

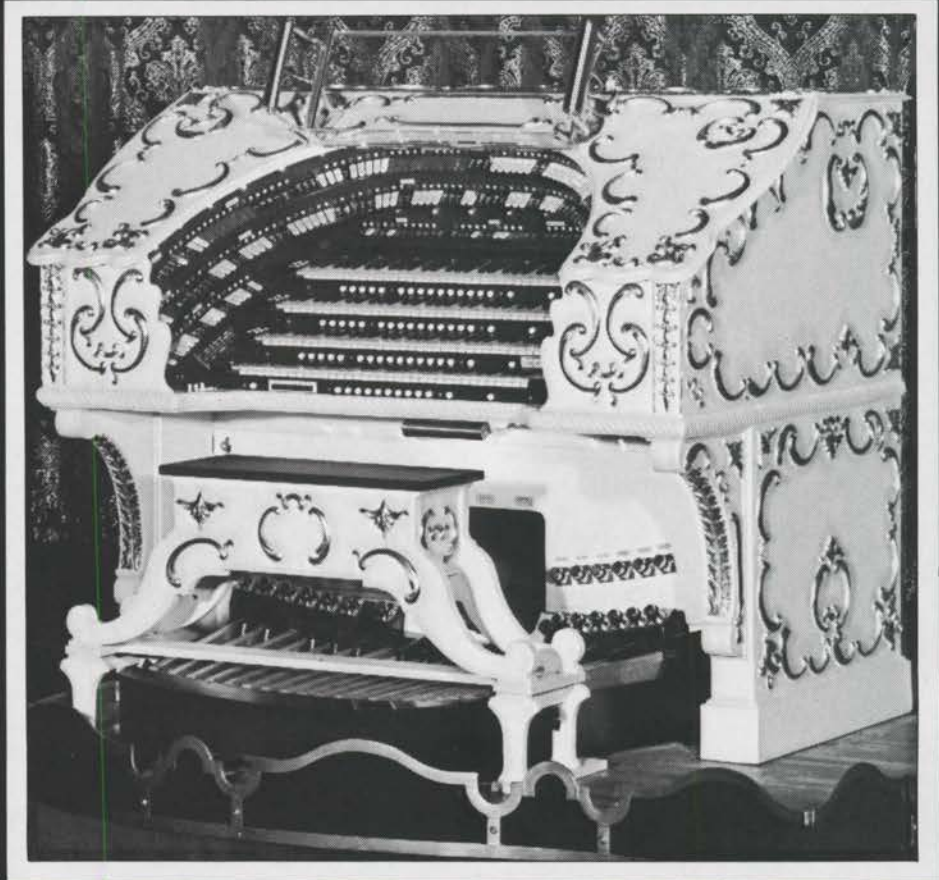
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JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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SEPTEMBER/OCTOBER 1989

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EDITOR: GRACE MCGINNIS
EXECUTIVE DIRECTOR: DOUGLAS C. FISK

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COVER PHOTO:
The fabulous "Phoenix Five" in front of Camelback Mountain.

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President's Message



A hearty thank you and kudos to the members of Motor City Chapter for the excellent convention and absolutely great hospitality we were shown.

Within the next several months ATOS will have a radio program ready for distribution on Public Radio. We will need your assistance to guarantee that YOUR local Public Radio station picks up the program. As you are probably aware, most broadcast managers equate high public response to highly desirable programming. When the time comes, we will most emphatically solicit your help in writing your local Public Radio station asking for a theatre organ program. Check my future messages for more timely information. On the same subject, if you know a radio station, public or commercial that has programming compatible with theatre organ, please let Russ Hamnett or me know immediately so we may include it in our original "advertising blitz."

A new area we are working on this year is the development of an endowment fund for people desiring to bequeath or donate funds to the ATOS. Lois Segur will be presiding over this rather formidable assignment. Should you have any ideas or would you just like to be part of an ATOS project, please contact Lois at 19301-301 San Marcos Boulevard, San Marcos, California 92069.

We print a feature once a year in the Journal called the "Pipe Piper." If you have any information concerning the accuracy of any of the locations presented therein, or any other locations presenting theatre organ entertainment that are not listed, contact Lloyd Klos, 104 Long Acre Road, Rochester, New York 14621, or write to me and I will pass the information along to Lloyd.

This year we have a new chairperson for the Nominating Committee. If you would like to help shape the future of ATOS, here is your opportunity to do so. A new responsibility for the Nominating Committee this year is to develop a slate of candidates for the Board to use in selecting its officers, so this committee now has an even greater role in shaping the future. If you would like to be part of this committee or to become a candidate for a Board position (or an officer), please contact Jack Moelmann, P.O. Box 165, Scott AFB, Illinois 62225.

I was invited to attend a "social" for CATOE (Chicago Area) and JATOE (Joliet Area) chapters following the Detroit Convention. This was held at the magnificent Rialto Theatre in Joliet, and during this social eight new members were signed up by one chapter. No bad, huh? I say this only to underscore that one of our primary purposes is to be an organization of friendly people who enjoy each other's company. What better way is there to foster that "comradery" than through an event expressly planned for that purpose?

In closing, I would like, on behalf of ATOS and myself, to thank Len Clark for the seventeen (plus) years that he has served our organization. We appreciate all of the time and effort he has expended on our behalf.

Sincerely,
John Ledwon

★ NOTICE ★

In order to facilitate the timely publication of THEATRE ORGAN, the ATOS Board of Directors has relocated the Advertising Office to Portland, Oregon, where the Journal is printed. THEATRE ORGAN is pleased to announce the appointment of Terry Robson to the position of Advertising Manager.

Terry has been an active member of ATOS since 1973 and is presently employed by one of the West Coast's largest music stores as their Executive Secretary. He possesses finely honed secretarial abilities as well as excellent public relations and communications skills.

ATOS and the Journal staff wish to thank Len Clarke for his many years of service to THEATRE ORGAN.

Grace E. McGinnis, Editor

TERRY ROBSON
3422 S.E. 8th AVENUE
PORTLAND, OREGON 97202
503/233-7274

Directors' Corner

■ Laurel D. Haggart

Where Are The Home Organs?

I had a great time in Detroit. One of the highlights for me was the informal get-together with those in the process of installing a theatre pipe organ or who already are enjoying the magical music of theatre pipes in their homes.

As preservationists of the theatre pipe organ, we need a record of these home installations, whether an "original" or "hybrid." Where were your pipes, console, percussions originally installed? One of my goals as your director is to compile this list for historical purposes for our archives.

During the past year, many owners have written me and, hopefully, I will be deluged with mail this year.

Next year in Indianapolis we will have another get-together for home-installation owners where you can meet other owners from outside your area, exchange "pipe/shop talk" and just enjoy the new friends you will meet.

Laurel D. Haggart
P.O. Box 902

Lake Arrowhead, California 92352

■ Alden Stockebrand

Theatre Organ . . . Where Is It Going?

To keep theatre organ alive and well two issues must be addressed. First is new talent. At present we are lucky to have a supply of good, competent artists who should be with us for another 20 or 30 years. We, also, are working on developing new talent through programs like the Young Organist Competition.

This brings us to the second issue, an audience to listen to the artists who play for us. Anyone who observes the audience at a theatre organ show knows that it continues to age and does not contain many new faces. This brings up the question: are we looking in the right place? I know that some groups have been attempting to expose the theatre organ to the school-age audience through special shows and promotions aimed at that level. While I am in favor of promoting theatre organ at every level, I am not sure that is where our biggest potential audience is. For the last 30 years, our youth have been raised on electronic music with a strong beat. This is what we are competing against for an audience. During the first resurgence of the theatre organ in the 50s (through hi-fi) there also was a good market for home organs,

some with the theatre sound. This market is now dominated by keyboards that produce an electronic type of sound rather than the organ sound. How do you change an audience from listening to the electronic sound to the theatre organ? At what age are people most likely to be ready for a change?

Today's young people tend to listen to heavy rock. As they reach 25 to 30 their tastes seem to mellow. This is evidenced by the emergence of the classic oldies Rock format being used by many of the radio stations. I think this reflects the baby boomers coming of age. This also is a large potential audience of people looking for a change. Can theatre organ standing alone accomplish this? Maybe, but I doubt it.

For the theatre organ purists who think that the only way to hear theatre organ is in its original form with no changes, you can stop reading now. While I think the theatre organ can stand alone, I am also not against helping it along, especially if it will help to develop a new and larger audience. There are a number of things that can assist and enhance the theatre organ sound that were not available a few years ago. The use of rhythm units and orchestral accompaniment through electronics are some of them. When used properly, this can enhance the sound rather than diminish it. If we want to move into the 21st century I think we must keep an open mind. If not we may find our beloved theatre organ is an orphan with no audience.

Alden Stockebrand
419 W. Oakdale Avenue
Chicago, Illinois 60657

■ Paul Quarino

Since becoming ATOS Historian and requesting help from the membership to locate historical data and any information regarding the formation of our organization, both at the local and national levels, I have received a wealth of information. People have helped by steering me to the right places to look as well as by visiting with me at some length, sharing with me their memories. Many told of first-hand, on-the-scene experiences and others passed on what they learned from our forerunners. I received some guidance from the Board and was helped immensely by Archivist Vern Bickel as to how we will put the historical data into the ATOS Archives by years.

With the help of former Journal Editor George Thompson, I will be restoring the Charter Membership list. When this is brought up to date, it will be sent to Executive Director Doug Fisk, and the membership cards will again be stamped "Charter Member." I'm sure that will make a great many of you happy campers again. I would like to hear from you if you know of people who should be on that list or if you know of those who have passed on who should be deleted.

I am looking forward to hearing from many more of you. I am still looking for historical information such as: major accomplishments in your chapter or city; did you save that theatre? or restore an organ? or did you get one back on the radio? was your group honored by the mayor? or . . . ? You let me know whatever, etc.

Thank you for your support and contributions.

Paul J. Quarino
3141 S.E. 90th Place
Portland, Oregon 97266

RULES AND REGULATIONS AND TAPING REQUIREMENTS for the 1990 YOUNG ORGANIST COMPETITION have been completed.

They have been sent out to all chapter presidents and former contestants.

We are anxious to get the material into the hands of new contestants. *

Anyone desiring information may call:

DOROTHY VanSTEENKISTE at 313/383-0133 or by sending in a request to:
DOROTHY VanSTEENKISTE
9270 Reeck Road • Allen Park, Michigan 48101

We encourage all our members to contact their schools, music studios and teachers. Make your theatre organ available to these students early so that they will be ready for COMPETITION!

*If you are unaffiliated please call and we will arrange for a chapter to sponsor a candidate if you have one.

Letters To The Editor

Dear Editor:

The Organ Loft program, central New York's long-running organ music radio broadcast, produced and hosted by myself, celebrated its 27th anniversary on April 23. The 27th anniversary actually focused on another anniversary, the 30th, of Ye Olde Pizza Joynt, the granddaddy of pizza parlors, and the first to feature a theatre pipe organ.

The salute to Ye Olde Pizza Joynt ran for two consecutive Sundays and featured a history of the parlor as told by Joyce Henningsen plus highlights of the first recordings made on its Mighty Wurlitzer with Bill Langford at the console. The second part featured the fine stylings of its newest staff organist, Jerry Nagano, on current recordings of the Pizza Joynt instrument.

Happy 30th, Ye Olde Pizza Joynt!
Happy 27th, Organ Loft!

Sincerely,
Don Robinson
Utica, New York

Dear Editor:

While I realize that I may be considered somewhat of a Johnny-come-lately, having joined ATOS and Dairyland Chapter in 1982, I am, nevertheless, a complete pipe organ NUT. And I make no distinctions; I am equally enthralled by the majesty of the cathedral sounds heard on Michael Barone's "Pipedreams" as I am with my treasured recordings of Leon Berry and Lenny Dee (circa 1940s). As far as I am concerned, anything that will put more wind through more whistles is all to the good, whatever!

Now for some local news. Fred Hermes, well-known to the theatre organ scene, is the owner of a bodacious bunch of whistles presently installed and playing in the Avalon Theatre at 2473 South Kinickinnic Avenue, Milwaukee, Wisconsin 53207. It is a three-manual hybrid (mostly Wurlitzer) now at 20 ranks and still growing, with Z-Tronics relay and combination action. It is played at least once a week for Avalon patrons as part of its daily operation as a full-time movie house. There are also concerts featuring such artists as Walt Strony, Father Jim Miller, and Dwight Thomas plus other types of live entertainment.

Gary McWithey has recently been appointed house organist at the Avalon, and he intends to provide an overture program every Saturday from 6:30-7:30 before the first evening film showing. Many Dairyland members and others provide the same service on some other days. I am honored to have been appointed by Fred Hermes as official organ custodian, and we would like to extend

an invitation to any and all to see, hear and play the Avalon's theatre pipe organ. You must, however, make an appointment well in advance if you wish to play the organ. It can be available to you at any time that does not conflict with the daily operation of the theatre. Please contact me if you are interested. My phone number is 414/744-8582.

Sincerely,
Phil Marten
211 East Howard Avenue
Milwaukee, Wisconsin 53207

Dear Editor:

In the past few months I have dreaded the mailman delivering my THEATRE ORGAN. Why? Almost every issue there is a story about an organ being sold and sent overseas. Please don't think I am prejudiced. If the case were that these organs were a dime a dozen, we could afford to sell them and spread the organ music around, but this is not the case! The organs that are left, especially the larger installations, should be considered a National Treasure.

Are we not concerned about our up and coming young organists? Where are they going to hear the organ for the first time? If all the organs end up in foreign lands, how can these young people get the experience?

I strongly feel that no more organs should be sold out of the country. In the Want Ads there is always a theatre crying out for a donation of an organ or a purchase, but we know these organs always go to the highest bidder — what a shame that these treasures are being spirited out of the country by those who claim to love the theatre organ.

So, what's next? Radio City to Russia? Chicago to Chile? the Castro to Cuba? Please, I implore the owners of any installations to keep them within a domestic flight away. Think of the future — the kids may never get the first wide-eyed thrill of that console rising up from the depths of the pit. I would hate to see the role of ATOS reduced to that of a travel agency arranging trips to see what used to be here.

Sincerely,
George Worthington III
Bricktown, New Jersey

ATOS Archives/Library

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

Dear Editor:

Mid-Florida Chapter is proposing to install a Don Baker Memorial Organ in Lake Brantley High School. On April 29, Don played a concert here to show the folks at Lake Brantley what a theatre organ is all about. This was one of Don's last concerts.

The Lake Brantley auditorium is a 867-seat venue that is state-of-the-art in every respect. The architect, knowingly or unknowingly, provided enough loft space for a large, two-manual or small, three-manual instrument. With the loft and blower space already existing, there will be very little work in the way of construction to accommodate the organ.

Although there is not a signed contract in hand, Mid-Florida Chapter has been negotiating with the school for nearly a year, and we are just waiting to finalize arrangements on our end of the project before we present the contract for signatures. It needs to be noted that the school is not bearing any of the costs for this project and will not have any ownership of the instrument.

The organ will be owned by Mid-Florida Chapter and will be professionally rebuilt and installed. We have decided on this route to guarantee that the installation will be of the highest quality and worthy to be a memorial for Don. A cast-bronze plaque dedicating the organ to Don's memory will list individual contributions of \$1000 or more.

We are very enthusiastic about this project as Don was very excited about being part of getting a theatre pipe organ in a high school in his own back yard. At this time, a specific organ has not been chosen, and if there is any ATOS member or chapter that has an instrument which would be suitable, we would be interested in talking to them. Any persons having questions or information about an organ may contact us at 407/870-7861.

Donations may be sent to:
MFTOS, Don Baker Memorial
Organ Fund
1216 Chelsea Place
Orlando, Florida 32803

Thank you for your interest and support.
Clifford R. Shaffer, President
Mid-Florida Theatre Organ Society

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

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Ray VanSteenkiste photo

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1969	Judd Walton
1970	Bill Lamb
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1973	Al & Betty Mason
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1975	Joe Patten
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1977	Les & Edith Rawle
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1980	Sidney Torch
1981	No Selection Made
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1986	Robert M. Gilbert
1987	Lowell C. Ayars
1988	Lois Segur
1989	John Muri

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Paul M. Abernethy	July 1974 - July 1976
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Tommy Landrum	Nov. 1978 - July 1980
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Jack Moelmann	Aug. 1985 - July 1988



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Atrium in Embassy Suites Camelback.

Phoenix Festival '89

by Walt Strony

Back in the fall of 1984, I was invited to lunch at the then brand-new Embassy Suites here in Phoenix. Upon looking around this spectacular facility, I couldn't help but think what a wonderful hotel this would be for an ATOS Regional Convention. After a few days, the idea was shared, one thing led to another, and, the rest is history.

Well, here we go again!

We are pleased to invite all of you back for the "Phoenix Festival '89" which will take place on Thanksgiving weekend 1989, November 24, 25 and 26.

Convention headquarters will be the same Embassy Suites Camelback Hotel. This hotel was so popular during our last convention, that we thought we'd be "tarred and feathered" if we didn't go back! Adjacent to the continuously expanding Biltmore Fashion Park with its numerous specialty shops and restaurants, it's in an ideal central Phoenix location.

Each room is actually a suite and has both a bedroom and living room (with its own sofa bed). There is a door between these rooms so that those who wish to "share" a suite can have complete privacy. Furthermore, wives upset with their husbands can banish them to the couch (or vice versa)!

These rooms are truly designed for a relaxing visit and for social convenience. There are two televisions and even a wet bar with refrigerator and microwave. Also included in the room rate is a "cooked to order" breakfast each day, free transportation to and from the airport, and free cocktails each evening! It's quite a bargain at our special \$85 rate per room; normally, these rooms go for almost twice as much during our tourist season.

Now that we are fully relaxed at our resort hotel, let me tell you about the exciting program. As with our last convention, each program will be a full length concert with an intermission, and will feature some of the finest theatre organists in the world playing some of the finest theatre organs in the world!

Opening the convention will be Ron Rhode, 1989 ATOS Organist of the Year, playing the 4/48 Wurlitzer at Organ Stop Pizza, Mesa. Those interested in organ statistics should take note . . . the Mesa Organ Stop Wurlitzer will have doubled in size from the last convention up to 48 ranks! In addition, there is a major project in progress to remodel the entire front of the restaurant and place the console on a turntable lift . . . I hope that the organist doesn't get too dizzy!

First Methodist Church is home to a fine three-manual Casavant Organ. Doing

the honors here will be Lew Williams. I find it most unusual that Lew has never been asked to do a classical program for an ATOS Convention. After all, he is unquestionably the most qualified of all the Phoenix organists to play such a program. Interestingly, he played a number of previous engagements on theatre organs for the AGO. Nevertheless, this will be our first opportunity to hear the "other side" of this talented man. He wants you to know that he will be playing a varied program that everyone should enjoy.

The residence of Bill and Barbara Brown will be the scene of a concert by Walt Strony (a distant relative of mine) on their splendid five-manual Wurlitzer. We are extremely proud to have this historic Wurlitzer in our Valley, for it is, perhaps, THE organ responsible for the entire theatre organ revival, with the many popular Hi-Fi recordings made by George Wright.

Since Bill sold both Organ Stop Pizza restaurants several years ago, he has lovingly devoted much of his time to rebuilding and enlarging this organ, originally from the Chicago Paradise Theatre. It now has a new Devtronix-Wilcox computer relay, a few new ranks, much new rewinding, and the console has been rebuilt with new stop actions (and, I might add, many more of them).

The 2/10 Wurlitzer in the fellowship hall of First Christian Church was installed just in time for our last regional convention. Since then, VTOS chapter members have been working steadily making a number of improvements. Recently, it was decided to install a new Z-Tronics relay in order to improve reliability. Playing this instrument will be the newest member of the "Phoenix Five," Rob Richards. Rob will be playing one of his "Fusion" concerts and, like virtually every organist set to play for this convention, is planning a special program with surprises.

On Saturday evening, we will all attend a concert by Lyn Larsen with Jack Bethards and his Big Band at the Valley of the Sun Center. Lyn will play some solo numbers, and together Lyn and Jack will perform a tribute to the Big Band era of the 1940s, including musical tributes to Benny Goodman, Tommy Dorsey, Glenn Miller, and Artie Shaw. Lyn says that he has a secret surprise planned, too. I can't wait!

The Valley of the Sun Center will look quite a bit different to those who attended the last Phoenix Regional. They have since moved to a much larger facility in Scottsdale. The Wurlitzer sounds splendid in its new setting and is greatly enhanced by its much more spacious acoustics. Lyn has been his own crew chief getting more than his hands dirty in the process. His typical week includes not only preparing his music for Sunday morning, but even getting the organ ready as well. Obviously, it's a labor of love for Lyn (or is it, love of labor?).

Jonas Nordwall will be our "guest" in this convention of Phoenix resident organists. This will be the first meeting of this dynamic musician and the Mesa Organ Stop Wurlitzer; the result should be full of musical fireworks!

There are two optional events planned. On Friday evening, there will be one of those famous jam sessions at Organ Stop Pizza. We expect a number of organists to be in attendance, so this event promises to be memorable. A pizza buffet will be included in the cost for those with late-night munchies.

On Sunday evening, we will all have a chance to privately party together at Yesterday's Restaurant. This unique restaurant features organist David Lindsay and his staff of young entertainers. David hails from the Philadelphia area, and I must say that his repertoire of popular music is phenomenal. And on top of that, he always knows the verse, too. This promises to be a fun evening with more surprises planned. You may even hear some of our featured organists show off some of their other unusual talents!

A convention like ours is unique in that most of our organists are intimately familiar with the instrument they will play. Indeed, many are already planning and rehearsing their programs.

This means that you, the listener, can expect some of the best convention programs possible. We have made it our goal to see that when you leave Phoenix, you will have had a great time, heard some excellent organs, and heard some of the best theatre organ performers alive today.



Mesa Organ Stop 4/48 Wurlitzer.

Unfortunately, there's one catch. Because of seating restrictions, we must limit attendance to 400 people. We don't want you to be disappointed, so send your registrations early! See you in November!

PHOENIX FESTIVAL '89 SCHEDULE

FRIDAY

Morning: Check-In and Registration

Afternoon: Ron Rhode at
Mesa Organ Stop

Evening: Lew Williams at First
Methodist Church.

*Optional Jam Session at
Mesa Organ Stop*

SATURDAY

Morning: Group A -

Rob Richards at First
Christian Church

Group B - Walt Strony at
Brown Residence

Group C - Free Time

Afternoon: Group A - Free time

Group B - Rob Richards at
First Christian Church

Group C - Walt Strony at
Brown Residence

Evening: Lyn Larsen with Jack
Bethards and his Orchestra

SUNDAY

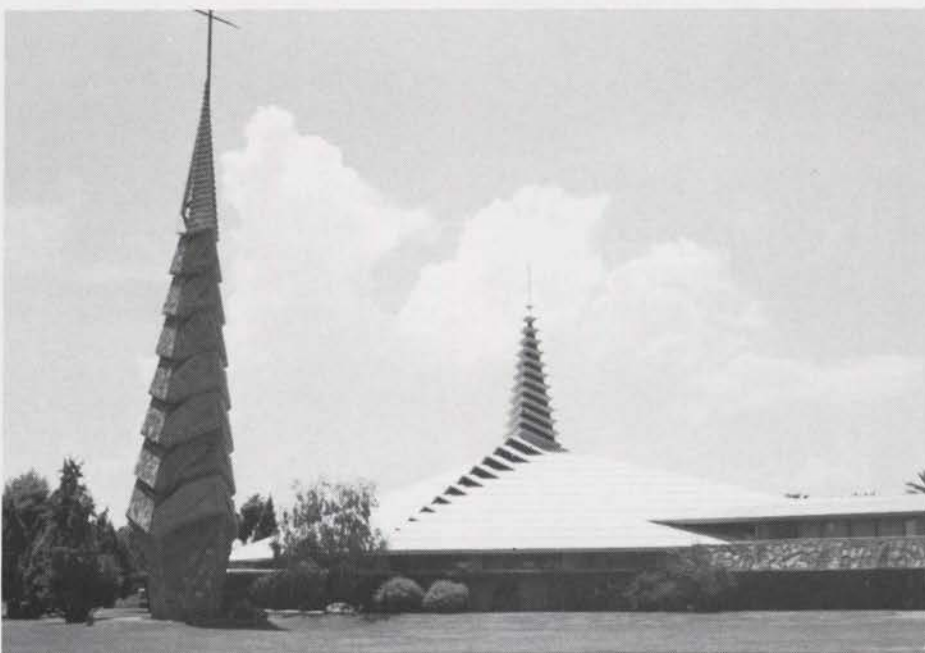
Morning: Jonas Nordwall at
Mesa Organ Stop

Afternoon: Group A - Walt Strony at
Brown Residence

Group B - Free time

Group C - Rob Richards at
First Christian Church

Evening: *Optional dinner at
Yesterday's*



First Christian Church, home of two pipe organs! Of course, we will be hearing the Wurlitzer. Building architect was Frank Lloyd Wright.

A British Adventure

by Robert M. Gilbert
Photos by John D. Sharp



Above: The entire Safari group on the steps of Blenheim Palace.

At Right: The artists at the Cannon Harrow. L to R: Peter Holt, Georgina Rawle and Martin Harris.



Below: Frank Fowler and Dr. Joanna Fraser at Watford Parish Church. The Christie Multiplex Transmission System can be seen at the left of Joanna.



Each day, for eight days, three coaches named "Compton," "Christie" and "Wurlitzer" departed on schedule to travel around southern England and to south Wales. The passengers visited theatres, town halls, palaces, churches, a cathedral, museums, schools and private homes. But this was no ordinary tourist group. It was made up of some 150 theatre organ enthusiasts, traveling from place to place to see and hear their favorite musical instrument, with a few classical organs included for variety.

The event was billed as the "Springtime Safari." At times, the weather was more like winter, but that was no deterrent to our enjoyment of this beautifully planned affair. In our travels, we saw towns and villages, some of London, parts of the beautiful countryside, as well as two palaces. After a short time, a spirit of camaraderie prevailed in each coach, helped along by the able and friendly crew — driver, captain and hostess.

Middlesex Day

On opening day, Sunday, April 16, participants registered in the lobby of the Cannon Harrow theatre during the late morning. Then we all headed back to our nearby hotels, or to fast food places, for some lunch. The opening concert took place in the afternoon at the Cannon Harrow, featuring competition winners Peter Holt (1985) and Martin Harris (1986) at the 3/8 Wurlitzer. Both young men played very well.

Following the concert, the coaches loaded near the theatre and we were off to the town of Watford, a few miles northwest of London, for the inaugural concert on the 3/59 organ in Watford Parish Church (St. Mary's). Prior to the concert we were treated to an English afternoon tea provided by Hill, Norman & Beard Ltd. The organ is based upon a J.W. Walker instrument built in 1935, rebuilt by Hill, Norman & Beard and using their Christie Multiplex Transmission System. The artists were Dr. Joanna Fraser, recitalist for the builder, and Frank Fowler, Managing Director of Hill, Norman & Beard. Joanna's program was in the classical vein, but Frank's two numbers were not what one would expect in a church — "Dance of the Three Old Maids" by Reginald Porter Brown, and "The Radetzky March" by Johann Strauss. The Vicar of the church stated at the outset that the pews in St. Mary's were undoubtedly the most uncomfortable seats to be found anywhere, and he was right! Our return trip took us on a tour of many parts of London, a very enjoyable experience.

Buckinghamshire Day

Monday, April 17 — Our coaches left the hotel at 9:30 a.m. for the trip to Aylesbury, a little farther northwest of London than Watford. The morning concert was in the Civic Hall on the 4/22 Compton/Standaard organ. The artist was Paul Kirner who, with his wife, operates Compton Lodge in Sapcote, Leicester. A buffet lunch was provided in the Hall after the concert.

Our next destination was the Leisure Center in Stevenage, about 25 miles north of London. The organ in the Center is a 3/10 Christie, and the artist on this instrument was Ken Stroud. Another buffet tea was provided following the concert, after which we climbed back aboard the coaches for a ride to St. Albans, where we stopped at the Music Museum.

The museum was filled with a great variety of automatic musical instruments, including the 3/8 Spurden/Rutt organ which we were to hear, and a Wurlitzer organ not yet fully installed. Our artists were two young ladies, Dena Cooper and Suzanne Hancock, both of whom were runners-up in the London Chapter competitions. After their program, three of the player organs in the museum were demonstrated. Then it was back to the coaches and off to our hotels.

Sussex Day

Tuesday, April 18 — We were off early again, this time to Walthamstow in the northeastern part of Greater London, to hear Simon Gledhill playing the 3/12 Christie organ in the Cannon Cinema. He used the stage console, as the main console is buried under the pit. Simon's program was up to the standard we have come to expect of him. Here we had to make do with refreshments from the theatre kiosk, but no one appeared to be starving.

At 12:30 p.m. the coaches left for the south coast, arriving there at Brighton, then turning west and going to the Town Hall in Portslade. Here Michael Maine and David Houlgate, with the help of friends, have installed a 3/13 hybrid Compton/Christie organ. Michael Maine and Michael Wooldridge were the artists on this instrument. Following the organ solos, the two Michaels played a duet with Maine on the organ and Wooldridge on a Yamaha Clavinova. Unfortunately, the duet was spoiled by setting the volume level of the Clavinova so high that, to us, it did not sound like the instrument it was meant to be.

From the Town Hall we rode to the nearby seaside town of Hove, where we



Top Left: Paul Kirner at Aylesbury Civic Hall.

Above: Ken Stroud at the Gordon Craig Theatre, Stevenage.



At Left: Dena Cooper (left) and Suzanne Hancock at the St. Albans Music Museum.



Simon Gledhill at the Cannon Walthamstow.

Below: Michael Maine (left) and Michael Wooldridge at Portslade Town Hall.





Top: Chapel organist Neil Cox at the console of the large organ in Lancing College Chapel.

Center: View of the choir in Lancing College Chapel, showing the two-manual tracker organ in the center.

At right: The large Lancing Chapel instrument.



enjoyed a fine dinner at Langridge's Hotel. To help us keep to a tight schedule, the dining room staff served the dinner quickly and efficiently, without seeming to rush us. A short ride after dinner took us to Lancing College on a hill not far from Worthing, where we were to hear a concert in the college chapel. To those of us not used to English church architecture, the chapel seemed almost as large as a cathedral. It contains two beautiful organs, a small two-manual tracker instrument in the choir and a large four-manual instrument above the chapel entrance. Some ranks of the large organ could be coupled electrically to the small organ. Chapel organist Neil Cox played a short program on each instrument. Before we left, Lowell Ayars tried his hand at the two-manual organ. To us, both organs were a delight to hear, especially with the reverberation of the large chapel.

London Day

Wednesday, April 19, was a day which was alternately sunny and cloudy. We were off at 9:30 a.m. for the Top Rank Club Kilburn (formerly the Gaumont State Kilburn). Kilburn is a very busy district within London. Louis Mordish gave us a fine concert on the 4/16 Wurlitzer. Following the program, a light lunch was provided in the upper foyer of the theatre.

The coaches then took us to the New Gallery Cinema, Regent Street, a theatre without the usual facade to mark its presence. In fact, we had walked past it several days earlier and had not even realized it was there. Here we were entertained in a short concert by Ena Baga at the 2/8 Wurlitzer, followed by the Buster Keaton film *College*, for which Ena provided the accompaniment. The program ran a little over its allotted time, and when we emerged from the theatre we found our coach drivers in a bit of difficulty with the police for parking in a restricted area during rush hour (although how "rush hour" in London differs from the rest of the day was not clear to us).

We were returned to our hotels to freshen up and have dinner, afterwards setting off for either of two choices: a visit to the homes of Les and Edith Rawle and Len and Judith Rawle, or a visit to the Brentford Music Museum. We opted for the home tour, as we planned to visit the museum later on our own. Our first stop was at Les and Edith's, where the famous 3/19 Wurlitzer is probably the most used theatre organ anywhere.

