley, 13, Motor City; Anthony (Tony) Milligan, 19, San Diego; Cheryl Morefield, 14, San Diego; Elenor B. Nardy, 15, Mid-Florida; Jason Roger Pfeiffer, 16, Los Angeles; Chris Schweda, 19, Motor City; Claudette Sunman, 14, Wolvlerine; Faith Sunman, Motor City.

Barry Baker was declared overall winner. Divisional winners were: Russell Holmes, Junior Division (ages 13-15); Barry Baker, Intermediate Division (ages 16-18); John Cook, Senior Division (ages 19-21).

Judges for the contest were: John Muri, Charlie Balough, Lowell Ayars, Ron Rhode and Rob Calcaterra.

It was published in the June issue that John Ferguson had four consecutive winners, including his latest student winner, Barry Baker. This is incorrect, he has had three consecutive winners—Dwight Thomas, Jelani Eddington and Barry Baker.

KANN KICKS OFF FOX THEATRE 60th YEAR

Stan Kann on June 19 played "Monday Night at the Movies," kicking off the 60th anniversary celebration of the Fox Theatre, St. Louis, Mo.

WRIGHT TO PEDAL AT POWER PLACE

George Wright will present two concerts on the Robert Power "Wurlitzerized" Rodgers organ in the Power residence, Camarillo, Calif., August 20 at 2:30 and 7:30pm. Seating is \$18 per person and tickets are available only by mail order from Banda Records, P.O. Box 392, Oxnard, Calif. 93032

'Credit Card' Plays COS Wurlitzer At South Bank

A credit card reader now controls the Cinema Organ Society-owned Wurlitzer organ at South Bank Polytechnic School, London. Mounted on a wall adjacent to the console, the unit accepts a plastic card which can be programmed in units of minutes.

Insertion of the card enables the blower to be started. Minutes left on the card is shown decreasing as time is used and removal of the card automatically switches off the blower.

The system, used by those who practice on the organ, was installed by 'Flexicard,' a British firm who donated the unit to COS for the instrument.

Correction Cuts CD Cost!

Jim Riggs' *Singing In The Bath-tub* isn't as expensive as noted in the June issue of the NEWS. According to Gary W. Jones, Alabama Chapter official, the CD is \$20, postpaid, not \$22.

OLIVERA TO OPEN AGO ATLANTA 75th EVENT

Hector Olivera will play the opening concert Sept. 10 at 3pm in the Fox Theatre, Atlanta, Ga., celebrating the 75th anniversary of Atlanta Chapter of the American Guild of Organists. Tickets are currently on sale at the box office.

HISTORIC BOOKLET COST IS \$6.25

"Historic Theatres Of Michigan" booklets, sold by Concerned Citizens for the Arts in Michigan, cost \$6.25, postpaid. It was reported last month they were available for \$6.10. Orders should be sent CCAM, 350 Madison Ave., Suite 503, Detroit, Mich. 48226.

CROME MAY MOVE HIS ORGAN BIZ TO RENO

According to a brief news item published in Nor-Cal's Windsheet, Organman Ken Crome has grown terminally tired of the Los Angeles traffic and plans to move his shop to Reno. A call to Crome discloses that he will undoubtedly move to the area after he finds a suitable location. He intends to continue his organ business from there.



STUFF THAT DREAMS ARE MADE OF!

Remember when you were a kid and happened on some lucky find? Then when you grew older and had been bitten by the organ bug, perhaps you dreamed of locating an old abandoned theatre, somehow getting into the auditorium and finding an organ console in the pit and a chamber or chambers filled with pipework. Well, read the find by Mike Foley of Foley-Baker, Inc., Bolton, Conn. organman who had such a dream become a reality.

"I was called to a meeting with John McLane of the Palace Theatre Performing Arts Center in Manchester, N. H. John was requesting information about obtaining an organ for the theatre, preferably a Wurlitzer," Foley explained.

"During our conversation he mentioned there was still a small organ under a dirty cover in the long-closed Vitaphone Theatre next door to the Palace. Not aware of its condition and expressing the desire to see it, McLane called the owners for me. They sent a workman over with a key and flashlight. (Right, the building was without electricity.) My high intensity flash made possible the filming of the photos of what was found.

"Just like out of a dream, the two-manual Robert-Morton organ is still there, resting in a single "peace" until it's returned to playing condition. The 1920 instrument, which is too small for the Palace, has been donated to the Palace Theatre Charitable Trust and it is planned to sell it; Funds realized will be used for the Palace improvements.

The small theatre will be demolished in October and if someone wants the organ, they should work at post haste. Ranks are Flute, Diapason, Vox Humana, Violin and Celeste, Chimes, Harp, Cymbal, Crash Cymbal and Bass Drum. There are two tremolos. There is also some fatigue and dirt everywhere, but the organ is all there and all original. I could find no water damage.

"The Palace is asking \$4,500 for it where is, as is. It would be a super little organ for a seriously interested novice to own, restore and install.

"Interested parties should call or write Attorney John McLane, 40 Stark St., Manchester, N. H. 03105, phone 603/625-6464."

LIVE BROADCAST FOR AIR SHOW BIRTHDAY

Great Britain's BBC Radio celebrated the 20th anniversary of the air show "The Organist Entertains" with a live broadcast from Blackpool Tower Ballroom featuring four organists who played for an audience of about 2,000 lucky ticket holders. It was a sellout affair and greatly over-subscribed; at least half again as many people were turned away for lack of seating.

Normally the show is broadcast using recorded music, but for the celebration resident organist Phil Kelsall and Simon Gledhill both performed on the famous Tower Ballroom Wurlitzer; Brian Rodwell and Martin Harris played an electronic organ.

According to Gledhill, who called the NEWS on June 4, "the BBC were highly pleased with the show and plans to release a cassette recording as a commemorative of the occasion."

"It was truly an exciting evening and I was thrilled to be a part of it," Simon said.

Kelsey Playing In Frisco

David Kelsey, noted entertainer/organist/pianist returned to the San Francisco scene and is now playing an engagement at Charpes Restaurant and Cabaret, 131 Gough St. The plushy eatery is located west of the downtown area near Market Street in what is described as a good neighborhood.

Playing Wednesday through Sunday, Kelsey has a smaller than baby grand size piano (which he calls his Fetus Grand) and pedalboard for string bass. Prior to this engagement he was appearing at PJ's.

Long Title— But Low Cost!

This month's Archive music special tune has a long title—*Your Lips Are No Man's Land But Mine*—but is low in price. The entire title is yours for \$2, postpaid, from ATOS Archives, 1393 Don Carlos Court, Chula Vista, Calif. 92010.

July 1989

Archives Enjoys Big Growth This Year

"Due to many sizeable donations, ATOS Archives has experienced a year of excellent growth," Curator Vern Bickel has stated in his annual report which was filed June 8. The extensive contributions are responsible for the Archive/Library Catalog to be divided into four parts: Printed Music, Audio Recordings, Printed Material, Miscellaneous Material.

The first three parts are available to members at \$15 each, or all three for \$40. Part four is for Archive records and the material is not available outside of Archive location at Chula Vista, Calif.

In addition to enlarging the collection, equipment now is installed to transfer recordings from reel-to-reel or VCR tapes to cassette format. It is now possible to provide members with cassette tapes of historic programs.

The following members have donated material to the Archives since the 1988 convention: Lowell Ayars, Tom B'hend, W. Winston Brown, Gene H. Fredricks, Ernie Gerber, Harry Heth, Thomas H. Jeffery, Harry Jenkins, Catherine Koenig, Bob Longfield, Doltin W. McAlpin, Robert R. Miller, Claude V. Neuffer, D. P. McNichols, Richard J. Sklenar and Judd Walton.

In the August issue the NEWS will publish a list of what comprises each of the four parts of the ever-expanding ATOS Archive/Library.

Dual Moller Work Halted By City Deficit Problem

Restoration work on Philadelphia Convention Hall's dual Moller organ has been suspended due to the city cutting off funding because of its current budget crisis. Irv Glazer, who serves as Coordinator for the project, said it may be necessary to go public for the remainder of restoration engineering funds.

Many Hear Organ

Approximately 60,000 people heard the big dual Moller in the convention auditorium during May and June. There were 15 organists playing the instrument during the period for graduation events of St. Joseph's College, University of Pennsylvania, Drexel University, Lincoln High School, Martin Luther King High School, South Philadelphia High, Temple and La Salle Universities. The Presbyterian Church also held its convention there June 7 through 14.

Lowell Ayars, noted ATOS concert organist, played for several of the commencement exercises.

FOR THE RECORD

Elm Skating Rink, Elmhurst, Ill., was in operation 33 and a half years prior to closing last March, and not 53 years as reported in the June issue of the NEWS.

THEATRE PURCHASE WILL INCLUDE ORGAN

Purchase of the South Pasadena (Calif.) Rialto Theatre is under consideration by John Daniel, South Pasadena resident and noted carousel collector. If the deal is consummated it is reported he plans to install a carousel on the theatre stage and also locate a theatre organ to install in the now empty chambers.

Originally the Rialto had a 2/10 Style 216 Wurlitzer, one chamber of which was destroyed by fire. It was apparently caused by a soldering iron, not disconnected when workers took a break during the time the organ was being readied for a George Wright concert.

Gary Bauman later bought the remainder of the instrument—the Solo Chamber organ—moved it to San Francisco and installed it in his residence.

Daniel at one time was a stage magician.

Organman Turns Tears To Smiles With News

A resident living somewhere in Southern California's San Fernando Valley called a local organman about locating an instrument. It is reported she was rather distraught during the early part of the call and told the organman she had wanted to purchase the Koons instrument but had been turned down by Spud Koons who said she wanted to keep the organ in the Long Beach area.

Assurance was given the resident that organs are in good supply and it was possible to find one much better suited to her plans—she wants to build a studio and install it in the valley area.

HARD TO FIND LIFTS LISTED FOR SALE

Two revolving lifts, both eight feet in diameter, have been removed from the Granada Theatre, Chicago, Ill., and are for sale, it has been announced by Curt Mangel, who is in charge of restoration work at the Uptown Theatre in Chicago. Each lift is of the revolving type complete with motors and controls. Mangel noted the two items are considered very rare.

Information about them is available by writing or calling Mangel at 4744 No. Malden, Chicago, Ill. 60640—phone 312/334-6780.

The Granada building is being demolished to make way for new development of the property. It was one of Chicago's most elaborate motion picture palaces.

Builders Convene Oct. 8

Convention time this year for American Institute of Organbuilders will be Oct. 8 through 11 in Fort Worth, Texas. The Worthington Hotel has been designated headquarters for the meeting.

CAPRI ORGAN REOPENS WITH DEVTRONIX UNIT

Tony Fenelon reopened the Capri Theatre organ in Goodwood (Ade-laide), Australia May 14 to a capacity crowd. The instrument had just been equipped with a Devtronix Multi-Action Organ Control system. This is the third unit to be added to Australian theatre organs—the other two being sent to Theatre Organ Society's New South Wales Division in Sutherland, near Sydney, and to Ron Sullivan for his residence four-manual Wurlitzer-style Devtronix organ.

It is reported Fenelon made excellent use of the Devtronix unit for solo organ/piano 'duets' and a multi-track arrangement of *Dancing Tambourine*.

