

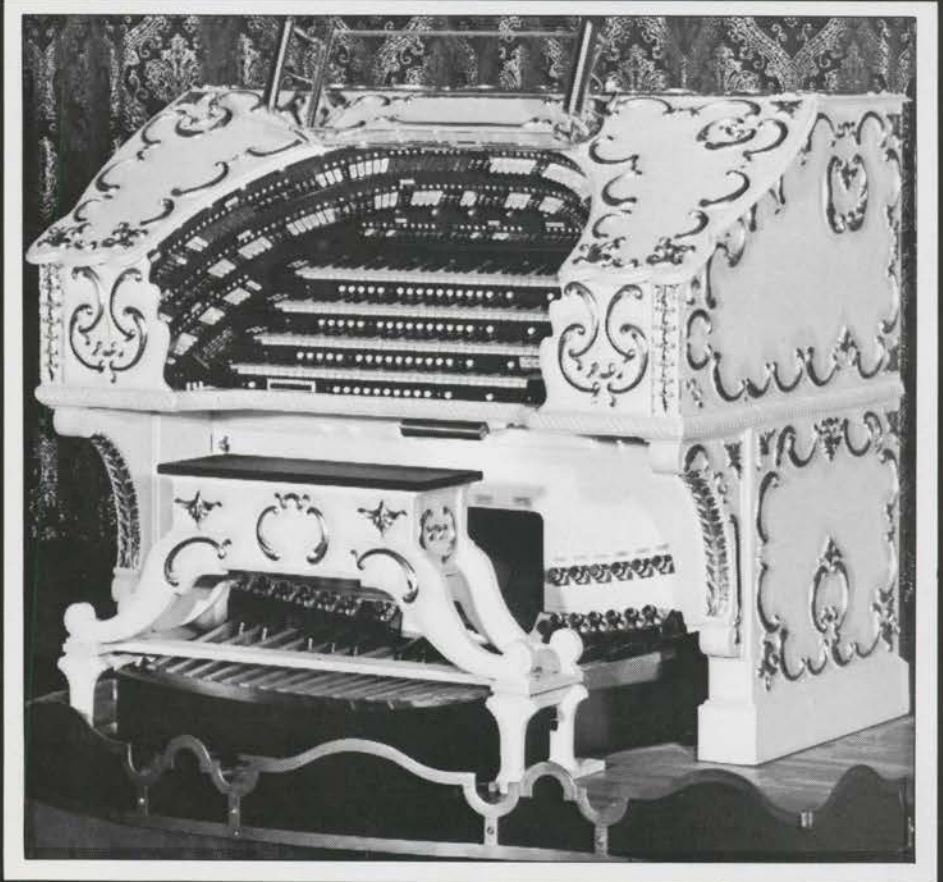
JANUARY/FEBRUARY 1990



Theatre Organ

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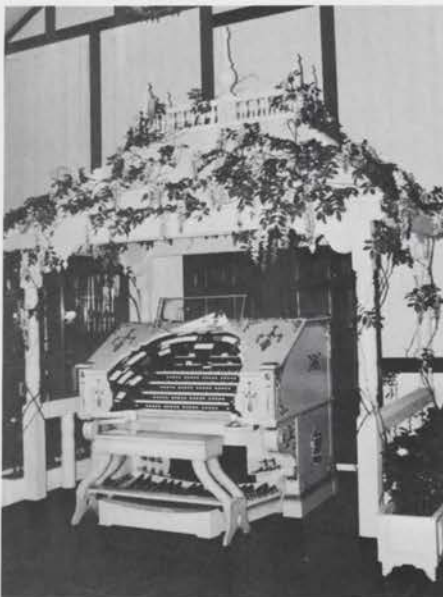
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COVER PHOTO:
The centerpiece at Wurlitzer Park
Photo by Dave Junchen

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President's Message



Welcome to the last decade of the Twentieth Century. The Nineties are upon us! The Theatre Organ has reached an age which qualified it for antique status, but is this what we really want? Let us not let this versatile instrument get relegated, banished, exiled or displaced from the current stream of contemporary music makers.

A Letter to the Editor by Donald Wood, printed in this issue, got me to thinking about the future of the Theatre Organ. Needing only the slightest excuse to climb upon my now well-worn soap box . . .

One of the goals of the American Theatre Organ Society, as we enter the waning years of the Twentieth Century, **MUST** be to see that this fabulous instrument is NOT left to rot or decay as a museum piece. Our "chosen" instrument has too much to offer future generations for us to allow this to happen.

And how do we accomplish this? BY ACTING IN CONCERT now, today, to insure that the Theatre Organ will be a viable concert instrument well into the twenty-first century. Some of the prerequisites for this to be accomplished have already been begun: Many theatre organs have been placed in locations which make them viable economic instruments (unfortunately money is still *one* of the bottom lines), and a good supply of musicians capable of performing professionally on the instruments well into the 21st Century are already in the pipeline. Where does that leave us? Presently in reasonably good shape. But wait, by the year 2010 where are we . . . and it doesn't much matter where *you* will be by then, *WE* must lay the groundwork in the 1990s or there will be no 2010 for the Theatre Organ.

Here is my scenario concerning what needs to be done:

1. Our audience base *must* be expanded to include people in their 30s and 40s. Without this younger base all is lost. It makes little sense to give these remarkable instruments a secure new home if we don't also give them an audience that will be alive to listen to them in 2010.

2. We must develop a "concert circuit" or artist's registry or some other method of insuring that organists who choose to dedicate their professional lives to the Theatre Organ can in fact earn a decent living in their chosen profession.

3. We must encourage new avenues of experimentation in staging and content of Theatre Organ concerts (that one will get me some letters). What worked in the 20s and 30s will not necessarily be successful in the 90s and 00s.

4. We must insist that current theatre organists exhibit the styles, techniques and music of the time period we currently live in. This does not mean all programming must be contemporary, but an increasing portion must be dedicated to current musical trends. (This should get me even more letters!)

5. We must encourage young people to "learn the trade" of Theatre Organ building. The American Theatre Organ Society must develop an Apprentice Theatre Organ Technicial Program to insure a supply of technicians in the year 2010.

6. Theatre Organ owners (both commercial and private) of means should use professional Theatre Organ Technicians whenever possible so that these professionals will hire young people who will learn the trade. (I'll get lots of letters on this one!)

7. We must all do our part in publicizing the merits of the Theatre Organ. We are the curators (possibly a poor choice of words, the Theatre Organ should not be relegated to a museum) of a piece of Americana that could be lost to all but a few if we don't act **TODAY** to insure its insertion into the mainstream of performing arts.

Well, these are my ideas for the perpetuation of the Theatre Organ. They are but suggestions. They are there to make you think. Something needs to be done now, during what possibly could be called a second "Golden Age" of Theatre Organ, to insure its future. Things are going well today, and this should continue for several more years. Let us not get complacent but rather work all the more diligently now while we have the personnel and spirit to grow and expand.

The challenge of the 90s is there, we **CAN** meet it!

JUST DO IT!
John Ledwon

Directors' Corner

■ Vern Bickel

HEAR YE! HEAR YE!

The ATOS Archives/Library surplus record album auction is now in progress. Members have the opportunity to bid on 214 organ albums, many of which are rare and have not been available for years. Proceeds from this auction will be used for the operating expenses of the ATOS Archives/Library.

The complete listing has been compiled, and is printed on the mailing cover of this issue of THEATRE ORGAN. Most albums require a minimum bid of \$2.50, plus shipping and handling. All bids must be received by April 1, 1990. See the mailing cover for complete information.