Lowell Ayars was host and artist, and did a fine job. We wished we could have had a full program from him. Then it was off to Len and Judith's home and their 4/24 Wurlitzer, which, though less used, is very well known to T.O. buffs. Len was our host and artist, explaining and demonstrating the installation and its features. Again, we would have liked to have had a full concert.



Ena Baga, who played at the New Gallery Cinema.

Below: Lowell Ayars was the artist at Les and Edith Rawle's famous Wurlitzer.



Louis Mordish at the Top Rank Club, Kilburn.



Richard Cole, who demonstrated the Wurlitzer at the Brentford Museum.



At Left: Frank Holland, founder of the Brentford Museum and Joe Marsh.

Berkshire Day (Day in the Country)

Thursday, April 20 — Abingdon, just south of Oxford, was our first destination on this day. We traveled through the beautiful Thames Valley to reach the town. The coaches stopped in a car park alongside the river and we walked over a bridge and on to the Abingdon Abbey Hall, where a 4/14 Compton organ was installed. Nigel Ogden very capably demonstrated the instrument for our enjoyment. After a brief side trip in the hall for a look at the collection of plate ware, we set off for the coaches. It had started to rain, so we were unable to do any sightseeing around town.

On our way to Blenheim Palace, a little way northwest of Oxford, we stopped at a motorway rest stop for lunch. Before starting on a tour of the palace, John Sharp, our official photographer, collected the whole Safari group on the front steps for a photo. At the end of our self-guided tour we gathered in the huge library (183 feet long) to listen to Nigel Ogden play the beautiful 'Father' Willis classical tracker organ. One of our party fell asleep in a corner of the library, thus being able to say he slept in Winston Churchill's home.

From Blenheim, the coaches took us to Old Windsor Memorial Hall, passing nearby Windsor Castle en route. Old Windsor is located a short distance due west of London. First on the schedule at the hall was a very tasty buffet supper, then it was an open console jam session on the 3/11 Compton organ. The music was provided by five members of the Safari — Con Docherty, Jinny Vanore, Joe Marsh, Dick Loderhose and Jean Kettle. It was a great ending for a great day.



Nigel Ogden at the console of the Compton in Abingdon Abbey Hall.

Below: Nigel Ogden at the Blenheim Palace console.



At left: The organ in Blenheim Palace.

At Right: Three of the jam session artists, L to R: Dick Loderhose, Con Docherty and Jinny Vanore.

London Heritage Day

Friday, April 21 — An extra half-hour of sleep! The coaches left at 10:00 a.m. for central London, where our first concert of the day was to be at St. Stephen Walbrook church at noon. The church is located a few blocks east of St. Paul's and just south of the Bank of England. It was rebuilt under the direction of Sir Christopher Wren after the Great Fire of 1666.

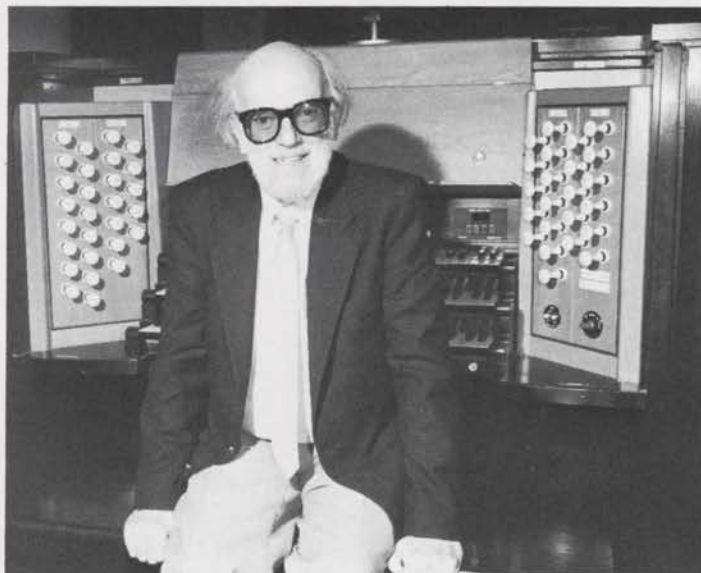
We sat in pews and folding chairs around a huge stone altar in the center of the floor, with the organ console at one side. William Davies was the artist at the three-manual, 51 stop, Hill, Norman & Beard instrument. He played a very interesting program which included "Nola," "Yankee Doodle," and some orchestral transcriptions.

Our next stop was Hampton Court Palace, located adjacent to Bushy Park in the southwest part of central London. We really didn't have enough time here, as there was just too much to see in the palace and gardens. We did manage to get a quick bite to eat before the coaches left for the ride to the South Bank Polytechnic in London. We were able to see parts of the city we hadn't seen before as the coach drivers maneuvered through traffic.

The evening concert was in Edrick Hall of the South Bank Polytechnic. The Cinema Organ Society has installed a 4/21 Wurlitzer in the hall and they maintain it. They have chosen to install an electronic reverberation system, which to our ears was not necessary. The artists for the occasion were Rachael Ward and Carol Williams.



Above: Rachael Ward (left) and Carol Williams at the South Bank Polytechnic Wurlitzer.



William Davies at the console at St. Stephen Walbrook.





Malcolm Archer, organist at Bristol Cathedral.

At Right: The organ in Bristol Cathedral.



Stephen Dutfield at the Christie in Barry Memorial Hall. In front, L to R: Les Rawle, Marie Watts, Edith Rawle, Mavis Sharp, Judith Rawle and Jean Pitteway.



Edith Rawle and Father Kerr enjoy a dance at Barry.

South Wales Tour

Saturday, April 22 — It was cloudy and rainy as we set off in our coaches for a Welsh weekend. The first stop was at Bristol Cathedral. It was founded in 1140 as St. Augustine's Abbey. The Abbey was dissolved in 1539 and portions of the building demolished. In 1542, the remaining parts of the building became the new Cathedral, on which work has continued almost to this day.

The Cathedral organ was built by Renatus Harris in 1685. It was restored in 1907 by J.W. Walker & Sons Ltd. While it is in need of further restoration now, it has a beautiful sound in the Cathedral. Malcolm Archer, the Cathedral organist, played for us. After the concert we had tea at the Cathedral before leaving for Wales.

We traveled along the river to the Severn Bridge, where we crossed into Wales, then traveled southwest through the beautiful countryside to the coastal town of Barry. Our coach, the Compton, was assigned to the Barry Hotel, a Victorian resort hotel. Our one-night stay there was an interesting experience. (The other coaches were assigned to other hotels.)

We were picked up at 7:00 p.m. for the short ride to Barry Memorial Hall. An excellent dinner was served in the Hall, after which Stephen Dutfield played the 4/15 Christie organ for dancing. A very enjoyable evening. Returned to our hotel at about 11:00 p.m.

Barry Memorial Hall

Sunday, April 23 — Last day of the Safari! After breakfast at our hotel we were taken back to the Memorial Hall, where we listened to a talk by Frank Fowler on the Christie Multiplexing System. During the same period Father Kerr held Mass in the refreshment hall for those who wished to attend. For others who wanted to do some sightseeing, there was available an optional tour of Cardiff Castle. We had a little time for visiting before lunch at 1:00 p.m. The lunch was excellent, with more food than we could possibly eat.

At 3:00 p.m. we were treated to more organ music with Len Rawle at the Christie console, playing both solo numbers and accompanying The Barry Male Voice Choir in several numbers. Oregonian Gary Zenk, in the balcony, provided the solo trumpet for one number, and Martin Harris on piano with Len Rawle on organ played one duet. A very enjoyable final day.

The coaches left at about 6:00 p.m., stopping en route at a motorway rest stop for refreshments, and arriving at our hotels at 9:30. Next morning, we said our goodbyes to those who were leaving and made plans for our own longer stay.

In retrospect . . .

The entire Safari experience was very enjoyable. It was well organized and moved smoothly from one event to another. Food, fun and fellowship were plentiful. The hostesses — Edith Rawle, Judith Rawle, Mavis Sharp, Jean Pitteway and Marie Watts — couldn't have been nicer. So, too, were the coach captains — Barry Niven, Tony Roose, Bill Watts and Mike Clemence. The same three drivers were with us for the entire Safari, and they were excellent. They handled the big coaches smoothly and never got lost. Of course, genial John Sharp was everywhere with his trusty camera. Len and Judith's daughter, Georgina, contributed a little spice to the opening concert at Harrow and the final concert at Barry with her dancing, and lovely Joan Dovener, as compere, gave a nice touch to the activities at Barry. Les Rawle was on hand throughout the Safari, taking care of technical details and helping in many other ways.

We will not attempt a critical appraisal of the artists' efforts, nor of the instruments heard; we will merely state our own impressions. A few of the artists did not do as well as they might have under other circumstances, but, in general, the calibre of the performances was good. It seemed to us that, in some cases, the artists did not adjust the volume of their playing to suit the halls in which they were performing, resulting in sound which was much too loud. Among the theatre organs heard, we found the Wurlitzer and Christie instruments more to our liking than the Comptons. On the other hand, the classical instruments we heard always seemed to be just right for their environments. To sum it up, we would gladly do it again, finances permitting.

The "Compton," the "Christie," and the "Wurlitzer," our three faithful coaches and the three very capable drivers.



Gary Zenk and his trumpet.



Len Rawle gave the final Safari concert on the Barry Christie.

Below: The Barry Male Voice Choir.





Harold Ramsay HALL OF FAME

The Hall of Fame committee selected the late Harold Ramsay as the 1989 entrant into the ATOS HALL OF FAME.

Mr. Ramsay (sometimes spelled Ramsey — also known as “Ramsbottom”) was born in Gt. Yarmouth, England, in 1902. He came to Canada with his parents when he was nine years old. A child prodigy, he was a church musical director and organist at the age of fourteen, and subsequently became the first Canadian broadcasting organist. He toured western Canada as a boy recitalist during WWI helping to raise funds for the Red Cross. Coming to the United States, he studied with the legendary Lynwood Farnum in New York City. He was appointed chief organist of the Rivoli Theatre on Broadway in 1923 from where he broadcast the first organ program. He was the first featured organist on Wurlitzer organs on Broadway.

From 1926 until 1932 he toured for Paramount-Publix theatres. He played New York, Boston, Indianapolis, Baltimore, Chicago, Minneapolis, San Francisco, Los Angeles, Dallas, and many other large cities.

In the summer of 1932, Ramsay traveled to England. He returned there in the winter to the famous Granada Tooting. During the days that he was a staff organist for the Granada circuit in the London area, he was billed as Mr. X. Ramsay was one of four organists chosen to open the BBC Theatre Organ. Later he moved to the Union circuit and made further history by his broadcasts from the Regal Cinema, Kingston. Other English activities included touring with a Hammond.

Harold Ramsay returned to Canada in 1950 where he became organist at a church in Calgary. He then moved to the small town of Salmon Arm near Vancouver, British Columbia. In the 1950s he made two LP recordings on the Vancouver Orpheum 3/13 which were released on the Tibia label.

Mr. Ramsay died on February 2, 1976. Mrs. Ramsay left Salmon Arm several years ago to return to the United Kingdom in the county of Vale of Clwyd in Wales.

(Sources for this information were: *Behold The Mighty Wurlitzer* by John Landon [1982]; *Theatre Organ World* by Jack Courtney [1946]; THEATRE ORGAN, April/May 1976; and letters from William G. Hale and Erskine MacPherson [1989]).



John Muri HONORARY MEMBER

John Muri's dedication to theatre organ is clearly documented through his years as a performer, teacher and writer in this field. His career spans the era of silent movies as well as the contemporary concert scene. This year he served as the Prime Judge for the Young Organist Competition.

John was named Organist of the Year and was elected to the ATOS HALL OF FAME in 1977. He is still in demand as a concert organist and silent film accompanist. He wrote a page of commentary for THEATRE ORGAN for twelve years, and his advice is often sought by young and old alike.

The ATOS is pleased and proud to name John Muri as its Honorary Member for 1989.

1989 ATOS Awards



Ron Rhode ORGANIST OF THE YEAR

Ron Rhode is a native of Illinois where he began his musical career on the piano at four years of age. With a background of popular piano and classical organ, Ron moved to Phoenix, Arizona, in June 1973 to become the Associate Organist at Organ Stop Pizza. In June 1975 he was placed as the Featured Organist at Organ Stop Pizza in Mesa where he presided until November 1986. In July 1988, Ron again joined the Mesa staff as Associate Organist.

Ron is currently enrolled at Arizona State University, Tempe, where he is working to complete a Bachelor Degree in Organ Performance. He has also entered the College of Education where he is pursuing a degree in Early Childhood Education.

During his career as a pizza parlor organist, Ron has had many occasions to perform professionally across the United States and throughout the world. He has played nearly every major theatre organ in this country and has entertained audiences in Canada, England and Australia.

Among his greatest accomplishments, Ron has performed on stage at the Chicago Theatre, has played for eight ATOS conventions, was selected to play during the 1987 Papal visit to Phoenix, and has made eight recordings of theatre organ music.

Grahame S. Davis AWARD FOR TECHNICAL EXCELLENCE

Grahame Davis apprenticed organ-building in his native Australia. During a tour of England, he became enamored with the English cathedral organs and especially with their high-pressure tubas.

During a visit to the United States in 1978, Grahame gained an appreciation for the work of Ernest Skinner and became interested in the Mighty Wurlitzer. Attending the National ATOS Convention in Atlanta, he had the opportunity to meet several theatre organ personalities, including Bill Brown and some of the Organ Stop Pizza organists.

Bill Brown subsequently brought Davis to Phoenix to help maintain, rebuild and install instruments for his pizza restaurants. Grahame brought with him his wide base of organbuilding skills, and honed his expertise with Wurlitzers through his association with Mr. Brown.

Grahame currently maintains a number of instruments in the Phoenix area and New Mexico. Some of the results of his work will be heard at the Phoenix Regional Convention in November.

The Award for Technical Excellence is presented in recognition of exemplary contributions toward restoration and maintenance of the theatre organ as a contemporary art form. The award is intended to honor those who have raised the technical excellence of theatre organs which are regularly heard publicly.

The Technical Committee for 1989 consisted of the following touring organists and previous award recipients: Ken Crome, Tom Hazleton, Dennis James, Richard Taylor, Walt Strony, Brandt Duddy, David Junchen, Judd Walton, Dennis Hedberg, Lyn Larsen, Ed Stout and Ed Zollman.

Allen Miller, Chairman



■ ■

*The sense of
musical delight,
with the power of
producing it,
is a gift of
the imagination.*

SAMUEL TAYLOR COLERIDGE (1772-1834)



Special ATOS Gifts Recognized

For some time the ATOS membership renewal form has listed different categories of membership, with a request that you contribute beyond the basic dues to assist ATOS in accomplishing its goals.

Response to this request has grown each year. We are pleased to recognize those who have responded by publishing the following list, and we thank you for taking the extra step.

LIFE - \$1,000

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John W. McDowell
Stanley R. McInturff
Robert J. McKee
Mildred G. McNamee
Robert C. Melcher
Raymond V. Merle
Richard A. Metzger
Allen Miller
Preston & Bea Miller
Allen R. Mills
F. Milne
Robert Miltner
Joe Moffatt
Max O. Mogensen
Jay L. Morris
Wolfgang Muller
Ron Near
Richard G. Neidich
Irwin Neugebauer
John Nianouris
Robert Norman
Olella Norton
Thomas O'Boyle
Irwin E. Oehlert
Douglas E. Owen
Lynn Paige
Ron Parker
Mrs. Lillian Parker
Joseph F. Peacock, Jr.
Janet Peek
Michael Pelton
Charles L. Pelzel
Eugene E. Petty
Fred H. Pillsbury
L. "Nick" Pitt

Mr. & Mrs. John R. Polsley
Joseph W. Pool III
Harman Poole
M. Power
Paul C. Pringle
??? Quimby
Ralph K. Quito
Forrest D. Radley
Jimmie Raimond
Lee O. Rajala
George E. Ramsay
Mr. & Mrs. Bertrand Frankin
Orrin J. Rathburn
Howard Reagan
Ronald L. Rhode
Joachim Riepen
Innio Roberti
Dr. Warren Robins
Melvin Robinson
Randy Rock
Mr. & Mrs. Jasper Sanfilippo
Henry D. Sanguinetti
John R. Schjelderup
David L. Schoon
Per O. Schultz
Miss Lois J. Schulze
Mrs. Karl R. Seitz
Margaret L. Seltzer
Richard J. Sklenar
Gale Smith
William C. Smith
Kenneth E. Somerlot
Martin L. Spitalnick
Margaret J. Stephens
Clyde Stitt
John J. Strader
Edythe M. Striebeck
Daniel W. Stubbs
Darrell E. Stuckey
Ione Tedei
Paramount Theatre
Conrad O. Thompson
George Thompson
Cal Tinkham
Norman Traugher
David Tuck
Edgar R. Tucker
L. Lou Underhill
Dennis A. Unks
Alan G. Valentine
Richard H. VanWye
Robert F. Vergason
Frank D. Vitale
Dan Waloga
Lewis R. Walton
Allan J. Webster
B. Gen. & Mrs. George Webster, Jr.
Phil Ween
Ronald F. Wehmeier
David D. Weingartner
Robert W. Welch
Mr. & Mrs. Floyd E. Werle
Alvin D. Wert
George E. White
Martin Wiegand
Willi Wiesinger
Carolyn G. Wilcox
Philip H. Williams
David P. Wollaeger
William J. Worthy
M. Searle Wright
M.K. Wurtsbaugh
Henry W. Yocum
Dr. Edwin M. Young
William P. Zabel
Charles C. Zimmermann
Guenther Zinnkann

Jesse The Great!

by J. Marion Martin

When I was a little boy, I used to listen to 78 rpm Blue Bird recordings of Jesse Crawford. The recording really left something to be desired, but I thought he was great. He was my idol. It was my ambition to some day rise up out of a pit on a great white and gold Wurlitzer like Jesse. To everyone, Jesse was tops. He was the one and only Poet of the Organ, presiding over the great cream and gold console of the Mighty Wurlitzer in the New York's Times Square Paramount Theatre. Jesse was undoubtedly the King of the Theatre Organists.

This, however, is not to say that he was the best. Most musicians felt that Don Baker (at the same console), Dick Leibert (at the Brooklyn Paramount Wurlitzer) and Lew White (at Roxy's Kimball) were all in better command of their instruments, and were much better showmen. Crawford had a reputation of being sort of an untouchable ethereal god. Crawford's forte was the simple ballad, played on sobbing tibias and vox humanae, with portamente every other measure — pure schmalz, which hypnotized his fans into simple adoration. If Jesse ever received an adverse review of his performances, you never saw it then, or hear about it today. He is still portrayed as the one and only perfect theatre organist.

In 1933, Duke University's Quadrangle Theatre and School of Movie Palace Operations installed a 3/10 Wurlitzer Special, with a Post Horn, two Xylophones, Marimba Harp, Chrysoglott, Tuned Sleigh Bells, Orchestra Bells, and Cathedral Chimes in its 1750-seat house. The organ was opened in November by Lew White, who really made the instrument stand up and sing. We were very pleased with the audience reception of the concerts, and most proud of our new Wurlitzer.

About a month later, Mr. Upchurch, the theatre manager called me into his office. He told me, as producer, to plan something very big, very special for the next week, for the Great Jesse Crawford would be seated at our Wurlitzer. We both felt that it was a feather in our caps to be able to even book the great star into a theatre of our size.

At 9:30 on a Monday morning Jesse arrived, driving a huge van which he immediately began to unload into our stage door. We had no idea what was going on. The stuff he was unloading was something new — a Hammond Electric Organ, with all its cable and speakers. Bob Van Camp, our house organist, was

<p>Saturday, February 26 In Person JESSE CRAWFORD "The Poet of the Organ" appearing at 3:00, 7:30 and 9:30 On the Screen at 1:45, 4:10, 6:10, 8:15 and 10:15 "DANGER—LOVE AT WORK" with Ann Sothorn, Jack Haley, Mary Boland and E. E. Horton. Also News and Walt Disney Cartoon. Continuous Performances 1-11:30. Adm. 25c & 10c</p>
<p>Wednesday, February 23 "DEAD END" with Sylvia Sidney and Joel McCrea</p>
<p>Wednesday, March 2 "LIFE BEGINS IN COLLEGE" with the Ritz Brothers</p>
<p>Saturday, March 5 "THE BRIDE WORE RED" with Joan Crawford and Franchot Tone</p>
<p>Wednesday, March 9 "VOGUES OF 1938" with Warner Baxter and Joan Bennett</p>
<p>Saturday, March 12 "MUSIC FOR MADAME" with Nino Martini, Joan Fontaine, Alan Mowbray</p>
<p>Wednesday, March 16 "DOUBLE WEDDING" with William Powell and Myrna Loy</p>

Shows Every Wed. and Sat. 1—11 p.m. **Quadrangle Pictures** Admission Mat 15c; 10c Eve. 25c; 10c
PAGE AUDITORIUM
Duke University

out of the theatre at this time, and as producer it was my job to meet with Jesse, welcome him, show him to his dressing room and work out practice time for him.

After greeting Jesse and receiving some nice, favorable comments about the theatre from him, I began to question him about the pile of speakers, pedals, and keyboards in the middle of our stage. With a big smile on his face, he replied, "Oh! I'm not going to play your house organ. That is just another Wurlitzer. This is the organ I shall use in my part of your show." I was aghast. Reaching into the switchboard cage, I picked up a phone and called the theatre manager's office, explaining the situation to him. He was on the stage almost before I hung up the phone.

After an hour of hot discussion, we came to a compromise. Jesse would open the show with fifteen minutes of the Wurlitzer, then go on stage for ten minutes with his Hammond (whose speakers had been placed in our organ chambers), and close the show with ten minutes of Crawford on the Hammond and Bob Van Camp at the Wurlitzer, playing together. We were so sure that in Crawford we had

the top drawing card, he was given top billing in all advertisements, not even mentioning the Bob Crosby Band on our stage.

It was 12:15 and Jesse had not even looked at the house organ that he was to play at 3:00. The house would open at one o'clock with Van Camp at the Wurlitzer. I asked him if he wanted to set up combinations or run over something on the house organ. His reply was, "It's just another damn Wurlitzer." I told him that there were a couple of strange things about it. The pedal pistons are on buttons on the bottom manual left cheek. He interrupted with, "And the 8' Great Tibia Second Touch is really the 16' Great Tibia First Touch."

He played the show cold, without ever looking at the Wurlitzer, or trying out combinations before he crawled on the bench, and it sounded like it. He would try a combination and if he did not like it, he would try another two or three. Our patrons were used to hearing much better music from our own Bob Van Camp, and it certainly could not come up to Lew White.

Then he left the Wurlitzer and moved up on stage to his Hammond. Here he played his usual schmalzy ballads, but the Hammond's synthetic tibias could not sob like Mr. Wurlitzer's could. For the great finale he did a medley of nursery rhymes. In the middle of this he went into "Mary Had A Little Lamb" on the pedals alone, with both hands held high above his head doing push-ups. A first year organ student could have done it better. It crashed completely.

The closing selections with Bob at the house organ and Crawford at the Hammond was the only thing that received any applause. They did a medley of "Bells of St. Mary" (using the Wurlitzer's chimes), "Santa Lucia" and "Valencia." This last number was fantastic, with Bob doing most of the work. The only thing good to come out of this visit from Crawford was that he taught me how to play "Valencia."

When the curtain opened on the Bob Crosby Orchestra, there was a deafening ovation from the audience. The following review was written by Hal C. Ress for the *Durham Morning Herald* the next day:

"Bob Crosby's Band was doubly honored at last Saturday night's Swing Session. First the band won third place in the swing band division of DOWN BEAT POPULARITY POLL. Second, two of his

(continued on page 49...)

Music Time in '89

by Stephen L. Adams



The theatre organ is one of the most remarkable of man's inventions. Capable of reaching into the hearts of all who can hear, its sounds can stir the soul into another realm where, quite possibly, we are all from. Perhaps it is for this reason there are those who seek to control or to use the instrument for their own perceived benefit. The theatre organ belongs to all of us and is a major source of nourishment for the soul. Each of us must endeavor to lovingly pursue its finest form and present it to all whom it will touch.



Recent ATOS conventions have successively set higher standards for music, instruments, venues and logistics management. As a result, convention management is no longer a simple matter of artists, venues and bussing. It has now evolved into an art form which relies heavily on matching artists with instruments and programming which "leaves them wanting more." In short, showmanship is no longer the exclusive province of the musician.

A portion of our membership has come to rely upon conventions meeting or exceeding the stature of the previous year if they are to enjoy themselves. Were it not for this human pursuit of perfection, we would not be hearing the remarkable young talent on the superb instruments we have today.

There were events at this year's conclave that did not measure up to the standards of some in attendance. Indeed, for them, their threshold of discomfort was reached, compelling them to retreat to the lobby for the balance of a performance. In spite of these unfortunate occurrences, the majority took what came across the footlights in stride and were entertained by the vitality that was present in all performances.

Motor City is deservedly proud of its Redford Theatre. As owners of a large piece of commercial real estate, their obligations are formidable, and their vision of maintaining this house as a wholesome environment for community participation in the theatrical arts is the cornerstone of their success.

Detroit Theater Organ Club assumed a new name just days before the convention. It is now the Detroit Theater Organ Society. This, however, is the only significant change that has taken place in this venerable institution in more than 25 years. Their glorious Wurlitzer which resides in the Senate Theatre has propelled many of us through life with its unmistakable appearance and tonal quality.

The Westin Renaissance Center Hotel served as the official convention headquarters. A vast, concrete, glass, climate-controlled environment, the Renaissance Center is the focal point of Detroit's massive effort to reclaim its downtown. Central to all but two events, the Westin provided a comfortable retreat from the demands of the day.

The most invisible people at the convention are those who donate hundreds of hours leading up to and during the event to make sure that registration packets are complete, bus schedules are accurate, organs are in tune, artists are met and transported, etc. The success of the invisible people can be measured by the degree to which they remain invisible throughout the entire project. If a conventioneer develops a problem, an invisible person must materialize in order to help. Dozens of invisible people worked the 1989 Convention Detroit, and not one sighting has been reported. Congratulations for a job well done!



DTOS President Jim Teevin at Bill Vlasak program.



Photographer Bo Hanley caught by photographer Jinny Vanore.



Bus Captains.

BH



Three generations greet conventioners: Lori Dixon, Diane Skelly and Tom FitzGerald.

BH



Registration committee L to R: Mary Behm, Mary Przybylski, Margaret Tapler, Dorothy VanSteenkiste, Peggy Grimshaw and Enid Martin.

RVS



L to R: Ginger Duerr, Helen Vogel, Bob Duerr at the Fox.

BH

WORKER BEES



Convention committee. Mary Behm, Margaret Tapler, Mary Przybylski, Peggy Grimshaw, Helen Vogel, Bob Weil, Virginia and Bob Duerr.

RVS



More convention committee. Tom FitzGerald, Irene FitzGerald, Lori Dixon, Diane and Jerry Skelly, guests Marilyn and Richard Hore, Mary, Betty and Mickey Estes.

RVS



Banquet and annual meeting committee. Irene Martell, Marion Tierney, Virginia Zeller, Evalyn Eucker.

RVS



Jerry and Diane Skelly, Lori Dixon, Marge and Jerry Muethel.

RVS

A PRE-CONVENTION EVENT

On Friday, July 1, the VanSteenkistes and the Summers entertained the ATOS officials and Motor City committee members for dinner and music. The Summers' home is known as the Church of The Second Spirit — yes, it really is/was a church, and it houses two pipe organs, an Austin and a Wurlitzer as well as piano and harpsichord. Lots of music, good food and fun . . . a nice way to start the week.



Above: John Ledwon at the Wurlitzer in the Church of The Second Spirit. BH



Top left: Candi Carley Roth BH
Top right: Steve Schlesing entertains. BH

At right: Guests at the Church of The Second Spirit.

Below: Chet Summers explaining his "recycled" home and its contents. BH



Convention Photographers:

Michael Chervenock (MC)
Bo Hanley (BH)
Ray VanSteenkiste (RVS)
Len Clarke (LC)
Dorothy VanSteenkiste (DVS)

Special thanks to Claude Neuffer for help and support.

SUNDAY, JULY 2

FOX THEATRE

Don Haller

on the Lobby Moller

Father Jim Miller

on the Wurlitzer

For the eager at heart, a Preglow concert at the restored Fox Theatre was planned as a jump-start by Motor City. While Don Haller played the 3/12 Moller in the lobby, conventioners, with expressions of awe, tried to take in the detail and wonder of this massive room. When curiosity could no longer be ignored, a hike to the balcony or orchestra levels continued the sensory overload that began in the lobby.

Motor City member Don Lockwood welcomed everyone to the Fox and introduced Father Miller at the console of the Wurlitzer. Father Miller's music and infectious audience rapport, so familiar to ATOS members, was in full form for this concert.

Unlike the building, the Fox Wurlitzer is not fully restored. In fact, no more than two weeks earlier the console was still disconnected and the Orchestral chamber dismantled for plaster repair. Very little re-leathering and repair has ever been done over the years, and it was obvious that Father Miller was fighting 60 years of decay and neglect. Yet, the unmistakable full organ sound still came through the dead notes and dirty pipes. For this we can thank the organ crew.



Fred Bayne - cocktail party after Pre-Glow concert. BH



Father Jim Miller at the Wurlitzer in the Fox Theatre. At left conventioners wait for the doors to open. BH



Australians Nick Lang and Tony Ward. MC



Jinny and Joe Vanore (Garden State Chapter). BH

Home Organ Owners' Reception

On Sunday afternoon, Board Member Laurel Haggart hosted a party for members who have had, now have, or will have a pipe organ installed in their homes. A surprisingly large number of conventioners fell into that category and a lively round of comparing notes, sharing experiences, and revealing battle scars ensued. This event exposed what appears to be an active new element in our Society.



Nick Lang, from Australia, Father Andrew Rogers and Father Jim Miller at cocktail party. MC

MONDAY, JULY 3

SENATE THEATRE

Bill Vlasak

Bill Vlasak started the convention rolling with a 9:00 a.m. concert on the DTOS Wurlitzer. His love for music of the twenties penetrated the fog of jet-lag and time changes. Have we finally found an alternative to the morning shower and cup of coffee?

A recent re-painting of the auditorium highlights the gentle architecture of the Senate, yet serves to showcase the zany Mayan motif of the former Fisher Theatre Wurlitzer console. Bill commented that he wasn't sure whether he should play it or pray to it.

Because it is not air-conditioned, the Senate became extremely warm and humid by the end of Bill's concert. Through it all, however, the tuning remained remarkably stable, the artist delightfully engaging, and the audience appreciative.

The Detroit Theater Organ Society's Senate Theatre has been host to virtually all the great organists of our time, and its Wurlitzer's unmistakable tonal quality and marriage to the acoustics make this venue a favorite for performers and listeners alike.



ROYAL OAK THEATRE

Candi Carley Roth

Theatre organ buffs who also enjoy music from the Top Ten charts particularly enjoyed Candi's spirited, traps-laced renditions at the Royal Oak's 3/16 Barton. Of all the Barton organs heard during the convention, this is the largest and the loudest, making it the ideal instrument for Candi's concert. The indomitable Candi Carley is now married and sports a new look that bespeaks her fondness for contemporary styles. In a program that ran overtime, Candi was careful to thank John Steele, who had been brought in prior to the convention to tune and debug the Royal Oak Barton.



REDFORD THEATRE

Tony O'Brien

The last concert of the first full day of the convention was Tony O'Brien making his debut on the national theatre organ scene with a solo performance at his home-town Redford Theatre. Tony came as a delightful surprise with his ability at both modern and classical music as well as his sense of drama. His program highlighted this balance of talent and demonstrated his skill as a stage designer. For his finale, Tony played a medley of songs from *The Phantom of The Opera* which began in darkness and, as smoke began to pour from beneath the console platform, spotlights traced strange patterns in the smoke and on the ceiling of the house.