PIPEDREAMS WILL HAVE T.O. RADIO PROGRAM

Pipedreams, Public Radio's normally all-classic organ radio show, will air theatre organ programs during July. Program #8930, "Sunshine and Sentiment," features various T.O. recordings with commentary by Karl Eilers and program host Michael Barone.

Artists include George Wright, Dan Bellomy, Ashley Miller, John Seng, Dick Hyman, Billy Nalle, Sidney Torch, Bryan Rodwell, Jonas Nordwall, Rob Calcaterra and Dwight Thomas.

The programs are broadcast over 135 stations nationwide.

Gledhill Hopes To Attend Phoenix Regional Meet

Simon Gledhill expects to be in the United States later this year to attend the Regional meeting in Phoenix during Thanksgiving weekend, he informed the NEWS in a telephone conversation on June 6.

He has also been contracted to appear again at the Oakland Paramount Theatre Wurlitzer in 1991 for the Paramount Organ Pops Series.

Nostalgic Hammond Club Organized In Europe

Formed just over a year ago, the Hammond Nostalgic Club has 65 members in West Germany, Austria and Switzerland. Its Secretary, Dieter Ennens is anxious to obtain copies of any pamphlets and pictures about Hammond-LaFleur models installed in Britain. Anyone who can help him or would like details of the club are invited to write to Hammond Nostalgic Club, Dieter Ennens, An den Stadsgarten 20, 5860 Iserlohn, West Germany. —COS Newsletter

Larsen Tape Is \$12

Lyn Larsen's "Celebration" cassette tape sells for \$12, postpaid, and may be ordered from Musical Contrasts, P.O. Box 16786, Phoenix, Ariz. 85011.

MAES TO DIRECT REHAB OF SEVERAL THEATRES

Restoration of the 1931 art deco Fox Watson Theatre in Salina, Kansas, will be under direction of Robert Maes of Kansas City, Kan. He will also locate an organ for the theatre and install it in chambers that were provided but never used. The house was designed by Boller Brothers, well-known theatre architects of the period.

Maes will also head operation of the theatre which is owned by the City of Salina and administered by a non-profit group. The 1,500-seat house is to be the home of the local symphony orchestra. Salina has a population of around 45,000 people.

He will also be planning restoration of the Emporia, Kan., Granada Theatre, which he purchased recently for \$950. City officials are cooperating with Maes in reopening the house as a performing arts center. He also plans to install an organ in this theatre.

May Oversee Project

Plans to refurbish the Anderson, Ind., Paramount Theatre, which is owned by the city, may also involve Maes. He has been contacted about its restoration and was expecting to fly to Anderson and meet with city officials sometime in June.

COLLAGE IS BEST RHODE JOB YET!

Editor's Note: Due to its restrictive four-page format, the NEWS does not publish reviews of any type. However, upon hearing Ron Rhode's new CD, *Collage*, it was so impressive, in that the selections, the organ and style of playing truly reflects the magnificence of the theatre organ, that an exception has been made for publication of the following review by Irv Eilers.

COLLAGE—Ron Rhode playing the Sanfilippo Wurlitzer. Roxy Productions, RP-101-CD, 705 So. El Dorado, Mesa, Arizona 85202.

ZOUNDS! WHAT SOUNDS!

This CD rates as one of the finest Theatre Organ recordings to date.

The Wurlitzer is a tribute to Jasper Sanfilippo for owning such an instrument, to Dave Junchen & Co. for such a masterful installation, to Bob Ridgeway for capturing the sounds and to Ron Rhode for his terrific artistry. This is possibly Ron's best record to date.

No artificial reverberation was added which would tend to alter the sound quality.

If you like 32' sounds, this disc will exercise your sub woofers and the snarl of the Post Horn and Brass Trumpet are limited only by the ability of your sound system.

The entire CD runs, for your money's worth, a total of 72.44 minutes with 17 numbers. It is also available on cassette with 14 selections. —Irv Eilers

Berry Plays For Residents

Organist Leon Berry, of Park Ridge, Ill., and former organist at Chicago's Hub Roller Rink, plays concerts for residents of Hotel Baker, St. Charles, on the 3/10 Geneva organ. Residents relate to the music and often call out requests.

CLOSING CHORD



W. "Tiny" James

W. "Tiny" James passed away on May 31, having suffered a lengthy illness. He was 75.

His funeral was held on June 5 under the auspices of B.P.O.E. No. 1015.

He was a native of Alameda, California. Being well-known in the community, his talents were often called upon to help in local activities.

"Tiny" was a member of Alameda Lodge No. 1015 B.P.O.E., Oak Grove Lodge No. 215 F. & A.M., a life member of Musicians Union Local No. 6, and I.A.T.S.E. Local 162.

He was one of the founding members of ATOS, served as ATOS President for three terms and was declared an Honorary Member in 1966.

His recordings were very popular, including three discs made at the famous San Francisco Fox, one at the Fox Oakland and one at the Orpheum in San Francisco.

"Tiny" also managed the Home Organ Festival, an annual West Coast convention of electronic organ clubs, for several years.

He leaves his wife, Ida, and two children, Glen and Janice. Other family members include brothers Don and Robert and one sister, Barbara King.

(Note: a follow-up on "Tiny" James' career will appear in a forthcoming issue. Ed.)

*It is music's lofty mission
to shed light on the
depths of the
human heart.*

ROBERT SCHUMANN · 1810-56

William L. Fearnley

William L. Fearnley, one of West Virginia's best known and beloved musicians, died April 29 at the age of 84.

Mr. Fearnley's musical career spanned the years from 1920 until 1988, and encompassed early accompaniment of silent films on piano, theatre organ in Meriden, Connecticut, and several years with the Meyer Davis organization which entailed hotel and night club engagements. In 1954, Mr. Fearnley started a twenty-five year career as featured organist and pianist at The Greenbrier, White Sulphur Springs, West Virginia. Following his retirement from that position in 1979, he continued to play private and public engagements until shortly before his death, including an accompaniment of Chaplin's *The Gold Rush* at West Virginia's Carnegie Hall in Lewisburg. His interest in music and in the preservation of historic pianos and organs was a constant source of inspiration and encouragement to all musicians — especially the young and aspiring.

Mr. Fearnley is survived by his wife, Gladys Gaskill Fearnley, who was herself a pioneer in radio entertainment in Kansas City, Missouri where she sang on her own program over station WHB in 1927.

Emma L. O'Brien

Emma Louise O'Brien, 81, an organist and former UCSB lecturer died in Santa Barbara, California, after a brief illness. She was organist emeritus at First Presbyterian Church where she provided musical service for 52 years. Mrs. O'Brien studied under Albert Hay Malotte and worked for West Coast Theatres. She played the organ at the Granada Theatre before movies and during intermissions. Emma and a partner helped produce records for children of nursery school age. She is survived by a sister, Mrs. William J. "Billie" Mitchell of Santa Barbara, and two nieces.

Frederick H. Dise

Frederick H. Dise of Farmington, New York, a charter member of the Rochester Theatre Organ Society, died on March 23 at the age of 72.

He was the club's first publicity chairman and wrote the text for the RKO Palace pictorial book which helped raise funds for RTOS' purchase of the Palace Wurlitzer in 1965.

He is survived by his wife, Dorothea, three sons, one daughter, a brother and two grandsons.

Lloyd E. Klos

Robert Johnson

Robert Johnson, 64, of the San Francisco Bay Area passed away of a heart attack. He was originally trained as a pharmacologist and helped develop several important heart medicines when he worked for Smith, Kline & French in Philadelphia. He was also an accomplished chef and served in that capacity as well as relief theatre organist in the Orpheum Restaurant in Clearwater, Florida in the seventies. He subsequently moved to San Francisco where he became a real estate broker and continued to play the organ. He often substituted for David Kelsey at the New Bell Saloon. He was a fascinating and charming person and will be missed. *Robert Ridgeway*



Roger Garrett

Roger Garrett, Columbus, Ohio, television, radio and theatre organist, died recently in Clarksburg, West Virginia, after a brief illness. He was 79.

Garrett, a Springfield, Ohio, native, was resident organist at the Loew's Ohio, now the Ohio Theatre, from 1933 to 1942. He left Columbus to join the Marines during WWII, playing with Bob Crosby's orchestra, but returned to Columbus to be staff organist at WBNS radio from 1946-48.

Garrett opened the University Theatre in 1947 as manager and organist. He later joined WBNS-TV, where he worked as organist and production assistant until 1955.

In 1958, Garrett moved to West Virginia to become general manager of WBOY television and radio stations in Clarksburg. He retired in 1977, but continued to make guest appearances at the Ohio Theatre. He left no immediate survivors.

Chapter Notes



ALABAMA

Birmingham
205/942-5611 or 205/644-3606

Alabama Chapter welcomed back a long-time favorite in March as Dolton McAlpin teamed up with the Alabama's Wurlitzer. Dolton played a wide range of selections and requests — something for everyone. Perhaps next time we can get someone to help with those Gregorina chants!!

April found the South with unique weather and the chapter with a unique weekend. Lee Erwin scored *Metropolis* April 8, at the Alabama Theatre to an enthusiastic audience. Pine Haven Baptist Church, where chapter Vice-President Gary W. Jones has been organist since 1972, recently purchased a new Rodgers Essex 655 for their sanctuary. Lee had agreed to dedicate the new instrument and chapter members gathered at Pine Haven for a unique dedicatory program. From Bach to Gershwin, and everything in between, Lee put the organ through its paces and revealed the versatility of both organ and organist.

The Alabama Theatre continues to do well with May being completely booked with live shows, classic films, private parties, children's shows, plays, etc. With only three free days in May and barely fewer in June, chapter members are grateful for both bookings and breaks.

Gary W. Jones



Lee Erwin and Gary Jones at Lee's dedicatory program at Pine Haven Baptist Church.

ATLANTA

404/428-4809 or 404/948-0267

Tom Helms, from Pensacola, Florida, performed for us on March 12. Tom is a well-known concert organist and builder, restorer, voicer and tonal finisher of organs across the United States. He played the newly installed 3/33 Moller organ in suburban Chamblee's First United Methodist Church. His very enjoyable program included church numbers, light classics and popular numbers reminiscent of the romantic American organ, ranging from "Jerusalem" and "Oh, Sacred Head," to "Somewhere Over the Rainbow," "Stormy Weather," "El Capitan" and "Finlandia." It was exciting to hear.

On April 16, the Allen Organ Studios hosted us for a performance on a three-manual Allen 4600. The artist was Jerry W. Myers, who was originally from the Lancaster, Pennsylvania, area, but who moved here from Ohio a year and a half ago. Jerry is Music Associate and organist at the First Baptist Church, College Park, just south of Atlanta, and has performed throughout the United States. He played a variety of pieces, from "The Old Rugged Cross" and "Jesus Shall Reign" to "Chicago" and "Button Up Your Overcoat," including Percy Fletcher's "Festival Toccata" for good measure. Jerry certainly exhibited very well both his and the 4600's great versatility.

Bill Hitchcock



Dolton McAlpin at the Alabama Wurlitzer.

Gary W. Jones photo



Jerry W. Myers plays the Allen 4600.



Tom Helms at the console of the 3/33 Moller.