Because of the generosity of many members, it has been possible to provide several libraries with complete sets of back issues of THEATRE ORGAN. Many thanks to all of you who have sent me the out-of-print back issues from your personal collections.

For those of you who meant to send those out-of-print back issues, it is not too late to do so. If you have any issues of THEATRE ORGAN which are not listed on the mailing cover order form (see the November/December, 1989, issue), please send them to me so that we can continue to provide complete sets to libraries around the country.

■ Ashley Miller

As Chairman of the Ben Hall Memorial Organ Committee, I would like to bring you up-to-date on that project. Although facts and figures pertaining to installation costs of the organ were submitted to the Westchester Community College in Valhalla, New York, last summer, no word has been received from the college as yet. Even with the enthusiasm the college has expressed, their Cultural Affairs Director stated that the estimates would have to be considered thoughtfully, which he felt would "take some time." He specifically thanked Allen Miller for his time and diligent efforts in drawing up cost estimates for rebuilding and restoring the instrument.

The college is anxious to obtain an instrument for their theatre to be used for: 1) an extensive film season, with silent as well as sound films (where pipes would entertain before and after); 2) with instrumental or vocal groups; 3) theatre organ concerts, and 4) complementing or enhancing stage productions. Student activity and participation is to be encouraged with emphasis on the theatre organ as an American cultural phenomenon.

Meanwhile, I have been active in numerous Garden State Chapter events, including some at the now state-owned Trenton War Memorial with its 3/16 Moller theatre organ.

■ Dorothy VanSteenkiste

All the rules and regulations for the 1990 Young Organist Competition were sent out to all the chapters in August of 1989. This gives the chapters time to organize their local competition, if they choose, or time to search for a young organist to sponsor. Remember the method you use to choose your candidate or candidates is strictly up to you, but they must follow the required rules for the National Competition. A chapter may submit three entries (one in each category — Junior, Intermediate and Senior).

We were very pleased with the response in 1989. Fourteen young organists entered the competition. Congratulations to the chapters that participated.

Bringing the three winners to the convention and giving them a chance to perform was great and gave our members the opportunity to hear our young talent. Arrangements have already been made with next year's convention chairman, Tim Needler, for a similar program. It is such a pleasure working with these young people.

Our Prime Judge for 1990 is Kay McAbee. He was very pleased to be chosen and is looking forward to the competition. Kay McAbee, together with four other well-known adjudicators, will review the competition tapes.

A get-together of the Young Theatre Organ Enthusiasts at the Indiana convention in 1990 is being arranged by Trent Sims.

I encourage every member to circulate our membership folders, we still have time to double our membership before the 1990 Convention.

Art Organizations around the country stress the importance of supporting and encouraging our young artists. How nice it is to know that the American Theatre Organ Society is doing this for one of the greatest art forms — THEATRE ORGAN.



Candy Miller awaits instructions from Master Allen on how to register the Austin in Shelton High School.

Photo by Dan Bellomy



New ATOS Labels!

Letters To The Editor

Dear Editor:

John Ledwon is right to face squarely the problems afflicting the Theatre Organ world right now (President's Message, July/August 1989). His words reflect a situation which has its exact parallel here in Britain.

In my view the reasons are fairly simple to define. First, there are far too many separate organ societies. Here in the UK in a land area much less than the US, we have three major societies, the Cinema Organ Society (COS), The Theatre Organ Club (TOC), and of course the ATOS. Each jealously preserves its separate identity and independence. There are also many much smaller societies all struggling along; each self-governing and seeking an audience. Surely, when resources are scarce, they should be gathered together and used for maximum effect. As it is, the resources are too fragmented for this to happen.

Second, while some of these societies have democratic constitutions, some have not, but the overall effect is the same. The societies are run year in, year out by the same people so that, with the best will in the world, they become very introspective.

I emphatically agree with John Ledwon that the theatre organ should be a part of the current ENTERTAINMENT scene. It will not however survive as long as it is perceived by outsiders as the exclusive plaything of a few elderly, slightly eccentric people intent on preserving a museum piece. For this reason, transplants into museums, dark old church halls and musty schools must be considered ill-conceived and entirely inappropriate. The theatre organ is such a marvelously versatile instrument that it deserves to be found in multipurpose places of entertainment where it can be used for singing, dancing and indeed wherever music is heard and played. But, as John Ledwon says, it has to be promoted, not just presented.

Until those who dominate and control the theatre organ scene realise this, and do something about it, I fear they will ultimately destroy the very thing they seek to preserve. Sadly, they do not have time on their side.

Yours faithfully,
Donald M. Wood
West Yorkshire, England

Dear Editor:

I read with interest Victor C. Searle's article on restoration of the Tokyo Mitsukoshi Department Store Wurlitzer. I was, however, taken back with the author's condescending statement implying that the owners consulting Casavant about a

restoration was somehow inappropriate. Quoting, "from Casavant (of all places!)"

I am an authorized Casavant field technician and I love and respect theatre organs. Also I am well qualified in the new solid-state systems having converted several organs. Having the qualifications to service prestigious tracker organs does not preclude one from being able to be a sensitive technician on a unit electric action instrument either pneumatic or direct electric. I am disappointed that Searle would assume that.

Also on the subject of the conversion of the Washington Cathedral Skinner to direct electric action. True, re-leathering is an expensive proposition, such that modern electropneumatic builders have greatly improved the simplicity and serviceability of their chests. Modern chemistry has been called upon to analyze and help formulate tanning techniques which should improve this serious liability. Let us not be fooled, however, into thinking that direct electric chests put an end to organ maintenance. One direct electric builder secures the bottom of the chest with thumb screws for quick access as leaky valve seats are anticipated.

We all would prefer that organ technicians would direct their energies into preserving the instruments we love without including rude insults in their articles.

Sincerely,
Paul Jernigan, Jr.
Houston, Texas

Dear Editor:

There are three ways in which all members of ATOS could participate in promoting the Theatre Organ and its music into the future:

1. Until about five years ago, most electronic organs were small imitations of the Theatre Organ. They could be played like organs and they suggested, if not imitated, the sound of an organ. This cannot be said of the newer instruments. These programmable, computerized "things" may be very fine instruments when played by a professional musician, but they are NOT organs. We should write to all the manufacturers and commend Allen, Baldwin and Rodgers for their fine theatre style organs and urge all the others to provide a moderately priced Theatre Organ for the home organist.

2. We should make an effort to promote the installation of electronic Theatre Organs into the auditoriums of most high schools. During the 1950s and 60s, when I had a studio in Reading, Pennsylvania, many of the high schools and some junior high schools had organs, and I was busy teaching student assembly organists from towns within a radius of thirty miles.

These same teenage organists took part in local talent contests and very often won prizes. Where there are no organs, there is no incentive to learn to play one.

3. Every member who can play the organ, even just a little, should visit music stores and inquire about their methods of teaching beginner organ students. There must be a few stores around the country who have real organists teaching organ, but I have not found many in this area. Many stores do not want organists. They have their sales people or guitar or sax players showing their customers how to "push the buttons" with no attempt to teach musical values.

And then look at the music they are using. Imagine "Sweet Georgia Brown" written in quarter notes with all the syncopation removed. Most songs are oversimplified in the key of C with no intros or endings. All diminished chords and other "obstacles" are removed. And nobody is learning to play in a musical manner.