Clearly, a great deal of hard work and deserved pride springs from the success of the Redford Theatre. Owned by Motor City Chapter, the Oriental, atmospheric house thrives, and an ongoing restoration project has already recaptured much of its original beauty.

Tony's program was followed by a Jam Session where many had the chance to try their hands at the 3/10 Barton. It should come as no surprise that within the rank and file of ATOS there are first-rate amateur musicians, and those who stayed to listen had as much fun as those who played.



Tony O'Brien at the Redford Theatre.

BH

Clockwise from the left:
Candi Carley Roth, Royal Oak Music Theatre BH
Bill Vlasak at the Senate BH
Father Jim Miller, introducing Candi Carley Roth at the Royal Oak Theatre. MC

TUESDAY, JULY 4

President's Reception

To honor the Founding, Charter, Life and supporting members of ATOS, President John Ledwon hosted a cocktail party in the Hospitality Suite on the 70th floor of the hotel. Singled out on this occasion was Clealan Blakely, who is not only a Charter Member, but was also about to celebrate his 80th birthday. At the behest of Board Member Lowell Ayars, "Happy Birthday" was sung to a modest Mr. Blakely.

Because there are no records documenting the early years of ATOS, it is difficult to identify and locate all of the Founding and Charter members. The job of finding and honoring these pioneers has been given to Paul Quarino for the coming year.



President John Ledwon's reception for Charter, Life and Contributing members. MC



Russ Hamnett addresses the membership as Paul Quarino, Alden Stockebrand, and John Ledwon listen attentively. BH



Annual Membership Meeting at the Westin. MC



L to R: Trent Sims, Bob Woodworth, Steve Schlesing, Tom B'hend, Jim Dawson and Wayne Flottman at Membership Meeting. MC

Intermission
at the Redford.
MC

REDFORD THEATRE

Jelani Eddington and the Young Organist Competition Winners

Jelani Eddington, 1988 Winner, opened this concert, reminding us of the outstanding talent that is manifesting as he continues training with John Ferguson. His concert was also the venue for cameo appearances by this year's winners. YTOE member Allan FitzGerald served as emcee for this program and, in keeping with the theme, presented the three remarkable young men who have emerged in 1989 as the legacy for the future of theatre organ music. Each of these young men brought his own style and enthusiasm to the keyboards of the Redford Theatre 3/10 Barton.

Russell Holmes, 15-year-old from Great Britain, delighted listeners with his marvelous British accent and arrangements suggestive of the great Sydney Torch. At 15, Russell must be a great source of pride to the British Isles.

John Cook, of Boston, took the console next. John is 19 and is frequently heard in Providence, Rhode Island, at the Ocean State Performing Arts Center five-manual Wurlitzer. This regular exposure to the public has sharpened his talent, bringing a maturity to his music that suggests a rewarding future.

Opening the second half of the program was the unexpected pleasure of Bill Vlasak accompanying a slide show preview of the 1990 ATOS Convention to be held in Indianapolis. Narrated by Convention Chairman Tim Needler, this brief presentation clearly indicated that a memorable week of theatre organ is in store for us in August 1990.

Barry Baker was the third 1989 winner featured this evening. This bright young man explored all possible colors in the 3/10 Barton in his wide selection of music. Timing, rhythm, audience rapport and confidence characterized Barry's performance, as well as those of each of the other artists, in this truly remarkable evening of looking into the future of theatre organ.

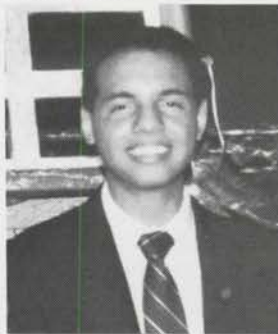
Jelani Eddington's closing remarks were quite specific in thanking John Ferguson for his encouragement and wisdom. Few artists emerging today have escaped John's able influence, and hearing these young artists moved many to congratulate and thank John.



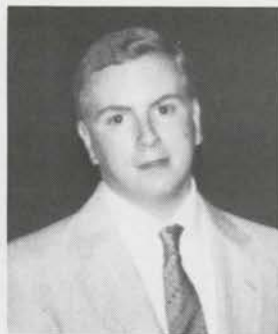
Russell Holmes



Barry Baker



Jelani Eddington



John Cook

YTOE No-Host Party At The Westin

The final event of this day was sponsored by, but not limited to, the young people at the convention. Music was by a dance band, and many attendees of all ages enjoyed themselves until the wee hours.



Lowell Ayers and Edith Rawle at
YTOE party.

BH

WEDNESDAY, JULY 5

FOX THEATRE

Jack Jenkins & Ron Rhode

Perhaps in an effort to "consecrate" the newly restored Fox Theatre, the convention planning staff scheduled two men of the cloth to play the Mighty Wurlitzer. The second clergyman to perform there, Jack Jenkins is a staff organist at the St. Louis Fox Theatre, a fancier of orchestral music and, perhaps most important, a Baptist minister. Ron Rhode is the 1989 Organist of The Year and hails from Phoenix, Arizona.

With only two hours available to the two artists at the Fox, Reverend Jenkins' half of the program began with selections taken from the personal library of a St. Louis theatre organist. As his program ran overtime, he shifted his focus to Gospel music and, at this point, a number of disappointed conventioners made their way to the lobby. As Reverend Jenkins began to sing these selections and witness to his faith, and his portion of the scheduled time approached 45-minutes overtime, the impatience of the "lobby" audience could be clearly felt.

Ron Rhode's opening selection brought those in the lobby back to their seats for the final few minutes of the concert. Ron dedicated "When Yuba Plays The Rhumba on The Tuba" to his mother and to the late Don Baker. He also told us that one of his earliest inspirations had been hearing John Muri play the Fox Wurlitzer. Now, for the first time, Ron was pleased to be in concert at the Fox, and so was his audience.

REDFORD THEATRE

Richard Hore

Although Richard Hore and Candi Carley Roth share blindness in common, that is where comparisons end. A New Zealander, Hore is a bright, sensitive musician of considerable standing. His program varied widely, and his arrangements were well planned.

Richard opened his program with a slide presentation of his homeland which he accompanied with the Overture to the *New Zealand Suite*, composed by Ron Goodwin. Following this interesting view of his native land, Richard spoke of his delight at American patriotism. New Zealanders, it seems, are far less demonstrative of their loyalty. Asking our indulgence, he played our National Anthem. Mr. Hore's engaging manner and spellbinding accent at once endears him to the listener.



Jack Jenkins at the Fox.

MC



Ron Rhode at the Fox Wurlitzer.

MC



Richard Hore, Redford Theatre.

BH



John Ledwon played the lobby Moller at the Fox for waiting conventioners.

MC

ROYAL OAK THEATRE

Melissa Ambrose

Since winning the Young Organist Competition in 1987, Melissa Ambrose has decorated her fireplace mantle with numerous awards and commendations. To sharpen her remarkable talent, she has been studying recently with Steve Schlesing and Father Miller.

While Melissa has been playing for the public since she was 13, her appearance at the 3/16 Barton in the Royal Oak Music Theatre was her first for the ATOS on her hometown organ. Capable of considerable volume, the Barton responded much better during Melissa's concert than it had for Candi Carley Roth earlier in the week. This was, in part, because of last minute tuning and debugging of the large Barton by John Steele.

Melissa had carefully rehearsed her program, honoring the audience with some of the best music of the convention. Evidence of this effort could be felt through her concise, sensitive arrangements, short but colorful comments, and by concluding her program one-half hour early with the audience still wanting more.



Melissa Ambrose, Royal Oak Music Theatre.

BH

Kurt von Schakel and Gerry Gregorius at Hill Auditorium. BH



Lunch at the Michigan League. BH



THURSDAY, JULY 6

University of Michigan HILL AUDITORIUM Gerry Gregorius & Kurt von Schakel

Even though hot and humid, the elegant Hill Auditorium on the University of Michigan campus in Ann Arbor served as the ideal setting for Gerry Gregorius and Kurt von Schakel's thrilling performance of music from all eras. From the very beginning, this multi-talented team wrapped its musical arms around everyone in attendance.

Orchestral transcriptions, 20's specialties, Rags and virtuosic solos surrounded a brief history of the Aeolian-Skinner by curator Sam Koontz. Kurt's subsequent tonal tour of the organ while playing "Shenandoah" was an interesting glimpse into the tonal resources of this 125-rank instrument.

In spite of the heat and humidity, enthusiastic conventioners stood and cheered the perspiration-soaked duo following their finale of the "Rhapsody in Blue." This is truly a terrific duo!

Ann Arbor MICHIGAN THEATRE Lyn Larsen

Lyn Larsen's appearance at the Michigan Theatre's 3/13 Barton was a sure bet to be something very special, a notion confirmed by rumors circulating the hotel lobby during the week. The rumors proved to be true. The Michigan has been restored by Conrad Schmidt Studios; Allen Miller has recently regulated the Barton, and Lyn's performance was exceptional.

Conventioners left the Michigan Theatre definitely wanting more. The guru of good taste, Lyn's console demeanor and musicianship suggest a coming-of-age that is most becoming. His program ended exactly on the hour, even with one encore. For a great musician, this is perhaps the most difficult of accomplishments when their audience clamors for more.

Above left: Grand staircase and lobby at the Michigan Theatre. MC

Above right: Lyn Larsen at the Michigan Theatre in Ann Arbor. BH

Sam Koontz B.M., M.M., Organ Technician School of Music U of M, explaining organ in Hill Auditorium. (Don Lockwood in background). BH





Gil Francis (left) presenting door prize, a miniature Wurlitzer console, to Bob Wilkinson of Delaware Valley. *Wilkinson photo*



Dan Bellomy, Irv Eilers.



LC Joel Kremer behind Gerry Gregorius talking to the Riegers.

LC



Back: Alden Stockebrand, Lyn Larsen, Henry Hunt.
Front: Lowell Ayars, Leon Berry.



Phil Maloof and Bob Markworth.

LC



A bit of England.



Wes Cavett, John Muri.

LC



John Steele and Shirley Flowers.

LC

Don Lockwood and Russ Joseph.

LC



Joe Butler, Karl Cole and Dave Fielding.

LC

ANNUAL COCKTAIL PARTY AND BANQUET

John Steele, piano

The traditional no-host cocktail party preceding the annual banquet was held on the fourth floor of the Westin overlooking a portion of the grand lobby. John Steele held forth at the piano with a never-ending stream of melodies, occasionally assisted by one of the concert artists in attendance.

Mellow moods and light conversation predominated, and a number of business cards were exchanged. At eight o'clock, the doors to the banquet room were opened to reveal hundreds of blue and silver balloons everywhere. John Steele moved to a grand piano at the front of the room while conventioners found their tables and introduced themselves to their tablemates.

President John Ledwon asked Board Member Lowell Ayars to lead the diners in a moment of prayer and thanksgiving. A prime rib dinner was served and, for dessert, a lemon cake on each table proclaimed the 25th anniversary of Motor City and Wolverine Chapters' affiliations with ATOS.

Following dinner, an award was presented to John Ferguson acknowledging his influence on the young organists of today. Hall of Fame inductee was Harold Ramsey, and Ron Rhode was named Organist of The Year. The Technical Award was given to Grahame Davis of Phoenix, and Lyn Larsen accepted it on his behalf. The Honorary Member for 1989 was John Muri.

More than 300 conventioners filled the banquet hall and heard words of appreciation expressed by Convention Chairwoman Marge Muethel, Motor City President Bob Duerr and ATOS President John Ledwon for the many hours of hard work that made the 1989 Convention such a success.



John Steele - music maker for the banquet.



Betty Mason drawing winners of miniature consoles.

BH

BH



John Ferguson receiving a special award from John Ledwon for having taught four of the past five winners of the Young Organist Competition.

BH



John Muri meets the winners: John Cook, Russell Holmes and Barry Baker.

MC



Ron Rhode receives Organist of The Year Award from Lowell Ayars. BH



John Ledwon congratulates Barry Baker, winner of the Young Organist Competition. MC



Special cakes marked the 25th Anniversary of Motor City. MC



John Muri, Honorary Member, is congratulated by Lowell Ayars. MC



Redford "angel" Lyn Larsen is thanked by Marge Muethel. MC



Lyn Larsen accepts Technical Award for Grahame Davis from Allen Miller. MC

FRIDAY, JULY 7

SENATE THEATRE

Dan Bellomy

For many, the convention could have ended with the banquet Thursday evening, but had it ended there, one of the brightest spots of the week would have been missed.

The unmistakable sound of Dan Bellomy playing the Senate Wurlitzer, assisted by drummer Alan Finkbeiner, is an all-too-rare union of talent and sound. With only a few minutes of rehearsal time, Dan and Alan flawlessly merged their musicianship on such pieces as "I Get A Kick Out Of You" and "Lady, Be Good."

A particularly vocal morning audience cheered Dan and Alan in their solo moments and finales. In the past few years, Dan's trademark sounds and dynamic arrangements have grown in popularity as evidenced by his frequent concert engagements and appearances at conventions.



Dan Bellomy and Alan Finkbeiner at the Senate. *MC*



Robin Dinda at St. Florians Church.
Ben Hanneman photo

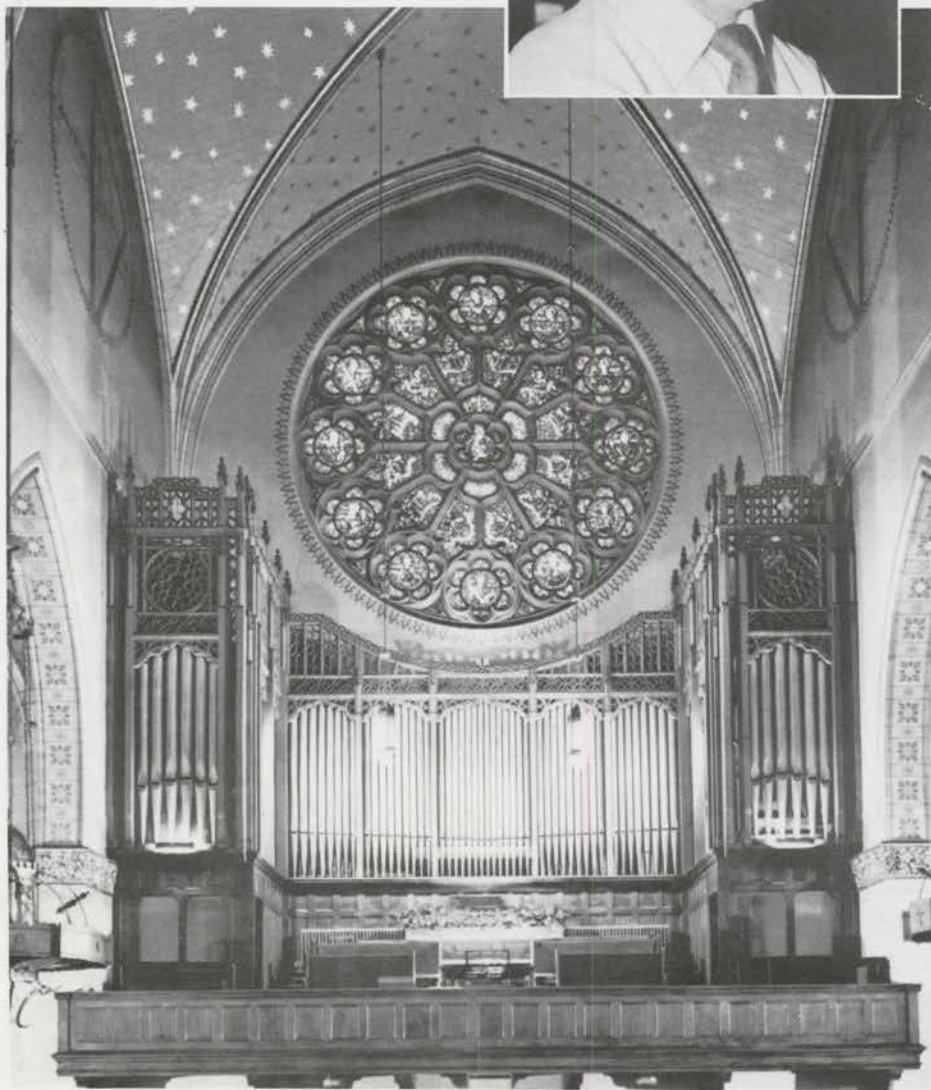
ST. FLORIANS CHURCH

Robin Dinda

The city of Hamtramck exists entirely surrounded by the city of Detroit. Much of this Polish community is now designated as a Historic District by the federal, state and county governments. The focal point of Hamtramck is the restored, Gothic, St. Florian Church. Contained within its 80-year-old walls is a 40-rank Austin pipe organ, largely untouched by those who would change its concept. This 1928 instrument is located in the balcony and, while minor changes were made during a restoration earlier in this decade, the orchestral nature of this organ remains intact.

Robin Dinda is an organist of considerable stature and sensitivity to all forms of organ music. His eloquently spoken introductions to each piece he played gave the listener a good understanding of the era of each composition. Mr. Dinda is clearly a proponent of the orchestral transcription and late 19th century music. However, to close his program he was assisted by Rene Waligora in a number for four hands and four feet which was composed by himself. Entitled "Purple Petunia," it was a Rag in the style of Scott Joplin.

Lunch was served in the Parish high school gymnasium adjacent to the church. Polish kielbasa, pierogis, mashed potatoes, sauerkraut, green beans, rye bread, tossed salad and strawberry tarts were served family style. Bowls heaped with food were paraded from the kitchen by delightful women of the parish who appeared to thoroughly enjoy feeding the hundreds of hungry people.



St. Florians Church



Lori Dixon, sign changer for the Variety Show. BH

REDFORD THEATRE Old Fashioned Variety Show Ron Rhode

From the beginning of the convention, an air of mystery surrounded the Old Fashioned Variety Show which featured Ron Rhode filling in for an ailing Rob Calcaterra.

At 8:00 emcee Don Lockwood introduced Ron at the Barton. Ron played three numbers and lowered the console. A lovely young lady, Lori Dixon, appeared stage left to reveal the name of the first act.

Ashley Johnson, about six years old, boldly came to center stage, microphone in hand and dressed in a sequined leotard. A few awkward moments later, the recorded music began and Ashley broke into song. A surprised and delighted audience cheered a brave little girl.

Three more songs by Ron Rhode and the next act was revealed by the same young girl stage left.

Hayley Johnson (no doubt the older sister of Ashley) similarly came to center stage in a sequined outfit with microphone in hand. Her selection was a gutsy "There's No Business Like Show Business."

Laura Buono was next on the bill. This 10-year-old sang the Muppet Show Theme and tapped her way across the stage. Each of these youngsters appeared to have professional aspirations and a good shot at success.

Dave Robins followed Laura's act with a clever imitation of Lou Rawls, but only a profile of Mr. Robins was seen by the audience. At the completion of the Lou Rawls song, Dave introduced Johnny Mathis and turned to reveal his other profile. Mr. Robins did a remarkable job of imitating these entertainers, both visually and vocally.

Dave Brewer looks on as Motor City's youngest winner, Ken Merley, plays at the Senate Jam Session.

Below: Ron Rhode at the Redford. MC



Ron returned to the spotlight for another interlude before lowering the console for intermission.

John Ledwon came to the stage to open the second half of the program. He thanked Motor City President Bob Duerr and Convention Chairwoman Marge Muethel and all who had contributed to the success of the 1989 Convention.

Once again, Ron Rhode brought the console out of the pit with three songs before that lovely young girl announced the next act.

The Country Clippers from Metamora, four couples dressed in colorful costumes, who performed, to recorded music, a choreographed, clogstyle, tap dance routine. All of the dancers appeared to thoroughly enjoy themselves.

Another three numbers by Ron at the Barton, and once again, the young girl appeared stage left to reveal the next act.

Four-of-a-Kind, a barbershop quartet, was next with seven songs and a number of jokes and vaudeville routines.

Ron Rhode closed the show with the final four numbers.



Technician Dave Brewer stands by to help at Senate Theatre's Jam Session. Richard Hore and Candi Carley Roth in duet. MC

This was a long, ambitious evening of entertainment and there were many weary conventioners who boarded the busses for the final ride to the hotel. In the parking lot, while walking to the busses, it was easy to overhear how much people enjoyed the variety show and how much they had enjoyed the entire week.

A group of hardy late-nighters attended the final Jam Session at the Senate Theatre, but the remainder were glad to get back to the hotel and seek the comfort of their beds.



Jam Session at the Senate. MC



AFTERGLOWS . . .

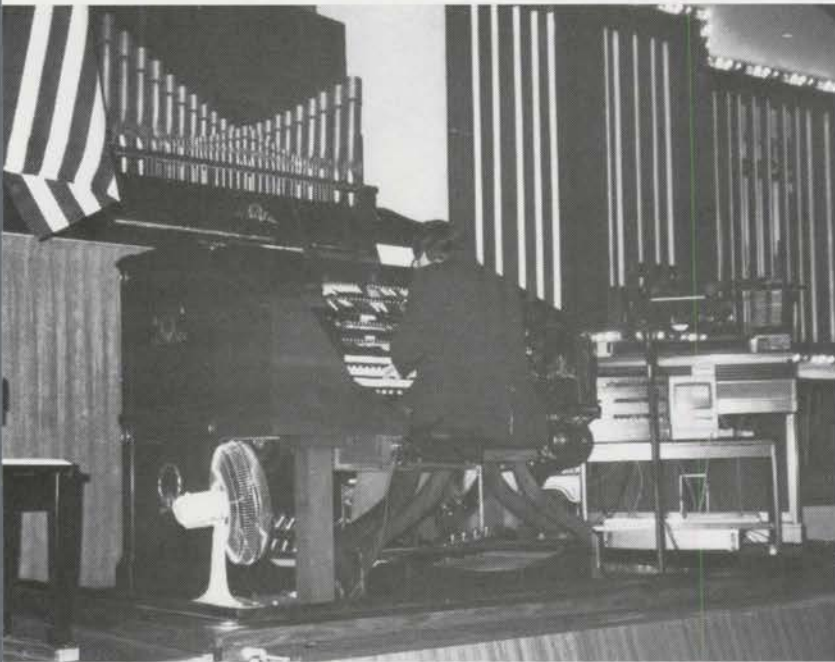
Frankenmuth Adventure

by Jason J. Pbone

On Saturday morning, July 8, intrepid voyagers, who had chosen the shorter of two Afterglows, departed for the wilds of east central Michigan. Our first stop was the delightful town of Frankenmuth, all decked out as a pseudo-Bavarian village.

After about an hour of visiting the tourist shops (of which there were many), we settled down to a country chicken dinner to end all country chicken dinners. This feast even out-did the one served by the ladies of St. Florian Church. After recovering from cardiac arrest when the bill for the food was set on the table to my right (actually, this deserves mention as Chairwoman Marge Muethel was seated at my right and the bill was for her). Now that I think of it, we never did see Marge again that day — could it be that she is still washing dishes? I digress . . .

After recovering from the sight of a check for fifty chicken dinners, we proceeded to Bronner's Christmas Wonderland. This is billed as the world's largest Christmas store and, after close inspection, I believe it may qualify. I mean this place was B I G ! Most of us, even those with tremendous resolve not to weaken, made purchases. At any rate, after about an hour (not sufficient to see — or buy — it all, by the way), we re-boarded our coach (Don't knock it — it sounds better than BUS) for the two-hour trip back to the Renaissance Center.



Good Time Charley's Charlie Balogh at the console. DVS



Rob Richards at State Theatre 3/13 Barton. DVS



The lunch bunch munch at Good Time Charley's. DVS



Aeolian-Skinner pipework in Cathedral Church.

DVS

Grand Rapids and Kalamazoo

by Dorothy VanSteenkiste

We left the hotel at 8:00 a.m. for a beautiful day. We were in for some real Southwest Michigan hospitality. Our first stop was Good Time Charley's in Grand Rapids where we were greeted by Carrie and Charlie Balogh and their staff. The food was excellent, and the music by Charlie and Company was superb. Charlie explained why he had to change the atmosphere of the restaurant from that of a pizza parlor to a supper club. His staff consists of artists able to perform at any given moment.

During his concert, Charlie gave examples of using the synthesizer with their 3/32 Wurlitzer to appeal to the younger crowd. We enjoyed soloist Edie Alexander, piano selections with organ by David Coswell and, of course, the finale with Charlie at the organ and Mary Stroh at the grand piano, the "Warsaw Concerto," an ending to leave your blood tingling.

Then it was on to Kalamazoo. Our first stop there was at the Central Church of Christ The King where they have a 49-rank Aeolian-Skinner. Donalee Williams, their music director, put everyone at ease by inviting them to roam around and explore the unusual, modern, medieval, castle-like structure. This is a church designed to say something new and creative, alive and strong. At the conclusion of two numbers, Donalee turned the organ over to the guests, and several members, including Jelani Eddington, showed their artistry at the keyboard by playing the classics.

Our next stop was the State Theatre in Kalamazoo where we were first directed downstairs for a buffet supper after which we wandered through the beautiful theatre to the music of Matt Edwards, from Keyboard World in Kalamazoo, playing a Yamaha US-1 located in the balcony.

The concert started at 7:00 with Rob Richards playing "Kalamazoo" on the 3/13 Barton. He also introduced tape and organ with his arrangement of "Original Boogie Woogie" by Tommy Dorsey. John Giardina, an Italian tenor, sang "Parade Passes By" and then led us in a sing-along. Two short, silent movies were shown, one with Harold Lloyd and the other Laurel and Hardy in *Liberty*. Rob closed his program with the fusion of organ, computer and a drum machine in "Phantom of The Opera," the Andrew Lloyd Webber theme.

The audience really enjoyed the music of Rob Richards, the silents and the sing-along. Many said, "What a wonderful way to close the convention!"



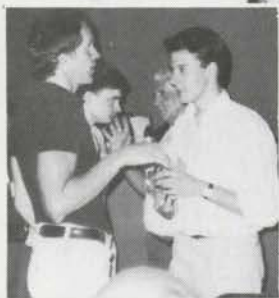
Cathedral Church of Christ The King, Kalamazoo.

DVS



Matt Edwards at Yamaha in State Theatre lobby.

DVS



Jim Riggs

SINGIN' IN THE BATHTUB - Jim Riggs at the Alabama Theatre 4/22 Wurlitzer. Available from: Riggs-Alabama Theatre Recording, P.O. Box 2372, Birmingham, AL 35201. Dolby Cassette \$10.00, CD \$18.00. Add \$2.00 each item for shipping and handling.

A superb recording, second to none. Jim Riggs really puts his all into this recording. For the most part, a spirited recording that I feel will appeal to almost every theatre organ fan.

The Alabama Theatre organ is a beautifully finished, superb Wurlitzer in a cavernous environment. The sound was thrilling, and yet when the organ is small, it is also beautiful and delicate.

It's long past time to recognize Jim Riggs' talent as a musician, and a consummate keyboard technician as well. The only complaint I might have is that there are not enough ballads. When Jim plays small and delicate, it is very beautiful. I wished for more of that.

This is the best recording of the Alabama Wurlitzer I have heard. The record-

ing engineer did a very good job capturing the acoustics, and yet being close enough to the organ to appreciate the softer, quieter sounds. Of course, it is a digital recording.

Tune list as follows: "Singin' in the Bathtub," "Selections from *The Cocoanuts*," "Oh Gee! OH Gosh!," "Two by Two by Raymond Scott (pt. 1)," "Four Waltzes," "Softly, As in a Morning Sunrise," "Selection from *Singin' in The Rain*," "Two by Two by Raymond Scott (pt. 2)," "Moonlight on the River," "Intermezzo for Naila," "Selections from *Shall We Dance?*," "Hot Dog." "Hot Dog" is memorable because it is so difficult and so rarely heard.

This is one you won't want to miss.

Bob Shaffer

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.

**RULES AND REGULATIONS AND TAPING REQUIREMENTS
for the
1990 YOUNG ORGANIST COMPETITION
have been completed.**

They have been sent out to all chapter presidents and former contestants.

We are anxious to get the material into the hands of new contestants.*

Anyone desiring information may call:

DOROTHY VanSTEENKISTE

at 313/383-0133 or by sending in a request to:

DOROTHY VanSTEENKISTE

9270 Reeck Road • Allen Park, Michigan 48101

We encourage all our members to contact their schools, music studios and teachers. Make your theatre organ available to these students early so that they will be ready for COMPETITION!

*If you are unaffiliated please call and we will arrange for a chapter to sponsor a candidate if you have one.

NEW DIGITAL ORGAN IDEA MAKES DEBUT IN SEATTLE May Be Headed For Commercial Production In Near Future

"Digital Pipes," a sound that is bound to gain recognition for being a true reproduction of pipe organ tone, is being developed by Patrick Lajko of Seattle, Wash. He is working to produce an electronic instrument that defies detection as being anything other than a regular pipe organ.

Currently Lajko is installing a small Wurlitzer in his residence and plans the organ will be half pipe, half electronic.

Recording what he had digitally completed in June, he sent a tape to organman Allen Miller for comment and received a letter of encouragement to continue his work. "The tape is most interesting! Actually if I didn't know you better, and if my ear hadn't detected a couple of flaws, I would believe that it is all a hoax—for several reasons. It

sounds like a typical amateur installation of a couple of ranks of Wurlitzer pipes installed in a home! This is meant to be a compliment, I guess, since I presume that was the source of your samples." Miller wrote.

Miller's letter is extensive and offered suggestions. "To start with, much encouragement to continue, but before sending out tapes, some refinement is in order. You need at least the equivalent of six ranks to make a convincing ensemble, and the string must have a celeste. There certainly is commercial possibility here. I don't think marketing will be a problem if the product sounds as it CAN, and can be produced with an authentic console to sell reasonably," he added.

Museum To Have Morton Exhibit

Donation of a small Robert-Morton organ to Hollywood Cinematheque, which will be a part of the ATOS exhibit plan, was announced this month when Jerrold S. Felsenthal, owner of the instrument, agreed to give it to the Museum.

The organ is an original 2/4 installation erected in 1926 and is in mint condition. It was placed in the Andalusian apartment complex in Hollywood. A duplicate instrument was also erected in another nearby apartment complex but was removed many years ago.

The donation was made possible when it was learned by the NEWS that the owner, who had recently inherited the property, does not play and did not wish to keep it. A meeting between the owner, Cinematheque Artistic Director Gary Essert and NEWS Editor Tom B'hend was arranged to explain how the organ would be used and following this negotiations for its donation were finalized.

Removal of the organ will take place as soon as suitable storage is found.

David Lowe Will Play 3 Shows In Chi Area

David Lowe's concert tour of U. S. in October and November will have a three-day play in the Chicago area. Oct. 20 he appears at the Krughoff residence for Joliet Chapter; Oct. 21 and 22 he plays for Windy City Organ Club and Chicago Area Chapter at locations to be announced later.

LOSING PATRONS? BUY THIS BOOK!

ATOS chapters experiencing low patronage at concert presentations are advised to secure a copy of "Waiting In The Wings" by Bradley G. Morison and Julie Gordon Dalgleish.

Published by the American Council For The Arts, the book, which is available both in paperback and hard cover, contains ideas for developing audiences. Complete information is available by writing the Council, 1285 Avenue of the Americas, 3rd Floor, New York, N.Y. 10019.

International ATOS NEWS

Volume Four September 1989 Number One

It's True—Plaza Wurlly Out of Studio

Removal of the 3/14 Wurlitzer from Plaza Studio at Radio City Music Hall was confirmed last month by R. C. Bishop, who heads organ service at the famed theatre. "In April we were engaged to remove the 3/14 Wurlitzer Studio organ from the ninth floor of the building," Bishop advised. He added that the instrument was packed, crated and placed in a Music Hall storage location, and that it is not for sale.