BUFFALO
 AREA CHAPTER, ATOS
 New York
 716/694-9158

Shea's Buffalo Theatre is a Performing Arts Center in Buffalo, and we cannot always hold meetings at the theatre. In March, our monthly meeting was held at Queen of Peace Roman Catholic Church which is home to a 4/32 Kilgen organ. Even though the organ is presently being restored, our club members had great fun taking turns at open console. Many of our members are really talented, playing by ear, and then there are those of us who play only by reading music. For us amateurs, our fellow members did our registrations and produced great sounds for us so that we could just play. We had a good time being together as club members and sharing our love for music.

April 9 was our last organ concert for the season with Ty Woodward doing a Pop Concert on the Mighty Wurlitzer. A couple of days later, we were back at the Shea's for our meeting. We had the thrill of sitting center stage at the Wurlitzer console in our fantasy of being "great artists," another Ty Woodward, Hector Olivera or Jesse Crawford.

May found *Porgy & Bees* at Shea's Theatre; therefore, our club meeting was held at Assumption Church with a mini-concert on the pipe organ by Bob Allen. Bob is music director at Assumption Church and is employed by the Denton, Cottier & Daniels Music Store. The pipe organ at Assumption Church is a 2/54 hybrid. Following Bob's concert, we all had our chance at open console.

Just as a reminder, we would appreciate hearing from artists and/or recording companies interested in producing a CD and record album or cassette tape of the Shea's Buffalo 4/28 Wurlitzer. Those interested please contact Harry W. Marciniak at 2645 Colvin Blvd., Tona-wanda, New York 14150-4440.

Norma J. Marciniak

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



CENTRAL FLORIDA

Tampa

813/577-1898 or 813/251-8325

Andy Kasparian, who had played for our chapter in February of 1988, was once again the house-guest of members Dottie and Roger Bloom in March. While here, he had the opportunity to put the 4/17 Mighty Wurlitzer belonging to Ken and Ruth Hunt through its paces. A small group was in attendance for this event at the Hunt's lovely home in Clearwater. The next day, March 12, Andy played the Bloom's Conn 652 for our monthly meeting which a record-breaking 63 members attended. Andy, we love your playing and your gracious personality. You are always welcome!

The chapter assisted the family of Elenor Nardy, a young 14-year-old organist from the Orlando area, in preparing a tape for submission in the Young Organist Competition. For this, we got nine ranks of the Tampa Theatre Wurlitzer playing, and the results showed off Elenor and the organ to good advantage.

For our April meeting, we went all out. With considerable effort by a small but dedicated group, we had all 12 ranks and most of the tuned percussions working on the Tampa Wurlitzer. We brought in Rob Calcaterra, and with as much publicity as we could generate at absolutely no cost, some 500 people, including a bus load from the mid-Florida Chapter, showed up and heard a theatre organ in very good condition, played beautifully, professionally, and with considerable affection by the young, dynamic Rob Calcaterra. The audience was with him; he was with the audience, and his selections spotlighted his outstanding musicianship, showmanship, and obvious delight with the organ. The organ crew found Rob to be most pleasant to work with and patient and understanding of what we were trying to do. Rob Calcaterra, you will also be welcome back for a repeat performance on the Tampa Theatre Mighty Wurlitzer!



At left: Andy Kasparian at the Conn 652 in home of Dottie and Roger Bloom. Right: Rob Calcaterra during rehearsal on the Tampa Theatre's 3/12 Mighty Wurlitzer.

A few days after this concert, we received a call from the manager of the Tampa Theatre, indicating there was interest in co-producing an organ concert series. An idea for a series was already in the works between our chapter, and Mid-Florida Chapter. Over lunch, representatives explored the possibilities. The meeting resulted in the laying of groundwork and strategy for consideration by the respective boards. We are now looking at a five-show series with first rate organists, probably running from November 1989 thru April 1990.

Lee Erwin was in Tampa in late April to play the Tampa Wurlitzer and to accompany the fine Buster Keaton silent classic, *The General*. We were involved in some late-night tuning and assisting Lee in getting what he wanted out of the organ. He seemed pleased with the new sound, and was even patient with a cipher that occurred during the first few minutes of the film and seemed to take forever to silence. Lee Erwin has played this organ several times and is always most pleasant to work with.

Late April also found some of our members in the Orlando area to assist with and to attend a Don Baker concert at Lake Brantley High School in Altamonte Springs. This school is the proposed site for a theatre pipe organ in the near future. Fortunately, the architect, knowingly or unknowingly, provided "organ lofts" and a blower room in the plans.

continued

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CENTRAL FLORIDA cont.

Don performed on a Conn 652, augmented by several external speakers (unfortunately, moments before curtain time, lightning zapped a couple of the speakers). Elenor Nardy also played at intermission and proved to be a crowd-pleaser.

The cooperation between the Central and Mid-Florida Chapters continues to be outstanding, which should be the norm in ATOS rather than the exception. Theatre organ is a labor of love and the work we have put in on the Tampa Theatre Wurlitzer, while strenuous and time-consuming, is worth the effort when hearing the instrument begin to soar and be worthy of the title, "King of Instruments."

John Otterson



CENTRAL INDIANA

Indianapolis

317/255-8056 or 317/787-4865

Our March meeting at the Hedback Theatre featured the Fifth Annual Dessa Byrd Scholarship Competition. This competition is eagerly anticipated by the membership. This year's winner and our entrant in the National ATOS Young Organist Competition is Mr. Barry Baker, a young man of considerable talent. Runner-up in the contest was Miss Diana Thomas. Our thanks to both these young people for sharing their music with us.

We celebrated St. Patrick's Day with a concert by Ron Rhode. In keeping with the day, Mr. Rhode played a medley of Irish tunes, including "It's A Great Day For The Irish" and "Libiamo" from *La Traviata*. His well-rounded program included songs from the 20s and early 40s. He concluded his program with Easter favorites including "Holy City." The Sing-along and the silent movie capped off the evening nicely.

April 1, over fifty members and guests left for points east on a very successful and enjoyable organ crawl. They visited Shady Nook in Millville, Ohio, where Van Jones performed on the WLW Moon River



Ron Rhode and Phil Hedback at the Hedback Theatre. *B. Johnson photo*

organ. Several home installations were included on this trip as well as a concert by Father Jim Miller at the Renaissance Theatre in Mansfield, Ohio. The general feeling was that this was the BEST bus trip ever.

On April 9, our meeting was hosted by the Meridian Music Company, Indianapolis' new Steinway dealer. The program was held in the beautiful auditorium there and featured Sue Downs on the new Yamaha US-1. Sue's program was designed to demonstrate the varied capabilities of this instrument. "Send In The Clowns" was a perfect selection to show off the piano and harp stops; "When I Fall In Love" featured the violins and vocal chorus. I particularly enjoyed her jazz interpretation of "Pennies From Heaven." Sue and James Janssen collaborated on a piano duet, playing Debussy's Ballet from the "Petite Suite;" then it was back to the organ for a medley from *South Pacific*. For an encore, Sue joined our own Virginia Rectoris Wolfram in a piano-organ duet of "Begin The Beguine." This was an exciting and innovative program.

Work is progressing on schedule on the Manual Organ. Main chamber work is finished and we are well "into" the Solo. We are grateful to our members, friends, workers and community businesses for their support of this project. Come hear it at the 1990 ATOS Convention!

Barbara R. Johnson



**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.

Send Chapter Notes and photos to:

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

DEADLINES:

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



Barry Baker, CIC's entrant in the National ATOS Young Organist Competition. *D. Newswanger photo*

June 17	Hancher Auditorium, Iowa City, Iowa
June 20 to 25	Radio City Music Hall, New York City
June 28 to September 3	Ohio Theatre, Columbus, Ohio
July 24	Spreckles Organ-Balboa Park, San Diego, California
July 26, 27	Lancaster Arts Festival, Ohio
August 16	Ohio Theatre, Columbus, Ohio
September 8	Church of the Redeemer, Kingston, Ontario, CANADA
September 17	David Lutheran Church, Canal-Winchester, Ohio
October 2-16	France Concert Tour
October 20, 21	University of South Carolina, Columbia, South Carolina
October 22	Bushnell Auditorium, Hartford, Connecticut
October 27	World Theatre, St. Paul, Minnesota
October 28	Ohio Theatre, Columbus, Ohio
October 30	Michigan Theatre, Ann Arbor, Michigan
November 12	Arlington Theatre, Santa Barbara, California
November 18	Symphony Hall, San Diego, California
December 2	Gray's Armory, Cleveland, Ohio
January 11, 1990	Ohio Theatre, Columbus, Ohio
February 17	Symphony Hall, San Diego, California
March 4	Short North, Columbus, Ohio
March 12 to April 22	National Tour, Munich Filmmuseum

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CENTRAL OHIO

Columbus

614/652-1775 or 614/882-4085

On March 19 we were hosted by Mr. & Mrs. Tom Hamilton in their lovely Arlington home. The highlight of the afternoon was the demonstration of their Robert-Morton organ. Not just any Robert-Morton organ but an exact replica of the Ohio Theatre instrument. Console layout, color, decoration and configuration have been painstakingly duplicated in every detail. The home installation features analog and digital solid-state electronics which reproduce 20 ranks and percussions, identical to those in the Ohio, via 24 channels and 36 speakers. The output has an awesome 2000-watt capability. To enable our 35 members and guests to see and hear the organ, Tom had rigged a video camera above and to the left of the keydesk which is remoted to the family room for display on a large video screen. Tom played several selections by way of introduction of the instrument and then invited open console. All in all an impressive home installation.

We're still heady with the afterglow of April 2. The day began at 8:30 a.m. with

the arrival of a bus load of Central Indiana Chapter members who had invaded the buckeye state for a weekend tour of restaurant and home installations. We were privileged to have organist Trent Sims play for the group on our mostly Wurlitzer 3/13 with its newly installed Trivo Post Horn. Trent's engaging "What I Did For Love" and medley of tunes from *Sound of Music* ably showcased his style and talent.

The afternoon reunited us with the Indiana group at Mansfield's Renaissance Theatre where Father Jim Miller was back for a return engagement at the console of the famed Warner/Stearn/Carson Wurlitzer. It was refreshing to see a fuller house as many of the audience who had heard him the previous year returned with their friends. In addition to Indiana Chapter, the concert was attended by members of Quad Cities Chapter of Iowa and Central Ohio Chapter.

To the all familiar theme, "The Best Things In Life Are Free," the console rose majestically to spotlight the man of the cloth himself complete with a set of red suspenders. His program was mixed and varied with liberal helpings of jazz, ragtime and standard old favorites. Who

could not be delighted with such numbers as "Paris in Springtime," "Rose of Washington Square" and "Smoke Gets In Your Eyes?" The simultaneous rendition of "Five-Foot-Two" and "Ain't She Sweet" showed his unique ability in melody integration and piano dexterity. The nostalgic "Midnight Sun," "Margie," the sing-along, his witticism and homey philosophy added up to superb entertainment. No doubt about it — he's gonna have to come back!

Donna Parker was the featured artist at the Ohio Theatre on April 16, the second in the organ series for the 1989 season. In a pink dress, she appeared radiant and effervescent, rapidly achieving rapport with her audience. The tuneful "Clap Your Hands" and "Don't Get Around Much Any More" were followed by a South American Latin number "Birds Get In The Way." Especially appealing was Donna's rendition of "Through The Eyes of Love" from *Ice Castles* when the Morton Tibias were blended with the Vox and Kinura.