This might be excusable for unmusical senior citizens who want to "have fun" on a \$30,000 instrument, but children are also being taught to operate the organ without playing it — one finger chords and no pedals. If we in ATOS don't find a way to do something about this — who will? And what will become of popular organ music?

Sincerely,
Al Hermanns
Clearwater, Florida

Dear Editor:

Cheers to Lyman Nellis for taking certain points of the most recent convention to task! He gave credit where it was due ... Ron Rhode. Ron not only saved "... an unbearable situation...", his all too brief "cameo" was for me an absolute highlight of the convention. Thanks be to Ron's "salvation" cameo.

My other verbiage is with regard to the excellent article on "Wurlitzer's Style 165-X ..." in the November/December 1989 THEATRE ORGAN. This was a superb piece on these little gems and has thankfully been recorded permanently.

There is one perhaps relatively minor error/oversight with regard to the information on the bottom of page 10. It correctly makes the assumption that the 165 Tibia and Flute extensions were not confined to the 165 alone. However, there is a problem in saying the Style F became the Style 190. This is not true. The 190 and the F had a few major different pipe specifications. Number one, the style F had a 16-8-4 Tuba unit. The 190 had only an 8' "Style D" (#2) Trumpet. The fact of

(continued on page 23)



Jim and Sherrie Krughoff

A Walk in Wurlitzer Park with Jim & Sherrie Krughoff

by David L. Junchen

Jim Krughoff is an inveterate collector. Starting with stamps as a kid, he graduated to more rarefied pursuits as he was afforded the opportunity by an expanding real estate development business. His firm builds and sells a hundred new homes each year in the western Chicago suburbs.

Jim's collecting philosophy differs from that of his fellow collectors, most of whom desire to own more and more of whatever strikes their fancies, regardless of quality or rarity. An astute businessman, Jim Krughoff acquires for his collections only those items which are particularly rare and of high quality. They are thus not only rewarding to own and to display but are excellent investments as well.

After the appeal of stamps waned, Jim set his sights on collectible automobiles, specializing in Corvettes. The prize in this group is a red 1967 L88, of which only 20 were built. This beauty is also the

lowest mileage classic Corvette known to exist: the odometer reads only twelve miles! It is in perfect original condition, just as it was when driven out of the dealer's showroom two decades ago.

Slot machines were the next devices to pique Jim's collecting interest. Since they are not particularly rare as a group, Jim chose to specialize in ones which are: pre-World War cast iron varieties. Included in Jim's collection are 15 which are the only models of their kind known to exist — the ultimate rarities!

Many slot machine collections include another variety of nickel grabber: the coin-operated piano. Wanting to diversify his slot collection, Jim obtained a couple of nickelodeons and discovered, to his delight, that not only were they charming, but that they awakened in him an inner love of music which had previously been dormant. Orchestrions and reproducing pianos followed, and Jim dis-

covered a passion he had never experienced in other areas of collecting. All these music machines required space to display properly, resulting in three separate additions to the Krughoff home.

A collection the size of Jim Krughoff's can't be hidden for long! Jim eventually made the acquaintance of other Chicago area collectors, including Jasper and Marian Sanfilippo in Barrington Hills, Illinois, who have one of the most comprehensive collections ever assembled, including a 4/28 Wurlitzer. Favorably impressed, Jim inquired whether any other such instruments existed. Another Chicago area collector, historian Tim Trager, responded by taking the Krughoffs to a Windy City Organ Club concert at the home of Paul and Jan VanDerMolen. Affectionately known as the Wheaton Fox, the VanDerMolen home houses a fine three-manual Robert-Morton and is the site of many Windy City club events.

These concerts on theatre organs by live organists were particularly appealing to Jim's vivacious wife Sherrie. Not only were her favorite Broadway musicals rendered in dramatic fashion, but she also discovered the joy of centering an evening's entertainment around the theatre organ. With Sherrie's flair for throwing parties, the theatre organ was a natural.

After deciding that they wanted a theatre organ, the next questions for the Krughoffs were "Where will we put it?" and "Where will we find one?" The question of where to put it was easily put to rest. Their home, even with three additions, was already inadequate to house the growing musical collection, so a fourth addition was planned.

As to where to find one, that was another matter. Not just any instrument would do; it would have to be of a size and quality befitting the rest of the collection. Several previously satisfied clients steered the Krughoffs to your author, who apprised them of the availability of the four-manual Wurlitzer formerly installed at Organ Stop Pizza in Phoenix. After about ten minutes of discussion, a deal was struck over a handshake and a glass of beer, Jim's favorite way of doing business. He made the decision to proceed with the project without having seen or heard the organ; he didn't get where he is today by being indecisive!

In order to plan the new installation effectively, your author traveled to Phoenix to examine the organ, which had been in storage for a year following the closing of Organ Stop Pizza. The men most responsible for the organ's design and restoration, Bill Brown, Lyn Larsen, Grahame Davis, and Walt Strony, graciously shared their recollections of construction details. Over the years this organ had been a virtual research laboratory for these guys, who tried a number of experiments in their relentless search for better results. Their input as to which of the experiments were the more successful was invaluable.

The person with the most hands-on experience with the organ was Walt Strony, who played it nightly for ten years. Walt agreed to be the project's consultant, much to the delight of your author, who had not previously had the pleasure of collaborating with him on such a comprehensive instrument. In his capacity as consultant, Walt designed a new stop specification, revised the piston layout, and pointed out tonal deficiencies to be rectified.

As the Organ Stop Pizza instrument evolved over the years, it retained its overall Wurlitzer character while taking on its own unique personality, reflecting the tastes of its designers. The guiding philosophy of your author was to retain



Jasper and Marion Sanfilippo congratulate Jim Krughoff.

Krughoff Collection



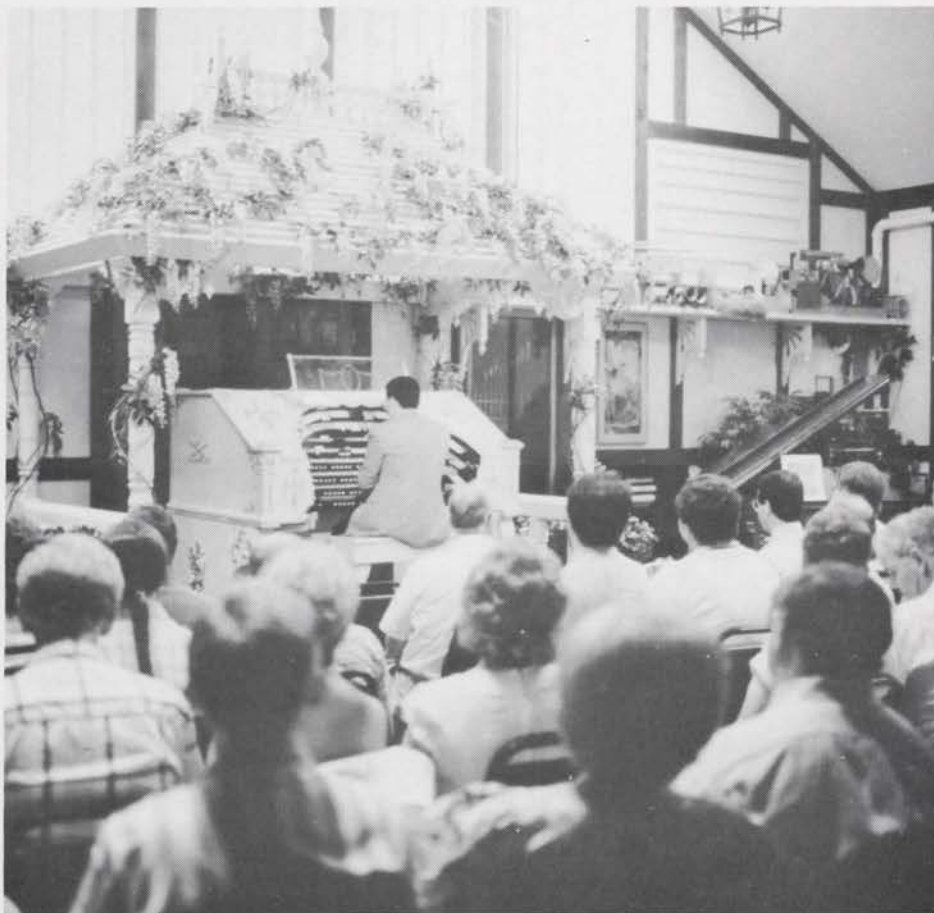
Chris Feiereisen (left), Dave Junchen and Steve Adams demonstrate their philosophy of organbuilding.