ELITE 400 WILL ATTEND SOIREE

ATOS' social register may number far more than the historically snobbish '400' but it will be this elite total who blossom forth at the Phoenix Festival '89 in the desert city Thanksgiving weekend, Nov. 24, 25 and 26. Due to seating capacities, Valley of the Sun Chapter can host only the first lucky 400 who register for the regional event.

And registrations are already starting to arrive at Madeline LiVolsi's office, which suggests that the socially acceptable total will be fully subscribed long before meeting time.

The line-up of artists, organs and extra events is impressive. In the current issue of Theatre Organ Journal will be found the complete listing of events, registration form and hotel accommodation order.

Mayor Thanks CATOE For Offer Of Organ

Chicago's Mayor Richard M. Daley has sent a letter to Chicago Area Chapter thanking them for the offer to install at Navy Pier auditorium the 4/20 Wurlitzer originally erected in the Oriental Theatre. The letter was reproduced in VOX-CATOE, official chapter newsletter, but there was no explanation revealing if the donation has been accepted by the city.

Strony Strums For Two-Day Premiere

Walt Strony played a two-day premiere opening for the Krughoff Wurlitzer in Downers Grove, Ill. Aug. 5 and 6. Owners Sherri and Robert Krughoff issued invitations to 150 people each of the two days and served sit down brunches. The instrument, a 4/33 Wurlitzer, was installed by organbuilder David L. Junchen.

Kimball Moving Out Of Benson High

Removal of the Kimball theatre organ from Benson High School auditorium and re-installing it in Cleveland High auditorium, Portland, Oregon, is underway and has full approval of the local school board. According to Dennis Hedberg, owner of Organ Grinder Pizza Parlor, the new home is acoustically superior and the organ will sound far better there than it did at Benson.

Organman Loren Minear is moving the instrument with the help of Oregon Chapter member volunteers. He maintained the Kimball at Benson for many years.

Theatre Wants Kimball

First installed in the Columbia Theatre, Longview, Wash., a recent letter to the NEWS from a Portland buff suggested theatre owners were considering an attempt to purchase the Benson Kimball and re-install it in the movie house. Efforts to confirm this were not possible at press time.

MILLS VISITS WEST COAST FOR 10 DAYS

Allen Mills, resident organist at Proctor's Theatre, Schenectady, N.Y. was in Pasadena, Calif. from Aug. 10 through 15 investigating several positions that are currently open in the area. While in town he was the guest of Henry Hunt, who has recently opened Church Organs, Inc., a distributorship for Allen organs.

WILCOX ORGAN, HOUSE FOR SALE

Dick Wilcox is selling his Washington State mansion and organ and plans to move back or near California to be closer to his main business interest in Orange County. He originally moved to Washington and built the large residence when he and his partner decided to develop a business venture there.

The business did not develop and he has been commuting between Washington and California every week, spending weekends at the big residence. The property is tentatively listed at \$2.3 million and includes 18 acres of land with 1,000 feet of beach frontage.

LIU ORGAN NOW SOUNDS BETTER!

"I'm happy to report the LIU Wurlitzer is playing again in Brooklyn and sounding every bit as good as ever," Tom Stehle, President of New York Chapter has advised the NEWS. He noted the organ was featured June 7 during a \$500 per plate gala fundraising and awards dinner-dance sponsored by Long Island University.

"As LIU President David Steinberg announced, 'Let the Mighty Wurlitzer play!' the 4/26, sounding every bit its old self, thundered forth in the capable hands of Dave Kopp. The organ was featured throughout the evening along with a dance band to provide music for 600 dinner guests," Stehle said.

Finishing touches to the organ will be done during summer months by Bob Walker and his crew. "I am really encouraged by the interest the University has taken both in restoration of the Wurlitzer and in restoring vestiges of the theatre itself," he added.

Gledhill To Play Single U.S. Concert

Simon Gledhill will present a single public concert when he comes to the U. S. in November. The concert will be played on the newly installed Los Angeles Theatre Organ Society's 3/24 Ross Reed Memorial Wurlitzer at Pasadena City College, Pasadena, Calif.

He is due to arrive at Los Angeles International Airport Friday evening, Nov. 17 and will present his concert the following evening at 8pm. Next day he will fly to San Francisco to complete a contract with organ-builders Ed Stout and Bill Taylor. He is due to return to England and be back in his bank office Monday morning, Nov. 27.

Rosa Rio Will Play Trenton Memorial

Rosa Rio will present a program for Garden State Chapter on Sept. 24 at 3pm in Trenton War Memorial Auditorium, Trenton, N. J.

September 1989

Mostly Wurlty To Oust '57 Varieties'

In a complex transaction involving the former Detroit United Artists Theatre Wurlitzer, Long Center in Lafayette, Ind. will finally have the opportunity to complete its restoration, expansion and transformation from a 'Heinz 57 Varieties' to a mostly Wurlitzer organ.

Long Center Theatre Organ Society, through gracious cooperation of Mrs. Anne Pillsbury, purchased the organ from her late husband's estate and will be able to stretch the payment for it over an eight-month period. This allows for additional fund-raising and also enables the Society to carry on its work without placing an enormous and sudden burden on the budget.

Some of the instrument's components, including fine pipework, offests and other parts, are not earmarked for installation and are available. A list of parts will be supplied to those interested by J. K. Aikman Co. of Indianapolis; the firm is handling the project.

When completed, the organ will be a 3/21 mostly Wurlitzer. In fact, the only non-Wurlitzer parts will be the main Tibia, a beautiful Robert-Morton 10-inch set that Center organist Ken Double refuses to part with. The current Barton console and Marr & Colton chestwork will be replaced. Hopefully the work will be fully completed in time for next summer's ATOS National convention.

Double, who also organizes Center concert presentations, is looking forward to a completed instrument. "Our first priority is installing the console and new relay," he said. "After that we'll move toward the chambers. The way things look now, the console will be playable in time for Fr. Jim Miller's concert in November," he added.

Calcaterra On Mend

Rob Calcaterra is reported recuperating at his mother's home in Chicago after spending five weeks in a New York City hospital due to suffering two strokes caused by a viral infection. He is now walking and jogging each day. A piano has been brought in and he is continuing work on a ballet, Broadway show, symphony and organ concerto, all started before his illness.

"I'm anxious to get back playing on the concert circuit," he told the NEWS.

Seng To Sound Off At Milwaukee Avalon

Organist John Seng is slated to play Oct. 15 at Milwaukee's Avalon Theatre on 26 ranks of Wurlitzer—the first time all of the instrument's ranks will be playable, it was announced in the July issue of *Bar-tola*, official newsletter of Dairyland.

VCR SILENTS CAN HELP ORGANISTS

by Evan J. Chase

Toledo Chapter Secretary Joe Weygandt recently came up with an innovative idea: Record on video the silent movie to be presented for the organist's use to get familiarized with the picture and in turn to prepare a score for it.

The idea came to fruition for the June 22 presentation of *Campus Knights (1929)* which was presented at St. Hedwig Cultural Center (former Ohio Theatre) and played by Bill Yaney.

Another factor which led to the success of the show was a big story in the Toledo Blade describing the rarity of the film and most silent films in general.

In some locales, news media manage more mileage out of a rare film story than an organ program item. In this instance many people heard the organ who had never before attended an organ concert.

Toledo Chapter on Nov. 4 will present talented Don Springer, former Cardinal Pizza Parlor organist in concert at the Center.

AGO Fingers, Feet Maul Philly Moller

Since its restoration, Philadelphia's Civic Auditorium dual Moller organ is being used frequently, it is reported by Irvin R. Glazer, restoration coordinator.

Last July 13 a busload of AGO convention attendees visited the big hall and many tried their hand at the organ. Popular theatre organist Lew Williams played and the visit was brought to a close with Nelson Buechner, curator of the Wanamaker organ, at the console during which time "he let loose with something that dusted off the seats in the top gallery 300 feet away," Glazer said.

Glazer also disclosed that organ-man Brandt Duddy had tuned the instrument the previous night working in chamber temperatures reaching 104 degrees.

City officials have recently reinstated the original \$25,000 appropriation remaining in restoration funding for the dual organ.

FOR THE RECORD

So nobody ever said there were two Lansing's, and the NEWS staff assumed Paul Van Der Molen's new pizza management venture was in Michigan because that particular Lansing is widely known. But the organ-equipped eatery happens to be somewhere in Illinois. We say 'somewhere' because after consulting Reader's Digest Great World Atlas, the city, town, village or hamlet of Lansing, Ill. is not listed, nor does it show up on several road maps.

Apparently some people know where it is because the eatery is a going concern. The staff would like to find out—can you help?



DETROIT TIGERS ORGANIST STEVE SCHLESING and school students pose in front of Motor City Chapter's Redford Theatre Barton console following program that introduced the youngsters to the theatre organ.

—R. Van Steenkiste photo

Archives In Need Of These Back Issues

ATOS Archives/Library is in need of the following issues of Theatre Organ Journal to complete file sets for libraries: Vol. 13, Nos. 1 & 3—Feb, June 1971; Vol. 17, Nos. 1 & 2—Feb, Apr 1975; Vol. 18, No. 4—Aug/Sept 1976; Vol. 23, No. 4—Aug/Sept/Oct 1981; Vol. 24, Nos. 1 & 3—Jan/Feb, May/June 1982; Vol. 25, No. 3—May/June 1983; and Vol. 27, No. 4—July/Aug 1985.

The issues should be sent to Curator Vern Bickel, ATOS Archive/Library, 1393 Don Carlos Court, Chula Vista, Calif. 92010.

Book Available On Silent Film Music

When sound came to the movies, an entire industry vanished almost overnight—the business of composing, publishing and playing music created to accompany silent films.

For several years the Library of Congress and Museum of Modern Art have been engaged in a joint project to preserve the collections of silent-film scores and cue sheets in their custody.

Microfilming the scores has been completed and now the second phase of collaboration has come to fruition with publication of *Music for Silent Films (1894-1929): A Guide*.

The 182-page volume may be obtained from the U. S. Govt. Printing Office, Washington, D. C. 20402. Title and stock number (030-000-00199-1) must be cited when ordering. Price is \$27 including postage and handling.

Two Detroit Theatres Get Register Rating

Detroit's Fox Theatre and Fisher Building, which houses the Fisher Theatre, are two of six Michigan architectural sites now included in the register of National Historical Landmarks by the U. S. Department of the Interior, according to a news item published Aug. 8 in the Detroit Free Press.

"Tiger" Schlesing Teaches Students

by Dorothy Van Steenkiste

Detroit youngsters are becoming acquainted with theatre pipe organ through the on-going program offered by Motor City Chapter to all local schools. About 500 students from both public and parochial schools in the Redford area attended a recent program with ATOS member and Detroit Tigers baseball organist Steve Schlesing on hand to introduce the moppets to the entertaining world of theatre organ.

During the sing-along the lung power of the youngsters was rated 'highly enthusiastic!' They enjoyed Laurel and Hardy's 'Big Business' comedy and witnessed a slide presentation of the organ chambers along with a question and answer period. Music students blew various pipes and were amazed at the sounds they heard. Toe-tapping and hand-clapping to the music created an exciting time.

Society members were also kept busy filling concession counter orders for pop corn and soda pop. Imagine hundreds of smiling faces all wanting service at the same time! Several of the teachers helped hand out goodies.

Redford stage, sound and projection equipment was manned by members of the Young Theatre Organ Enthusiasts group. Member Gary Montgomery furnished the silent comedy film.

'91 Regional Meeting

Two bids were received for the 1991 regional meeting—from Land O' Lakes Chapter, St. Paul, and Dairyland Chapter, Milwaukee. The latter-named unit was awarded the meeting based on the number of theatre organs that would be available.

FOR THE RECORD

Fire destroyed the Solo chamber of the South Pasadena, Calif. Rialto Theatre Wurlitzer, not the main as reported in the July issue of the NEWS.

September 1989

MILK KIDS GO FOR PORK PRODUCTION

Fired pig has been an exclusive gastronomic delight with Windy City Organ Club in Chicago until this year when Dairyland Chapter adopted the idea for its 20th anniversary which was celebrated Aug. 27 and featured, in addition to Roast Oink, spit chicken, two kinds of potato salad, cole-slaw, corn-on-the-cob, baked beans, watermelon, buns and butter all for the pre-Great Depression (1987) price of \$7.50 (with beer and soda furnished free).

And Dairyland boasted one more manual than the other club's venue which has the four-tiered Martha—and they also preempted Clark Wilson to play on Fred Hermes' five-manual Wurlitzer. Clark maintains Martha.

While it wasn't advertised publicly, there is a hint of a rumor that Dairyland put on the "Pig" to try and wean Windy City critters into joining Wisconsin's 'udderly' loquacious organ lovers. With such a low-priced gargantuan meal it is possible there may be joiners.

Theatre Will Have Silent Photoplays

Silent film presentations with organ accompaniment is slated for the State Theatre in Pasadena, Calif. The first feature will be screened Sept. 3, 4 and 5 and arrangements are pending to have a well-known Los Angeles organist at the console of an electronic instrument.

Opened in 1918, as the Florence Theatre, it was for many years one of the first-run houses in the city and was the first theatre to be wired for sound films. Later a second run location, it became a Pussy Cat outlet for pornographic features until late last year. In June the theatre was leased by Robert Stein and Louis Federicki, owners of the 4-Star, Vagabond and Vogue Theatres in Los Angeles, and operators of the California Theatre in San Diego. Silent films are shown at two of the L. A. houses. Lloyd G. Del Castillo and Robert Israel accompany the films on electronic organs. There is talk of installing a theatre pipe organ in the 4-Star Theatre.

Pizza Pays Off—Restores Theatres

Pizza seems to be paying off in Detroit, Michigan and Tracy, California. In the famed motor city, Mike Illitch, who heads Little Caesar's Pizza empire, has spent over \$7 million restoring the cavernous Fox Theatre and today it looks much better than when it first opened.

On the west coast, in the town of Tracy, Calif., about 100 miles east of San Francisco, Ray Willey's successful pizza parlor has made it possible for him to dabble in theatres. He's purchased the local movie house and is thinking of finding an organ for it. It is also reported he plans to look for several more theatres and organs.



BELATED BIRTHDAY PIX—Stan Kann was flown to St. Louis especially to play "Happy Birthday" on the big Fox Theatre Wurlitzer as a surprise to his friend Phyllis Diller at the end of her show there in 1987. This year, when he again returned to open the 60th anniversary festivities for the theatre, he was handed the above photo of 1987 showing right to left Birthday Gal Diller, comic Rip Taylor, Fox Restorer Mary Strauss, holding bouquet of flowers, Jack Carney, CBS personality who died last year, and with his back to the camera, music maker Stan Kann. This year when he was ready to start his show he had to wait an extra 15 minutes while patrons filed in. For once, the Fox was too small—with 5,000 seat filled, many latecomers were turned away at the box office. Kann presented a concert and accompanied "Phantom of the Opera."

Carter Capering Continues On TV

Gaylord Carter is fast becoming a national television personality through his silent film programs. He has been seen again on the Pat Sajak Show (July 20) playing another newly produced silent comedy, and on the evening of Aug. 2, he appeared at the Orpheum Theatre, Los Angeles, to accompany the silent photoplay "In Old Heidelberg".

The following day his performance was televised over NBC's "Entertainment Tonight". It was viewed in Houston, Tex. by ATOS member Harry Heth who alerted L. A. members it would be shown there later the same day. Carter received an extended standing ovation at the conclusion of his Orpheum show.

Gledhill Breaks Barrier, Plays For Londoners

For the first time ever in the seven years he has been acclaimed as one of the world's super young organists, Simon Gledhill was finally contracted to play a concert for London & South of England Chapter. Although he is a member of ATOS, Gledhill had not joined the British unit.

His programme was played on the 3/8 Wurlitzer at Granada cinema, Harrow. It is one of the few original in-theatre installations remaining in Great Britain and was designed by the late Harold Ramsay.

ATOS Unit Tries To Place Instruments

Members of Pikes Peak Area Theatre Organ Society have for several months been attempting to interest the Board of Directors of the Pikes Peak Center in a large theatre-classical pipe organ. The first instrument considered was the former 4/37 Wurlitzer from Denver Organ Grinder Restaurant. However, the purchase price could not be agreed upon.

Recent plans included the unique Radio City Centre Theatre Wurlitzer, presently owned by Bill Brown in Phoenix. A proposal for its installation was submitted by Ed Zollman, owner of Colorado Pipe Organ Center, who has recently relocated to Colorado Springs.

The Board was initially very interested in having an organ fully capable of all types of music, as the design included 42 ranks of theatre organ and 27 ranks of classical pipework, a computer relay system, and two consoles—theatre and classical styles. The instrument would have been used with the symphony, chorales and organ concerts.

However, two reasons were given for rejecting the proposal: current economic climate of the city as it was feared other arts would suffer when funding was solicited for the organ project, and the fact the city already has a theatre organ, which is a 3/8 Wurlitzer in City Auditorium!

Theatre Will Up Ranks In Organ

Theatre organ activity is growing in San Bernardino, Calif. at the California Theatre where an original Style 216—2/10 Wurlitzer is installed. Operated by the Civic Light Opera Association, the former movie house has recently been the scene of popular theatre organ concerts and more are slated for the future.

Maintenance of the organ is headed by Don Vaughn, professor of organ at nearby La Sierra College. He also owns the 3/19 Estey theatre organ originally installed in the United Artists Studios, Hollywood, and later moved to Disney Studios when it was located on Hyperion Blvd. in Los Angeles. It was donated to the college and installed in the auditorium until repalced by a classical instrument. Vaughn then became its owner.

It was learned the California Wurlitzer will be increased in size to about 20 ranks. A recent purchase of another Style 216 Wurlitzer, formerly in the Fox Theatre at Redlands, Calif., will be used in expanding the present organ. There are 23 ranks of chests and it is planned to install a four-manual console to play the organ.

Riverside organ buff Ron Mitchell is assisting Vaughn on the project.

Concerts have been presented without an admission being charged. Instead, collection plates have been passed for donations and were returned overflowing, it is reported.

Old Movie House May Turn On Lights Again

San Diego's Balboa Theatre, original home of the 4/32 Robert-Morton organ now in the Fox Theatre, which is the home of the San Diego Symphony, will be restored for use as a smaller performing arts center to be used for shows not booked into the city's larger auditorium complex.

ORGANIST TO DESCRIBE SHOWS

Planning or mounting shows is something learned through trial and error. In past issues the NEWS has published brief accounts relating how several 'organ-ized' locations have built very successful presentations—Proctor's Theatre, Schenectady, and the Byrd Theatre in Richmond being two of these. In a coming issue, Ken Double, organist and concert organizer at Long Center for the Performing Arts, Lafayette, Ind. will describe how variety programs are planned there. Other show producers are invited to send their ideas for publication.

September 1989

LEDWON TO TEACH PCC ORGAN COURSE

ATOS National President John Ledwon has been named to teach the new theatre organ course at Pasadena (Calif.) City College.

Ledwon was notified during the middle of August of his appointment.

Here's A Young One Who Bears Watching

Another youngster, in his early twenties, is gaining a musical reputation in Australia that has already boosted him into the same class as Lyn Larsen, Tony Fenelon and Ray Thornley, it is reported in TOSA NEWS, official newsletter of New South Wales Division of Theatre Organ Society of Australia. He is John Van Kleef who was born in Gouda, Holland and emigrated with his parents to Australia in 1980.

His extraordinary comprehension of harmony and counterpoint won him title of "Youngest composer and arranger of music for mechanical instruments in Europe" at age 14. He is now teaching music and has become involved in theatre organ concert work and is proving to be an extraordinary entertainer in every sense of the word.

Music Hall Man Dies

Leon Leonidoff, producer of Radio City Music Hall shows from the day it opened until his retirement 42 years later, died Sat., July 29 in North Palm Beach, Fla. He was 95 years old. Prior to his Music Hall work, he was associated with S. L. (Roxy) Rothafel at the New York Capitol and Roxy Theatres.

Wife's Playing Causes Hubby To Burn House

Exeter, England—A 59-year-old man who said he was driven mad by his wife's constant playing on an electric organ was convicted of arson for setting their house on fire.

"If you have someone playing the organ 24 hours a day, seven days a week, how would you react? She didn't play very well, either," George Bangs said after being sentenced to two years probation.

His wife's car was also damaged. And the episode hasn't stopped his now-divorced wife's musical endeavors. "She still plays the organ, and so does the man she lives with. They play duets together," he said.

Olivera Address For Discs and Mail Lists

For those who wish to order Hector Olivera recordings, the address is: Olivera Recordings, 3902 Viola Court, Douglasville, Georgia 30134. Readers may also wish to be placed on the mailing list to receive information about the organist's future recordings.

Theatre Wants To Fill Empty Organ Chambers

Another theatre is looking for a theatre pipe organ to fill empty chamber space. It is the Fischer Theatre in Danville, Ill., which is said to be an architectural beauty. It is reported management would like to have a three-manual instrument of between 14 and 17 ranks.

According to organman David L. Junchen, the theatre had an early 2/4 Robert-Morton which was enlarged to a 2/6 by Barton in 1924. "As I recall, the blower and/or main wind-line was removed in the 1940s, rendering the organ unplayable. The organ was still in place in the 1970s and I am not sure when it was removed," he said.

We're Now One Year Older!

ATOS International NEWS celebrates the beginning of its fourth year of publication with this issue.

Strange Letter Offers Long Lost Console to Arizona Collector

Bearing the postmark of May 25, 1989, a letter was mailed from Salt Lake City, Utah, to the NEWS. It was a duplicate of the one written to "Thomson Hoyt, Collector of Theatre Organ Memorabilia" in Tucson, Arizona. Thompson Hoyt had placed a display ad on page 39 in the May/June issue of Theatre Organ Journal advising he collects memorabilia.

Although the NEWS envelope bore no specific return address, it did identify "Sister Angela Morone" and Mormon Temple and Tabernacle, Salt Lake City, Utah 84101." Contents of the missive would interest any organ buff aware of Helen and Jesse Crawford and their infant daughter, Jessica. Even with its rambling contents, the letter primarily deals with the Wurlitzer-built, fully operable miniature four-manual console pictured above with Helen Crawford holding a music book and little Jessica on the organ bench.

While the letter is considered fraudulent in all respects, it nevertheless piqued the curiosity of the NEWS staff and an attempt has been made to determine its authenticity; finding this particular console would conclude a search that has never ended. Before his untimely death, the late Ben Hall had been in communication with Farney Wurlitzer about the little keydesk and the organbuilder had encouraged Hall to try and find it. At one time it reportedly had been stored in the tower room of the main Wurlitzer building at North Tonawanda, N. Y.

Always optimistic, NEWS staffers followed up on trying to contact Sister Angela Morone. What they learned will be told at the end of this article. Following is the complete content of Sister Angela's letter to Thompson Hoyt. Due to its length it will be published in several installments:

"Dear General Thomson: (He holds the rank of Lt. Colonel—Ed).

I seen your picture in Theatre Organ magazine as a collector of Theatre Organ Rememorabilia. I have been a rememorabiliac ever since I was organist at the Quebec Cinema, Quad Cities, Quebec. I have a unique theatre organ rememorabilia you might be interesting.

Is little four-manual Wurlitzer console with five expression pedals and crescendo shoe, 61-note manuals and 32 pedals all small size. Was donated me by mon cher amie Helene Crawford avant my return to France to work with the French Resistance in WWII.

I studied orgue avec Louis Vierne at St. Sulpice and Charles Marie Widor at Notre Dame de Paris. My bon ami Alex Schriener was also student and Mormon mission. Also graduated in Midwifery at Hotel Dieu in Paris. I once delivered baby in orchestra pit at Quebec Cinema during interval sing-song, to the tune of "Yes Sir, That's My Baby." Then got back on the bench to cue film "Birth of a Nation!" Let see Monsieur George Wright top that for encore.

I was midwife at the Dionne quintuplets accouchement in Canada. I delivered first quatre enfants. Then Monsieur le Docteur Dafoe showed up for fifth baby and grabbed all the credit. That film with Jean Hersholt was all rubbish, but that is Hollywood for you. I was supposed to be nurse at the 1939 New York Worlds Fair with the Dionne Quintuplets but the Canadian government stopped the enfants from leaving Canada.

I was stranded in New York but mon bon amie Helene Crawford helped me find an organ job. I was playing in Chicago in 1925 and delivered their little daughter Jessica in the taxicab en route to St. Luke's Hospital December 13th. Cold and snow that night. In 1939 Hammond organ was popular and I played in gin mill on 42nd St. Jesse and Helene used to come to hear me play. My desire was to have four more of these little consoles built by Monsieur Farney and have Dionne quintuplets play Radio Cite' Wurlitzer.

—To be continued next month—

Pipedreams Will Have Theatre Organ Music

Pipedreams public radio program for Sept. 18 will feature "Two Roads To Wichita" with the Marcussen organ at Wichita State University and Century II Wurlitzer. Carlo Curley, Lyn Larsen and Bill Nalle discs will be heard.

Loads Of Music For Three Green Folders

As a get acquainted offer Sforzando will mail to prospective members a 60-minute cassette full of the finest theatre organ music to be heard. For those who would like to listen to what can't be purchased in stores, place three folding dollars in an envelope and mail it to Sforzando, 5411 Bocage St., Montreal, Quebec, H4J 1A2, Canada. Along with the cassette (you may name the organist you want to hear) you will receive full instructions for joining the largest organ music society in the world.

Theatre Organ Is Shaping Up Fast

Construction work at the Stanford Theatre, Palo Alto, Calif. is still "in process," but restoration of the former film theatre is becoming visible and a late fall opening date may be possible. The theatre is owned by David Packard who plans to show both silent and sound films there. He has purchased a three-manual Wurlitzer which is being restored and is partially installed.

According to Mac Wurtsbaugh, who is advising Packard on installation of projection equipment, chests have been installed in the main chamber, the blower is on temporary electrical hookup and a few ranks are playing. "Although we have no idea when the project will be finished, I can say that when opening night does arrive it will be an event well worth attending.

Radio Show Wants Organists Voices!

Hal Sanguinetti, producer/announcer of "Gee Dad, It's A Wurlitzer" organ show which is broadcast every Sunday night at 7pm over KPCC-FM 89.3, Pasadena, Calif., is currently sending out blank tapes to all theatre organists.

He is asking them to record station identifications—"Hi there, this is Lyn Larsen. You're listening to Gee Dad, It's A Wurlitzer"—and in return he plugs their recordings over the air.

He is also asking them for short theatre organ messages which will also be broadcast over the station. For further information, write Hal Sanguinetti, Radio Station KPCC, Pasadena City College, 1570 E. Colorado Blvd., Pasadena, Calif. 91106.

Well-Travelled Wurlly

Another well-traveled Wurlitzer, now in a heated and air conditioned storage building, in Fredericksburg, Texas has quite a history. Originally installed in the Palace Theatre, Memphis, Tenn. as a Style 235, it was purchased and moved to a Tulsa residence, then to Oklahoma City into the Showcase Restaurant atop and downtown building.

In 1978 it was moved to Houston, Texas where it was completely rebuilt and expanded to 19 ranks with additional percussions and a 15 hp Spencer blower. Then it went into Pipe Organ Pizza to entertain customers until the eatery closed in 1985 and it was removed to its present storage location by Joseph G. Butler, Jr. He had thoughts of installing the French-style console and organ in his residence, but has changed his mind.

The Wurlitzer would make an ideal instrument for a performing arts center. Butler has compiled a specifications brochure which may be obtained by request. His address: 2033 Briarwood Circle, Fredericksburg, Texas 78624.

NUGGETS

from the

GOLDEN DAYS

Prospected
by
Lloyd
E.
Klos



Sources for this column were *Jacobs Magazine* (J), *Local Press* (LP), *Melody* (M) and *Radio Daily* (RD).

April 1926 (M) . . .

Youth and Music! Hand in hand, they skip along. Nowadays, you find a youngster doing well that which only would have been attempted by a seasoned performer, and then only after many years of preparatory study. The installation of pipe organs for solo use in theatres is responsible for bringing to the public many capable musicians.

A most engaging young chap has been added lately to our list of musicians, ROBERT MACHAT, organist at the Park Theatre in Washington, D.C. His programs, which add much enjoyment to the pictures, have received favorable comment. Mr. Machat was raised in a show business atmosphere. In the theatre idiom 20 years, his father owned a chain of theatres in this city and New York. When the Park was added to the chain, Robert was brought here from New York to take charge of the Wurlitzer organ.

He undoubtedly has more pupils than any teacher of theatre organ in the city, being very thorough and conscientious in this work. He will spend any amount of time with a pupil who is apt and interested, but will waste no time upon anyone who just wants to "play a little bit." Robert is very progressive, frequently going to New York for new ideas and music.

The young man played for road-show rehearsals in New York before he was 16, and for a number of years was pianist with traveling orchestras and shows. Such training proved valuable when he took up motion picture work, and his ability as a musician enables him to cue pictures in a novel and pleasing manner. One of his pupils, Mrs. MARGARET WATKINS, has been trained by him to play exactly as he does himself, and is now his assistant at the Park. Mr. Machat also acts as music supervisor of his father's other theatres, guaranteeing

public satisfaction with the musical programs presented.

July 1926 (M) . . .

The Liberty Theatre in Olympia, Washington, prides itself on having a beautiful Wurlitzer and SAMUAL PHELPS TOTTEN to play it. Mr. Totten has been at the Liberty since its inception in 1924, and his popularity with the capital city's theatre-goers is growing fast. Sam is well equipped for picture and vaudeville work. For six years, he directed musical comedy, and conducted orchestras, doing pictures and vaudeville work for the Pantages and Gussun circuits.

In 1917, he decided to confine his efforts to the organ, as he had played several years previously in Everett, Centralia, Wenatchee and Olympia theatres. Besides doing pictures, Sam plays for vaudeville, stages prologues, novelty solos and Sunday concerts. He has the distinction of being one of only four vaudeville organists on the West Coast.

Sam says that playing the organ for vaudeville can be very pleasurable to patrons and artists. An instrument of quick response, and a slight anticipation on the part of the organist are required. He's played for some very fast classical school dancing acts.

His opinions on so-called "modern" music are not very enthusiastic. Experience has taught him to give the public, as represented by the majority of moving picture attendees, what they want: i.e. melody; about 10% from the old masters, and the remaining 90% from masters not so old.

December 1927 (J) . . .

The Lyndhurst Theatre in Rochester, New York, recently installed a two-manual organ which was opened on September 12 by WESLEY RAY BURROUGHS. The organ was built and installed by a local concern, the Kohl Organ Co.

Mr. Burroughs received most of his training under Dr. William C. Carl at the Guilmont Organ School in New York. Like other theatre organists of the old school, Mr. Burroughs had built a reputation as a church musician before the organ took permanent abode in the theatre pit. One of his most notable positions was that of organist and choral director of the Delaware Baptist Church of Buffalo from 1908 through 1913. Directing a 30-voice chorus, Mr. Burroughs proved his ability for this work until it was forsaken for the theatre idiom.

In 1914, Rochester's Regent Theatre, the city's first large motion picture house, was built, and Mr. Burroughs was selected to design the organ specifications and be chief organist.

His three-year Regent stint ended when he accepted an offer in Detroit where he remained two years. In 1919, he received a return call to Rochester by the Piccadilly Theatre. In 1921, Mr. Burroughs accepted a return engagement at the Regent where he remained until the Lyndhurst opening.

Mr. Burroughs has made several tours, including 20 recitals on the Pan-American organ in Buffalo's Convention Hall. Since 1915, he has conducted a motion picture column in the *Diapason*. Rochester is fortunate in having an organist of Mr. Burroughs' calibre at the Lyndhurst console.

March 30, 1928 (LP) . . .

TOM GRIERSON, Rochester organist, who has been heard in theatres and churches here for the past 10 years, will leave tomorrow for Buffalo where he has accepted the position at Shea's Buffalo Theatre, playing its 4/28 Wurlitzer, largest of that make between New York and Chicago.