It's no secret that Donna is partial to Ragtime and boogie as we listened to "Black and White Rag," "12th Street Rag" and "Jump Shirt Boogie." Nor will we forget her novelty numbers, "At the Codfish Ball" and "Kitten On The Keys." Especially touching was the composition "Forever And A Day" which was written by the brother of an ATOS member in memory of his deceased wife, a tune Donna was asked to introduce at the Paramount Music Palace some time ago. Donna's closing number was the fetching "Don't Rain On My Parade" from *Funny Girl*. Donna's musicianship deserved more of an audience than she got, and we can only hope on future occasions her appreciative audience will bring their friends.

We made our spring migration to southern Ohio's Shady Nook restaurant and Springdale Music Palace April 23 with some 25 members turning out. Hospitable organist Martin Bevis entertained them on the venerable 4/42 Wurlitzer which was originally installed and maintained by the late Stanley Todd. The organ, everyone agreed, sounded great with 27 of its ranks up and playing. The dreaded yesteryear perplex in 2 of 5 ranks has now been replaced. It was a special occasion for our President, Henry Garcia, who not only was celebrated with cake and candles in tribute to his birthday but in turn rendered at open console one of his best performances — all without music. Our members were also entertained by Margo Burkhart, who has demonstrated more than once that she is equally at home with the theatre organ as she is with the classical organ. We welcomed new member Phyllis Roberts and look forward to seeing her as well as organist Martin Bevis at future meetings.

John Polsley

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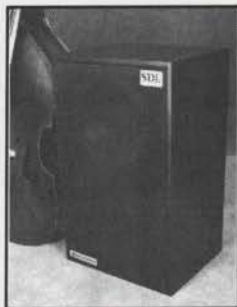
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We try to make our audiences happy most of the time, and often succeed. Not too long ago our board of directors decided to use local talent for some of our shows. This came about as a result of the economic situation. We do have well-known soloists each year interspersed with locals. It works quite well because the general public is not too familiar with the majority of accomplished organists. The public patrons know musicians for their abilities plus organ music. Some of these are:

Frank Pellico, who has presented his talent in the Chicago area for many years. He was at the Matterhorn Supper Club in Palos Park, for a long stretch of time. He appeared in USA concerts from east to west as a soloist and with his unique band and dynamic show.

Bob Ralston, who is widely renowned for his years with the Lawrence Welk shows.

Hal Pearl gained recognition through his many years as staff organist at the Aragon Ball Room.

Leon Berry has played for years at midwest roller rinks and draws from a large group of loyal fans when appearing in concert.

Organ club members know many soloists, but members DO NOT fill the concert halls, at least in this area. How can they! There are about 400 members for 2,000- to 3,000-seat houses. The dear public has to be enticed to attend our shows or it will be financial catastrophe. It has happened.

Our nomination for board members and social was in April at Christ Church in Oakbrook and featured Devon Hollingsworth at their 4/80 (plus) Austin. Devon is Musical Director for this church and gave a delightful light classical program. He also demonstrated the versatility of the Austin Pipe Organ, plus its electronic augmentation. A real treat for all attending.

A sad note is the demise of the Elm Roller Rink and its versatile hybrid pipe organ to make way for a new project. Tony Tahlman was staff organist there for many years starting with the Rink's 1956 opening and added much to the improvement of this organ. The rink owner, Bill Fuchs, gave this 4/27 Geneva Hybrid to Jim West and Paul Swiderski who maintained the organ for much of the time. This instrument will be stored awaiting a new home. Here's hoping.

Almer Brostrom



Devon Hollingsworth at the Christ Church Austin.



CONNECTICUT VALLEY
203/357-4581 or 203/261-5269

Surprise turned quickly to amusement at our April 1 concert when the featured artist was announced as Father James Miller instead of the scheduled Ron Rhode. The April Fool's joke was unmasked as the white-coated artist took over the console and opened with "I Love To Hear You Singing." Everyone knows Ron wears white and Father Jim always wears . . . but more about that later.

This was Ron's second appearance at the Shelton 3/12 Austin and, as always, he held the attention of the audience with a combination of contemporary, old favorites and interesting arrangements of not-so-often-heard tunes. His program included a very novel arrangement of "Slow Poke," and "The Gypsy" which was made famous by the Ink Spots. Ron closed the program with "Zampa Over-

ture" but was brought back for two encores, a very snappy "Hot Lips" and the "Bunny Hug Rag."

Our April membership meeting was held at the Thomaston Opera House, or at least "sort of." Because of fire code violations that closed the opera house to public assembly have not been fully corrected only a few people at a time were permitted in the opera house for the concert program. The music from our beloved 3/15 Marr & Colton was transmitted by stereo to a first floor meeting room. The guest artists were Floyd Higgins, an organ design engineer and organist for St. Joseph Cathedral in Hartford, member Brian Colton, and Greg Taylor, popular southern Connecticut music teacher and performer. We are happy to report that signs of the renovation effort are everywhere in the building and spill over into the parking lot where the ground is being prepared for the town hall building addition.

Our May 6 concert at Shelton High School brought back for his second Connecticut appearance of that man in black, the inimitable Father Jim Miller. Beginning with "'S Wonderful," with a Latin beat, Father Jim continued with unusual arrangements of "I Can't Get Started With You" and "I'm Just Crazy About My Baby" sounded more like a jazz trio than a single instrument. When he played Duke Ellington's "Mood Indigo" it only took the barest imagination to see a single lithesome dancer maneuvering the blue-lit stage. His inspiration for the "Bye, Bye Blues March" was from a 110-man marching band, and although he didn't duplicate the sound of the entire band, he came very close.

Father Miller also makes good use of anything in sight that suits his purpose. After the intermission, host Allen Miller reintroduced Father Miller as wanting to achieve a higher position, and the curtain opened to a balcony scene with Father Miller garbed in clerical vestments blessing all in attendance.

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CONNECTICUT VALLEY cont.



Ron Rhode with Connecticut Valley President Helen Kilburn at concert at Shelton High School.

Rita Goodkin photo

Commenting later from the console, Father Jim said that he had finally achieved one of his longtime desires of being able to stand at balcony level and bestow his blessings to a large throng. In describing the workings of the toy counter castanets, he produced a set of clacking false teeth which he said was actually a model for the castanets on the toy counter.

We love you, Father Jim, continue to make people feel good with your fine music and good humor.

In the finest tradition of afterglows, a reception was held in honor of Father Jim Miller on Sunday afternoon, May 7, at the Glastonbury, Connecticut, home of Allen Miller. Those who attended were treated to a variety of tasteful appetizers and music as played on Allen Miller's self-designed and built organ and the Knabe Grand Piano with Ampico Player.

Barry Goodkin



Cumberland Valley member Gil Singer at the Eyer Moller.

CVTOS photo



Father Jim Miller calls this "Beauty and the Priest." Connecticut Valley Vice President Jimmie Miller helps Father Jim with his formal wear after his recent Shelton High School concert.

Rita Goodkin photo

CUMBERLAND VALLEY

Chambersburg, Pennsylvania

717/263-0202

Our chapter project, begun earlier this year, the restoration of the Chambersburg, Pennsylvania, Capitol Theatre's original 3/14 Moller, is on schedule and proceeding smoothly. Saturdays, and many Sundays and weeknights, have been workdays for our chapter president and technical director, Mark Cooley, and his crew.

Releathering and unification work on chests from the Solo chamber is nearly complete. Several hundred new magnets have been purchased, and repairs to damaged pipes are underway. The empty chamber has been cleaned, patched, and painted, and will have new fluorescent lighting and additional outlets installed, both of which will be a considerable improvement for future servicing of the organ.

In March, our chapter outing was to the Strand-Capitol Theatre in York, Pennsylvania, for a Sunday afternoon performance of a vaudeville show, which included a sing-along and Buster Keaton's silent film *One Week* accompanied by Don Kinnier at the theatre organ.

Member and Past President Bob Eyer, Jr. hosted our April meeting at his Chambersburg home where the former Penn Hall organ has resided in the basement since 1984. The 3/7 mostly Moller was in fine form, and Bob treated us to a mini-concert of old and new favorites. Several individuals tried their hands at the "Little Mo" during an open console period that followed.

Bob Maney

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The chapter's 3/13 Wurlitzer at Babson College was put through its paces on March 18 by John Cook, our 19-year-old star. This 1987 ATOS National Young Organist Competition Intermediate Division winner presented a full-fledged public concert to a large and very enthusiastic audience. We have all witnessed John's considerable progress these last few years and his dedication to music and the theatre organ, but this was special. He was the sole spotlight performer and thoroughly justified our confidence in his abilities.

Mr. Cook was completely prepared and even composed his great opening number, "Pipes on Parade." Our organist may be young in years, but he showed an appreciation of the old with several oldies like his perky "I Got a Gal in Kalamazoo" and a super arrangement of Gershwin's "Embraceable You" as examples. John's program had some Carmichael, Rodgers, a Youmans medley, Confrey and other favorites, all carefully registered and with correct tempi used, as with all of his renditions. With St. Patrick's Day only the day previous, "The Minstrel Boy" was nicely played

as the green spot bathed our artist.

At the conclusion of his program, an even more lusty applause greeted John and he responded with "Another Opening, Another Show." Here was a local boy who made good, and we all felt proud of him. He is no rubber stamp, with his original arrangements, compositions and constant practice producing polished performances. He does not get into the rut of all-too-many musicians with the same selections used time after time. New numbers mean time, research, perseverance, imagination and a driving desire to succeed in learning something unfamiliar. Watch this young man — he has the ability to go far!

The following day, Bob Legon was our organist at our regular monthly meeting. He played familiar songs and a good mixture for the season after his "Manana" opener. With spring, Easter and St. Patrick's Day to suggest themes, Bob played

representative titles, including a sing-along of Irish numbers.

Three artists entertained the Club on April 23 with the Mrs. Dorothy Elliott and Elsie Twitchell representing the distaff side and John L. Hubert, the male. Dot opened with a nicely arranged "Manhattan Serenade" and two other tunes while John started with "Whispering" — too seldom heard. He also included "In a Persian Market" with the Near East atmosphere tastefully enhanced by certain percussions. Elsie's opener was a fast moving "Tico Tico," and she included a beautiful "Jessie," one of her own compositions. Both Elsie and John are teachers of organ, piano and voice with Elsie also having played piano for the silents. These three Rhode Island "imports" with different approaches all contributed to an interesting all-too-brief console interlude.

Stanley C. Garniss



Lew Williams
in Trenton
War Memorial.



L to R: Garden State President Robert Norris, Joy Stevens, Eduardo Garcia and Mike Cipolletti.
Tony Juno photo

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The fifth and final concert of the Trenton War Memorial series was held on April 16. The concert artist was Lew Williams, ATOS 1988 Organist of The Year. Lew's selections ranged from pop to light classics, all played with his special orchestral sounds. We love his up-beat style using Post Horn selectively and effectively. His stunning finger technique, acquired no doubt from hours of practice, points him up as one of our finest organists.

Lew's concert coincided with the Bicentennial celebration of the Constitution and George Washington's trip from Virginia to New York City to be inaugurated as first President of the United States. Lew played a patriotic medley in recognition of Washington's triumphant pass-

ing through Trenton, which was being reenacted that weekend. He concluded his concert with the premier performance of "U.S.A./TODAY," delighting the audience. Our traditional post-concert party followed on the stage with open console and socializing.