Krughoff Collection



Two old friends reunited: Walt Strony and the "Seventh Street" console.

Krughoff Collection



Walt Strony entertains Windy City club members at Wurlitzer Park.

Krughoff Collection

as much of that "Seventh Street" flavor as possible, refining the result for its new environment while rounding out some rough edges which would no doubt have been accomplished by the Phoenix crew had time and funds permitted.

The biggest challenges in the Krughoff installation were constraints of space, both physical and acoustical. Physically, there was no room for large pedal pipes or for an *en chamade* reed. The *en chamade* effect was secured by hooding an ordinary trumpet, which then required only 8" of wall depth. The pedal pipe space problem was obviated with electronic replacements, which have proven totally satisfactory. In particular, the electronic wood diaphone, designed by Rodgers chief engineer George Kirkwood, is almost better than a real one!

Limited cubeage in the seating area of the room presented the challenge of making a 33-rank organ listenable without being deafening. Your author reduced the amount each swell shade opened, and also mounted 8' tibia offset chests directly across the swell openings. These attenuations, together with careful voicing, did the trick nicely without sacrificing treble presence. The marimba was the most difficult of the percussions to deal with. Limited chamber space dictated an unenclosed placement, yet in an attempt to regulate it softly enough, the action became too sluggish. The solution was to enclose it in Plexiglas, allowing it to be seen while softening it substantially.

It has become *de rigeur* for new organs to receive dedication concerts. There was never a question as to who would perform the opening honors at the Krughoff's: the consultant and the organ's champion for a decade, Walt Strony. In keeping with Sherrie Krughoff's design of the music room as an outdoor-appearing setting, the dedication for "Wurlitzer Park" was scheduled on Saturday and Sunday afternoons, August 5 and 6, 1989. A catered brunch was served in a tent on the Krughoff estate, after which invited guests from across the country went indoors to sample the heavenly delights of Walt Strony and the new organ in Wurlitzer Park.

Fortunately for organ enthusiasts everywhere, Jim and Sherrie Krughoff are gracious and party-loving folks with a flair for entertaining. They often open their home to local groups and are happy to share their love of fine music. There is already discussion as to who will release the first commercial recording from Wurlitzer Park; a safe wager would be someone from the southwest! But Wurlitzer Park has room for only two more... leading one to wonder what are the next plans up the sleeve of "Der Krug"!



Dave Junchen and Helen Barton, wife of organ-builder Dan Barton, admire Barton Tibias from the Krughoff organ.

Krughoff Collection



Dan Bellomy rehearses for a Windy City club concert.

Dave Junchen Photo



Solo chamber pipework: Kinura, Orchestral Oboe, Quintadena, Serpent, Kimball Tuba, Tibia, Vox Humana.

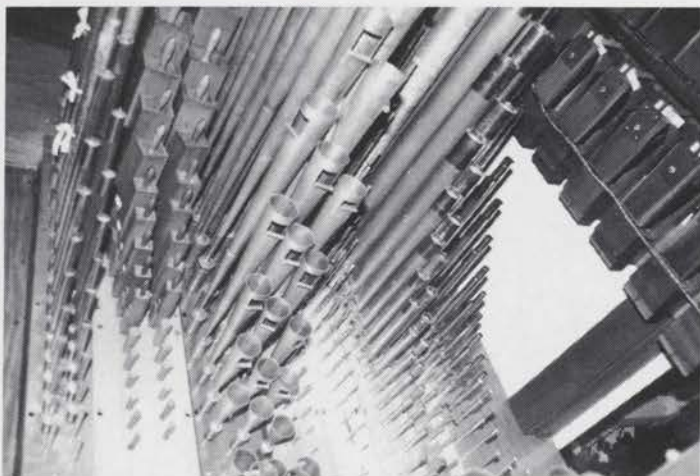
Dave Junchen Photo

Main Chamber

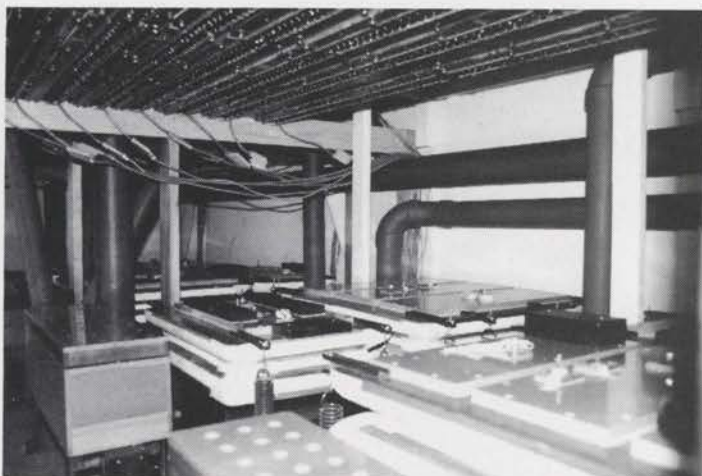
Rank	Pipes	Wind	Source
8' Vox Humana	61	6"	Wurlitzer
8' Oboe Horn	54	10"	Wurlitzer
8' Gamba	85	10"	4/32 Wurlitzer opus 534, Metropolitan (Paramount) Theatre, Los Angeles, CA, 1922; pipes 74-85 by Organ Supply Industries, 1989.
8' Gamba Celeste	73	10"	4/32 Wurlitzer opus 534, Metropolitan (Paramount) Theatre, Los Angeles, CA, 1922.
8' Cor Anglais	61	10"	Kimball; pipes 52-61 by Austin, 1906.
16' Bourdon	12	10"	Wurlitzer
8' Concert Flute	85	10"	3/14 Wurlitzer opus 505, Egyptian Theatre, Hollywood, CA, 1921.
4' Flute Celeste	61	10"	Wurlitzer
16' Diaphonic Horn	12	120v	Peterson Electro/Musical Products, 1984.
8' Horn Diapason	12	10"	Dennison, from 4/15 Marr & Colton, Lyric Theatre, Indianapolis, IN, 1927.
4' Horn Diapason	73	10"	Jerome B. Meyer & Sons, 1989.
16' Clarinet	12	120v	George Kirkwood, 1989.
8' Clarinet	61	10"	Marr & Colton
8' Viol d'Orchestre	85	10"	Wurlitzer
8' Viole Celeste	73	10"	Wurlitzer
8' Open Diapason	73	10"	Wurlitzer
16' Tuba Horn	73	15"	3/14 Wurlitzer opus 505, Egyptian Theatre, Hollywood, CA, 1921. Revoiced by Adolf Zajic, Trivo Co., Inc.
8' Tibia Clausa	85	10"	2/6 Barton opus 267, LaSalle Theatre, LaSalle, IL, 1928; pipes 74-85 by Austin Organs, Inc.
8' Krumet	61	10"	3/10 Wurlitzer opus 1897, Aragon Ballroom, Chicago, IL, 1937.