November 1, 1929 (LP) . . .

Loew's Rochester will introduce a new organist, MAURICE COOK, "The Jovial Console Master," at the opening of Metro-Goldwyn-Mayer's all-talking campus comedy, *So This is College*, tomorrow.


Maurice has been playing solos for ten years, and before that, he was a movie accompanist. He traveled in vaudeville as a member of Dunbar's Nine White Huzzars, a Keith headline act. For a season or two, he conducted an orchestra, playing with the *Birth of a Nation* production, and the Ramona Traveling Shows.

For over a season, he was at the Cinema Theatre in Los Angeles. He left that house to take up a similar position at the Blue Mouse in Minneapolis. He was also at the Tower in St. Paul and the State in Minneapolis.

In 1925, Maurice went to Chicago where he opened 11 Balaban & Katz theatres in one year — next to the Indiana Theatre in Indianapolis for a year, then to Loew's State in Syracuse until that house introduced a vaudeville policy. Baltimore came next with an engagement at Loew's Century, from which he comes to Rochester.

During his Los Angeles assignment, Maurice frequently played the organ for big premieres. A number of leading film stars are among his friends. "People who have never been there have a mistaken idea of Hollywood," he says. "They think it is a place where more whoopee is made than pictures. Many of the stars are exceptionally hard workers, and often retire as early as 9:00 p.m. so that they

(continued on page 49. . .)



Pipes & Personalities

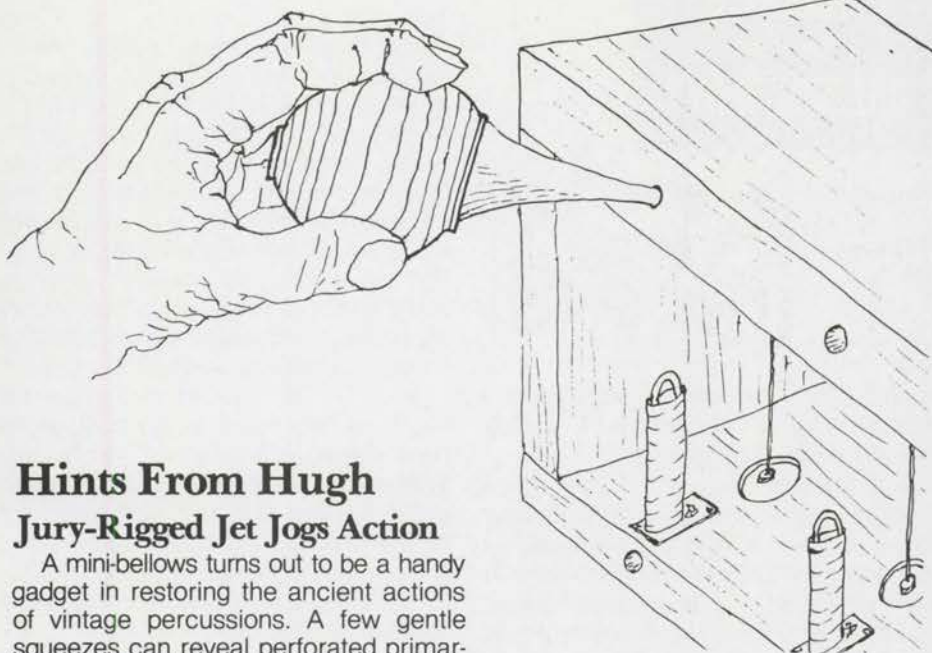


Lloyd Wold helps guide 16' Diapason pipe through front of Organ Grinder.

What? Another Rank?

You've got to be kidding! No, we're not — pictures don't lie. The Portland Organ Grinder now has a 4/48 Wurlitzer. This summer, Dennis Hedberg managed to squeeze a 44-note wood Open Diapason into the chambers of his "ultimate toy." These Robert-Morton pipes were originally in the First Christian Church in Portland and are purported to be part of the last organ shipped from the factory in Van Nuys. Actually, Dennis bought them twice: first, he acquired the 16' octave from Terry Robson to be used in the Denver Organ Grinder and, subsequently, when that organ was sold to Martin Meier, Dennis bought the pipes back from him. The 8' and up (32 notes) he purchased from Milt Kieffer and, on a sunny summer day, in they went . . . through the front window.

Grace McGinnis



Hints From Hugh Jury-Rigged Jet Jogs Action

A mini-bellows turns out to be a handy gadget in restoring the ancient actions of vintage percussions. A few gentle squeezes can reveal perforated primaries, punctured puffs, and puny pallets. Technically, it is known as an ear syringe. (It also provides a neat way for adding water to your car battery!).

Enthusiast Makes Goo

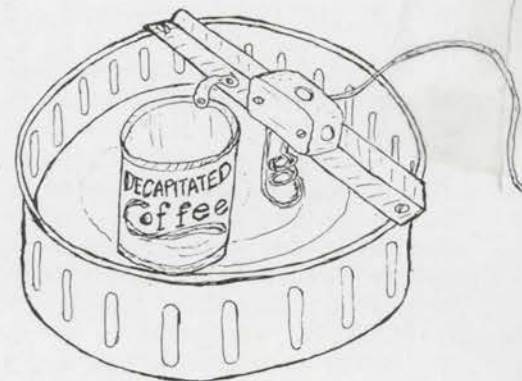
The most unthinkable thought I think I've ever thunk is that the three regulators of my 1936 transplant might need anything more than having windlines attached to them. I had noted Allen Miller's instructive article on releathering these boxes (THEATRE ORGAN SHOP NOTES, p. 108) — but with only a mild interest, since I knew I'd never face that problem. Well, when the winding was finished, I turned on the blower. It blew. So did all the regulators!

Allen's pictures and descriptions of the procedures are all there; but I got the most encouragement from the last sentence of his article: "Do not be afraid to use your own judgment as you proceed, as common sense is at the root of good organ building." Now, I've never been known for particularly good judgment, but sensewise I'm undoubtedly quite common. Anyhow, by following the instructions (and enlisting some exceptional volunteer help) I now have regulators that maintain their air-tight integrity.

One thing that almost spooked my starting the project was Allen's adamant advice about using nothing but hot glue. I'd never used hot glue. But now I have. I wouldn't be able to face Allen at an ATOS convention if I'd done otherwise! It's really not so bad — after you rig up a glue pot, that is. The recommended double boiler is probably ideal, but none was in stock at area flea markets. So here's a sketch that may give you some ideas on improvising.

The round metal utility pan (the kind for draining the crankcase when you used to change your own car oil) is the boiler and a coffee can is the glue pot. Sheet-metal screws hold a metal strip across the rim for supporting an electrical switch box. This box mounts a submersible electric heating element. (Bargain elements are offered by H & R Corp., 401 E. Erie Ave., Philadelphia, PA 19134-1187.) Well, this lash-up did fine after a bracket was added to keep the (glue/coffee) pot from floating around. And it also provides lots of real hot water for cloths used to smooth the leather and for wiping up.

I'd like for you to believe that this design is the result of a lot of research and development. Well, yes, it is — but not in the field of glue pots. The whole assembly is actually my wintertime iceless bird bath!



Hugh Lineback

THEATRE ORGAN

London Benefit

Britain's Cinema Organ Society presented a "Gala Night With the Stars" on the 4/24 "Trocadero" South Bank Wurlitzer on May 5 in the Edric Hall of the South Bank Polytechnic, London. The concert was a benefit and the players donated their services. London District Secretary David Lowe presented Midlands District Secretary Deryk Allinson and Yorkshire District Secretary Bill Hopkinson each cheques for 1,000 Pounds Sterling towards each of their district's organ projects.

Master of Ceremonies Nigel Ogden compered the evening. Organists who performed were C.O.S. President Douglas Reeve, George Blackmore, who was celebrating his fiftieth year as a theatre organist, David Shepherd, Simon Gledhill, William Davies and Nigel Ogden. Ogden has been hosting the very popular BBC-Radio programme, "The Organist Entertains," for the past ten years.

The show not only celebrated George Blackmore's 50 years in Show Business but also the ten years of the South Bank Wurlitzer. This famous instrument was just down the road from the Polytechnic at the Trocadero Elephant and Castle Theatre. Purchased by the C.O.S. in the early 1960s, the original 21 ranks were enlarged to the present 24. The opening recital was in January 1979. The organ sounded much better than when the "Safari" visited it two weeks earlier.

Ed Mullins



Cinema Organ Society's "Stars" (L to R): George Blackmore, William Davies, Simon Gledhill, David Shepherd and Nigel Ogden at South Bank Polytechnic. *Ed Mullins photo*



Nigel Ogden at the 4/24 Wurlitzer at London's South Bank Polytechnic. *Ed Mullins photo*

The Other Side Of The Record

by Robert Brooks

Many THEATRE ORGAN issues back an artist justifiably wrote an article about the "Dos-and-Don'ts" expected from/by an artist serving chapter concerts such as sufficient rehearsal time, no added performance in someone's home since you have him cornered, etc. It was a good article, but I still see the rules broken. Sorry, artists — chapters, get on the ball. Now, for the other side of the record. My thesis is the "Dos-and-Don'ts" from we who listen to the artists who perform for us.

To give you an idea of what I am writing about, here are some quotes from artists we have heard:

"Wow! — thank you. And that was on 16-inches pressure." To most of us, what is pressure . . . is it gas or what?

"Boy, ATOS is sure keeping this instrument in good shape." To the public, what is ATOS? I know, but Mr. Public doesn't. If you must say something about the American Theatre Organ Society, then say it out and not just the initials.

"This piece was really written by Mr. Blabla, but I have changed it to fit this instrument. Note the registration changes needed which brings out the mellow tibias." What the heck is this person talking about? Registration sign up and bones? Remember, I'm just plain old Mr. Public and I don't understand technical talk!

"I sure want to thank Rob Pooper-nickle for keeping this beautiful instrument in tonal pitch." Again, what 's he talking about? What do I know about tonal pitch or voicing? I came to hear the beautiful sounds of the theatre organ, not a non-understandable technical discussion . . . entertain me, I paid the price . . . forget the jabber!

"I haven't a written out program of music to play . . . I shall play what just comes into my head." If this is true, for goodness sake, keep it a secret! I paid for a "professional show" and now you tell me you haven't prepared a program for me?!

"Before my last number, I want to thank Mrs. Snodgrass for the cake and cookies she served me during my stay here in Sandy Ego." How unprofessional!

Who cares? . . . that's strictly "PTA talk" in my book.

Another area that really bugs me: If you (the artist) can't tell a joke well, for goodness sake don't try any! Dirty or shady jokes go over like a lead balloon. Unless you have exceptional showmanship as Gaylord Carter, Simon Gledhill, and the very few others, forget the jokes and get on with the playing.

Some artists handle their concerts as if they were workshops. In most cases, knock off the yak-yak and p-l-a-y! I know that a lot of us in ATOS talk a particular language and we presume everyone knows what we are talking about, but that just isn't necessarily so when it comes to the public.

It took a lot of nerve to muster up the "guts" to submit this complaint, but these are my thoughts and I sincerely hope to improve future concert performances by all artists. Does someone out there agree with me? I can't close without handing out bouquets to those artists who really do "put on a show" — one that is prepared with thought and consideration for the audiences they serve and entertain.

Capturing and Developing a New Audience Opens Way To a Bright Future



Ashley Miller and young children at the War Memorial.

Anthony Juno photo

"The challenge seemed dubious at the outset," Bill Smith admits, "but I realized that we'd never know unless we tried." Bill is a member of Garden State Chapter and administers its activities at the War Memorial Theatre in Trenton, New Jersey. Overwhelming response from twelve-hundred young children was compelling proof of the power of the "long shot."

The occasion for introducing the theatre pipe organ to a totally new audience was a Friday morning concert last April featuring ATOS board member Ashley Miller at the console and Ella Jenkins, whose music is known and loved by preschool and early elementary school children throughout the country. It was Ella's show and the chapter had asked to be her guest.

Ashley opened the program with songs he thought would be recognized by his young audience. He was right. The children spontaneously clapped in rhythm and sang before the console had reached its position at stage level. The music was a surprise to the audience because Ash-

ley had not been introduced. Twenty minutes later Ella stepped forward to acknowledge Mr. Miller and that "wonderful instrument" and to ask Ashley to play another number.

For the chapter this was a first step in developing a new audience. Ashley views it "as the beginning of a joyful life-long learning process for many who will become concert-goers and a few to become musicians, technicians and arts administrators."

"However, we must take the next step very soon," commented Bill Smith, "or lose the momentum we now have." "With further help from Ella Jenkins' manager, we'll contact the same schools and offer a program of our own. Our question is, will they come back for more?"

"I've not been so totally satisfied as a performer as I was with those appreciative and responsive children," Ashley said. "We were together every moment as if we were one. Speaking for Garden State Chapter, we owe Ella Jenkins a low bow." *Bob Norris*

News From Rodgers ...

Robert Ulery, President of Rodgers Instrument Corporation, has announced the installation of a new Rodgers organ microprocessor control system in the pipe organ at the Washington National Cathedral, Washington D.C. The 185-rank organ at the Washington National Cathedral has been undergoing renovation under direction of R.A. Daffer & Son Limited, Rodgers' representative in the Washington D.C. area. The Cathedral's console has been updated by Rodgers organ microprocessor control system, which computerizes all console functions and includes 32 levels of combination action memory for the convenience of Cathedral organists.

The advanced organ control system incorporated into the Washington National Cathedral's console is of a similar design to ones Rodgers has built for other internationally known organs such as the 194-rank Rodgers organ at Second Baptist Church, Houston, Texas, and the 117-rank Ruffatti organ with Rodgers console at Coral Ridge Presbyterian Church, Fort Lauderdale, Florida.

John Braxmeyer Named Controller At Rodgers

Robert Ulery, President of Rodgers Instrument Corporation, has named John Braxmeyer as Controller replacing Al Rathman, who recently resigned.

Braxmeyer started with Rodgers in 1987 as Assistant Controller. Previously, he was employed with Trus Joist Corporation as Plant Accountant and later Controller in various Trus Joist facilities.

Originally from the Portland area, Braxmeyer grew up in Kansas where he graduated from Kansas State University. He started his career as a CPA for Elmer Fox, Westheimer & Co., a national CPA firm. John, his wife, and three children reside in Cornelius, Oregon.



Ashley Miller and Ella Jenkins at the War Memorial.

Anthony Juno photo



Audience of young children, Ella Jenkins/Ashley Miller concert.

Anthony Juno photo



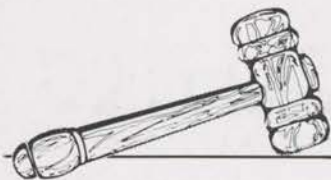
Larry Vannucci at the 4/27 Oakland Paramount Wurlitzer.
Ed Mullins photo

Vannucci Plays Oakland

San Francisco's Larry Vannucci played the organ prologue for the Friday night Classic Sound Film Program at the Oakland, California, Paramount Theatre for June. Vannucci played a delightful half-hour mini-concert on the 4/27 Wurlitzer prior to the screening of the film. He segued from one piece into another without superfluous chit-chat. Larry is a master of the jazz idiom, and it was amazing what he was able to do with twenty-seven ranks.

The June series opened with the RKO musical, *Swing Time* starring Fred Astaire and Ginger Rogers. Other organists who have played the Friday night series since Jim Roseveare's demise include John Seng, Don Thompson and Jim Riggs.

Ed Mullins



Minutes

American Theatre Organ Society
General Membership Meeting
July 4, 1989

Call To Order:

The annual meeting of the General Membership of the American Theatre Organ Society, Incorporated was called to order by President John Ledwon at 10:00 a.m. on July 4, 1989 at the Westin Hotel in Detroit, Michigan. This breakfast meeting was conducted under Robert's Rules of Order.

Introduction of Officers for 1989-1990:

President — John Ledwon; Vice-President - Russ Hamnett; Secretary - Laurel Haggart; Treasurer - Dale Mendenhall (absent).

Introduction of New Directors:

Lowell Ayars, Awards and Recognition; Robert Markworth, Chapter Relations; Lois Segur, Education and (new position) Endowments.

Introduction of Continuing Directors:

Vern Bickel, Curator of Archives and Library; Laurel Haggart, Secretary/Promotion and Publicity; Ashley Miller, Ben Hall Memorial Organ Project; Paul Quarino, Historian; Alden Stockebrand, Technical; Dorothy VanSteenkiste, Young Organist Competition

Introduction of Retiring Directors:

Catherine Koenig, Education; Allen Miller, Technical and Nominations.

Introduction of Staff:

Doug Fisk, Executive Director; Grace McGinnis, Editor of THEATRE ORGAN; Tom B'hend, Editor ATOS International NEWS.

Approval of Minutes:

Minutes of the July 3, 1988, General Membership meeting were approved as published in THEATRE ORGAN (Alan Smiller/Fred Page/Unanimous).

Treasurer's Report:

Treasurer's report was accepted as submitted (Cornell Candea/Enid Martin/Unanimous).

Introduction of Young Organists and Judges:

Junior Winner Russell Holmes, London and South of England; Intermediate Winner and Overall Winner Barry Baker, Central Indiana; Senior Winner John Cook, Pine Tree Chapter; Judges: John Muri, Lowell Ayars, Charlie Balogh, Rob Calcaterra, Ron Rhode.

Executive Director's Message:

Doug Fisk - 5800 members, goal of 6,000 by 1990; 60 chapters; using mailing lists of organizations related to musical field for membership growth.

Theatre Organ Editor's Message:

The Letters to The Editor column is a forum for the membership. Write more. Would like a column in Chapter Notes section for unaffiliated members. introduced the three photographers covering convention: Bo Hanley, Ray VanSteenkiste, Michael Chervenock; reviewer for convention, Steve Adams and Assistant Editor of THEATRE ORGAN, Paul Quarino.

COMMITTEE REPORTS:

A. Convention Planning - Tim Needler has resigned as coordinator. David Barnett will replace him. Indianapolis is the site of the 1990 Convention, August 4-8; San Francisco in 1991, and Phoenix will host the 1989 Regional, Thanksgiving weekend 1989.

b. Radio Program - 13 one-half hour programs are being recorded. Press package in the works. Information needed from membership of any regularly scheduled Theatre Pipe Organ programs now on the air. Membership to be contacted later in year for a letter-writing campaign to radio stations.

c. National Headquarters Project - California Museum head in Sacramento, California, and American Cinematheque in Hollywood, California, are possibilities. Request for membership's input for possible sites.

d. Chapter Relations - Chapter Handbook has been completed and final revisions being made. Still time for chapter input. Delivery scheduled by end of year.

e. Slide Show - Revisions are in process and a video will also be made.

f. Election of Directors - Ballots were sent by direct mail this year and 2,300 were returned.

g. Outstanding Chapters - London and South of England had their Safari with 150 in attendance, 90 from the United States. Garden State has an ongoing educational program for children and have had approximately 1200 students attend. They have also been successful in obtaining grants. Motor City's Redford Theatre is on the National Register. They are our hosts for this convention and we thank them for the great time we are all having. Central Indiana has raised \$60,000 for their organ installation since December 1988.

h. Theatre Pipe Organ Installations - Where are they. Membership asked for information.

i. Executive Committee - Conducts the day-to-day business of our organization. Members are President, Vice-President, Secretary, Treasurer and two Board members. Robert Markworth and Lois Segur were voted to serve this year by Board of Directors.

j. Archives and Library - ATOS listed in National Listing of Libraries. Library of Congress has been provided with a complete set of the THEATRE ORGAN Journal.

k. Awards and Recognition - Clarification of procedure. Committee suggests nominations to Board of Directors. The Board then votes.

l. Nomination for Board and Officers - Need those with a willingness to contribute something to the organization. To lead, help and bring experience. Please let committee know if you are interested.

m. Advertising - Len Clarke suggested that we explore color advertising costs for the Journal.

n. Questions and Comments - Various comments were made from the floor on ways to expose the public to ATOS.

Adjournment:

There being no further business the meeting was adjourned at 10:50 a.m. (Robert Balfour).

Respectfully submitted,
Laurel Haggart, Secretary

Music was born free, and to win freedom is its destiny.

FERRUCCIO BUSONI (1866-1924)



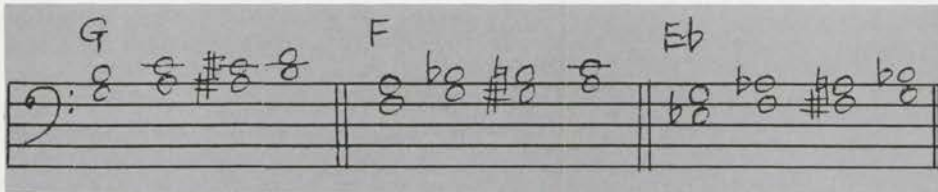
ORGAN-IZING POPULAR MUSIC

by
AL HERMANN'S

FILL — 1

There are a number of easy Fill-in devices which the best theatre and radio organists have been using since the 1920s to make their left hand accompaniments sound more interesting than holding or repeating the same chord for several measures. They are called Fills because they fill in the empty space when the melody stops on a long note. As long as the melody keeps moving, most listeners do not pay much attention to the accompaniment; but when the melody stops on a long note, a plain rhythmic accompaniment stands out like a German band. When playing solo melody, these fills are played with the left hand. When playing chord melody, they can be played with the right hand or both hands, depending on the duration of the melody note.

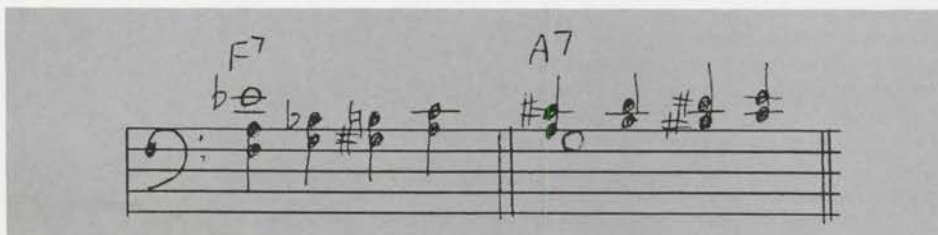
Fill #1 is the most useful and can be heard frequently in organ, piano and orchestral music. Whenever the melody stops for three or more beats on any note EXCEPT THE 3RD of a major or seventh chord: start on the 1st and 3rd of the chord and move upward to the 3rd and 5th as shown in these examples.



Play these examples many times slowly with the left hand and listen carefully. They should all sound the same. Notice how they are formed on the keyboard. The top part moves upward by half tones from the 3rd to the 5th of each chord. The lower part moves one whole tone and then two half tones from the 1st to the 3rd. Since they all move upward, it is usually best to start with the 3rd and 5th fingers. Any finger playing a black key should slide off to the next white key to avoid awkward crossing or changing fingers.

After studying these examples, figure them out and learn to play them on all the other frequently used major chords. C is the highest, starting on middle C and E. D is the lowest, starting on D and F# an octave lower. They will all either begin or end between the 2 F's near middle C. At this point don't waste time practicing them on B, F#, and C# chords because you may never need them.

When playing this Fill on 7th chords, hold the 7th. When the Fill is low (D7 to G7) hold the 7th on top with the thumb. When the fill is high (A7 to C7) hold the 7th with the 5th finger.



To explain and illustrate all the possible uses for this Fill would require 3 or 4 pages — SO — for additional instruction, study Lesson 14 in "ORGAN-izing Popular Music" and/or send \$10.00 for a one hour cassette on Left Hand Fill-In Devices. (See ad on page 57).

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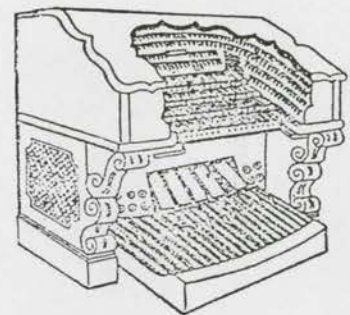
"We add a bedroom to the house and underneath, you know, we will have a music room."

His wife reluctantly agrees and when she disappears to go shopping, Bernie knocks a few holes through the basement wall (six, in fact). A thirty foot trailer arrives with his goodies. Soon, there's miles of cable, pipes, so called parts and god knows what else all over the back garden. After two years of hard work he "fires it up." The organ roars to life (some say it runs amuck).

It's a joy to share, so we meet other enthusiasts, learn of the history of the ATOS from guests Ben Hall, Richard Simonton, and then, the one and only Gaylord Carter, with his usual flair, brings down the house . . . (not Bernie's, but the Brooklyn Paramount).

Amid all this fun, Bernie gets a very clear message: "MY WIFE SAID THAT'S ENOUGH!"

Now a video from RONCO, \$19.95 plus \$4.00 shipping & handling, 27 Rowley Avenue, Toronto, Canada M4P 2S9. 416/481-6252, 416/975-7614.



*A man must love a thing
very much if he practices it
without any hope of fame
or money —
but even practices it without
any hope of doing it well.*

G.K. CHESTERTON



Thoughts About The 1989 Young Organist Competition

It seems as if our committee's decisions to elect Russell Holmes, John Cook, and Barry Baker have met general approval. I have received no complaint, although I didn't expect any. The winners played well, were always courteous and gentlemanly, and brought credit to their sponsors, teachers, families and friends. I am especially happy with the winners because they exemplified musical characteristics that I like: restraint in registration and dynamics. I like the pedal work of all three, for they were sparing in their use of those muddy old sixteen-foot bourdons, and not one of them was hooked in addition to snarling posthorns that make more noise than music. We had evidence at the Convention that they were competent to play everything to which they professed in their tapes; there could have been no tape-doctoring or double-recording. I had a talk with Russell Holmes about his training and was pleased to find him able to indicate some knowledge of harmony as we talked about triad-inversions, seventh and ninth chords.

Something should be said about music-contest judging. As musicians, we have lasting opinions about composers, compositions, and styles. At such times our prejudices, along with our dislikes of performers and personalities, are showing. For hundreds and perhaps thousands of years musicians have been envious of each other. The famous German critic of the latter half of the nineteenth century, Eduard Hanslick, often thought that the music of Richard Wagner was tasteless and long-winded. In 1881 he reviewed the first performance of Tchaikowski's Violin Concerto, of which he said in effect, "Normally we smell through out noses, but here is music that stinks in our ears." Happily, nothing stank in my ears at the Convention, although the rock-and-rollers are trying hard enough. The Chinese, perceptively have their word for "rock-and-roll": **yao** pronounced **yow**.

Concerning our demands upon the contestants' musicianship, we need to be careful not to make

too rigorous requirements. I think "Embraceable You" was a little too demanding. In his book, **American Popular Song**, Alec Wilder discusses George Gershwin's skill in the use of bass notes, his avoidance of musical cliches, and his ever-moving harmony. This latter characteristic explains why several of our candidates found it necessary to use too slow a tempo for a popular tune that is basically happy and affectionate in spirit. The first measure starts after a quarter-rest, and then imitates it in the second, to be followed by an unexpected phrase in the third. Another unexpected novelty is the eighth-note e-flat in the final cadence (the piece is written in G).

There are two ways to help our young students avoid pitfalls: (1) use popular material in the form A-A-B-A. It is simple and repetitive. Students who can't handle this need ear-training. (2) Have the students sing the songs they are proposing to play. This will insure that they catch the mood and style of any piece before they get carried away into the briar-patches of excessive imitation and mannerism.

Now some words to our young organists. Long ago Sophocles said that the most enviable of our endeavors should be to "grow wise in old age," but music history has usually found that the wisdom of old age is seldom as rewarding as the genius of youth. Youth in music is fine melody; it's like a flower garden full of roses. Young people, please keep the weeds of boredom, incompetence, and evil from choking out the roses. Then may your musical world stay full of roses.

A last word of praise should be given Tony O'Brien who had the courage and the good musicianship to include in his program a composition by German composer Sigfrid Karg-Elert, whose works are not often played or appreciated. Tony's performance had class.

John Muri
954 DeKalb Avenue
Atlanta, Georgia 30307

NUGGETS (continued from page 43)

may be in fit condition to meet their obligations on the lot early the next day. Picture stars who have held their high places are, for the most part, surprisingly orderly persons."

July 29, 1942 (RD) . . .

DOLPH GOEBEL, musical director and organist of WWRL in Woodside, New York, since June 1941, has been named by the U.S. Treasury Dept. to make personal appearances Sundays at Forest Park, Long Island, in behalf of the sale of War Bonds and Stamps. Goebel will be featured at the Hammond, supplying the music for community sings and rallies.

GOLD DUST: 7/38 ERIC THINMAN and REGINALD FOORT over GSG and GSI, England; LEW WHITE, CBS; ARTHUR CHANDLER, Jr., WLW, Cincinnati; Chicago's HAROLD TURNER on MBS playing piano; Canada's ROLAND TODD over MBS; MILTON CHARLES & The Four Notes, CBS . . . 10/38 CHARLES PAUL, CBS; GEORGE LUNDQUIST, WJTN, Jamestown, NY; MARY FOUNTAIN, WHP, Harrisburg, PA; DICK LEIBERT, WJZ, NY; JESSE CRAWFORD, NBC; ROSA RIO on "Between the Bookends" with Ted Malone, NBC; TRUMAN TAYLOR, SWYR, Syracuse; FRANK RENOUT, WORK, York, PA; TOM GRIERSON, WHAM, Rochester; HARRY SPRINGER, WESG, Elmira, NY; JOHNNY HEREFORD, CBS; GUNTHER DECKER, WBNF, Binghamton; ROBERT SMITH, WKBW, Buffalo; MATHILDA & IRENE HARDING on "Twenty Fingers of Melody," CBS; FRED FEIBEL, CBS.

That does it for this time. So long, sourdoughs!

Jason & The Old Prospector

JESSE THE GREAT!

(continued from page 21)

boys, tenor sax Eddie Miller and pianist Bob Zurke, appeared in solos. Miller played SENTIMENTAL OVER YOU beautifully, and Zurke added variations to BODY AND SOUL in a masterful rendition. Both were splendid . . . Jesse Crawford left me stone cold . . . It is sad but true that he 'Ain't what he used to be!' . . . His execution especially has slipped; too, he has failed to keep up with the trend of modern organ music . . . Maybe I'm wrong, but I like his performance on the house organ much better than his pieces on the Hammond Electric Organ . . . Finis. Hal C. Rees.

Yes, Jesse was a great legend, but he was a mortal, too. Which one among us had not fallen flat on his face at least at one concert. But this is a side of the Poet of the Organ that you never hear about.



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1393 Don Carlos Court
Chula Vista, CA 92010

Lyn Larsen Planning Tour of Europe and U.K.

One of America's most popular organists, Lyn Larsen is planning a tour of Europe and the United Kingdom. In June, Lyn traveled to Paris and London for a series of meetings combining business and pleasure.

While in Paris, Lyn was invited to the magnificent Church of St. Eustache to see and hear the breathtaking new Van Höevel organ of five manuals and approximately 135 ranks. Organ virtuoso Jean Guillou, considered by many to be the leading master of improvisation and classical transcription, played a short demonstration for Lyn on the new organ which is to be presented to the public this fall.

In London, Lyn had a chance to see the new custom-built, three-manual Allen owned by concert promoter and friend Alan Foster. Lyn reports that the sound of the "all digital-sampled" custom organ was the most realistic he has heard.

Also in London, Lyn attended a concert by Carlo Curley and, in company with Curley, motored to the Thursford Museum to hear a program by Robert Wolfe. Curley and Larsen, who have performed their two-organ extravaganza all over the United States, met at the Savoy Hotel to plan the debut of their duo-concert in England. Documentary film specialist Michael Crozier and film producer Christopher Sprague, both of whom have helped with the staging of numerous Curley and Larsen shows took part in the planning session.



Church of St. Eustache, Paris.



Lyn Larsen and Jean Guillou in front of one of the two consoles that control the Van Höevel organ in St. Eustache Church.