We have been successful in obtaining grants from Corporate donors and the New Jersey State Council on the Arts to assist in presentation of theatre organ music. The Society most recently became involved with a New Jersey Literacy in the Arts Task Force which is developing a model curriculum for grades kindergarten through twelve in an attempt to strengthen and accelerate the arts in New Jersey schools.

At our February meeting, our guest speaker was Eduardo Garcia, Executive Director of New Jersey's Literacy in the Arts Task Force. We responded by forming our own Task Force comprised of Michael Cipolletti, Joy Stephens and Harry Ley. They prepared special material which expressed our needs and offered suggestions as to how to proceed and fund this ambitious venture. This was presented by Joy Stephens at a hearing in March.

Jinny Vanore



At Left: Jonas Nordwall at the 4/23 Robert-Morton in the Saenger Theatre.

GULF COAST

Pensacola, Florida

904/932-3133 or 904/433-4683

Our meetings are held in the historic district home of our console-builder/Vice-President/Treasurer, B.D. Rhea, MD, where we held election of officers at the last meeting.

Whoever said one picture is worth a thousand words, had not seen the installation of our 4/23 Robert-Morton here in Pensacola in the Saenger Theatre. Thousands of words can't describe this work of art that Dr. Rhea created for our Chapter. There was a period of quiet following the dedication in 1985 but the few of us struggled valiantly to get it playing again. We started our premier concert season in 1988 with Lyn Larsen, followed by Tom Hazleton, then Walt Strony early in 1989 and Jonas Nordwall in April with Donna Parker in June to end the season. Our organ series has been received warmly and the audiences let you know this is music that beckons us back to the "good ole days."

Jonas Nordwall outdid himself with his mastery of our instrument. Although he may have played for royalty in his youth, no one could appreciate his "royal" treatment more than we did. How do each of the artists perform in such a manner that it is impossible to compare them? It is like comparing apples and grapefruit. It simply can't be done. Each one is marvelous and stands on his own performance. And how we love it!! Another thing, each artist plays such a well-rounded variety of music, we get an overall hearing of so much music. For

some strange reason, none of it seems to be repeated. How is this done?

We do enjoy hearing our organ "sing" again. Since we built this organ entirely with our own funds, actually we wouldn't care if no one showed up for our concerts; we would enjoy them to the "max" ourselves. Unfortunately the "color green" is a vital factor in today's economic scheme, so we work and pray to fill the seats. Naturally, the artists like a full house, too.

Our able and expert technician, Jim Scoggins, is right there to help the artists with technical problems so we can enjoy the music. Like most organ technicians, you can see him scoot from one potential problem area to another and be on hand to push the safety button to lower the console for the artist after the last encore. The audience is totally unaware of him, but we know he is back there/up there/out there and you can rest easy if any "snafus" rear their ugly heads. Our xylophone is temporarily wired on the decorative balcony of the right chamber. Before each performance, Jimmy sets it up, then takes it down as he puts the organ to bed in its own storage "garage."

We are pleased that the local Arts Council of Pensacola has accepted our group into their membership. This means our concerts are listed in their Arts calendar for general public release. We reach a very broad spectrum of music-oriented fans this way. Plus, someday, there might just be some funds involved in it for us.

Sometimes I think the audiences are like me and Eliza Doolittle — I could have "listened" all night! *Dorothy Standley*



Below: Faye Wheeler and daughter Judy Matarelli at the console of the Wheeler's 3/16 Wicks.

JOLIET AREA

102 E. Van Buren

Chicago, Illinois

We hosted a social at the San Filippo residence on March 11 that featured Dairyland organist Perry Petta. In addition to some fancy footwork on the 4/28 mostly Wurlitzer by Perry, the club was treated to a demonstration of the many orchestrations in the San Filippo collection. Vice-President Larry Henschen was the emcee and kept the pace of the program pizzicato.

The weekend of April 22 and 23 was one of our busiest and best. The club was treated to some fine mother-and-daughter piping at the Wheeler residence in Lockport. Faye Wheeler and her daughter, Judy Matarelli, were the featured organists and gave the beautiful Wicks a real workout. Chapter President Lee Maloney teamed with Judy in an impromptu piano/organ duet that rocked the house.

On April 23 Ron Rhode and his brother, Chuck, drew an almost soldout house at the magnificent Rapp & Rapp-designed Rialto Theatre in Joliet. Ron was judicious in his use of the organ and it responded quite well. Brother Chuck added the unusual dimension of a singing voice to well-done accompaniment. *Hal Pritchard*



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In the May/June issue, I wrote about our chapter event at Northwestern College in St. Paul on March 5. Our two artists are pictured here, along with the organs played that day.

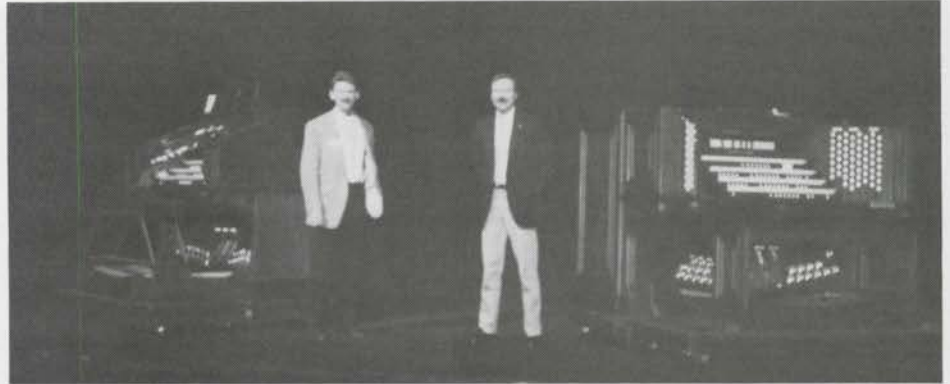
The Organaires met at the home of Verna Mae Wilson on March 23 when Mike Erie and Verna Mae organized a "volunteer crew" to prepare the mailing of flyers for the upcoming concert on April 14. April 20 the Organaires were in session at Ted and Marguerite Espe's home near Bald Eagle Lake; always a congenial group of organ enthusiasts.

On April 14, true theatre organ excitement arrived once more in the Twin Cities. Jim Riggs, of Oakland, California, and the World Theatre's Wurlitzer were a team in theatre organ heaven! The audience was excited; the artist was in top form and concert promoters and organ crew were riding high. Jim Riggs' knowledge of music from early films, theatre and cartoons was, indeed, impressive. His lively (hot) arrangement of "Slow Boat to China," closing the first half of the program, brought cheers from the crowd. Part of the artist's charm came from an untimely case of laryngitis. His re-creations of Jesse Crawford and Sidney Torch arrangements were flawless.

Ads in the *St. Paul Pioneer Press Dispatch* and on KLBB radio brought hundreds of new faces to this concert, and we doubt that even one person left disappointed. We gained several new members for the chapter, and there were numerous requests for more information about LO'LTOS and ATOS.

The day after Jim's concert we were able to arrange some time for him at Phipps Center for the Arts in Hudson, Wisconsin, so he could play the Mighty Wurlitzer, formerly of the KSTP Broadcasting Station. He did enjoy playing it even amid the preparations on stage for Phipps' presentation of *Foxfire*, a play depicting the generation gap in the forests of Southern Appalachia (Note stage set in picture of Jim.)

Murray Burfeind, organ technician from Goodhue, who is completing the Kilgen installation in the T.B. Sheldon Auditorium in Red Wing, picked up the 5 h.p. blower from our Prescott warehouse on May 1. The blower will be added to the organ, along with new ductwork to provide adequate wind supply for the organ. As the completion date approaches on the rebuilding and re-installation of the 2/12 Kilgen, we will report on the progress.



Mike Erie (left) and Curt Olmer (right), on stage at the Northwestern College, St. Paul. 3-manual Allen digital theatre organ on the left, a 4-manual Allen digital classical organ at right which Curt played.

Don Johnson and Bob Scholer are working nearly every day on the installation of the chapter organ at the Metropolitan Community Church in Minneapolis. The three-manual Wurlitzer console from Gene Bryant's donated organ is being readied for temporary installation in the sanctuary.

Following a board meeting at the Phipps Center on May 7, we had two hours of open console time in which ten eager members participated. Three new members inquired about practice time on the Wurlitzer, which is easily arranged by calling the Box Office at Phipps.

Spring has finally arrived in Minnesota. My lilac bushes are loaded with buds and I have even cut the grass once!

Verna Mae Wilson



Jim Riggs at the console of the 3/16 Wurlitzer at Phipps Center.



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The new year, so far, has been a good and exciting one. Our concert at Kilburn with Stephen Vincent as our artist brought in an excellent audience. Stephen does not concertize as much as we would like — his style is so pleasing to the ear and his arrangements are a pleasure to hear. We wish he would do more concerts for the younger generation's benefit.

March 5 saw us all trooping down to Wales for our second anniversary concert on the "Torch" Christie. Trevor Bolshaw was our artist, and we were not disappointed; his choice of program was in keeping with the anniversary celebration, and the Mayor of Barry and her guests thoroughly enjoyed it.

On March 12 we were back at the Top Rank Club Kilburn to hear one of the most popular young men on the concert circuit today, chapter member Michael Woodlidge. His personal taste is the Big Band sound, with which he excels and delights us. We are so fortunate to have such talent as Michael and Stephen in our midst.

At our annual meeting on March 31, all committees were re-elected and Les Rawle has agreed to continue as Chairman and head of the Technical Team. The preservation of the theatre organ goes on.

Our Springtime Safari has come and gone and we all feel rather flat right now. I will leave it to others to comment on the activities. The London chapter enjoyed having you all here, and, hopefully, we have given you an insight into our chapter activities. It was just wonderful to renew old friendships and make new ones. Many parted with the saying, "Here's to next time!"

Our greatest wish at the moment is to have our own headquarters with theatre organ, and to be able to hold regular evenings for all our members to participate in whatever they are most skilled in doing.

Edith Rawle



London chapter members on a promotion for membership at an organ festival. John Sharp photo



Michael Woodlidge at Top Rank Wurlitzer. John Sharp photo

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We have maintained a busy schedule! In March, our very own Gaylord "Mr. Flicker Fingers" Carter drew a large crowd of organ and silent movie enthusiasts to the Wilshire Ebell Theatre where he scored Harold Lloyd's *Grandma's Boy* on the chapter-owned 3/11 Barton. The organ performed well, as did our artist. However, when the screen suddenly flashed white and then went to black, Gaylord continued with improvisation until the projectionist, with the help of Bob Pasaick made magical repairs and the show went on. Even more exciting, and hopefully beneficial to ATOS and theatre organ in general, was the filming of a portion of the concert and interviews with Gaylord, ATOS President John Ledwon and LATOS President Don Litton by local KCET-TV personality Huell Howser who does a series of "Videologs" which are used for fillers on public broadcast stations.