Solo Chamber

Rank	Pipes	Wind	Source
8' Kinura	61	10"	Wurlitzer
8' Orchestral Oboe	61	10"	3/15 Wurlitzer opus 1726, Denver (Fox) Theatre Denver, CO, 1927; revoiced by Joe Clipp, Trivo Co., Inc.
8' Brass Trumpet	61	10"	Trivo Co., Inc.; pipes 62-73 by Organ Supply Industries, 1989.
8' Quintadena	61	10"	3/14 Wurlitzer opus 505, Egyptian Theatre, Hollywood, CA, 1921.
8' Serpent	61	13"	Austin Organs, Inc.
8' Tuba Sonora	61	15"	Kimball, Elks Temple, Oklahoma City, OK
16' Tibia Clausa	97	12"	Dennison, from 3/12 Barton, Paramount Theatre, Hammond, IN.
8' Vox Humana	61	8"	2/7 Wurlitzer, Fox Theatre, Tucson, AZ, 1930
10 3/4' Quint	12	10"	Wurlitzer
8' Musette	61	10"	Trivo Co., Inc., 1982.
8' Saxophone	61	10"	3/19 Wurlitzer opus 2129, Paramount Theatre, Stapleton, NY, 1930.
8' Violin	85	10"	2/7 Wurlitzer, Fox Theatre, Tucson, AZ, 1930.
4' Violin Celeste	61	10"	2/7 Wurlitzer, Fox Theatre, Tucson, AZ, 1930; replacement trebles by Austin Organs, Inc. and Organ Supply Industries.
16' Solo String	24	120v	George Kirkwood, 1989.
4' Solo String	61	15"	Wurlitzer; pipes 50-61 by Organ Supply Industries, 1989.
16' Diaphone	24	120v	George Kirkwood, 1989.
4' Diaphonic Diapason	16	15"	3/15 Wurlitzer opus 1726, Denver (Fox) Theatre, Denver, CO, 1927; pipes 48-61 by Austin Organs, Inc.
4' Blockflote	61	5"	Jerome B. Meyer & Sons, Inc., 1988.
4' Blockflote Celeste	61	5"	Jerome B. Meyer & Sons, Inc., 1988
Chrysoglott	49	18"	Wurlitzer
Glockenspiel	37	18"	Wurlitzer
Xylophone	37	18"	Wurlitzer
Tambourine		18"	Wurlitzer



Main chamber: Krumet, Tibia, Tuba, Flute, VDO, Open Diapason, Viol Celeste, Clarinet.
Dave Junchen Photo



Chest bottom boards are on ribbon connectors for ease of maintenance.
Dave Junchen Photo

Unenclosed

Rank	Pipes	Wind	Source
8' Vox Dei	61	10"	Austin Organs, Inc.
16' Piano	80		Steinway, 1930.
Marimba	49	15"	Wurlitzer
Vibraphone	49	12"	Wurlitzer
Sleigh Bells	25	13"	Wurlitzer
Xylophone	37	12"	Robert-Morton
Chimes	25	8"	Wurlitzer
Trap Assembly		13"	Wurlitzer
Sizzle Cymbal		13"	Arndt Organ Supply Co.
Duck		13"	Michael Zembsch, 1989.
Wind Chimes			Glen Vandiver, 1989.
New Traps		13"	David Krall, 1988-9.

► Hooded Trumpet at the rear of the Krughoff music room.

► Toy counter and antique popcorn machine at the right of the console. The 1930 Steinway with remote console roll changer also plays from the organ.

General

Blower	22"	15-Horsepower Orgoblo
Small swell shades	12"	Wurlitzer
Large swell shades	12"	3/14 Wurlitzer opus 2088, First Baptist Church, Phoenix, AZ, 1929.
Console		4/32 Wurlitzer opus 402, Missouri Theatre, St. Louis, Missouri, 1927.
Equalizers		Wurlitzer and David Krall
Reservoirs		Wurlitzer
Tremulants		8 Wurlitzer, 4 Wicks
Rectifiers		Astron, 1988.
Relay		Z-Tronics
Trap relay		Grahame Davis
Combination action		Trousdale Organ Company, 1989.
Digital reperformance system		Trousdale Organ Company, 1989.
Chests		3/14 Wurlitzer opus 505, Egyptian Theatre, Hollywood, CA, 1921; 3/10 Wurlitzer opus 1474, Granada Theatre, South Bend, IN, 1926; plus other Wurlitzers.
Tibia treble chests		Kimball
Solo tibia offset chests		3/12 Barton, Paramount Theatre, Hammond, IN.
Hooded trumpet chests		Organ Supply Industries, 1989.

Significant Participants

William P. Brown Corporation restored the organ in its Organ Stop Pizza location. Steve Adams, Dan Horenberger and Chris Feiereisen did on-site restoration and installation.

David Krall restored percussions and swell actions.

Ken Crome supplied new console stop rails.

Dave Junchen engineered the installation and performed the tonal finishing.

Walter Strony was consultant to the project and played the dedication recital August 5, 1989.

Jim and Sherrie Krughoff's enthusiasm supported the project.



Percussions to the left of the console include the Plexiglas-encased marimba, vibraphone, bass drum and crash cymbal.
Jim Koller Photo

You Can Help The Legend Live On

THE DON BAKER MEMORIAL ORGAN

Every ATOS member has enjoyed the talents of **DON BAKER**. Why not honor one of Theatre Organ's all-time greats with something he truly loved . . . a **Wurlitzer Theatre Pipe Organ**.

The Mid-Florida Theatre Organ Society has selected the site of one of Don's last concerts as the location of this memorial.

The Lake Brantley High School Auditorium is a new state-of-the-art facility complete with loft space on either side of the proscenium. The instrument will be a Wurlitzer, professionally rebuilt, restored and installed with assistance from members of the Mid-Florida Chapter.

All expenses, including acquisition, restoration, installation, architectural work and structural modifications will be borne by the Mid-Florida Chapter.

Although Chapter and community support has been good in the initial fund raising, we feel it is only fitting that the Don Baker Memorial Organ be a collective effort including all of the nearly six thousand members of ATOS.

Please help us make the dream of the Don Baker Memorial Organ a reality. It is the goal to have the entire project completed for a dedication concert series beginning in February of 1991, Don's birthday. At that time, a special cast bronze plaque with a bust of Don and a list of individual and group contributors of \$1,000.00 or more, will become part of the installation.

Over the years, Don gave so much to the preservation of the theatre organ and now we have a unique opportunity to give something back.



Don Baker

Please submit your tax deductible contribution payable to:

MID-FLORIDA THEATRE ORGAN SOCIETY

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The Plaza Wurlitzer Finds A New Home

by Ronald F. Wehmeier
(all photos by the author)

It was a hot afternoon on August 29, 1928, when opus 1949, a Style 220 special with French console, was shipped from the Rudolph Wurlitzer Company in North Tonawanda, New York. The organ was destined for the first of its five homes, in the newly constructed Plaza Theatre in Kansas City, Missouri. Designed by Boller Brothers and Edward W. Tanner, construction of the theatre began in February 1928. Located in the exclusive Country Club Shopping Plaza envisioned by the pioneering real estate developer J.C. Nichols, the theatre was built as a premiere motion picture house. Inside, the motif was Spanish-Moroccan, patterned after the Palacio de las Duenas of Seville, Spain.