Above: L to R: Michael Crozier, Carlo Curley, Lyn Larsen and Christopher Sprague at the London Savoy Hotel.

At Right: Lyn and Alan Foster at the new custom-built Allen.





A last look at the Koons Cycle Shop . . .

The Joe Koons Motorcycle Shop Wurlitzer/Welte

*by Ralph Beaudry
Photos by Zimfoto*

On May 14 this year the world famous 3/34 Joe Koons Wurlitzer/Welte played its last concert on Anaheim Street in Long Beach, California. Veteran theatre organist Lloyd del Castillo, 96 years young and still going strong, was at the console and his more than two-hour performance thrilled the 300 people who packed the shop for their last chance to hear the mighty instrument in its first home!

Although Joe Koons was born in Ohio, his family moved to a ranch near Santa Ana when he was but six-months old. As he grew up, Joe became fascinated with motorcycles and in 1931 opened his first shop in the family barn! Ida Mae, who everyone knows as "Spud," came into his life and, sharing his enthusiasm for the two-wheelers, they were married in 1942. Of course, they spent their honeymoon on a motorcycle trip!

In 1944 Joe moved his business to Long Beach and five years later found the ideal location at 1350 E. Anaheim where for the past 40 years motorcycles were sold and serviced.

Joe's fascination with organs took hold in 1956 when he bought a tiny Ham-

mond spinet. Within three months that had been traded in for a full-size Hammond. It wasn't long before Joe added chimes, a rhythm unit and even a rank of pipes to the electronic!

By then he was well hooked, so, to celebrate his 25th wedding anniversary in 1967, he went out and bought a complete pipe organ to install, not in his home, but in the motorcycle shop. It was the ten-rank Welte which had played in the lounge of Santa Monica's Del Mar Club.

Chamber construction began; more organ parts were bought; the console was enlarged, and in September 1969, "Gaylord Carter played and like the organ VERY MUCH!" (Joe wrote in his log book).

The official opening concert took place on December 13, 1969 — 200 attended to hear nine organists play! You might say this started the Saturday night jam sessions; however, at first they were very informal. People just dropped in after the shop closed for the weekend and stayed to play and listen — often until two o'clock Sunday morning!

Throughout 1970 ranks were added until the organ totaled 18, and a new console was needed. Joe found what he wanted — a three-manual style 260 Wurlitzer console from the Elmwood Theatre in Buffalo, New York. It was installed (along with a Wurlitzer piano) in 1971. In 1972 Joe had to build a third chamber to house the additional ranks he wanted — eventually the organ totaled 34.

In the first ten years Joe had become a collector of organs — almost every make of organ passed through his hands, and he kept the ranks and parts he liked and sold the rest.

Five recordings were made on the organ during the 70s. John Scot made an album of light classics, then Don Thompson recorded his "Date With Don." Gene Roberson "Rides the Mighty Wurlitzer," del Castillo's "Salute to America" and Ramona Gerhard's "Request Time" followed. Ramon's jacket notes best describe the atmosphere of the Saturday night jam sessions: "Presiding over the session is host Joe Koons, sitting in his armchair directly in front of the console, surrounded by friends and



"Spud" Koons



Chapter President Donn Linton presents videos of past concerts at Koons Cycle Shop to "Spud" Koons.

fans and a dozen motorcycles strewn around on the benches in various states of repair. The sounds are magnificent and the ambience is love — love for the noblest of instruments, the theatre pipe organ."

One of the record reviews published in THEATRE ORGAN proclaimed "Joe KOONS has assembled a well-balanced instrument from a heterogenous collection of parts and pipework." Joe suffered his first stroke in 1972, but was able to continue to improve his organ and enjoy its music until his death on January 28, 1978.

What would happen? Those who knew "Spud" best didn't doubt for a minute. Of course she would continue the wonderful Saturday night jam sessions and, for the past few years, she had a Sunday concert series, too! For the eleven years

after Joe's death thousands continued their trek to Long Beach to enjoy the Koons organ — until this year when "Spud" regretfully had to make the decision to close the motorcycle shop and try to find a new home for the beloved organ.

The property sold immediately (another mini-mall will replace the familiar shop building), and a new home for the organ has been found nearby in the former Long Beach Masonic Lodge (which is now operated privately under the name Pacific Coast Club). The Club has an auditorium large enough to install the organ and to seat several hundred people. Volunteer helpers removed the organ and have transported it to its new home.

On July 22 the Los Angeles Theatre Organ Society hosted a "Tribute to Spud Koons" at the Malin and Lenore Dollinger home in Palos Verdes Estates.



Organist Lloyd del Castillo and Mrs. L. Munson, chairperson of the farewell concert at Koons Motorcycle Shop.

Final concert at Koons Cycle Shop - Long Beach, California.





Above: Shirley Obert (left) and Jason Pfeiffer; at right Tony Wilson. The three guest artists at Dollinger Wurlitzer honoring "Spud" Koons.

"Spud" was presented with a set of videotapes (made by LATOS member Bob Pasalich) of many of the concerts and jam sessions at the motorcycle shop over the last five years.

Over 150 of "Spud" and Joe's friends attended (many more wanted to be there but limited capacity had to restrict the crowd). Entertainment was provided by organists Tony Wilson, Jason Pfeiffer and Shirley Obert at the Dollinger's 4/37 Wurlitzer. In 1988 "Spud" was named an Honorary Lifetime Member of LATOS.



The Koons organ is silent for now but we know that sometime in the future the 20-year tradition of jam sessions will resume . . . thanks to "Spud's" determination to continue bringing organ music and happiness to everyone who wants to enjoy the Joe Koons theatre organ!

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Closing Chord

Don Baker

One of America's best known theatre organists, Don Baker lost a courageous battle with cancer on June 26. In spite of his illness, Don was on the concert circuit as recently as last May when he played for Motor City Chapter.

Born in Ontario, Canada, in 1903, Don became an American citizen in his early twenties and soon established a career in New York, playing the Rivoli and Rialto Theatres from 1923-1929. He played a number of other theatres, including the Granada Tooting in England, until 1935 when he began a fourteen-year stint as chief organist at the New York Paramount Times Square. He also made a number of recordings and films during his very successful career.

In 1948, Don moved west and played in a number of places such as Lake Tahoe and Las Vegas before he became a touring artist for the Conn Organ Company. Even after Don and his wife, Anne, "retired" to Florida, he continued to play concerts throughout the country, and the theatre organ world today is richer because he was willing to share his knowledge and talent with us.

Another theatre organ "Great" has left us a legacy of Love — love of the instrument and its music and of the era when life was not quite so frenetic and we had time to listen.

(Anne Baker, Don's widow, has asked that we print this message to all of our members, and we are pleased to do so. Ed.)

All A. P. O. S. Members

*Thank you for your
thoughtfulness*

*I can only say,
Don gave me the
most beautiful
15 years of my life,
husband, father,
friend, lover and
most outstanding
musician*

*God Bless! Love
Anne B*



Don Baker

Alva Wilson

Alva Wilson, 87, passed away on June 9 in Roswell, New Mexico. Mr. Wilson had lived in Roswell since 1918. He was a professional musician and radio electronics expert. He played the pipe organ in silent movie theatres and traveled throughout the Southwest installing and repairing pipe organs. Alva had his own radio program of organ music for many years on KGFL, Roswell's first radio station.

In 1941 Alva Wilson installed the original Hillgreen-Lane organ from the Albuquerque Sunshine Theatre in the then new Pearson Auditorium at New Mexico Military Institute and one of the cadets, Bill Brown, now an organman himself, helped with the installation and maintenance of that organ. Bill Brown, who lives in Phoenix, remembers that Alva helped with the complete rebuild and replacement with Wurlitzer parts during the early 1980s and helped maintain the instrument right up to the end. Bill said Alva "was the one who got me started in theatre organ playing and building. He was a wonderful person and will be missed by all."

David N. Gellatly

David Gellatly passed away at his home in Wenatchee, Washington, on March 18. He was 73. A lifelong resident of Wenatchee, his corporation operated orchards and rental properties in Wenatchee and Seattle.

Mr. Gellatly was a 37-year member of the Wenatchee Downtown Rotary Club and a past exalted ruler of Elks Lodge No. 1186 where he served as their organist from 1959-1987. He was a long-time member of ATOS and Puget Sound Chapter.

In the early 1920s his corporation, Mann & Gellatly, installed a Wurlitzer pipe organ in the Liberty Theatre and David played it for the silent movies for many years. It has recently been donated to the North Central Washington Museum.

Mr. Gellatly is survived by his wife, "Brownie;" two sons, David C. and James of Wenatchee, and a stepson, Dave Case and two granddaughters.

Those who wish may send memorial contributions to the North Central Washington Museum Pipe Organ Restoration Fund, 1125 Cedar Street, Wenatchee, Washington 95801. *Thelma Barclay*

*Music is the arithmetic of sounds
as optics is the geometry of light.*

CLAUDE DeBUSSY (1862-1918)



Keith Chapman

Keith Chapman

Keith Chapman, 44, and his wife, Sally, were killed when their twin-engine plane crashed at 13,400 feet in the Colorado Rockies. They were flying from Los Angeles en route to Omaha, Nebraska to visit their two-week-old grandson.

Keith was born in San Bruno, California, and at an early age became assistant to his organ teacher, Richard Purvis, at Grace Cathedral in San Francisco. He moved to Philadelphia to accept a scholarship with Alexander McCurdy at the Curtis Institute and earned his Bachelor of Music there. While still a student, he became head organist of the Wanamaker Grand Court Organ, a post he held for 23 years. He earned his Master of Music Degree at Temple University and his Doctorate of Musical Arts at Combs College of Music. He appeared regularly with the Philadelphia Orchestra.

Keith and Sally met at Grace Presbyterian Church in Abington where he was organist and she a member of the choir. They were married on February 7, 1966, and together they created the Stentorian Company on whose label his three major Wanamaker Organ records and cassettes were released. In recent years she was the managing director of the Rodgers Organ sales and installation company, Organ Design, Ltd.

The Chapmans lived in Chestnut Hill, a 120-year-old Victorian mansion which they restored and renovated. Keith and Sally are survived not only by dear family members but also by a host of friends whose lives have been enriched by their friendship, talents and love. At a memorial service at the Valley Forge Military Academy, a choir of friends sang a composition written by Keith entitled "Hearken All."

Earl G. Gilbert

Earl Gilbert passed away on May 9 at the home of his son in New Orleans, Louisiana. He leaves his dear wife, Stella, his son Edwin and a daughter, Joyce, and three granddaughters.

Earl joined ATOS in 1959 and was a member of Buffalo Area Chapter. He and his wife attended many ATOS conventions, and he helped prepare the Shea's Buffalo organ for the 1964 Convention. While he was still a student, Earl played organ in the roller rinks in the Buffalo area, later substituting as organist at his church.

In 1967, Earl had a dream come true when he installed a 1928 Wurlitzer, opus 1966, theatre organ (2/6 plus piano) in his home complete and in mint condition. The home was specially built to provide a natural reverberation and live stereo sound. A Wurlitzer Organette (Style W) which plays Organette rolls or 88-note piano rolls was also installed. Many professional organists from the East and West Coast have played it and have rated it one of the best theatre organ installations in a home.

One of his friends has said, "His talents, his keen ear, and his knowledge of theatre organs opened a new door of music appreciation and enjoyment for his friends." He will be sadly missed by all who knew him.

More Conventioneers ...



Chapter Notes



ALABAMA

Birmingham

205/942-5611 or 205/644-3606

Pipe organs aren't the only things going in Birmingham. June and July were "bustin' out all over" as the Alabama chapter joined in with other organizations for a couple of ventures centered at The Alabama Theatre. First, Operation New Birmingham and The Alabama Theatre hosted a walking tour of the newly designated Theatre Historic District with The Alabama as the focal point. Included in the tour were the Lyric Theatre, Famous Players Theatre, Carver Theatre, and The Alabama. Dinner and cocktails were served on stage as the Mighty Wurlitzer was played. A lot of enthusiasm for several upcoming projects was generated.

July 1 found Joe Giatinna and The Bama Cardinals on stage with a Big Band Dance. This event was well received, and the organ was used during the two intermissions. Nothing, of course, is more fun than a true 100% pipe organ concert, and on June 11 Jonas Nordwall delivered more than 100% of pure talent and entertainment. The crowd celebrated Jonas' first visit to Birmingham and honored him with praise and applause. We all know what an audience-pleaser Jonas is and hope to have him back soon.

The weekend of the Fourth of July found several chapter members working at The Birmingham Wedding Chapel completing the re-leathering of regulators for the 3/20 Wurlitzer going in there. Chambers are almost completed for the massive instrument, and work continues on the rebuilding of everything!

Another star visited The Alabama Theatre July 8 and 9 when Butterfly McQueen appeared at the gala anniversary showings of *Gone With The Wind*. Ms. McQueen, who played "Prissy" in the movie, received standing ovations each performance and warmed the hearts of thousands with her charm and wit. *Gone With The Wind* ran exclusively at The Alabama July 8-15. Gary W. Jones

ATLANTA

404/428-4809 or 404/948-0267

Sixty-five of us had the great pleasure of gathering for a picnic on May 20 at the lovely, lakeside home of Donna and Ron Carter in Marietta, northwest of Atlanta. Not only that, but Ron, our chapter President, played for us on his home-installed



Donna and Ron Carter at their 2/9 Wurlitzer.



Guest artist Gary Jones at the Carters' 2/9 Wurlitzer.



Greg Colson and Sue Goddard at the 4/70 Schantz pipe organ at Grace United Methodist Church.



Atlanta Chapter picnic.

2/9 Wurlitzer. Not only that, but, after the picnic, we had as guest artist on Ron's instrument Gary Jones from Birmingham, Alabama, vice president and program chairman of the Alabama chapter and director of Birmingham Landmarks. Not only that, but Gary brought along a tenor friend, Jerry Eason, and the two of them did an amusing voice and organ duet-with-commentary on several love songs.

The Carters' organ dates from 1926, and was originally a 2/7 in the Carolina Theatre at Greenville, South Carolina. Ron has added an 8' Post Horn and an 8' Wurlitzer Solo String. In addition, the Carters' baby grand piano can be played from the organ console, its expression controlled by the organ's swell pedal!

The artists played beautifully a generous variety of oldies and more recent popular numbers, from "Alice Blue Gown" to "Somewhere Out There." The organ sounded great. And there was the picnic in-between besides!

We went over to the Grace United Methodist Church on June 11, and sat in the choir loft to hear Sue Goddard and Greg Colson play duets (yes, duets!) on the church's 4/70 Schantz pipe organ. Gregory is Director of Music there, head of the Music Department at Georgia Tech and conductor of the Colson Chorale. Sue is Organist/Music Associate at Grace and accompanist for the Georgia Tech Chorale and the Colson Chorale.

As a duet team, Greg and Sue had performed frequently in the Southeast. At the ATOS national convention in Atlanta in 1978, their concert brought about more than six standing ovations. Their occasional "Choir Loft" concerts for Atlanta Chapter have been most successful.

They played the March and "Evening Star" from Richard Wagner's *Tannhauser*, "Serenade" from Mozart's *Don Giovanni*, Three Spanish Dances by Moritz Moszkowski, Hoagy Carmichael's "Star Dust," and eight selections from Lerner and Loewe's *My Fair Lady*.

It was beautifully done. What was especially nice, though, for those of us not usually found sitting in choir lofts, was that we could see the organists' faces, not often possible at ATOS or other organ concerts! We enjoyed the concert even more for being able to see how much the performers were enjoying it! Thanks, Sue and Greg, for a very pleasant afternoon.

Bill Hitchcock

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

We are having a busy summer. Our June meeting was held at the Shea's Buffalo Theatre with a concert by Jim Leaffe, a Native American of the Seneca Nation. His formative years were spent on the Cattaraugus Indian Reservation in western New York State. While Jim was studying at the Juilliard School of Music, he met Ashley Miller and became Ashley's assistant on the Music Staff at CBS television. For ten years, Jim was staff organist at Long Island University (former Brooklyn Paramount). His musical voyage on Shea's Wurlitzer was popular music of the dance bands from the '30s and '40s. For having played the organ only one hour before our meeting, Jim gave an excellent evening of entertainment. He hopes to return to western New York and become active in our chapter and ATOS.

In July, our members made their way out to the country to the Shaffer Farm where our hosts were John Shaffer and Michael Mancuso. We all became kids again and went on a hayride down through the meadows — enjoying the quiet and peacefulness of the countryside. When we arrived back at the house, our catered meal had arrived and was enjoyed by all. The rest of the evening was spent playing volleyball, horseshoes, or just sitting and remembering the old times.
Norma J. Marciniak



CENTRAL FLORIDA

Tampa

813/577-1898 or 813/251-8325

The death of Don Baker deeply saddened the members of this chapter. Don had been an honorary member for some years, ever since he played the inaugural concert on Ken and Ruth Hunt's 4/17 Mighty Wurlitzer at their home in Clearwater. We had the pleasure of seeing and hearing Don Baker several more times on this organ as well as on the Tampa Theatre's 3/12 Wurlitzer, which we maintain and which is heard regularly with volunteer chapter members acting as intermission organists. Don Baker had a long and musically productive life, contributing considerably to the enhancement of theatre organ. Fortunately, he leaves a large amount of musical material such as records and tapes, which can be enjoyed for generations to come. Our sympathy to his wife, Ann, and his family.

Our plans for a five-concert series received a setback when the Tampa Theatre/Hillsborough County Arts Council decided not to participate with us and Mid-Florida Chapter. However, our two chapters still hope we can put together a three-concert series, with the first scheduled for early December of this year with Bob Ralston tentatively scheduled. Work continues on a regular basis on the Tampa Theatre Wurlitzer to have

the organ in as good condition as possible for these concerts, as well as the continual use it gets several days a week.

Chapter President Rick Mathews played for a benefit reception and film screening at the Tampa Theatre on July 10, at which Florida Governor Bob Martinez and prominent citizens were present. This was the screening of the latest James Bond film, in which Governor makes an appearance. Martinez was Tampa Mayor when the decision was initially made to put the Wurlitzer into the Tampa Theatre and had a hand in that decision.

The chapter is delighted that our good friends from Wales, Audrey and Granville Williams, who pay us a visit every year or so, have decided to make us their ATOS home. Their visits, when they bring along one of Audrey's young organ students, is always a welcome event.

John Otterson

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CENTRAL INDIANA

Indianapolis

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Mother's Day, 1989 — and THE MANUAL ORGAN SINGS! Shut down for almost two years for renovation, our members finally heard "their" organ again. Warren York presented an outstanding performance playing on a make-shift console (dubbed Early-Orange-Crate) enabling us to hear eight ranks of a projected thirteen-rank Main chamber: Tibia, Clarinet, Tuba, Strings, Vox Humana, Concert Flute, Oboe Horn and Diapason. All ranks are Wurlitzer with the exception of the strings, which are Kimball. Warren opened his program with "Anything Goes," then, in honor of the day played "I Want A Girl, Just Like The Girl Who Married Dear Old Dad." A medley of tunes from the Big Band era followed, and the "shimmering Kimball strings" were used extensively in "Forever and a Day." The Oboe Horn (originally from the DuPont Mansion organ) was utilized beautifully in "Stardust." Warren ended with "Stars and Stripes Forever" and "God Bless America," complete with a large American flag rising from the floor of the auditorium stage.

This was an exciting day for all of us. Much time, energy, and money has gone into this project and this was our first opportunity to enjoy the fruits of our labors. Work continues on the Solo chamber every Saturday. Wednesday and Thursday evenings are spent in the workshop of the J.K. Aikman Company re-leathering chests, working on the console and doing myriad other chores needed to complete the task. The finished product will be one of the finest instruments of its kind in the Mid-West, and we urge you to come to Indianapolis for the 1990 National Convention to see and to hear this magnificent organ.

June found us at Ivy Tech to hear Tim Needler play a two-manual, six-rank

Wicks. This was a new meeting place for us and the first time any of us had heard this organ. Ivy Tech bought the building from one of the larger insurance companies in the area and the organ was original to the building. Unfortunately, when the auditorium was renovated at some time, a wall was built which partially blocked the organ chambers. This deadened and stifled the sound greatly. Mr. Needler and the console were located on a semi-balcony over the main floor of the auditorium and he had (in his words) "the worst seat in the house, sound-wise." Nevertheless, those of us on the main floor who *could* hear the organ thoroughly enjoyed his program. He opened with "Come To The Cabaret" and followed with "Hindustan." His Ger-shwin medley was particularly enjoyable and featured the Tibia and the Vox. "When You Wish Upon A Star" and "Doll Dance" finished his program. Many members made the elevator trek to the fifth floor, down a long, long hall, then down eight steps to the balcony for open console.

Central Indiana's Barry Baker won first place in the intermediate group in the Fifth National Young Organist Competition. Mr. Baker was also the overall winner, giving us four national winners out of five. Barry studies with John Ferguson. Our congratulations to them both!

Barb Johnson

CENTRAL OHIO

Columbus

614/652-1775 or 614/882-4085

Not every day approaches the ideal, but Sunday, May 28, came pretty close. With cool, sunny skies and the gorgeous greenery of a burgeoning spring we held our May meeting in Urbana at the home of John and Betty Polesley. Unfortunately, the console of the Polesley's 3/13 Wurlitzer could not be brought outdoors, but that didn't dampen the spirits inside. Some 38 members and guests were present when President Henry Garcia conducted a short business meeting. New members Bob and Ruth Tyo were welcomed to the chapter following which host John

Polesley introduced our guest artist for the day, Calvin Prott, who resides in Ft. Wayne, Indiana. Calvin came with a long history of organ, piano and electronic keyboard experience as well as some appearances before Central Indiana Chapter. His easy, listenable style featured such numbers as "The Boy Next Door," "Have You Met Miss Jones," and selections from *The Sound of Music*. The open console which followed provided us with continuous entertainment until 9:30 p.m.! But the competition was stiff, too; upstairs was a delicious array of potluck specials that made the decision difficult — to indulge in the food on the upper level or the melodious strains of organ music below.

Ohio Theatre's last organ concert of the '89 Spring series featured Dennis James who quite appropriately dedicated the evening to the late Roger Garrett — the Ohio Theatre's third house organist. Roger had passed away some two weeks previously. Dennis' performance opened with an obviously re-written arrangement of "Beautiful Ohio" which emphasized the Tibia from the left chamber, the woodbar harp and the newly acquired mixtures. In tribute to Roger he played the Ohio State fight song, "Fight The Team Across the Field." He also paid tribute to Mary Bishop, who was instrumental in the salvation of the Ohio Theatre and is now engaged in a similar rescue effort in Honolulu, Hawaii. It was timely to recognize the hundredth anniversary of Sir Charles Chaplin, a favorite of Dennis'. We were told that Chaplin really wanted to be a professional cellist — even to the point of composing a very moving tune entitled "Oh, That Cello." In his rendition, one could detect a wistful, plaintive, somewhat somber touch reminiscent of the silent movie era.

We were especially appreciative of Dennis' informative comments regarding the present status of our 3/16 Wurlitzer, which, in April, was demonstrated before the Worthington High School student body by both Trent Sims and Henry Garcia, the latter in an evening awards program.

(continued ...)

September 17	David Lutheran Church, Canal-Winchester, Ohio
October 2 to 16	FRANCE CONCERT TOUR
October 20, 21	University of South Carolina, Columbia, South Carolina
October 22	Bushnell Auditorium, Hartford, Connecticut
October 24	Wharton Center, Lansing, Michigan
October 27	World Theatre, St. Paul, Minnesota
October 28	Ohio Theatre, Columbus, Ohio
October 30	Michigan Theatre, Ann Arbor, Michigan
October 31	I.U. Auditorium, Bloomington, Indiana
November 1	Vincennes University, Vincennes, Indiana
November 12	Arlington Theatre, Santa Barbara, California
November 18	Symphony Hall, San Diego, California
November 28	Olive Dale Center, Lancaster, Ohio
December 2	Gray's Armory, Cleveland, Ohio
December 3	Lakewood Methodist Church, Lakewood, Ohio
December 5	Al Ringling Theatre, Baraboo, Wisconsin
December 7	Oscar Meyer Theatre, Madison, Wisconsin
December 31	Austin Symphony, Austin, Texas
January 11, 1990	Ohio Theatre, Columbus, Ohio
February 15	Paramount Theatre, Denver, Colorado
February 17	Symphony Hall, San Diego, California

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Calvin Pratt at the Polsley's Wurlitzer. J. Polsley photo

We were most grateful for Dennis' offer to donate 20% of his record sales toward the further restoration of our organ.

We learned that the Ohio's Robert-Morton is now a 4/25 thanks to the generosity of chapter member Leo Klise. As a result of his financial contributions, the organ now has a cymbal, a 32' electronic extension of its Tuba and five mixture-ranks.

After intermission, Dennis played a medley of Parisian tunes featuring such nostalgic numbers as "I Love Paris," and "Poor People Of Paris." This followed themes from *The Godfather* and, in tribute to Fay Wray, star of the first *King Kong* movie, her favorite silent era tune, "Paradise." In closing, the focus was again on Roger Garrett with renditions of "Nola" and Tschaikevsky's "Marcheslav." *John Polsley*



CHICAGO AREA

312/951-1098 or 312/282-0037

On June 18, we had a great show at the Patio Theatre on Chicago's northwest side. This theatre has been the scene, for years, of many excellent organ shows and we shall endeavor to continue this reputation. This show featured Gerry Gregorius and Kurt von Schakel, piano and organ, plus Dave Wickerham accompanying a comedy and a sing-along. All are sure-fire favorites and really enjoyable. "More! More!" was the response and there will be.



Gerry Gregorius, Kurt von Schakel and Dave Wickerham at Chicago Patio Theatre.

Gerry and Kurt made a big hit at the '88 Convention and this show, too, was a dandy. Dave was at his best and can be heard at Pipes and Pizza in Lansing, where he is staff organist.

It was great news to hear that the famous Uptown Theatre on Chicago's North Side is getting the grand renovation treatment. Conrad Schmidt Studios, who did the Rialto Square Theatre in Joliet, has been engaged to do the Uptown restoration. A gem shall be reinstated!

The several theatres that have been recently restored are now engaged in popular presentations. Some have facilities for the installation of pipe organs. The Site Committee is seriously considering some of them and we shall report on their activities. *Almer Brostrom*

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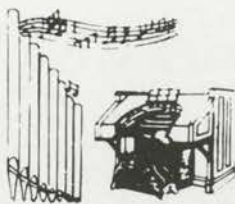
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CONNECTICUT VALLEY
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Our June membership meeting was held in the auditorium at the home office of the Aetna Life and Casualty Insurance Company in Hartford, Connecticut. Although the auditorium has been modernized, it retains much of the decorative flavor it had when it was opened in 1930. The feature was the Austin Premiere Quadruplex Player which is the only remaining quadruplex player organ in an original installation in Connecticut.

The mammoth Austin 4/75 organ has recently been rebuilt by the Austin Organ Company and reinstalled in the Bushnell Memorial Auditorium in Hartford. A rededication with a classical program is scheduled for September, and on October 22 Dennis James will accompany the 1925 film classic *The Phantom of the Opera*. Those who are familiar with this installation will be happy to know that the console has been returned to the pit after a long isolation behind a lighting cove on the left side of the auditorium.

Foundations for the addition to the Thomaston Town Hall have been installed and work is proceeding on that phase of the renovation. Some corrections to the fire code violations that closed the "Opera House" to public assembly have been made and our 3/15 Marr & Colton is in good condition.

Barry Goodkin

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CUMBERLAND VALLEY
Chambersburg, Pennsylvania
717/263-0202

Our chapter is close to a major milestone in the restoration of the Chambersburg, Pennsylvania, Capitol Theatre's original 3/14 Moller. The main chest of the Solo division, which has required several hundred hours of releathering and unification work, is nearly ready for reinstallation in the chamber. Chapter president and technical director Mark Cooley and his crew have devoted much of their time and effort toward this goal since the restoration of the Moller began earlier this year, so it will be an accomplishment of note.

Two of our members, Mark Herr and theatre owner Gordon Madison, organized a film series "organ benefit" held at the Capitol Theatre on three succeeding Sundays in late spring. *Gilda*, *Bridge on the River Kwai*, and *The Gang's All Here* drew audiences that, though smaller than hoped, nevertheless generated a profit which has been invested in the Capitol Moller restoration.

For our June chapter meeting, we traveled to the home of Dick Kline near Thurmont, Maryland. The Kline 4/28 Wurlitzer is one of the finest home installations in the country, and Dick rolled out the red carpet and more for a delightful and entertaining visit. Member Bob Eyer, Jr. played for much of the day, and the wondrous sounds that issued forth reminded all of us that there is nothing in the world like a talented and gifted musician at the console of a theatre organ. Bob's repertoire included classical, popular, jazz, movie themes, and even Ragtime from the Weber Duo-Art baby grand played from the console. It was a tired but happy group that reluctantly left for home at the end of a memorable day.

Bob Maney



Cumberland Valley member Bob Eyer, Jr. at the console of Dick Kline's 4/28 Wurlitzer.

DELAWARE VALLEY
Philadelphia
215/566-1764

On June 17, members and friends traveled to the home of Mr. and Mrs. James Shean in Levittown, Pennsylvania, to hear guest artist Wayne Zimmerman perform on the Shean's 2/15 Wurlitzer.

The console is located in the living room with pipe chambers on the floor above, and the pipes speak through openings in the ceiling. The voicing and tonal quality is ideally suited to the living room setting in that, even with full organ, one's ears remain entertained rather than assaulted with too much sound. The gilded console, too, has that desirable theatrical appearance, but the decoration is not overdone and manages to blend well with the setting. Also in the room there is a Bush and Lane player piano playable from the console as well as a large Mason and Hamlin grand piano.

For his program, Mr. Zimmerman chose music emphasizing the melodic line. His choice of material, for which he was roundly applauded and complimented, not only pleased his audience, but was well suited to the setting in which he performed. After his performance, about 20 people eagerly awaited their turns to play during the open console. To have a 4/115 organ at your disposal for open console is a wonderful experience, but it can be intimidating and somewhat overwhelming when it is your first time with that instrument. But to have a 2/15 "player friendly" organ, beautifully voiced and equipped with a variety of beautiful tone colors, before you for the first time allows the organist to make very beautiful music, indeed.

The Society thanks Mr. and Mrs. Shean for inviting the members and many friends into their home for a pleasant afternoon of music.

Earl E. Strausser

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DAIRYLAND
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Ron Rhode made his first Milwaukee appearance April 9 at the Riverside Theatre. Our beautiful Wurlitzer performed flawlessly for Ron's varied program of familiar and not-so-familiar songs. "Only Make Believe" and "Teddy Bears' Picnic" were two of this reviewer's favorites.

Our members have been very graciously opening their homes for socials. Treasurer Bob Leutner held a full social at his Racine home. He played a marvelous program and told us the history of his Barton organ. He also played various copyrighted arrangements of the same piece to show us the difference in arrangers.

Secretary Gordon Schwacke held a mini-social at his Wauwatosa home. Al-

most everyone gave the organ a try because of Gordy's thoughtfulness in providing stop list "spec sheets" for prior study. Gordy and Dusty's cocker spaniel, Maggie, doubled as an additional woofer when she felt the organist needed help.

The Avalon Theatre and Jerome Meyers Pipe Shop were included on this year's Historic Milwaukee Spaces and Traces tour. This coincided with the Avalon's 60th anniversary. Gary McWithey played a program and accompanied a silent film on the Wurlitzer for the enjoyment of over 250 tour participants. Many thanks to all for this opportunity to promote the theatre organ!

Our chapter celebrated its 20th anniversary with a special social at the Racine Theatre Guild on June 18. Dairyland was actually formed on May 30 (Dan Barton's birthday) in 1969. Several charter members were present. Board member Diane Jones read a piece she wrote on the chapter's highlights. Don Springer played a lively program on the Theatre Guild Wurlitzer, which was followed by a wine and cheese reception augmented by a gorgeous birthday cake.