The highlight of the spring season was the Phoenix Organ Crawl with two busloads of organ buffs from LATOS and our sister organization, Valley Organ Society,

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LOS ANGELES continued.

spending an enjoyable weekend in Phoenix. Starting with dinner at the Organ Stop Restaurant, we were entertained by staff organist Rob Richards at the console of the huge 4/40 Wurlitzer. A short bus trip later found us at the Van Diver home where we heard Tim Versluys at an excellent installation of a 2/12 Wurlitzer formerly housed in the New York City Apollo Theatre. After a brief open console with Shirley Obert and Don Litton, it was back to the pizza parlor for a private jam session. When the beautiful console rose from the pit, imagine our surprise when, without announcement, we recognized the marvelous Lyn Larsen! The music never stopped at the end of the set when the console was lowered



Tim Versluys at Van Diver Wurlitzer.

and rose again, now with restaurant owner/manager Mike Everitt at the keyboard, not a single note was missed! It was after midnight when the last fans returned to the motel on the last bus. It was a very short night and morning found us back at the Organ Stop for a tasty brunch and more music with Clark Wilson from Milwaukee at the console. Finally, it was time to leave for the return trip to Los Angeles.

A special thanks to Dick Sheafor, Vice-President of both LATOS and VOS, for organizing the whole trip down to the last minute detail. The hospitality of Valley of the Sun Chapter in Phoenix was superb, and many of us are looking forward to returning to Phoenix in November for the Regional when we have been told we will have the opportunity to hear additional organ installations. Our thanks to the management and staff at the Organ Stop, the VanDivers, Madeline Livolsi,

Ray Danford and all the members of Valley of the Sun Chapter for a memorable weekend. Last, but not least, our thanks to Ralph Beaudry, Don Litton, Dick Sheafor and VOS President Virginia Klump who were bus captains alternating buses and who all provided a running historic commentary on the way to Phoenix.

Gene Roberson, popular composer, arranger, pianist and organist was our April artist at the San Gabriel Civic Auditorium on the 3/16 Wurlitzer maintained by LATOS. The audience was well entertained with a variety of popular music ranging from "When the Leaves are Turning" and "Sassy Brass" to a medley of Buddy Cole tunes. Classical music was also represented with an inspiring rendition of Bach's "Tocatta & Fugue in D Minor" and a rousing closing with the Toccata from *Suite Gothique* by Vierne.

Wayne Flottman

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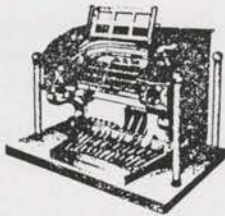
Mesa Organ Stop organist who entertained Californians: Lyn Larsen, Mike Everitt, Rob Richards and Clark Wilson.



Gaylord Carter and KCET-TV cameraman at Wilshire-Ebell Theatre. At right: Gene Roberson at San Gabriel Civic Auditorium.



Zimfotos



MOTOR CITY

Detroit
313/537-1133

John Muri appeared in a concert presented by the Macomb Theatre Organ Society at the Royal Oak Music Theatre on Saturday, March 25. John accompanied *The Gold Rush* and a musical slide presentation of "The Holy City," a re-creation of a program he did during Easter week at the Chicago Theatre in 1925. The Macomb group is currently without a home since their former venue, the Macomb Theatre in Mt. Clemens, was transformed into a dinner theatre, which folded, and the 3/9 Kilgen (from the Palace Theatre in Gary, Indiana) sold for installation in a theatre in Port Edward, Wisconsin. The Royal Oak's 3/16 Barton was made available through the courtesy of Motor City Chapter which owns the instrument.

Don Baker, one of the legendary names in the world of theatre organ, performed before an enthusiastic audience at the Redford Theatre on May 6. Don's program won the well-deserved approval of his fans who gave him a standing ovation. The program had just gotten underway as a former member and his wife happened to drive by the theatre and spot Don Baker's name on the marquee. They made an immediate change in plans and attended the program. Such is the drawing power of Don Baker.

The old wool carpeting and padding that has served the Redford Theatre well since it was installed some 30 years ago was removed in April and a new nylon variety took its place. The change was made partly for insurance reasons and because high traffic areas were becoming threadbare. All together, over a thousand yards of new carpeting was needed to do the job, and a special dumpster required to haul away the old. Kudos to the members who responded to the call to clean each of the 1,661 seats and wipe



Don Baker at the console of the Barton in the Redford Theatre.

Bo Hanley photo

down the walls as a result of the unimaginable amount of dust that such a major project creates.

Weekly craft classes, under the direction of Marvin Spear, have resumed at the Redford. Items made by the class will be for sale at the convention.

Larry Peck, a teacher and organ demonstrator, was the artist for our Fourth Sunday program at the Barton organ at the Royal Oak Music Theatre on April 23.

Lee Erwin will accompany the silent film *Wings* at the Redford Theatre on October 13 and 14. Tony O'Brien will appear at the Royal Oak Music Theatre on November 11 and Steve Schlesing will play for the Christmas Show at the Redford on December 9.

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

Don Lockwood



NORTH TEXAS

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

In April, we started the road back to having our Robert-Morton playing again in the Lakewood Theatre after it had suffered severe water damage from a broken water pipe which had frozen during the winter. Our insurer has approved our damage claim and organbuilder Keith Henderson has carried away the first load of organ components that he will refurbish. While we are not able to estimate the time all of these repairs will take, it is presumed that by having the insurance funds available to have the work done mostly by an outside professional rather than chapter volunteers, it will be completed in less time. It will also allow members to concentrate on enhancements to the organ that might be made during this same period of time.

continued ...

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NORTH TEXAS continued

One of the foremost of these is replacing the water damaged relay with an electronic system, applying the money that would be required for the repair to the cost of the electronics. President John Friedel has appointed a technical advisory committee to evaluate available options and to recommend a suitable system for our situation. Other possible enhancements include added pipe ranks, additional stops (which would be facilitated by the change to electronic switching) and changing the color of the console from the original brown varnish to a traditional white finish with gold ornamentation.

During this period while our Robert-Morton is unavailable for meetings, we are meeting more frequently in member's homes. In April we were guests of Mr. and Mrs. C.B. Sutherland. C.B. had agreed to play the musical program for the meeting but suffered a bruising fall just days before the meeting and asked to be relieved of performing. Program Chairman Irving Light knew where to turn for help in the situation. Chapter organists Charles Evans and Bill Hanson were quick to agree to play for us on the Sutherland's beautiful Conn 652 three-manual theatre organ. And, surprisingly, C.B. had sufficiently recovered in the few days since his fall to play part of his planned program for grateful chapter members. Despite the short notice, substitutes Evans and Hanson each played very entertaining programs, belying their protestations of lack of preparation. Bill chose his song titles to outline a romance



Bill Hanson (left) and Charles Evans played for North Texas. *Irving Light photo*



Mary Anna and C.B. Sutherland were hosts to North Texas in April. *Irving Light photo*



North Texas chapter members in home of C.B. Sutherland for April meeting. *Irving Light photo*

from first encounter to married bliss (?). Charles Evans thrilled us with his "Lady of Spain," and C.B. entertained with "Strike up the Band" and "That's Entertainment" as part of their offerings. All in all, a triple-treat musical afternoon. As expected, the refreshment break was followed with a lively and entertaining open console period.

In response to the request by the National ATOS officers that each chapter add two new members by May 6, North Texas Membership Chairman Kathleen MacDonald announced that NTC had already made this objective and expected to add several more before the Convention. She introduced new members Mr. and Mrs. Jones and Mr. and Mrs. Whittingham to the membership at the April meeting; they were warmly welcomed to North Texas Chapter. *Irving Light*



OHIO VALLEY

Cincinnati

513/681-8108 or 513/471-2965

"Business as usual" is becoming more complicated for our chapter as plans move slowly toward a rebuilding of Emery Theatre into a Performing Arts Center. Since we have been the most visible tenant during the past 12 years, we are frequently hosting tours of the facility. True to our first love, we "showcase" the organ whenever possible — and most touring groups request it. Since Cincinnati currently has more active construction projects in the arts than ever in civic recollection, feasibility studies at Emery are very much "the order of the day" — every day!

Meanwhile, our continuing Nostalgic Movie Series plays each Friday and Saturday night (except on rare occasions when the theatre is otherwise booked).

continued ...

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OHIO VALLEY continued

We believe our series is now the oldest such non-seasonal series being presented in the country. Our equipment includes 16mm, 35mm, and Cinemascope shown on Ohio's largest fly-type screen. Usually, double features are shown — all for \$3 admission — including pipe organ interludes before, between, and after each feature film. Tours of the organ chambers after the shows still draw interested persons after every show, even after all these years.

Special shows in the past few months have included a New Year's Eve "count-down" show preceded by *Sound of Music* in Cinemascope, and followed by a buffet supper on the stage.

In February Searle Wright appeared at our 3/29 Wurlitzer in a concert of romantic favorites; in the second half of the program Searle accompanied *Hunchback of Notre Dame*. This show was a gift to Cincinnati by Christ Episcopal Church (downtown Cincinnati). This was one of a series of organ recitals featuring former organist/choir masters of the church. Searle had served at Christ Church for several years in the 70s. He is one of those delightful organists who is equally at home with the classics and with the popular music of theatre pipe organs.

In April we staged another re-creation of the famous WLW radio "Moon River" program featuring artists who were active in the later years of the show — Ruby Wright and Marian Spelman, vocalists, and Bill Myers, poetry reader and master-of-ceremonies. Gene Wilson, a professional dance-band musician and one of Emery's organ staff, was organist. Gene has handled this task in most of our "Moon River" shows. This midnight program of songs, poetry, and soft dreamy organ music began and ended with a theme poem which starts: "Down the valley of a thousand yesterdays flow the bright waters of Moon River . . ." and is accompanied by the genuine "Moon River" song, Fritz Kreisler's "Caprice Viennois" — always the program's opening and closing theme. The whole program was broadcast by WVXU-FM of Xavier University. *Hubert S. Shearin*



Portland
503/771-8098

On April 22 we had the pleasure of hearing a most delightful concert by Andy Crow, well-known Seattle/Tacoma organist, on the 3/18 Wurlitzer in the home of Nadine and Bob Rickett. Andy began his program with a "Singin' in The Rain" medley, quite appropriate for the April showers we were having that day. He also played an interesting arrangement of "Someone to Watch Over Me" using pretty harmonies.

Bob Rickett had requested some of his personal favorites including "Jealousy," "Valencia" and "Open Your Eyes" which Andy presented with interesting introductions and transitions. He ended his program with "There's No Business Like Show Business."

Bob and Nadine are most gracious hosts, and all 43 of us had a wonderful time. Let's do it again! Thanks, Bob and Nadine and Andy! *Solveig Littlejohn*



Andy and "crow" at Rickett's Wurlitzer. Roy Fritz photo



Andy Crow and a very attentive Oregon audience. Irving Ewen photo



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

Ayep! We're still goin' strong here in the Northeast! We start our year in April and go until December to avoid winter storms. At our first meeting, April 16, President Richard Perham reported on the on-going rebuilding of the Loranger School 3/13 Wurlitzer (ex-Proctor RKO, New Rochelle, New York City) at Old Orchard Beach, Maine. Much work has been done this past winter, re-leathering, relay repair, and the chambers have been completely re-winded with more airtight lines.

The status of the 2/9 Wurlitzer (ex-B.F. Keith's, Dayton, Ohio) was discussed. The organ is to be installed in Johnson Hall in Gardner, Maine.

Several members played at open console.

A new summer series on Tuesday and Thursday evenings is planned for the great Kotschmar Municipal Austin concert organ. Earl Miller is now municipal organist. For further information about these concerts write to: Friends of Kotschmar, 30 Myrtle Street, Portland, Maine 04101. Donations will be welcome.