As shipped from the Wurlitzer factory, the console was finished in natural mahogany. It was a 3/8, prepared for, but not originally equipped with, Orchestral Oboe and Kinura. In the theatre, the console was situated on the left hand side of the orchestra pit, and the chambers were located on either side of the proscenium arch.

According to newspaper accounts at the time, the opening of the Plaza Theatre was a gala event in Kansas City. Dressed in the finery of the day, the capacity audience was treated to the movie *Street Angel* starring Janet Gaynor and Charles Farrell. Directed by Frank Borzage, the picture utilized the newly developed Movietone sound-on-film system. Of course, the organ was featured prominently at the premiere and subsequently.

During the waning years of theatre organ production following the advent of talking pictures, and throughout the Great Depression, the organ was used infrequently for sing-alongs and bank nights. During the latter half of the nine-



Opus 1949 in its new home.



Music room in Kass home. Note antique microphones.

teen thirties and up until 1960, for the most part it lay silently in the orchestra pit. In 1960, the organ was removed from the theatre and relocated in the Russell Stover Auditorium of the University of Kansas City. It was installed there by a local theatre organ club, and used for chapter meetings. During this period, the organ was refinished in a reddish mahogany color. In 1962, the organ was acquired by its third owner in Georgia. At the time of its installation there, only five ranks and the chrysoglott were operational.

I acquired opus 1949 in 1972, and moved it to my home in Cincinnati in a 24 foot U-Haul truck. I installed it on the first floor of my home. Next to the console was a 1929 Steinway Duo-Art concert grand, playable from the console. The pipes, relays, blower and wind chests as well as percussions were located in the basement. The sound spoke through a single grille in the floor in a hallway adjacent to the room in which the console was located. Because of my interest in Jesse Crawford and admiration for the decor of the Wurlitzer in the New York Paramount Theatre, I refinished the console in ivory, with gold trim. (See January 1979 THEATRE ORGAN).

In addition to making the original nine ranks playable along with the toy counter, I added a Post Horn made by Moller and voiced by Adolph Zajac, a Wurlitzer Kinura and Wurlitzer Oboe obtained from Proctor's Theatre in Long Island, a Wurlitzer Salicional Celeste from the 277 Wurlitzer originally located in the WLW studios in Cincinnati, a new Brass Trumpet made by Bizik and Schopp, and an upright piano. I had originally acquired the Style B Wurlitzer from WLW radio station in 1962, and sold everything ex-

cept the Salicional and a 5-rank chest for parts.

Over the ensuing ten years, I continued to search for parts and pipes to augment the organ. I obtained a hard to find solo scale Tibia Clausa from a theatre in Pittsburgh. Along with this I added a Moller Lieblich Flute, a 1917 E.M. Skinner Oboe Horn, a Wurlitzer Salicional Celeste, a Moller Horn Diapason, and a Wurlitzer Quintadena. Over the ensuing four years, I continued to add to the organ. The most recent features included a bell tree, tap cymbal, splash cymbal, brush cymbals and claves. As of now, the organ has been enlarged to 19 ranks.

In addition to being mint Wurlitzer, the organ also contains a full scale 49-note marimba obtained from the Capital Theatre in Cincinnati, along with xylophone, chrysoglott, glockenspiel, tuned sleigh bells, and cathedral chimes. All of these percussions are mint Deagan. In the original eight ranks, the leather was in excellent condition, and only the added ranks had to be re-leathered.

For a variety of reasons, including the opportunity to purchase a larger Wurlitzer, I decided to part with my opus 1949 in early 1987. Even after eight years, Dr. Larry Kass, of Cleveland, Ohio, remembered the cover story about my Wurlitzer in the January 1979 issue of THEATRE ORGAN, and contacted me in early 1986, and subsequently purchased my organ. I had the unique opportunity of being involved in the construction of the new music room from the very beginning, when I sketched the dimensions of the organ chambers and blower room.

In June 1986, a hole 14-feet deep and 30 x 28 feet in dimension, was excavated adjacent to the living room of the Kass residence. This hole was the site of the

future organ chambers, the Main chamber on the left measuring 17 x 14 feet, and the Solo chamber on the right having the same dimensions. They are enclosed entirely in concrete and waterproofed, with a separate room for the blower and electrical panels, and are temperature and humidity controlled at 70 degrees Fahrenheit on a heating and cooling system separate from the rest of the house. The ceiling of the chambers (and floor of the music room) was made of poured concrete, six-inches thick, reinforced with rebar. To further project the sound through the tone openings, the walls and ceilings were sealed with cement and coated with epoxy paint.

Behind the console are two large steel grilles, measuring 3 x 10 feet each. One grille is located over the Main chamber, and the other over the Solo. Under each grille was placed the original Plaza Theatre swell shades. Chests, regulators, and tremulants are enclosed within 3/4-inch birch plywood, and all supports and racks were custom built of solid poplar and coated with orange shellac in keeping with the Wurlitzer tradition. As seen in the accompanying photographs, percussions were placed under each of the swell shades for maximum tonal projection.

Installation of the organ took place between late March 1989 and May 1987. Moved to the Cleveland area over a period of three weeks, the organ was fully playable, tuned, and regulated by late May. To muffle the sound of the 10 hp blower, an elaborate system of baffles was constructed, and the blower room was fully carpeted from floor to ceiling, including walls.

The new owners wanted the console refinished in its natural mahogany with gold trim and Wurlitzer brass nameplates.

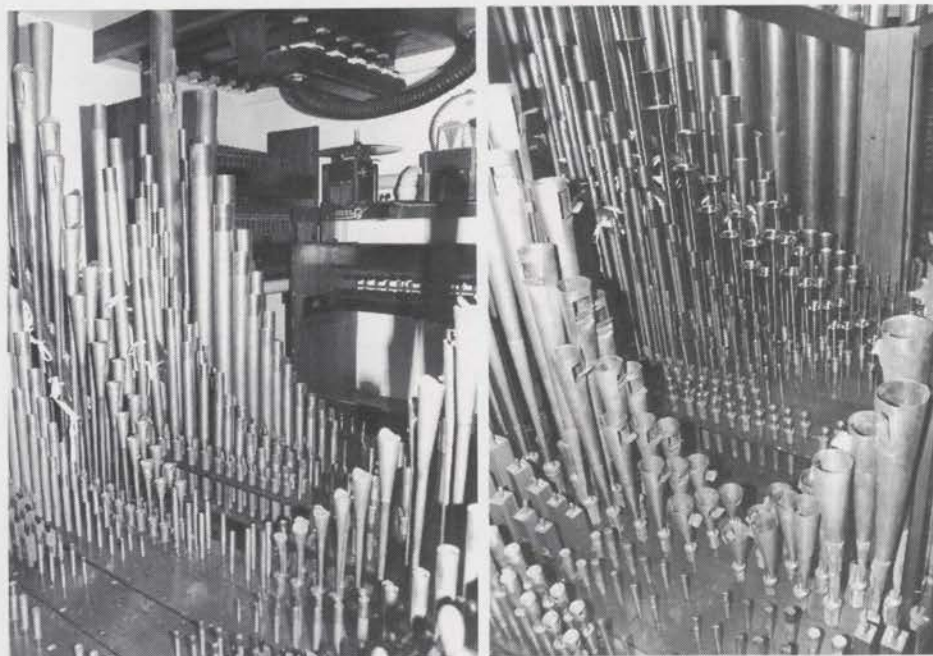
The console is located in the center of Dr. Kass' Wurlitzer Room. To the left of the console is a 1955 Hammond B3 with Leslie and Hammond speakers. To its right is a 1976 Mason and Hamlin Model A piano. The new owners also display their collection of vintage microphones from the golden days of radio in the Wurlitzer Room, along with an authentic "On the Air" sign from radio station WJW in Cleveland, dating from the late 1930s. A sophisticated, high fidelity sound recording system has been installed in the room to record and play back selections made by Dr. Kass and by visiting artists.