Carrie Nelson



Ron Rhode at the Riverside Theatre Wurlitzer.

J. Groff photo

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EASTERN MASSACHUSETTS

Wellesley
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Seldom has our Chapter engaged an artist two years in succession, but Bob Ralston again was our organist for a pair of concerts on our Babson Wurlitzer on May 20. The afternoon performance had many appreciative seniors in attendance, and Bob was his usual personable self. Both concerts were identical except for his audience poll of requests.

From a hodgepodge of numerous solicited numbers Mr. Ralston quickly formed a long medley with smooth bridging and changes in rhythm — a challenge to both his memory and registrational ability. Audience involvement is a sure-fire way to please, and Bob did just that. Variety is another with his singing "I Love A Piano" while playing accompaniment on the Steinway baby grand. Later, "Blue Skies" and the theme of "Rhapsody in Blue" were beautifully performed on the piano.

Irving Berlin celebrated his 101st birthday on May 11 and Bob honored this prolific composer by devoting the entire first half of his program, excepting the "Rhapsody," to his works. His opener was a long medley from *Annie Get Your Gun*. For novelty, our artist arranged "Marie" into three versions, a waltz, a Latin version and swing. Berlin's first big hit was in 1911 with "Alexander's Ragtime Band," and Bob had our 235 Special strutting from the chambers with cymbals, drums, brass and the rest of the band. With 20 years on TV with the Lawrence Welk show, the theme, "Bubbles in the Wine," ushered in the second portion as several spotlighted audience volunteers blue bubbles — a crowd pleaser. A change of pace was a reverently played, "In the Garden," before Bob recited a "poem" dedicated to all the Dads titled, "The Cat's in the Cradle and the Silver Spoon," with electronically recorded background music. Our organist gave a recitation written by Johnny Cash against an electronic organ background before recognizing the upcoming Memorial Day. With the American flag on the stage apron spotlighted, Bob gave a running commentary on the many battles that ragged old flag has survived. As the audience clapped in time, "The Stars and Stripes Forever" was played most effectively — the Unit Orchestra doing its thing!

As Bob began, so did he end his program with a Berlin favorite, "God Bless America," as the final piece in the audience request group, with all joining in

after the first chorus. This artist is a people pleaser by mastering his chosen instrument, inserting humor and diversifying his programming. He will return!

Our May 28 meeting was a rare field trip to Christ Episcopal Church, Needham, where resides the former Boston Radio Station WNAC 4-manual Aeolian-Skinner broadcasting organ. This 1941 concert organ was the largest radio broadcasting organ in the world and was specified, designed and played by the late Francis J. Cronin. Tonal changes were made in 1970 by the Philip A. Beaudry Co., but the traps and percussions are still installed.

Robert K. Love, Minister of Music at the First Baptist Church, Malden, and chapter member, was our organist. His splendidly-played program ranged from his opener, "Marche Pontificale" (Charles Gounod) to Sir Arthur Sullivan's majestic "The Lost Chord." Selections such as Sousa's "King Cotton March," "Send in the Clowns," "Strange Music" (*Song of Norway*) and "When I Grow Too Old to Dream" utilized the orchestral elements of this large instrument. Bob did not neglect his hymns with a melange so suited to the organ. Mr. Love's encore was "Petite Waltz" (J. Heine), played with much delicacy. This gentleman can play anything on any type organ — he is so versatile and up to the challenge.

June 11 was the annual Rosalie and Patsey Fucci picnic for our club, and Connecticut Valley members were also invited. Their spacious home and adjoining "Crystal Palace," wherein resides the former Loew's State Theatre, Provi-

dence, Rhode Island, 4/20 Robert-Morton, is always an interesting venue. With the advance in date, many conflicts prevented more from attending, but those who did enjoyed themselves and the Fucci hospitality.

Sarah and Garrett Shanklin hosted the chapter at their Groton abode on June 25. Lee Erwin was guest organist on the now 3/16 mostly Wurlitzer and gave his usual fine performance with a couple of Irving Berlin favorites as openers. Music from the Broadway shows, *Annie* and *South Pacific*, some Scott Joplin rags and a medley of Leroy Anderson, among others, made for some smooth listening. Lee, being a Southerner and a native of Alabama, worked in a great "Stars Fell on Alabama" and "When It's Sleepy Time Down South." Garrett's super home installation could not have sounded better and has to be among the best. This instrument started as a 2/10 Wurlitzer from the Flynn Theatre, Burlington, Vermont, and has expanded to 16 crowded ranks and a three-manual console (ex-Radio Station WGN, Chicago). This unit has been completely refinished, with keys recovered in ivory and ebony. A Z-Tronics solid-state system is installed making for a state-of-the-art "traffic cop."

After Lee's ministrations, Garrett had both Gary Phillips and Tim Holloran play before open console and recognizing their many hours in tuning, regulating and chasing down the "bugs." Thank you, Rosalie, Pat, Sarah and Garrett, for so generously opening your homes to close our season. *Stanley C. Garniss*



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GULF COAST

Pensacola, Florida

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What can we say?

The end of this, our inaugural season of concerts on our 4/23 Robert "Wonder" Morton in the Saenger Theatre here in Pensacola, is history now, to be filed in memory. We can still hear Lyn Larsen, Tom Hazleton, Walt Strony, Jonas Nordwall and Donna Parker in our minds, but our ears are looking forward to our second series beginning November 11 with Chris Elliott.

We ended our 1989-90 season with Donna Parker. Our men artists had done such a superb job we were anxiously awaiting to see what the distaff side had to offer. Not to worry, we were more than pleased. No one could have been lovelier; lovelier to work with or listen to. Our assistant technician, Curt Goldhill, who filled in for our regular technician, Jimmy "Sleazy" Scoggins, was overwhelmed to be working with such a pretty lady. I think he did things to the organ that we couldn't see just to please Donna, who was so easy to please.

Our evening with Miss Parker took an especially delightful twist when Donna learned some lifelong friends of hers from California were living here in Pensacola. This must be a pleasant surprise to anyone in a strange town, alone and thousands of miles from home. The night of the concert, the four-year-old son of these friends "helped" Donna play a railroad song by sitting with her on the bench by special invitation, and using his small index finger, on cue from Donna, pressing the steam whistle "button" on the console. His "TOOTS" were firm, on time and tremendous crowd pleasers. You could see the child was tickled with the response his tiny finger evoked from the chambers. This four "TOOTS" will be a claim to fame, recorded on tape and film for posterity. How about it, Young Organist Competitions?

Immediately following the concert, our president-of-many-hats, Scott Brodie, and his lovely wife headed for a month-long vacation in Canada, with plans to end up

in Detroit for the National ATOS Convention.

B.C. Melvin, our board member and ready chauffeur, along with our capable assistant technician, Curt Goldhill, are continuing maintenance on the organ in our Emil Weil-designed theatre. On tap is a cover for the switch box in the blower room, re-leathering here and there, a dust cover for the console itself when it isn't being played and the million or so other things always needed in the care and feeding of pipe organs.

B.D. Rhea, MD, vice-president and treasurer for our chapter, who built this magnificent new console for us, had built a bench for our old, 2/7 Robert-Morton organ that was original to the theatre. Well, our new console is a different size (like BIG) and our old bench allows very little room for the artist to swing his/her legs around to address the audience. With the men, it was "watch the knees" or end up without a kneecap; but with a man's normal length of leg, he could swing around, touch the floor and return to playing position easily. Not so with tiny Donna. She could swing her legs around okay, but to reach the floor she literally needed a ladder. On the return swing-around, after speaking to the audience, she needed a ladder again. We were not aware of this problem until the night of the concert; now we are. Dr. Rhea plans to build a new bench, narrower, so knees, male and female, will have more room, and some sort of "step" where short legs can assume playing position without a short climb up Mt. Everest. Master builder that he is, you can believe this bench will be in the master category of the work he did on the console.

Dorothy Standley

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Five chapter members, Emma Baker, Connie Purkey, Father Gerard Kerr, Ed Mullins and Jack O'Neill went on the London and South of England Chapter's "Springtime in London" safari. They visited the "Tonawanda" residence of Len Rawle at Chorleywood, where the 4/26 Wurlitzer from the New Empire Theatre, Leicester Square, London, is installed. This was the first 4/26 Wurlitzer installed outside of the U.S., and Jesse Crawford played this organ for a month in 1933. He also made several recordings, including "A Broken Rosary," on this instrument. The "Birthday" special issue of our journal, THE POET, will be about Crawford's trip to England.

One high point of the safari was Miss Ena Baga's film accompaniment and concert on the New Gallery Wurlitzer on April 19 when she accompanied the Buster Keaton comedy *College*. A cue sheet of this film will be in a future edition of THE POET. Miss Baga has appeared once on the British television program "Upstairs, Downstairs," and three times on "All Creatures Great and Small," type-cast as a film accompanist. The following week Miss Baga accompanied a Swedish silent, *Ingemar's Inheritance*, at the National Film Theatre on piano.

Charlie Chaplin's Centenary was April 16. London's Dominion Theatre screened his *City Lights* with a full cinema orchestra for a whole week. THE POET recently had a special "Chaplin Centennial" edition. Charlie Chaplin and Jesse Crawford had many parallels in their lives. Both had Irish mothers and no known birth certificate exists for either. Their surnames began with "C" and both men were named "Charles."

(continued ...)

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THE POET Archives.

Of humble origins, both lived in institutions as boys. Crawford lived at Our Lady of Lourdes Orphanage near Seattle, Washington, and Chaplin at the Lambeth Work House and later at the Hanwell School for Orphans and Destitute Children, South of London.

Chaplin toured with the Fred Karno Pantomime Company, an English vaudeville comedy troupe. "The Wow Wows," a burlesque on initiating a member into a secret society, opened at the Colonial Theatre in New York City on October 3, 1910. A week later, *A Night In An English Music Hall* played the Brooklyn Orpheum. After Christmas 1910 they took them, plus *A Night In A London Club*, on tour of Canada and America, including Billings, Montana. They returned to England at the end of 1911.

In October 1912, the Karno Company set sail again on their second American tour. "The Wow Wows" played the Acme Theatre in Billings on December 4 and 5, 1912.

THE BILLINGS GAZETTE, December 4, 1912 published the following: "Acme Theatre — Most of us will remember with much pleasure the superb acting of Mr. Charles Chaplin as the "souse" in *A Night In An English Music Hall*, as produced here last winter by the world famed Karno Comedians. They are returning with a new piece and a company of 15 people and presenting "The Wow Wows," a secret society on the River Thames. The act is said to contain more laughable situations and clever comedy than its predecessor. Mr. Chaplin of course assumes the stellar role as Archibald, who is to be initiated into a secret order. What they do to Archibald is a plenty, but it furnishes the audiences a continuing scream of laughter and incidentally shows some of the various appliances used in secret organizations a decade ago. The act has been a veri-



Ena Baga at the 3/11 Compton with grand piano, Compton Solo Cello and Melotone unit at *The Plough* in Great Munden. Miss Baga accompanied Buster Keaton's comedy, COLLEGE, at London's New Gallery Wurlitzer for the Safari on April 19.

Ed Mullins photo

table riot along the line and already managers are clamoring for a return engagement . . ."

The Acme Theatre was located at 109 North Broadway and the building still stands in downtown Billings. Across the alley, on the same city block, at 120 North 27th Street was where the Gem Theatre once stood. 81 days after Chaplin's appearance, another "Charles" began his career there as a theatre organist — Professor Charles Crawford! He changed his name to Jesse on May 11, 1913. Another member of the Karno troupe appearing at the Acme was Arthur Stanley Jefferson, who later changed his name to Stan Laurel. Chaplin began making films in 1913 when he left Karno.

Chaplin and Crawford were also known



L to R: Dr. Ed Mullins, Jack O'Neill, Emma Baker, Connie Purkey and Father Gerry Kerr at Barry, Wales, Memorial Hall 4/15 Christie console with organist Len Rawle during Safari.

John Sharp photo

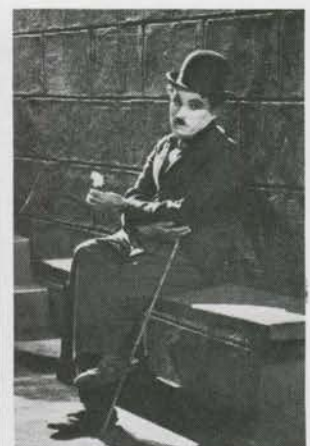
for their trade-mark moustaches; Chaplin wearing his in films only. Adolf Hitler was another man with a comic moustache who was born four days after Chaplin, April 20, 1889 in Linz, Austria. Hitler had an amazing similarity to Chaplin. Chaplin was one of the few who had the courage to ridicule Hitler when he made the controversial anti-Nazi film, *The Great Dictator*, his first talkie, in 1940.

Chaplin installed a pipe organ in his Beverly Hills mansion after he made his first million dollars. He would sit at the console for hours and pick out tunes on the instrument. Both Crawford and Chaplin were composers. Chaplin composed "Sing A Song" in 1925 for his classic *The Gold Rush*. He supervised the cue sheets of his films from *The Kid* (1921) up to *City Lights* (1931) which had a sound track.

Organist John Howlett related the following anecdote to noted British cinema historian Ian Dalgliesh. In 1953, Chaplin was in London for the Royal premiere of *Limelight*. He telephoned John Howlett, who was then resident organist at the Odeon Leicester Square cinema, in the organists's dressing room and hummed and whistled the *Limelight* theme over the phone so that Howlett could write it down. It hadn't been published yet. The Royal premiere was for charity and Princess Margaret attended. Howlett played the theme on the five-manual Compton organ for the premiere. The piece was very popular. Lyrics were added later and it became the hit tune "Eternally."

Whenever you enjoy a Chaplin or Laurel and Hardy silent comedy, accompanied by a theatre organ, it will be interesting to recall that Charlie Chaplin, Stan Laurel and Jesse Crawford appeared in Billings, Montana, over seventy-six years ago before becoming famous and known and loved by millions of people.

Ed Mullins



Chaplin's 1931 silent *City Lights* ran for one week at London's Dominion Theatre, with new score by Carl Davis to celebrate Charlie Chaplin Centennial.

THE POET Archives

JOLIET AREA

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Thanks to the cooperation of Lynne Lichtenauer, General Manager of the Rialto Theatre in Joliet, the club was treated to a social on May 17 featuring board member Taylor Trimby. Taylor is the house organist and obviously knows every nuance on the 4/21 Barton Grande housed in this magnificent Rapp and Rapp auditorium.

June 10 brought us to Joy Collins' Countryside Allen Organ Studio. The featured organist was President Lee Maloney who presided at the Allen theatre organ. Allen should really add a cipher and a flapping swell shade to convince us that theirs is not an electronic instrument. Lee's playing reflected his artistry as well as his obvious regard for the Allen. To cap a wonderful evening, Lee was joined by Vice-President Larry Henschen in a rousing piano and organ duet — Larry at the organ with Lee on the Yamaha grand piano. Their rendition of "Tea for Two" was special and brought demands from the full house for more. They obliged with a sensational rendering of "Dizzy Fingers." Lee closed the program with a requested "Love Is Here to Stay" before relinquishing the organ to open console. *Hal Pritchard*



LAND O'LAKES

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Since Jim Riggs appeared in concert as our guest artist for a chapter event on April 14 at the World Theatre, downtown St. Paul, we have been very pleased to have several new members join the chapter, and are they ever eager for open console sessions! We were able to secure an open date at the World on Sunday afternoon, June 25, at which time we heard Ruth and Joe Vaes, Tom

Neadle, Kim Crisler, Art Glessner, Greg Merrill, Don Johnson, concluding with Mike Erie, play their hearts out. It's a very casual happening with refreshments available in the "Green Room" — a pleasant way to spend a Sunday afternoon.

Summertime has also brought sorrow to two bereaved families by the death of Dorothy Hardenbergh, wife of George, on May 11, and the very sudden death of Alice Miller Rabus, who had passed away in her sleep early in the morning of June 22. Alice had been a loyal and staunch supporter of our chapter and was our treasurer for about nine years. Her brother, Alden Miller, was one of the founders of the chapter.



Mike Erie practicing at the Kilgen, T.B. Sheldon Auditorium Theatre.

Friday evening, July 7, Mike Erie, Treasurer and Editor of the chapter's Newsletter, THE CLARION, as well as being one of our favorite local theatre organists, played the 2/11 Kilgen in a concert for the Red Wing Pottery Collectors' Convention, persons coming from all parts of the country who filled the T.B. Sheldon Auditorium Theatre in Red Wing to its 487-seat capacity.

Mike is a native son of Red Wing, who studied theatre organ with Rose McNeil Morley, originally from Foorthenac, Wisconsin. In her heyday, Rose accompanied silent films at the Sheldon. Amid whistles, applause, and clapping time to the music, Mike played familiar tunes in his own pleasing style, and also accompanied a brief sing-along, much to the delight of the audience.

The T.B. Sheldon Auditorium Theatre is a splendid "jewel box" opera house built in 1904, the theatre re-opening in October, 1988, after a \$4 million restoration. The Kilgen, installed in the '20s has been completely rebuilt by organ technician, Murray Burfeind, who hails from Goodhue. "Wurlitzerized," and enlarged from its original single chamber 2/7 specification to a two-chamber, 2/11, it is a jewel in itself. After many, many hours of work on his first theatre organ installation, Murray was thrilled to hear the finished product. The promoters at the Sheldon hope to sponsor other organ concerts in the future. *Verna Mae Wilson*



CHAPTER CORRESPONDENTS: PLEASE NOTE

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

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As we came back to earth after our "Springtime Safari," we were soon planning what's next. The letters of appreciation have surely given us the urge to keep busy. A coach load supported our members in the West Country who have been busy restoring another theatre organ, and the opening was a huge success with people being turned away from the foyer. Our artist, George Blackmore, was no stranger to Comptons, and he rendered a great programme to suit the six ranks. Jean Martyn also livened up the opening with her breezy style.

Our club night was such a happy occasion with one of our previous competition winners, namely Rodney Pooley. His sense of humour won over our members immediately, and promptly another bus trip is being arranged to hear him in his home town at Eastbourne.

On May 28 we were all at the Top Rank Club Kilburn to hear the one and only John Mann, who made the fine Wurlitzer sing for joy. John never seems to alter and grow old like the rest of us. He puts new life into his audience with his lively programme.

We do not have a club night in June as many are on holidays and a few of us will be attending the convention in Detroit. Our chapter is so proud to have another winner in the national competition, this year in the Junior Division, and we are all looking forward to the young peoples' weekend of entertainment. Dena Cooper, our representative, is busy making plans and it is hoped all the goodies we shall cook for them will be purchased to swell their funds.

Our 1989 winner, Chris Bannister, will be entertaining us next month. We had hoped to feature him during the Safari, but schooling must come first. We are happy to report that, after chasing our

local schools to get the music masters to interest pupils in the theatre organ, we have won one class over by inviting them to have their music lesson at Wurlitzer Lodge, so we feel our efforts have at last borne fruit. We are hoping to continue after the summer holidays.

May I take this opportunity to thank everyone who voted for me in the recent National Board election. I am sure that the President was pleased to know that more members took the trouble to cast their votes this year. That is a good sign that members are taking more interest in our society.

New Year's resolution for us all — make ATOS a household name!

Edith Rawle



John Mann at the Kilburn Wurlitzer.

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Allen Mills at the Orpheum Theatre 3/13 Wurlitzer.

Allen Mills entertained more than 200 dedicated, early-rising organ buffs at the Orpheum Theatre on Sunday morning, May 21. Thanks to the dedicated LATOS crew that goes to the theatre every Saturday morning to keep the 3/13 Wurlitzer in first class condition, it was, as usual, in fine voice at the talented hands of Mr. Mills. Allen's concert was enthusiastically received by the early morning crowd.

Work is progressing on the Ross Reed Memorial Wurlitzer organ which is being installed in Sexson Auditorium on the campus of the Pasadena City College. The swell shades are in place, the keyboards have been recovered, and all the releathering is completed. Dick Obert, Paul Addis and Ralph Beaudry have been helping organbuilder Ken Crome one or two days a week and a new member of LATOS, Bob Grasier, has been working in the Crome shop. Larger volunteer work crews will be unpacking, cleaning and transporting all the pipes to Sexson Auditorium for final assembly as we move into high gear at the end of July. Lyn Larsen, who was a consultant in the design of our "new" bigger Wurlitzer, is scheduled to play the dedicatory concert for an expected sell out crowd on October 14.

(continued ...)

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LOS ANGELES continued

Meanwhile, the San Gabriel 3/16 Wurlitzer console is being overhauled by our volunteer crew under administrative crew chief Randy Becker. Harold Donze, the crew chief at San Gabriel for many years, is helping although he has "retired." Other dedicated crew members are: Vince Fisher, Bill Foulds, Tom Hadnforth, Bob Pasalich, Martin Walsh and Fred Williams. Ron Rhode will be at the renovated console in the San Gabriel Civic Auditorium on September 23 at 8:00 p.m. ATOS members from other areas and chapters are always welcome at any of our concerts, and you are invited to join us to hear this popular artist.

Although not a LATOS-sponsored event a number of members traveled to Avalon on Catalina Island on May 28 and were among the near capacity crowd at the theatre in the Casino to hear Gaylord Carter accompany *The Black Pirate* on the 4/16 Page Organ.

Wayne Flottman

NEW YORK

914/457-5393 or 718/225-1643

On May 20 Dan Bellomy returned to the New York area to play a concert for us on the New York Military Academy 4/31 Moller in Cornwall. Dan's performance was musically superb, entertaining and enthusiastically received by the audience. The up-tempo "Cosi Cosa" was his opener, and it was obvious early in the program that the audience appreciated the rhythmic and jazz arrangements that Dan has become famous for. A beautifully fluid rendition of "Don't Take Your Love From Me" proved Dan's ability to interpret a ballad and explore the soft lush voices of the organ just as masterfully as he performed the brassy sounds of jazz.

Two days later, on May 22, we were back to the Beacon Theatre on Broadway where Gary Phillips was our featured guest artist. Gary rendered a fine performance on the Beacon's 4/19 Wurlitzer, opening with a lift-raising arrangement of "Cherokee," and continuing with a balanced mix of traditional theatre organ favorites and more contemporary tunes.



Organists Bob Maidhof (L) and David Messineo at the United Palace (former Loew's 175th Theatre) in Manhattan.



Dan Bellomy at the 4/31 New York Military Academy Moller.



Dave Kopp at the Long Island University (Brooklyn Paramount) 4/26 Wurlitzer.

Ample time was left for open console, and several members took advantage of the relatively rare opportunity to play a mighty Wurlitzer in its original movie palace setting — on Broadway, no less!

On June 27 we hosted a concert for the Region II AGO convention with a 10:00 p.m. performance at the United Palace, formerly the Loew's 175th Theatre on upper Broadway. Radio City Music Hall organists Dave Messineo and Bob Maidhof played a delightfully entertaining program on the 4/23 Wonder Morton in the restored former movie palace that now serves as an evangelical church. The program featured several fine organ solos including a medley of tunes from *Oliver*. In addition, Dave demonstrated his keyboard talent at the piano playing "The Blue Danube," "Slaughter on Tenth Avenue," and a Liberace-style arrangement of popular Gershwin selections, while Bob provided the orchestral back up on the Wonder Morton. It was evident from the audience response that theatre organ won new fans from among the AGO members present.

A University banquet on June 7 marked the first public performance of the Long Island University (former Brooklyn Paramount) Wurlitzer since it was damaged by a water leak in 1987. Bob Walker, assisted by several NYTOS crew members, worked tirelessly throughout the spring to satisfy the University's desire to have the organ play for this \$500-per-plate gala. Dr. David Steinberg, LIU President, has taken a personal interest in the restoration of both the organ and the remaining vestiges of the theatre itself, now a gymnasium, which was beautifully decorated and lighted for the occasion. As President Steinberg announced, "Let the Mighty Wurlitzer play!", the 4/26, in the capable hands of organist Dave Kopp, thundered forth sounding every bit its old self. The organ was featured throughout the evening along with a dance band to provide music for the 600 dinner guests. The instrument is not fully complete; two offset chests, chimes and some traps still need to be reinstalled. Bob Walker plans to have everything complete by the fall.

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NORTH FLORIDA

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First, congratulations are in order to our newly elected directors (in March). The transition has been smooth and even more opportunities offer themselves with the board's commitment to two major projects for the year; 1) to pursue establishing a concert series and continue regular monthly programs, with emphasis on theatre organ music style, and 2) begin accumulating the resources to locate, purchase, install, and maintain a theatre pipe organ in the City of Jacksonville.

Our May meeting was hosted by Austin Piano & Organ (the Allen and Hammond dealer in Jacksonville). Bob Austin gave an interesting presentation of the evolution of the electronic organ from the original KING OF INSTRUMENTS, followed by a mini-concert by staff member Phil Burgess. Our June 16 program was sponsored by Nice House of Music, the Kawai dealer. Don Leach, organ sales director, went out of his way to arrange for young Vince Mirandi to be our guest artist for the evening. Vince is a salesman for the Kawai dealer in the Orlando area and is a member of the Mid-Florida and Tampa chapters. Vince loaded his registrations into the Kawai and opened with the toe-tapping tune of "Sand," surprisingly, with full theatre organ registration!! Unknown to many, these modern organs do have the great theatre organ sounds, reproduced digi-

tally (once you get past the Big Band sounds, the church organ, and the instrumental chorus and solo sounds). Anyone who says they all sound like synthesizers hasn't heard a true musician play the new organs like Vince can, 100% theatre pipe organ style. Not only the sound of the theatre organ came out, but the style and techniques Vince played were true theatre organ. His enthusiasm for the theatre organ style was carried throughout his concert, sharing how he got hooked on it at an early age, what's going on in the two Mid-Florida chapters and supporting our growth as a chapter. What a delight hearing "Foggy Day in London Town," "Blue Moon," "I Believe in Miracles" and many others. We will look forward to hearing him again in the future.

As an extra for our chapter and all of Jacksonville, our own chapter member, Mark Renwick, performed an outstanding concert on June 18 at the St. John's Cathedral, Episcopal Diocese of Florida, Jacksonville. The uniqueness of this concert was a combination of many efforts. The Austin 62-rank church organ is voiced with many wonderful solo reeds and Mark took advantage of every one of them, especially in his opening tune, "Sassy Brass," featuring the Trumpet. In keeping with the title of his program, "A Program of Semi-Classical Music on a Great Organ," he performed many tunes from the 20s and 30s. John Barry, Music Director at St. John's, is so supportive of theatre organ style, he allowed theatre organ stops and traps to be installed on the Austin, which Mark used to the fullest extent. The Vox and traps were introduced in the song, "We Three," and more percussion used in "Stars In Your Eyes." Mark requested the traps

especially for his final number, "From Russia With Love," which received a standing ovation. One more beautiful voice was added to the program in the selection, "The Moon Looked Down on Cairo," the "Vox Humana" of his wife, Carrie. No, she wasn't wired to the console, but what alive wire she is. Actually singing from the pipe chamber, her haunting voice accompanying this number was the added touch to an already perfect concert. Showmanship, professionalism, a great organ, a beautiful environment, support of St. John's and the community, and perfect selections to highlight the great theatre pipe organ style, who could ask for anything more? The calibre of this performance rates a 10+ from this reporter. Special thanks go to Don Hyde from the Austin Organ Co., who flew in from Hartford, Connecticut, to install the traps, Jim Garvin, of Jacksonville, installer of the theatre pipe work, and Chris Secrest who, at the eleventh hour, supplied crucial parts to make the traps work from his supply of Wurlitzer parts.

The Arts Assembly of Jacksonville sponsors an annual "ARTS MANIA" in October, which is a three-day program, featuring local area talent in the different cultural arts. The Arts Assembly approached us to participate in this program — a real plus, to have others recognize the cultural art form that the theatre organ style justly deserves. This will be our chance to become more visible to the community and have more people involved in chapter activities.

Also in the making, Ken Brouche is providing opportunities for the technical wizards to work on his 12-rank Moller in Saturday work parties. Call for more information. *Chris Secrest*

All inquiries regarding membership matters should be addressed to . . .
DOUGLAS C. FISK, Executive Director of ATOS
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Steve (standing) and Art Tunnell, hosts for North Texas at their Oak Cliff Music Company.



Jack Riley at the Oak Cliff Music Company.



Don Walker at Nachand's Allen in Bend. *John Olsen photo*



NORTH TEXAS

Dallas-Fort Worth

214/256-2743 or 214/233-7108

Work is progressing nicely on the restoration of our chapter organ in the Lakewood Theatre that was damaged by water in February. We now expect to have received back from Keith Henderson all of the damaged items, except the tuned percussions, by the end of August. By deferring other modifications and upgrades until later, we expect to have the organ playing again (without the tuned percussions) by early September and, in total, shortly thereafter. In the meantime, we plan to prepare for the enhancements to the organ and be ready to do the upgrades quickly during a brief down-time early next year. This course of action will cause the least delay to having our organ available for playing.

We were fortunate to receive an invitation from the Oak Cliff Music Company to hold our June meeting in their beautiful new store at the Red Bird Mall. We were particularly delighted to learn that they had arranged for Jack Riley, Dallas organist and long-time friend of all of us in the North Texas organ world, to play a concert for our enjoyment. Our hosts, Art

and Steve Tunnell, augmented our chapter attendance with an invited group of their store friends to fill the auditorium with over ninety enthusiastic organ lovers. Jack was presented on the new Technics SX-F5 organ which has a rich repertoire of both traditional organ voices and authentic orchestral sound. Jack used this resource to great advantage in his program selections, many of which were the well-known Big Band standards.

It has been over four years since our chapter last had the opportunity to enjoy Jack Riley's beautiful and exciting organ music, but you can be sure that this delighted group will be clamoring for a return performance as quickly as possible. Jack agreed that it had been much too long and promised to play for us again, soon. Jack is also well versed on theatre pipes, so perhaps we can entice him to favor us with a performance on the Lakewood organ when we again have this beautiful instrument available for our use.

Irving Light



Portland
503/771-8098

We held our June monthly gathering in central Oregon at the home of Bud and June Nachand in Bend. The Nachand

home boasts a breathtaking view of the Cascade Mountains. The majority of the audience journeyed from Portland for the concert. The three-hour drive from the Willamette Valley passes through some very spectacular northwest scenery, and the ever-changing panorama of the journey added to the festivities of the day.

The Nachands have a beautiful, three-manual custom Allen organ installation in their living room. The speakers are placed in a high chamber, speaking into the cathedral ceiling area of the room. Between the view of the mountains and the beauty of the room, the concert itself came as frosting on the cake.

Don Walker, our artist for the day, is a theatre organist from Eugene, Oregon. He is an ATOS member and a member of the Eugene Organ Club and is currently playing in a pizza parlor in Eugene. Mr. Walker's concert was a trip down Memory Lane. His medleys featured songs of the 20s and 30s with two side trips into the 40s. Following his concert, we were treated to music by two local organists, Dorothy Thomas and Alan Durkee, who were first to perform during open console. Cake and coffee were served by the Nachands, and our artist made an encore return to the console during the serving of same. We look forward to a return to Bend and the lovely home of the Nachands in the future.