So all is well here in downstate Maine. Ayep. *Bob Legon*

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QCCATOS

QUAD CITIES

309/786-4215 or 309/797-9058

Our monthly meeting was held on March 19, at the Capitol Theatre in Davenport, Iowa. Nothing unusual about that? Read on!

The weather outside was frightful: 30°, rainy and windy, and inside it wasn't much better. We have mentioned before that the theatre is only heated to the extent that the pipes do not freeze. Have you ever played with winter coats and hats on? Perhaps. But, have you ever tried to play with gloves on? Believe me, it doesn't work! However, 26 members and guests attended, and eight brave organists did play during the open console period. A brief business meeting was held to start planning for the Stan Kann concert on May 7.

On April 24, a crew of volunteers, headed by member Howard Adams, made minor repairs and tuned the 3/12 Wicks Organ at the Capitol Theatre in preparation for the forthcoming concert.

Our meeting on April 16 was also held at the Capitol Theatre. A lengthy business meeting was held to finalize details for the Stan Kann concert.

It has been our custom to have an out-of-town guest artist play at our monthly meetings; but since we have some very good talent within our membership, it was suggested that we make use of it. The first member-artist to be selected was Ted Alexander, Moline, Illinois, who presented a thirty-minute variety program. Ted, 69, was born and raised in Berlin, Germany, where he started to play the piano at the age of four. He was the youngest student at the Berlin Conservatory of Music. At the age of fourteen, he moved to London where he learned to play the pipe organ. During some of his liturgical practice sessions he would sneak in some pop or jazz music, for which he was promptly reprimanded. His music studies turned toward the professional side, and he performed at the Odean Cinema at Leicester Square in London, England. In 1939 he came to the United States. He joined the U.S. Air Force in 1943, and performed with various entertainment units. After his discharge from the Air Force he played the organ in hotels, restaurants, night clubs, and radio shows in Chicago and the surrounding area. Ted is a professional chef and is currently teaching the culinary arts at Black Hawk College in Moline.

COMING EVENT: October 15, Father Jim Miller at the Capitol.

Richard Withenbury



Ted Alexander at the 3/12 Wicks organ in the Capitol Theatre, Davenport, Iowa. R.P. Withenbury photo



Jim Hines at the Durand's Allen theatre organ. Tom Jeffery photo



Ed Martin gives the Allen theatre organ a workout during open console. Tom Jeffery photo



With Maurine Durand looking on, guest Lynn Jacobson plays selections by J.S. Bach. Tom Jeffery photo



Omaha, Nebraska
RIVER CITY
THEATRE
ORGAN
SOCIETY

402/571-6818 or 402/453-7769

Corrine and Subby Sortino hosted our March 18 meeting at their lovely home which boasts two digital organs, a Technics and a Lowrey. In honor of St. Patrick's Day, Dick Zdan opened with a medley of Irish tunes on the Lowrey, including such favorites as "Gallway Bay" and "Harrigan's." Then Jeanne Cooper continued the Irish medley on the Lowrey, including "It's A Great Day for The Irish" and "Mother McCrea." Finally, Dick Zdan at the Technics joined Jeanne Cooper in a duet. For game time, the group was divided into two teams, with Jeanne and Dick as designated organist for each team. The teams tried to stump each other by naming songs with "MOON" in the title; the other side had to play it. To the surprise of nearly everyone, we came up with quite a few titles. Refreshments, open console and a jam session rounded out a very enjoyable meeting. Many thanks to Corrine and Subby Sortino.

Our April 8 meeting was hosted by Maurine and Bill Durand, who own a large three-manual Allen digital theatre organ. After a brief business meeting chaired by President Dick Zdan, Bill Durand opened the meeting with a demonstration of the organ's features. Bill played several numbers, including "My Sin," "Rose Marie" and an excerpt from Sir John Stainer's "Fantasia." Maurine Durand followed Bill's mini-concert with one of her own, featuring such favorites as "Mr. Wonderful" and "I've Heard That Song Before." Both of the Durands are very accomplished organists.

Our guest artist for the day was member Jim Hines, who is an organist at Omaha's Rosenblatt Stadium for half of the games of the Omaha Royals baseball team and of the College World Series. Jim played an interesting and varied program, including "Beautiful Ohio," "Stars and Stripes Forever," "Blue Tango," "The Fox Movietone Fanfare" and, of course, "Take Me Out to the Ballgame." During open console, we had a special treat. Jim Hines' niece, Lynn Jacobson, who is working on her Master's Degree in Music at University of Nebraska-Lincoln, played several of J.S. Bach's compositions on the Allen, with a registration help from Maurine Durand. As always, we are indebted to Bill and Maurine for their hospitality.

Tom Jeffery

THEATRE ORGAN



ROCKY MOUNTAIN

Denver, Colorado

303/421-1190 or 303/233-4716

"Springtime in The Rockies" has been a busy time for us as we launched into our 25th Anniversary celebration.

In February, over 60 members and friends crowded into the suburban Denver home of Bill and Mitzi Fife for a business meeting followed by a concert of old favorites played by Mitzi on the Fife's 2/6 hybrid organ. This was our first visit to this installation in several years and it was good to visit again.

In March the chapter visited the home of Dick and Ruth Lewis for a concert by local organist DeLoy Goeglein on the 3/8 Marr & Colton installed there. DeLoy pulled out all the stops as he explored the many sounds of the Lewis instrument. And the delicious French pastries provided by Jay and Sandra Hein proved to be equally delightful for the more than 60 guests in attendance.

Rob Richards, from Phoenix, was the star performer for our April "Meet the Artist" concert at Evelyn Riser's Music Studio. A sell-out crowd of 125 crowded into the large studio to hear Rob perform a wide variety of music, including some of his "Fusion" arrangements. Rob was joined in several numbers by vocalist John Giardina, also from Arizona. (Portland convention-goers will recall that the pair performed last summer in a program at Uncle Milt's).

During his Denver visit, Rob also performed a short concert for over 1,100 Denver Public School children, grades 4-12, who were bussed into the Denver Paramount Theatre for this special event designed to stimulate interest in the theatre pipe organ. Utilizing his "Fusion" concept, Rob held the students' rapt attention from the first notes of "Foot-loose," to the last dying notes of "Boogie Woogie." Rob was also joined by Denver organist Ed Benoit, playing the Paramount slave console for one of the num-



Rob Richards surrounded by delighted Denver school children following special concert.

At Right: Chapter President David Love (left), John Giardina and Rob Richards at the Meet the Artist Concert.

Below: Mitzi Fife at the console of their 2/6 hybrid organ.

Don Zeller photos

bers. Comparing the Wurlitzer, an early day synthesizer, to a modern synthesizer, Rob demonstrated both instruments, much to the students' delight. Several students were enamored enough by the instrument to want to begin lessons on the mighty pipe organ. That's what it was all about!

In May, the chapter was invited to visit the local Allen Organ store for a program on the new three-manual ADC4600 instrument which was ably demonstrated by former Paramount Theatre organist and chapter member Joel Kremer.

We have several very special programs on the fall schedule to commemorate our 25th Anniversary. Former chapter members from around the country are especially invited to visit for these special events. Give us a call if you can visit us this fall.

Don Zeller



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ST. LOUIS

Missouri
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Spring activities are well underway here. Board member Mark Gifford presented a dedication program on a large Rodgers combination pipe/electronic organ in First United Presbyterian Church in Collinsville, Illinois, and many of our members were well-rewarded by attending the program. Mark is a very talented organist, both theatre and church, and is VP of Bybee Church Organ Company.

Our dedicated members are still assisting Joe Barnes at his home workshop with the final wiring on our two-manual Wurlitzer console and the soldering on the Peterson relay. Soon it will be transported back to the upper mezzanine level of the fabulous Fox Theatre and be readied to play for private parties

held in that area. Fox staff organist Jack Jenkins can count on our qualified organists to sub for him when he has other commitments. Marlin Mackley will keep it tuned as he does the great four-manual Wurlitzer in the lift in the pit.

We are fortunate to have organbuilders in our membership. Marlin is putting together another of our church pipe organs which we will eventually sell. It is a 2/10 Wicks with a solid-state relay and two silent blowers. Marlin is replacing some 40-50 pipes that are missing. When he finishes that job, we have a 12-rank organ he will restore.

Our recent fund-raiser at the Kirkwood Theatre, in April, which entailed the presentation of DeMille's 1927 *King of Kings*, was financially successful. President Ammann's letter and flyer went to 1250 churches.

Dale L. Boring



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SAN DIEGO

California

619/281-0531 or 619/727-2023

We have enjoyed some delightful concerts this year. Simon Gledhill from England, Russ Peck (our own San Diego artist), Jim Riggs of Oakland, and Candi Carley Roth from Los Angeles. Each artist delighted the audience in his/her own special way. We look forward to having them back with us again.

Our two Young Organist entrants this year were Cheryl Morefield and Anthony Milligan. Cheryl is a 14-year-old who has taken lessons for the last two years. She plans to become a theatre/Church organist. Cheryl is in the ninth grade and on the honor roll. Her hobbies include writing poetry and short stories. Anthony is 19 years old and has taken lessons for four years. He won the San Diego Chapter Young Organist in 1988 and also was a winner in the Stars of Tomorrow in Los Angeles. Anthony has a brown belt in karate and is looking forward to a career as a professional organist. Our chapter is very proud of these young people and wish them a great musical career.

We have enjoyed some very special people visiting us. Dr. Ed Mullins of San Francisco, Galen Piepenberg of Hawaii, and Joanne & Len Pritchard of Columbian, Ohio. If you are in the area and wish to play our Mighty Wurlitzer pipe organ at the California Theatre please call 236-0532 or 560-8952.



Anthony Milligan and Cheryl Morefield San Diego Young Organists at the 3/22 Wurlitzer.



Russ Peck, San Diego artist at the 3/22 Wurlitzer.

SANTA BARBARA

California

805/968-00335 or 805/687-2991

We have been very busy, both socially and working on our organ. Two very successful potlucks have been held in the past four months. Many new members have been added to the local society. The Arlington organ is sounding better every month. New President, Bruce Murdock, and his technical crew have held regular work sessions eliminating dead notes, wind leaks and making console refinements and improvements. Steve Leslie and Roger Inkpen spent most of January working on the organ getting ready for another major event on January 29 when Bob Vaughn thrilled a near capacity house for *The General*. This was the first major silent film at the Arlington and the crowd loved the movie and Bob's great playing.

The organ is played almost every night from 7:15-7:45. Local organists Mike McLaughlin, Jerry Gerard, David Gell and Shea Torrent are frequent performers. The movie-going audience always wants more music.

The 1989-90 pipes concert series is set. The series will start with Tom Hazleton on October 1, followed by Dennis James on November 12. Patti Simon will perform on February 6 and Hector Olivera will conclude the series on May 6. Season tickets for all four events, plus the free Christmas Concert, will be \$55, \$45, and \$35, and can be obtained by mail order from the Chapter or the Arlington Ticket Agency at 1317 State St., Santa Barbara, CA 93101.

John Oien

SIERRA

Sacramento

916/961-9367 or 916/967-9732

The Empress Theatre in Vallejo was the scene of our concert on April 16. We co-sponsored the program with Nor-Cal Chapter. The theatre and its 3/12 Wurlitzer is owned by William Elliott of that area. It is a beautiful little theatre of over 400 seats. Our artist was organ virtuoso Emil Martin, who has a vast range of playing tastes and styles. An Emil Martin concert is always a memorable event. He is a showman! He treats his audience to an enormous potpourri of show tunes, light concert music, contemporary hits and old favorites. His sparkling personality provides an entertaining day of great music. Thanks, Emil!