From one end to the other the room measures 26 x 28 feet, and the entire length of the living room and music room combined is 65 feet. The music room and living room contain cathedral ceilings up to 16-feet high with hard cedar surfaces to reflect the sound. Above the console is a stained glass mural depicting musical themes. When the room is darkened and the stained glass mural is illuminated and the console lights are lit on the Wurlitzer, the ambience is one of an elegant yet intimate movie palace of the Art Deco era of the late 1920s. Acoustically, the sound is spectacular. It is full-bodied, yet pleasant to the ear. The various orchestral elements can be heard individually and in a satisfactory blend.

It's been a long trek for opus 1499 over the past 59 years, but now it has a new home. Both architecturally and acoustically, the Plaza Theatre Wurlitzer never looked or sounded better.

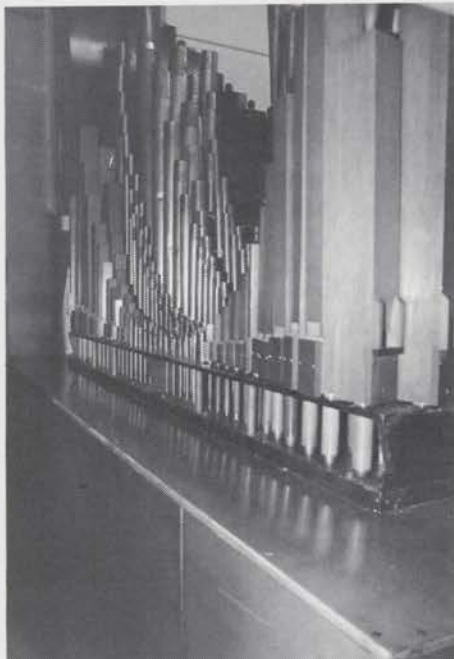


Solo chamber.



Main chamber.

Solo chamber.



Main chamber.



*Music was originally discreet, seemly, simple,
masculine, and of good morals.
Have not the moderns rendered it
lascivious beyond measure?*

JACOB OF LIEGE, c. 1425





Robert-Morton console. Chamber is behind the drape.

Leonard Vernon's Robert-Morton #2981

by Jerry Ruby
(photos by Blaine Vernon)

On a chilly, late December evening, looking over the gray waters of the Columbia River, strange vibrations are felt. In the distance, a lighted flotilla becomes visible through the mist and strains of "Silent Night" can be heard. As the waterborne parade nears, Leonard Vernon's air calliope can be heard from one of the boats; it is being played by local artist Betty Phillips. Leonard was once a member of the Astoria Clowns and his calliope was used in all of the local parades, but now it is only heard at Christmastime and in the Columbia River Maritime Museum.

Leonard Vernon's love of the pipe organ goes back to his childhood when he used to attend the Mickey Mouse Club Show at the Liberty Theatre in Astoria on Saturday mornings. He obtained his first organ in 1950, a single-rank Compensating pipe organ from a local church. In the mid-fifties he bought the 2/4 Kilgen from

the Blue Mouse Theatre in Portland which was then owned by Ted Marks. Leonard became a Charter Member of ATOS and was one of the founders of Oregon Chapter.

In 1959, a tragic explosion of a truck in Roseburg, Oregon, leveled several city blocks, and one of the casualties was a Robert-Morton pipe organ which was damaged when the roof collapsed on the Methodist church. Leonard bid on the salvage job and, when he was awarded the job, he spent two weekends hauling the organ to Astoria, a round trip of 600 miles.

After a lengthy battle with the local authorities for a remodeling permit, Leonard began to install the organ in his home. The first step required that a hole be cut in the living room wall (it is now a picture window) to get the console into the 17 x 40-foot room. To enhance the sound from the chamber, 12 x 24 x 15

feet, Leonard did not put in parallel walls. On Christmas Eve 1960 Bill Blunk played the Robert-Morton for the first time in its new home.

Opus 2891 was first installed in 1924 in the Indian Theatre in Roseburg. It had two manuals and five ranks consisting of: Concert Flute, Tibia, Trumpet, Violin and Vox Humana plus Xylophone, Glockenspiel, a five-note chime set and percussions. A Diapason and Dulciana had been added when it was in the Methodist church. Leonard added three Gottfried ranks, Clarinet, Kinura, and Post Horn, plus the toy counter and 18-note chimes which had been part of the Billy Woods Organ in the Oaks Park Roller Rink in Portland. He also included the Viol d'Orchestra from his Kilgen organ and a chrysoglott from the Hollywood Theatre Wurlitzer in Portland.

Through the years many organists have visited Leonard's home and played



Leonard Vernon and chamber-cat Mitzi check the Robert-Morton.



Ranks from left front to back: tops of 8' Tibia, 8' Concert Flute, Gottfried Kinura, Kilgen VDO, Gottfried Post Horn. Backwall: 16' Bourdon, Gottfried Clarinet, Morton Trumpet, Morton Salicional, Morton Concert Flute, Diapason, Morton Vox Humana.

"My home is always open to anyone who enjoys pipe organs . . ."

opus 2891 in its now comfortable surroundings. Among those who have enjoyed this experience were Don Baker, "Tiny" James, Leonard MacClain, Richard Simonton, Ben Hall, Fred Pillsbury, Everett Nourse, Paul Quarino and Dick Schrum. Leonard has conducted tours for the local schools and held open house many times for the people of Astoria. Pipe organ enthusiasts from Seattle and Portland, Puget Sound Chapter and Oregon Chapter have trekked to this remote corner of the state on numerous occasions for fun and fellowship at the Vernon home.

Leonard has always been a craftsman. In addition to his restoration and repair

of pipe organs and his calliope, he has fully restored a 1916 Oldsmobile truck. He continues to build steam-powered, radio-controlled boats ranging from three to five-feet in length. His current project is a scale replica of a steam schooner which is 84-inches long. Now that he has retired from his job with the Astoria schools, Leonard is actively involved in two museums, runs a small organ repair service and finds time to serve on the board of directors of Oregon Chapter ATOS. He loves to have visitors come and see or play his Robert-Morton. "My home is always open to anyone who enjoys pipe organs," he says.