John Olsen



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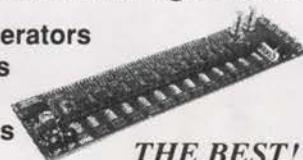
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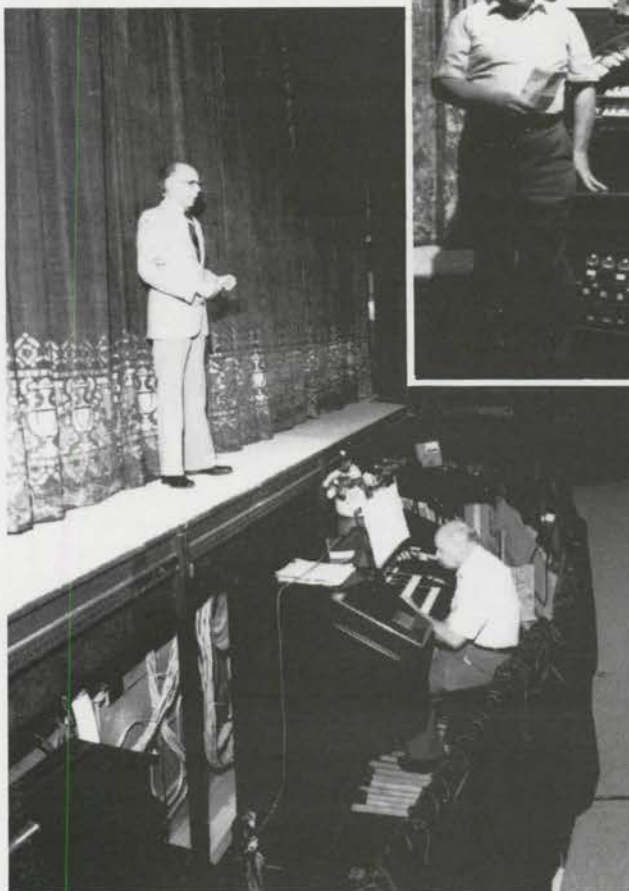
On June 3 we sponsored a bus trip that took 30 of our members and friends to John Dickinson High School in Wilmington, Delaware. The attraction there is the fabulous Dickinson Kimball, a 1928 organ that was removed from the Boyd Theatre in downtown Philadelphia in 1969 by the Dickinson Theatre Organ Society which has done a fabulous job of enhancing it. Under the keen guidance of Robert Dilworth, it has grown from its original 19 ranks and five tuned percussions to 32 ranks and seven tuned percussions plus a "new" Moller console, modern electronic controls, and there is still more to come!

Originally, we expected to hear Karl Cole. Unfortunately, Karl had been savagely beaten by hoodlums and hospitalized in Cincinnati, Ohio. Fortunately, the house organist from the Paramount Music Palace in Indianapolis, Bill Vlasak, served ably as a substitute, and it was announced that Karl Cole is recovering nicely and is scheduled to appear in October. His attackers are now in jail!

Several of our members attended the ATOS Convention in Detroit in July.

Jack Little

Don Myers at Bremerton Community Theatre. Randy Rock photo



Emcee Robert Montgomery on stage as Don Myers waits in the pit. Randy Rock photo

PUGET SOUND

Seattle

206/852-2100 or 206/631-1669

We have had a rather quiet spring season this year, but what we lacked in quantity, we made up with quality! Donna Parker gave us a beautiful concert at Dick Wilcox's home, and she was as lovely to look at as she was to hear. Her well-rounded program satisfied all tastes, and she left the enthusiastic audience clamoring for more. As a special added attraction we also got to hear Tom Hazleton play a few numbers. He came up from Portland for the concert.

Dan Bellomy, also from Portland, gave us a great program at Bellevue Pizza and Pipes, mixing his lovely ballads with his own inimitable jazz stylings.

We lost one of our most enthusiastic supporters in mid-April. Bert Miller, of Surrey, B.C., passed away very suddenly. Bert will be remembered for his efforts promoting live theatre organ music for which he had a great love and respect. Doris Miller is an old-time theatre organist from back in silent picture days, and we are always delighted when she can come down to play for us. Bert worked very hard to help young artists as a measure of preserving this glorious form of

musical expression. He will be greatly missed!

Bremerton Pipe Organ Society, most of whose members also belong to ATOS, hosted a concert at the Bremerton Community Theatre, with Don Myers at the keyboard. The program consisted mostly of Broadway show tunes from *Show Boat*, *Porgy And Bess*, and many others. This was a "first" for Don "across the pond," and many in the audience had never heard him before. They like what they heard. We hope to persuade him to give us another program, and hope he won't have to compete with such gorgeous weather.

Margaret C. Hill

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Stan Kann demonstrating a stamp-licking gadget.



Jelani Eddington at the Wicks organ. Mrs. Arnold photo

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the songs of a nation,
and I care not who
makes its laws.*

ANDREW FLETCHER (C. 1703)

QCCATOS

QUAD CITIES

309/786-4215 or 309/797-9058

On May 6 Bill and Joan McFadden hosted their usual and famous night-before-the-show potluck which has now been named the "Meet-The-Artist Potluck." Artist Stan Kann was pleased to entertain the members and guests for about an hour on the McFadden's Kimball Xanadu. A sing-along completed the evening.

On May 7, at the Capitol Theatre in Davenport, the house lights dimmed and yours truly stepped from behind the curtain to view an eager audience of approximately 800 and to introduce the guest artists, Mr. Stan Kann, organist and comedian.

Stan opened the show with "Birth of Passion," in the Jesse Crawford style, followed by "Stairway to The Stars." He also played the light classic "The Galloping Comedian" and a beautiful rendition of Rubenstein's "Romance." His program included variations of "Twinkle, Twinkle, Little Star," the original, as Bach would have written it, as a Strauss waltz, then as it would have been played in China, as it would sound in modern jazz and, finally, as a formal classic. In the second half of his program, Stan presented a comedy routine where he demonstrated various old household gadgets including vacuum cleaners, a stamp-licker and many others. This was followed by a sing-along of the usual favorites. Stan concluded his show with a powerful rendition of the "Knights Bridge March." For his encore, he proved his versatility with a rousing version of "Jealousy."



Stan Kann at the Capitol's Wicks organ.

Our May meeting was held at the Capitol Theatre where, after a short business meeting, one of our newest members, Bert Carlson of Rock Island, Illinois, presented a short program of various popular selections. Prior to his retirement, Bert worked as a budget analyst at the Rock Island Arsenal. He became interested in music and purchased his first organ at the age of fifty, not realizing that his hobby would turn into his retirement profession. He is now employed as an organist, salesperson and teacher at J. and B. Music in Moline, Illinois.

On June 11 the Fourth Annual Midwestern Social was held at the Capitol Theatre. A cold buffet was catered at the theatre by the Italian Village Restaurant in Davenport, who furnished enough food to serve more than the 80 persons who attended. Many guests came from far-away chapters: Chicago, Joliet, and Rockford in Illinois; Milwaukee, Wisconsin; Omaha, Nebraska; Cedar Rapids, Iowa, and St. Louis, Missouri. The artist for this event was none other than Jelani Eddington, the youngest contestant ever to win the ATOS Young Organist Competition. Jelani, age 14, hails from Muncie, Indiana, and was accompanied here by his mother and grandmother. Jelani has a charming, gracious and unassuming personality and a style of his own at the organ. His style and outstanding talent were evident in his mastery of the theatre pipe organ as he played modern popular pieces, show tunes and light classics. Quad-Cities Chapter and all of our guests look forward to hearing Jelani in concert again and wish him the very best in his musical career. *Richard P. Withenbury*



Bert Carlson at the Capitol's Wicks organ.



RED RIVER

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

On April 20 the Fargo Theatre played host to Minnesota Public Radio's *The Morning Show* with Dale Connelly and Tom Keith. The show airs from 6:00-9:00 a.m. and features different styles of music, humorous sketches, news and weather. The program usually originates in the studio in St. Paul, but occasionally takes to the road. The Fargo program was a rousing success as the theatre was open to the public to come and go at their leisure, have coffee and muffins, and be part of a live radio broadcast. With organist Hildegard Kraus, Lloyd Collins and Lance Johnson, strains of the Mighty Wurlitzer went out over the airwaves in solo and as background music for the antics of Dale and Tom as they acted out the exciting serial, "Spudzilla, Tuber Terror." Several local musical groups and vocalists were also part of the show. Because of the response, *The Morning Show* will likely make a return visit.

On April 28 and 29, we presented the 30th in our series of Silent Movie Nights. This program was a tribute to Charlie Chaplin, celebrating the 100th birthday of the great comedian. The enthusiastic audience participated in the sing-along, enjoyed the trip-through-the-organ, and the history of Chaplin's life with clips from his famous films. Lance Johnson provided an outstanding score for Chaplin's *The Gold Rush*. Pre-show and intermission entertainment was graciously provided by Hildegard Kraus at the lobby grand. The afterglow reception for members and guests was held on the stage.

North Dakota is celebrating its Centennial this year, and the local ABC affiliate, WDAY-TV, is airing brief spots of special interest — short "lessons" focusing on significant people and events in North Dakota history. We were pleased to see the Fargo Theatre get one of these recognitions. *Sonia Carlson*



Omaha, Nebraska
RIVER CITY
THEATRE
ORGAN
SOCIETY

402/571-6818 or 402/453-7769

Our May 13 meeting was hosted by Tom Wolfe in his lovely home. After a brief business meeting conducted by President Dick Zdan, we welcomed our guest artist of the evening, Barry Rindhage, who journeyed from Saginaw, Michigan, to present a concert for us. Barry is a graphic artist by profession and was a staff organist at Saginaw's Temple Theatre. Barry opened his program with "What Are You Waiting For, Mary?" a 1927 tune recorded by Jesse Crawford. He offered a medley of romantic songs, including Franz Lehar's "Yours Is My Heart Alone." For a change of pace, Barry conducted a sing-along, using slides made from his original graphics. His concluding numbers, were "Auf Wiedersehen," "A Lovely Way to Spend an Evening," and "I'd Like to Call You My Sweetheart" with Tom Wolfe joining in on the last number, playing tuned wine glasses. Barry's theatre stylings and lovely registrations on the three-manual Conn were very enjoyable. Open console and refreshments rounded-out a very pleasant evening.



Guest artist Barry Rindhage (left) and host Tom Wolfe.
Tom Jeffery photo

Jeanne Cooper hosted our June 17 meeting in her home and was our guest artist for the evening. Following a business meeting for the election of officers, Jeanne opened her program with two old favorites, "Dark Town Strutter's Ball" and "Blue Bayou." Her polkas were rousing, especially "The Beer Barrel Polka." A medley of Blue Grass tunes followed, including "The Wabash Cannon Ball." To show the synthesizer effects of her organ, Jeanne played "Alley Cat." For a change of mood, Jeanne offered "Amazing Grace" and "What a Friend We Have in Jesus." A game of musical bingo, in which tune titles were guessed, resulted in the awarding of prizes when "BINGO" was called out. Finally, before open console and refreshments, everyone was given a kazoo and entered into the business of making music. We certainly appreciate Jeanne's generous hospitality and excellent program.



Maurine and Bill Durand enjoying open console at Tom Wolfe's Conn.
Tom Jeffery photo

On June 4, a sizable contingent of members and friends trekked out to The Office Bar and Grill in Hooper, where member Bob Tookey presides at the organ console. The food was excellent and Bob's musicianship made for a memorable afternoon. *Tom Jeffery*

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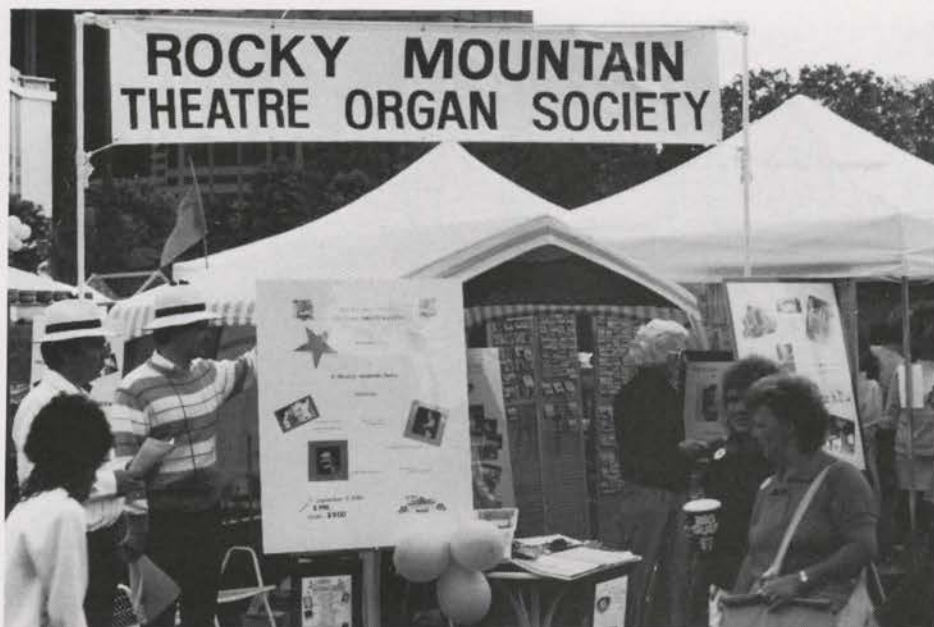
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Don Zeller photo



ROCKY MOUNTAIN

Denver, Colorado

303/421-1190 or 303/233-4716

Front Range theatre organ buffs were very busy during the month of June. We kicked off the month with the annual People's Fair in Denver's Civic Center. This annual event draws upwards of 200,000 folks for a weekend of music, crafts, games, displays, foods of all types and general frolicking. This was our chapter's first time at the fair and response to our booth was quite positive. Several thousand copies of our "Pipes Along the Rockies" were handed out along with flyers advertising our September "Musical Vaudeville Review" at the Paramount Theatre. The booth also featured posters about our activities and projects, including the Aladdin Wicks installation at Denver's East High School.

The next weekend was our "Alumni Day" at the Paramount. This Sunday affair featured an "Amateur Organist Showcase" and a very fine mini-concert by Detroit organist, John Lauter. John's well-prepared selections included "Another Opening, Another Show," Sousa's "Liberty Bell March," medleys by George Gershwin and Cole Porter, several John

William's compositions and a special added attraction, Patti Simon at the Paramount's twin console. The program also included a continental breakfast, open console and the annual club photograph. Special guests for this program were chapter alumni and past officers.

The third weekend and following week was devoted to the annual Summer Theatre Organ Workshop at Colorado State University in Fort Collins. Gaylord Carter, Hector Olivera, Robert Cavarra and Kevin Utter were the headliners for this five-day event entitled, "The Theatre Organ — Past, Present and Future."

Rocky Mountain ATOS has a full slate of activities on tap during the fall to celebrate the 25th Anniversary of its founding. Former chapter members are invited to join us for these activities. *Don Zeller*



John Lauter at the Denver Paramount. Don Zeller photo



Dale Zieger at the St. Louis Fox.

ST. LOUIS

Missouri

314/343-8473

Our May 15 meeting at the Fabulous Fox Theatre took many of us back about 20 years. Our guest artist was none other than the nationally and internationally known former St. Louisan, Dale Zieger. Hearing and seeing him again at the 4/36 Wurlitzer brought back some very special memories. Dale had been the assistant organist at the Fox for a number of years prior to his joining the Conn Organ Corporation as their top touring artist. For many years, Dale worked quite heavily in the dealer training department, put together the lesson course that Conn marketed, and thrilled delighted audiences around the world with his dazzling arrangements and compositions. He also owned his own recording company which was responsible for most of the recordings that Conn made to help market their instruments. He was also involved with the electronic theatre organ product development and was tonal consultant on a number of the two-and three-manual Conn theatre organs.

Dale was active in our chapter and performed a number of successful fundraising silent movie concerts for us. He was regularly featured on local television. His music is very upbeat, and he has a number of recordings to his credit. Since leaving Conn, Dale and his wife, Joni (a very special lady who is lots of fun and who could easily model for the cover of any of the major fashion magazines) have been active in the two music studios, Keyboard World, that they own in Grand Rapids and Kalamazoo, Michigan. Dale, whose concert services are much in demand, teaches group organ classes of 40-50 students per class and is very active in the sales of a variety of musical keyboard instruments. Our sincere thanks to Joni and Dale for a memorable evening. If you have the opportunity to see and hear Dale perform, don't miss it — he is one of the best! *Dennis Ammann*

(continued...)

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ST. LOUIS continued

Another memorable evening, June 18, saw former Fox staff organist Stan Kann return to the Fox Theatre 4/36 Wurlitzer to play the 60th Anniversary show, the 1926 silent *Phantom of The Opera*. Members Marlin Mackley and Joe Barnes had the Wurlitzer in tip-top condition. The crowd numbered about 3000, and the show had to be delayed nearly half an hour to accommodate the line at the box office. What a compliment to Stan Kann.

Member Jack Jenkins, current staff organist at the Fox, had an excellent turnout at the Scottish Rite Cathedral on May 22 when he played for the AGO and ATOS members. This was a "Lollipops" concert on their super huge pipe organ which member Marlin Mackley maintains.

Dale L. Boring



Jerry Gerard at the Arlington Morton.

SANTA BARBARA

California

805/968-0335 or 805/687-2991

We have been busy promoting our coming concert series and providing intermission music at the Arlington seven nights a week. Local organist Jerry Gerard plays two nights a week, and Mike McLaughlin plays two nights a week. The other nights the organ is played via the Devtronix organ control system. With giant crowds attending movies like *Batman* and *Indiana Jones*, the organ is getting wonderful exposure to the community and tourists. It is a real crowd pleaser, and the organists always receive heavy applause. All 24 ranks are now playing, and our able technical crew, headed by President Bruce Murdock and retired Arlington electrician "Luckey" Hawkins, keep the organ in great condition.

Lyn Larsen enjoyed the organ, and the enthusiastic Santa Barbara audience is looking forward to a return engagement. Tom Hazleton will return on October 1 to open our four-concert series. The local group has grown from less than 20 members two years ago to 180 today. Theatre organists visiting in Santa Barbara are invited to drop by and play any morning. By calling John Oien at 805/682-1604, an appointment can be made for your own mini-concert. Several visitors have stopped by and report that it is a fun organ to play and the building is kind to the organ.

John Oien



Bert Kuntz and son Brad at the 4/20 Wurlitzer at Arden Pizza and Pipes.

SIERRA

Sacramento

916/961-9367 or 916/967-9732

An early morning concert by Bert Kuntz was held at Arden Pizza and Pipes on the 4/20 Wurlitzer for a very appreciative audience. Bert's program consisted of selections of popular, old-timers and movie themes. He featured special arrangements of Eddie Dunstedter along with novelty numbers that were a hit. Bert has been playing at Arden Pizza and Pipes for several months on Monday evenings. He has become quite familiar with the organ and came up with some registrations never heard before which were in very good taste. His playing was peppy and foot-tapping. At the end of his first set he invited his 11-year-old son, Brad, to join him in duet at the console. They played a nifty arrangement of the famous "Chopsticks." This kid has talent — watch out, Bert, the kid may get your job! Thanks so much, Bert, for a morning of fine entertainment. Also, thanks to Frank and Bob Hogan, managers of this lovely pizza restaurant, for your hospitality and use of the beautiful Wurlitzer.

Bud Taylor

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Tulsa

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The mini-concert for our May meeting was played on Tulsa's Central Assembly of God church's 4/14 Robert-Morton by Sam Collier. Sam had said to "Tell 'em they can come and listen to me practice," but needless to say, his "practice time" was most enjoyable. He played a program of favorites, opening with "Perfect Song," then a bouncy medley and a number of other old-time tunes including "Always" and "Memories of You." His cloer was "The Introduction to Tico Tico" . . . Sam IS fun to listen to! Open console followed.

Our June meeting was held in Pryor, Oklahoma, in the home of Hervey and Janice Barbour. The Barbour's home is built around their 2/11 Kimball, and it is a beautiful installation. Hervey's program included "Misty," "Georgia On My Mind," and "Can You Read My Mind." Young Richie Jobe, Hervey's protege, favored us with some classical selections, including Widor's Toccata from the *Fifth Symphony*. Again, open console followed.

Some fifteen persons from our chapter attended the May concert on the Wichita Wurlitzer played by Lyn Larsen in their Century II Auditorium. Lyn is always an inspiration, and we enjoyed his "Trip Down Memory Lane." We drove home the same night — along trip, but well worth the three-and-a-half hour drive each way.

We are delighted to announce that our chapter has at long last been recognized as a non-profit corporation by the Internal Revenue Service. This has been a project many years in the making, and we are looking forward to our "Tax-deductible" status.

Betty Weddle and Dorothy Smith attended the recent Theatre Organ Workshop held in Fort Collins, Colorado, at Colorado State University. Unfortunately, the Wurlitzer in Lory Student Center was not playing, but Gaylord Carter, Professor Bob Cavarra and Kevin Utter "made do" beautifully on an Allen digital organ borrowed for the occasion. And they were completely amazed by the

sounds Hector Olivera produced from a two-manual Yamaha instrument borrowed from Dick and Virginia Webb of Estes Park, Colorado. Hearing the fabulous Marcussen tracker organ in the First Methodist Church of Fort Collins was also a highlight of the workshop.

We are saddened to report the "Closing Chord" of member and friend Luter Eulert on May 16, 1989. Luther had been critically ill and hospitalized with pneumonia for five weeks prior to his death. Among our fond memories of him is an "Inspect the progress on our 3/10 Robert-Morton installation" meeting at the Vo-Tech high school one dreadfully hot and humid August evening several years ago — and hearing Luther tap out Christmas music (manually) on the Glockenspiel! We shall miss him.
 Dorothy Smith



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Kalamazoo
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On July 8, in collaboration with Motor City Chapter, our club had the privilege of hosting Afterglow II on its visit to Kalamazoo after the 1989 convention in Detroit.

We had two fine organs to show off in Kalamazoo. The first was at a surprise stop at the Episcopal Cathedral of Christ the King where the organist, Donalee Williams, performed on the giant Aeolian Skinner 3/49 pipe organ that dominates the unusual square cathedral. Open console followed her concert.

The climax of the day-long trip was the program at the State Theatre in downtown Kalamazoo. This is our 1927 John Ebersson atmospheric theatre, a Spanish courtyard with appropriate lighting and sky effect with twinkling stars and moving clouds.

Preparing for this event had occupied our club for several months in addition to our regular meetings. With a \$500 donation for materials from the owner of the theatre, Roger Hinman, plus much volunteer help, particularly by Jim Lauck, a local organbuilder who guided our efforts, members of our group re-leathered, rewired, and generally brought up to playing condition the 62-year-old Barton 3/13. Much still needs doing to fully restore this beautiful instrument, but it performed well and sweetly that evening under the fine musicianship of Rob Richards.

Rob showed his talent and virtuosity in giving us exactly the program we had hoped for — one that, as he said, demonstrated all the uses the theatre organ was designed for: as a concert instrument, as accompaniment to silent films and sing-along, and, to bring its use up to date, in combination with a synthesizer. As a plus, Rob accompanied John Giardina, an excellent Italian tenor, as he sang several solos then led the sing-along. Two silent comedies, Harold Lloyd and Laurel and Hardy, and the audience in stitches.

The almost capacity audience (the program was open to the general public as well as the ATOS) responded enthusiastically. We are still receiving accolades and requests that we put on another show! People enjoyed the varied and nostalgic program, getting back to the original uses of the theatre organ. Perhaps it has been used too much of late as exclusively a concert instrument!

Dorothy Butela



State Theatre marquee, Afterglow II, Kalamazoo, Michigan.



Afterglow II audience hearing Donalee Williams at the Aeolian Skinner 3/49 Central Church of Christ The King, Kalamazoo, Michigan.



Rob Richards at the State Theatre Barton 3/13, Afterglow II, Kalamazoo.



Rob Richards, State Theatre, Kalamazoo, Afterglow II, at the Barton 3/13.

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WOLVERINE

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May 21 brought a special treat from members Mary and Don McKinney, Dearborn Heights, to their Wolverine friends. They went all out to present us with a wonderful afternoon filled with fine music and delicious food. Don skillfully blended his capabilities at the organ, gained from 42 years of playing, with those of the Hammond Elegante. Mary and prepared a plentiful array of delicacies around some very delicious ham to feed a small army of 50 thankful Wolverines.

On June 25 Wolverine Chapter was once again welcome at the home of Don and Shirley Jenks in Brighton. About 32 members, who sought hospitality in the Jenks' home, found that, and more. Not only were they treated to entertaining music from the fingers of Father Andrew Rogers and Sharron Patterson, but Gerry and Marge Muethel provided an added treat by bringing some special guests to the gathering. They happily introduced New Zealand organist Richard Hore and his wife, who were in Detroit because of the ATOS convention, to the Wolverines and vice-versa. After Don guided Mr. Hore, who is blind, to the console and helped set the registrations, Richard had a ball entertaining new friends, while his wife was busy discussing craft work with Marv Spear and Barbar Kotyk. Everyone present enjoyed a fine afternoon of camaraderie. *Charlie & Betty Baas*



Don and Mary McKinney.



Father Andrew Rogers at Don Jenk's console.

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

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Wurlitzer Theatre Organ Op 1700 2/6 DX complete. Wurlitzer Church Organ Op 2134 3/12 less console and Bourdon/Flute rank. Must sell together only. Extra ranks and percussions included. \$12,000 or B.O. 315/635-7952 or send SASE for stop and inventory lists. Charles Schubert, 8170 David Lane, Baldwinville, NY 13027.

Wurlitzer 3/10 relay with extra switches. \$400 or best offer. Contact Tom Yannittel 614/382-0969 evenings.

3/12 theatre pipe organ for sale. Currently in storage, Thousand Oaks, CA area. Owner passed away before installation started. Double stop rail console believed to be a Barton with a 3/8 Petersen electronic relay. Spencer 3 HP single phase blower. Wurlitzer, flute (to 16') Tibia, Violin, Violin celeste, Diapason, Vox. Trumpet. Post Horn and Oboe. Xylophone, Glockenspiel, Harp and assorted traps. Asking \$5,000. Negotiable. Further information, Judy Lee at "Treasure Oaks." Monday thru Friday from 9:30 AM to 5:30 PM. 805/373-0504.

NEED MORE BASS? Nested set of 16' open diapason pipes. Low C measures 15" by 17" O.D. Best offer. F.O.B. Paul Nelson, 517 1/2 N. Wilson Avenue, Bozeman, Montana 59715. 406/587-9642.

Rodgers Trio 321 organ for sale. Show room condition. Three manuals, plug in Pioneer Tape recorder, Leslie speaker and contained speaker. Mrs. H.W. Shaw, 315/781-0507.

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RODGERS TRIO 322 three manual theatre organ with two external speaker cabinets including Leslie 145. \$5950. Keyboard Exchange International. 8651 Portside Ct., Orlando, FL 32817. 407/671-0730.

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Choice pipe work and misc. parts. Durst 8 ft. Tuba Mirabilis 15" W.P., Wicks 8 ft. Harmonic Tuba 5" W.P., Dennison Tuba Horn 10" W.P., Durst Strings (4) Ranks 5" W.P. 8 ft. Marr & Colton Tibia 10" W.P. Several Voxes, Wurlitzer Xylophone, Tuned Sleigh Bells, New Wicks Electric Trems, Chests, Regulators and Theatre Seats. No reasonable offer refused. Call 913/621-7717. Bob Maes, 1015 Minnesota Ave., Kansas City, Kansas 66101. Crating and shipping extra.

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Tibia Plena, Open Diapason, Vox Humana, Diapason Chest (73 notes), 2-rank Unit Chest (146 notes), 32-note Kiigen Pedal relay (10 stops). Robert Matterness, P.O. Box 1022, Lebanon, PA 17042. 717/867-2636.

Conn Model 651 3 manual theatre organ. 32 AGO pedal with Leslie speaker, complete with rhythm section and bench. Asking \$5000. James Flagg, 3006 Prairie Place, Sugar Land, Texas 77479. 713/980-3510. Reasonable delivery possible.

Robert-Morton 2/9, percussions. Small scale studio voicing. Excellent playing condition. \$8900. Also Robert-Morton 3-manual console, rebuilt, new shell and bench, 137 stops. Excellent specs, \$4750. Reiser C-17 and 25 chest magnets \$1.00 each. Lee A. Smith, 744 West Fountain Way, Fresno, CA 93705. 209/227-8398 or 525 Bitroot Dr., Boise, ID 83709. 208/375-8061.

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

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Aeolian duo-art reproducing pipe organ roll project. sets of 200 - best original rolls will be recut. \$4,200.00 per set. \$1,700.00 deposit now. Only 3 sets left to sell. References available. Durward R. Center, 301/752-4771.

Large, Robert-Morton, 4/34 theatre pipe organ 26 years in MCA-Whitney Studios. Glendale, CA. Played by Jesse Crawford and Eddie Dunstetter. \$72,000. Negotiable. Good condition. 408/253-9030. Evenings or weekends.

MORTON 2/7 - Marimba, Rodgers Glockenspiel, Train Whistle. 3 hp Spencer, single phase. Excellent condition. Must sell - estate. \$3000 or Best Offer. See June/July issue 1979. 612/729-6177.

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FOR SALE: Wurlitzer Organ Components including: 8' Tuba Horn, 8' VDOs, 16' Tuba, 16' Metal Diaphone, Toy counter, Chrysoglott, Chimes, Manual chests, off-sets, large regulators, Trino 15" Post Horn. All priced to sell. Call J. Kevin Aikman 317/786-1514.

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WANTED

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

Theatre Organ, 7 to 10 ranks, for residence. Prefer Texas or vicinity, but will consider all. Prefer complete organ, but would consider assembly of parts. W.E. Flynt, 214/494-1931, leave message.

16' String and chest, 16' Clarinet and chest, (12n - any make OK); Wurlitzer mottled yellow stop tabs; sizzle cymbal action; Wurlitzer Winkers, Doug Powers, 3433 Bradford Road, Cleveland Heights, Ohio 44118. 216/321-4991.

Hammond X-77GT or X-77 speaker. Wanted Hammond Elegante. Must be reasonable. Want complete set of console publications. Write P.O. Box 66261, Portland, Oregon 97266. 503/771-8823.

Have \$20K to purchase a 3-manual Wurlitzer in restorable condition. Anyone interested in selling their Wurlitzer? Mike Foley, P.O. Box 9223, Bolton, CT 06043. 203/646-4666.

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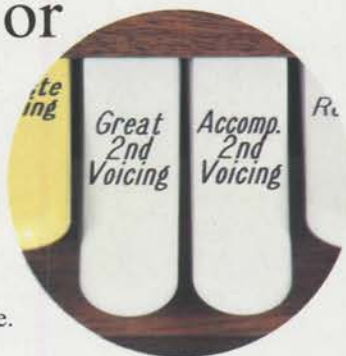
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Three manual ADC*4600 stoplist

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

ACCOMPANIMENT

Theatre Voicing	Second Voicing		
Tuba Horn	8 ... Trompette	8	
Diapason	8 ... Prinzipal	8	
Tibia Clausa	8 ... Bourdon	8	
Clarinet	8 ... Krummhorn	8	
Violin	8 ... Gamba	8	
Violin Celeste	8		
Quintadena	8 ... Quintaten	8	
Lieblich Flute	8 ... Klein Gedackt	8	
Vox Humana	8 ... Schalmel	8	
Tibia	4 ... Octave	4	
Viole	4 ... Super Octave	2	
Viole Celeste	4		
Lieblich Flute	4 ... Spitzflöte	4	
Piccolo	2 ... Mixture IV		
Solo to Acc.			
Piano*	8		

PEDAL	
Tuba	16
Diaphone	16
Tibia Clausa	16
Violone	16
Post Horn	8
Tuba Horn	8
Diapason	8
Tibia Clausa	8
Clarinet	8
Cellos II	8
Quintadena	8
Acc. to Pedal	
Great to Pedal	
Piano*	
Bass Drum	
Cymbal	

GENERALS	
Celeste Tuning	
Great 2nd Voicing	
Acc. 2nd Voicing	
Reverb	

TREMULANTS	
Main	
Solo	
Tibia	

EXPRESSIONS	
Left - Main	
Right - Tibia/Perc	

*Optional Alterable Voice with Card Reader replaces these stops.

MIDI	
Solo	
Great	
Accompaniment	
Pedal	



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