Bud Taylor

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SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

We enjoyed a repeat program by Dan Kimes for our March meeting at Tulsa's Central Assembly of God Church. There had been so few present to hear the beginning of Dan's mini-concert at the previous meeting that he agreed to "do it again." We heard a variety of popular favorites on the 4/14 Robert-Morton, some repeats from last month, some new this time. Eight persons participated in open console. Phil and Laura Judkins invited us to their home for an "afterglow" on their 3/9 hybrid installation, which was enjoyed by all who participated.

The program for our April meeting was presented by chapter member Gareld Payne, again on the Central Assembly of God Robert-Morton. Gareld is a one-time pizza parlor organist and is now teaching music in Coffeyville, Kansas. His music is very professional-sounding with knowledgeable registrations. We especially enjoyed "Caravan," "Wagon Wheels" (from his Western medley) and "Misty" (with full Tibias the second time around). His "Send in The Clowns" was lovely, with the solo melody played on a registration that sounded like a beautiful Horn Diapason (which this organ doesn't have). Open console followed.

We have made progress with our non-profit status with the IRS. Our documents are being processed with a few changes which they requested.

The Vo-Tech High School installation of our 3/10 Robert-Morton is ever closer. The crew is finishing the wiring of the electronics and there really is "light at the end of the tunnel." We're getting there!
Dorothy Smith

SOUTHEAST TEXAS

Beaumont

409/886-5601

On April 8, we presented the second artist of our 1988-89 concert season. Father Jim Miller performed in concert at our 3/8 Robert-Morton which is housed in its original location, the Jefferson Theatre in Beaumont.

Father Jim's program was reminiscent of the early days of the Jefferson Theatre.



Father Jim Miller visits with audience in Jefferson Theatre.

Quentin Whitman photo

The first half of the program was filled with his fine renditions of blues and jazz, for which he is so well known, and concluded with a lively sing-along. Father Jim continued the second half of the program with more of his famous song stylings and accompanied the Laurel and Hardy silent *Soup to Nuts*, furnished by member George Hockmeyer of Houston.

In addition to being an exceptionally talented organist, Father Jim kept the audience laughing with his incomparable wit and humorous stories.

After the concert, the audience was invited to the mezzanine to meet Father Jim.



Father Jim at the Robert-Morton. Quentin Whitman photo



L to R: Floyd Broussard, Mark Bayern, Carter Bidwell, Quentin Whitman, Lee Bryant, Bill Tetley and Father Jim.
Jeanine Bidwell photo

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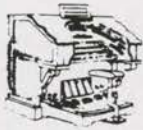
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Virg and Karen Howard at the 3/8 Lenoir/Wurlitzer of Paul Wasserman.



TOLEDO AREA

Ohio

419/381-6730 or 419/865-0111

In March, Steve Schlesing performed in concert at Toledo's 4/10 Marr & Colton installation at the St. Hedwig Cultural Center (former Ohio Theatre, c. 1922). Steve is an artist who should be heard more widely! His style and repertoire are refreshingly different.

The theatre is undergoing renovation "Movie Palace Style," in dark golds and yellows with maroon and gold trim. The lobbies are just about complete and, hopefully, the auditorium can be done soon. The organ has been receiving a lot of attention lately as well. Our new crew chief, Mr. Tom Densel of the Lima Pipe Organ Company (successors to Page Organ Co.), has really made a difference in the voicing and design of the organ.

In March, an entourage of TATOS members joined the Southern Michigan Theatre Organ Society in their meeting at the Bohm Theatre in Albion, Michigan, to see and hear the original 3/8 Barton and then to see the excellent 2/7 Wurlitzer of Dr. R.C. Rowan.

April found us at "Hobby House" (see article in March/April THEATRE ORGAN) and the fine 3/8 Lenoir/Wurlitzer of Paul Wasserman. A packed house enjoyed an extra-special program performed by none other than Virg & Karen Howard. Virg was house organist back in the 60s at the late Toledo Paramount Theatre. Thanks to Nor-Cal Chapter, the fine Toledo Paramount Wurlitzer will see new life in the Berkeley, California, Community Theatre. Our May meeting was to have been at the Detroit Senate Theatre, but a last-minute blower breakdown forced a change of venue to the famous Larry Evritt 3/28 Wurlitzer in Defiance, Ohio.

Evan J. Chase



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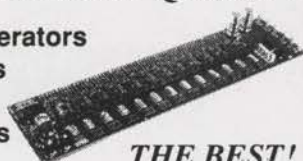
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VALLEY OF THE SUN

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The weekend of April 8 and 9, members of Los Angeles Chapter and the Valley Organ Society visited our area and invited us to join in some of their activities — these included dinner at Organ Stop Pizza where Rob Richards played the Wurlitzer, and a program played by member Tim Versluys at the VanDiver residence. A late-night jam session at Organ Stop featured Lyn Larsen at the console followed by Organ Stop owner Mike Everitt.

Our April meeting at Organ Stop again featured Rob Richards. Much of his program was played with individual chapter members in mind. We know that one lady in particular, "Mother Italy," was especially thrilled by a selection of Italian songs! Tenor John Giardina joined Rob for two of these, "O Sole Mio" and "Come Back to Sorrento."

See you in November!

Madeline LiVolsi



John Giardina and Rob Richards with "Mother Italy" at Organ Stop Pizza. MLV photo

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April has been an active month for us as we twice met to socialize and share the music we all love. On April 16, we gathered at Cleveland Grays' Armory for a concert by Dr. Larry Kass, a surprising talent who many members feel outshines some paid performers. His selections from the console of the 3/15 Wurlitzer emphasized show tunes, including "Get Happy," "It's Only a Paper Moon," a Harry Warren medley, and the beautiful "Don't Blame Me." This was no ordinary gathering, as we presented our first membership drive. Members were encouraged to introduce friends to the charms of WRTOS, and local radio stations provided public service announcements, attracting some new faces. Formal invitations were sent to all past members who were known to still be living in the area, and several fresh members joined our "ranks" that afternoon.

Chapter member Vincent Aveni will soon be closing his doors to allow for the construction of an auditorium at his home, so on April 30, we were invited for one last tour of his collection of "mechanical musical boxes" before the renovation. The highlight of his private collection is a Wurlitzer pipe organ which had been expanded to 3/16 since our last visit. Because Vince adores instruments that play automatically, this organ is capable of recording an organist's performance for subsequent live playback, including all stop changes and dynamics. Thus, we were treated that afternoon to performances by Bill Taber and Scott Smith, both in absentia, who performed such favorites as "There's No Business Like Show Business," "La Danza," "I've Got the World on a String" and "Please." Before enjoying open console time and refreshments, we were treated to the full grand tour of the Aveni collection by Vince's son Jim. Other delights sharing the spotlight include a 1924 Mills/Double Violano Virtuoso (a player piano with two attached player violins and percussions), a 1909 Wurlitzer Orchestrion, a 1924 band organ, a 1929 Wurlitzer Calliola (the only existing original air, rather than

steam, calliope), a 1923 Steinway Reproducing Piano, an 1874 Nicole Freres Music Box, a new Arthur Bursens Street Organ (one of the last three built by this Belgian master), and numerous other mechanical instruments. The condition of these instruments is impeccable, and we look forward to enjoying them in their new setting later this year.

Wishing all readers the best for the fleeting summer months... Jim Shepherd

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WOLVERINE

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In March we revisited David and Mrs. Brewer. Dave showed off and demonstrated his latest accomplishment, the conversion of his chrysoglott into a vibra- phone. By clever design and construction he can chose from two speeds of vibrato or reinstate the chrysoglott-mode. Again, several members were impressed by the compactness of Dave's installation, made possible by the smallness of the Marr & Colton pipe chest he has employed.

On March 25 many Wolverines attended and enjoyed tremendously a special program sponsored by the Macomb Theatre Organ Society. They had engaged nationally known organist John Muri to re-enact an old-time Silent Movie Program at the Royal Oak Music Theatre, complete with silent movie (Chaplin's *Gold Rush*), a 1915 newsreel from John's collection, a sing-along to original Muri slides, and a beautiful feature John had originally presented in the Chicago Theatre in 1925, called "The Holy City." This was composed of the composition "The Holy City" by composer Adam and slides from John's collection. A big "Thank You" to the Macomb people for this one.

On April 30 a busload of Wolverines traveled to Olmstead Falls, near Cleveland, Ohio, to hear Cleveland area's well-known organist George Krejci perform at the Plum Creek Inn. George's well-received program was supplemented by contributions from the Inn's second organist, Bill Buswell, a veteran who had lived with organs for 56 years (he sold organs in the music department of Hudson's in downtown Detroit for many, many years). Many of the participants also enjoyed the three-mile ride on the old-time trolley at the Transportation Museum of Ohio. As one enthusiastic Wolverine put it: a great trip, on the best bus we've ever had, and the best dinner ever, where all the hot food was hot.

Charlie and Betty Baas

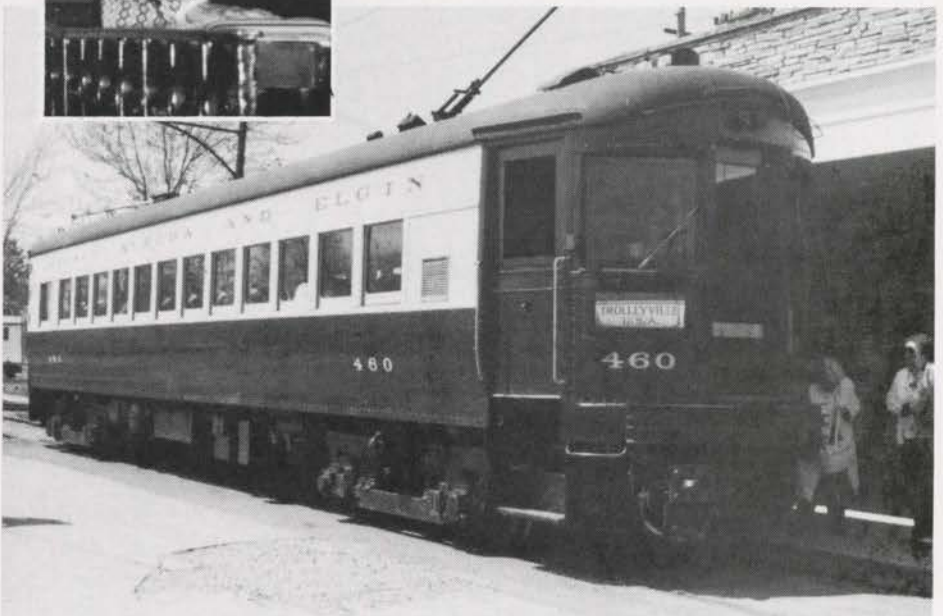


Above: George Krejci at the Kimball console, Plum Creek Inn, Olmstead Falls, Ohio.

At left: Billy Buswell, DTOC Honorary member who now lives in Cleveland area.

Below: Inter-urban Trolley at Transportation Museum.

Bo Hanley photos



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Three manual ADC•4600 stoplist

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

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

*Optional Alterable Voice with Card Reader replaces these stops.



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