STOP LIST

PEDAL

- 16 Trumpet
- 16 Tibia
- 16 Bourdon
- 8 Trumpet
- 8 Concert Flute
- 8 Tibia
- 8 Diapason
- 8 Cello
- 4 Tibia
- Bass drum
- Cymbal
- Tympani

SOLO

- 16 Trumpet
- 16 Bourdon
- 16 Cello (Tenor C)
- 8 Trumpet
- 8 Diapason
- 8 Tibia
- 8 Concert Flute
- 8 Salicional
- 8 Viol d'Orchestra
- 8 Clarinet
- 8 Vox Humana
- 8 Kinura
- 8 English Post Horn
- 4 Octave
- 4 Tibia
- 4 Flute
- 4 Salicet
- 4 Viol d'Orchestra
- 4 Clarion
- 4 Clarinet
- 2 $\frac{2}{3}$ Twelfth
- 2 Piccolo
- 1-3/5 Tierce
- Xylophone
- Glockenspiel
- Chrysoglott
- Chimes

ACCOMPANIMENT

- | | |
|-------------------------|---------------|
| 8 Trumpet | Xylophone |
| 8 Diapason | Glockenspiel |
| 8 Tibia | Chrysoglott |
| 8 Concert Flute | Snare Drum |
| 8 Salicional | Chinese Block |
| 8 Viol d'Orchestra | Castanets |
| 8 Dulciana | Tambourine |
| 8 Clarinet | |
| 8 Vox Humana | |
| 8 Kinura | |
| 4 Flute | |
| 4 Salicet | |
| 4 Dulcet | |
| 2 $\frac{2}{3}$ Twelfth | |
| 2 Piccolo | |

Pedal also has five toe studs: Klaxon (Oogahorn), Crash Cymbal, Siren, Sleigh Bells and Bird Whistle. There are four presets on each manual and three tremolos. Blower is a 3hp, 3 phase Spencer running on single phase with a capacity bank.

NUGGETS

from the
GOLDEN DAYS

Prospected
by
Lloyd
E.
Klos



Sources for this column were *Diapason* (D), *Melody* (M), and *The Musician* (TM).

June 1915 (TM) . . .

The Echo Organ by H.C. Macdougall.

Someone has suggested that with the "movie" organs, a new style of playing will come into being. This is no doubt true. The dignified legato, sostenuto style of the church organist, is manifestly inapplicable to the needs of film drama. An instrument having bells, drums, and all sorts of traps to give realistic effects can hardly be played as if contrapuntal music were the only music native to it.

At the same time, one must not lose sight of the fact that a "movie" organ is not a piano, and that its power of sustaining tones and its lack of rhythmic capacity are its most strikingly positive and negative characteristics.

This may be illustrated by some comments on organ playing heard in two large moving picture palaces in two of our great cities. In the first case, the organ was large and powerful and during the time I was in the theatre, was played by two persons. The first player extemporized in a fluent and interesting manner, using the staccato style often, but always so that there were sustained inner parts; in this way the performer was able to play brightly and with rhythmic interest and yet not in the jumpy and disagreeable manner of his colleague who followed. The latter played like a pianist; there was little or no legato, contrast, or union of legato with staccato. To me, the performance of the second player was clearly a failure, because he did not take into account the nature of the instrument he was playing.

In another case, the theatre was smaller and the organ on light wind pressure; the full organ, owing to super-octave couplers, was thin and squally. The organist, of ordinary taste with no particular orchestral or organ sense, played several waltzes in a highly effective manner. It seems reasonable to suppose that a light-tone instrument, favorably

placed with regard to a resonating chamber or sounding board, will be better adapted to the simpler dance rhythms than a larger organ. In this particular case, however, the rhythmical deftness of player and organ led to curious results; for the waltz appeared as illustrating all sorts of pictures and situations, sometimes most inappropriately.

And this leads me to say that given the ability of the player to extemporize, and position of the console where the screen is plainly visible, best results are obtained. I have a theatre in mind where a clever player with a comparatively poor, though much advertised instrument, gets excellent effects through adapting his music to the picture. Of course, any fool would know enough to give a bit of Mendelssohn's "Wedding March" when the lovers are finally and happily united. What I refer to are those subtler but still unmistakable correspondences between the music, absolutely extempore, and the scene — be it pathetic or gay, or of no specially emotional type.

It seems reasonable to say that the organ player in the movies is playing a sustaining instrument, that excellent results are gained when he has power in extempore playing, and that the orchestral type player here comes into his own.

June 1917 (D) . . .

Imagination is a necessary qualification for the successful motion picture organist or pianist, according to RALPH H. BRIGHAM, organist at the Strand Theatre in New York. Mr. Brigham came directly to his first position as a theatre organist from the Church of the Holy Spirit in Boston. Before that, he played 11 years at Grace Church, the Baptist Church in Amherst, Massachusetts, and in the First Church of Christ in Northampton.

"Music in itself," he said recently, "is one beautiful picture after another, but for the organist to interpret what he sees into music is a difficult task. To become a picture organist, one must have vivid imagination. He must concentrate so as to note the quick changes and different moods which are constantly before him. I believe every little detail in the picture should be brought out and in order that this may be done, the organist must be familiar with improvising. I think this is most essential to picture-playing, for in so many pictures, changes are made so quickly it would be impossible to play even part of a selection.

"The picture organist should have a large music library and be familiar with it so when he goes to the showing of next week's picture, he will know at a glance

the selections fitting the situation and jot them down, thus making a cue sheet which I think is invaluable to the picture organist. When a picture permits, I use a theme. For instance in *The Pride of the Clan*, I used "Bonnie Sweet Bessie" for the theme, as it seemed so closely associated with the story.

"Picture-playing is recognized now as an art separate from any other and the theatre musician is being elevated to a high standard."

January 1926 (M) . . .

Imagine yourself in Minneapolis, being introduced to FRANCIS W. RICHTER, famous concert pianist and organist there. Richter, who plays the deluxe performances at the Strand Theatre, is totally blind, and has been from birth.

He is, without doubt, one of the finest organists and most talented musicians in the country. His knowledge of music is nothing short of remarkable, and he is a master of the Wurlitzer. At 10, he was playing piano in an orchestra with his father, who was also a very talented musician; at the age of 16, he composed a complete opera, *The Grand Nazar*, which he completed without any assistance. He is now only 37.

Besides his opera, he has written several symphonic suites, a great number of violin and piano solos, and his "Symphony in C Minor" may well be classed with Tchaikowski and Richard Strauss works. Some of the largest symphony orchestras are planning to feature his symphony this season. Mr. Richter is writing "Symphonic American," in four movements, for one of the largest modern jazz bands in the country.

Mr. Richter studied abroad for three years; piano with Leschetizky in Vienna; composition with Labor in Vienna; orchestra and opera construction with Karl Goldmark in Vienna; and organ with Alexander Guilman in Paris, one of the greatest organ teachers in the world. He gave recitals in London, Paris, Berlin and Vienna amid great acclaim. Returning to America, he gave recitals in the far and middle west, making a name for himself in the larger West Coast cities.

Mr. Richter speaks Italian, French and German besides English, and is a profound student of everything which tends to make him a better musician. Minneapolis is indeed favored in having the services of so remarkable a musician. No small credit is due to his wonderful wife who sits beside him at the console, giving each cue as it comes on the screen. It is a very rare occurrence when he misses the smallest cue, a thing which even the finest organists with good eyesight sometimes do. He has an unlimited repertoire, all memorized, which enables him to fit the mood perfectly in the most difficult pictures.

(continued on page 24)

May We Introduce . . . BARRY BAKER



Hailing from Ft. Thomas, Kentucky, this eighteen-year-old young musician is already proving to be something out of the ordinary. His playing seems to possess a depth of feeling and maturity of one much beyond his years. Barry and his family are members of Central Indiana Chapter.

Barry began music instruction at the age of eight on piano and within a year his interest in the organ developed. By age ten he was regularly playing pipe organ for his church. When asked what his first introduction to the theatre pipe organ was, he replied, "Before I ever touched a theatre organ, I recall listening to my father's extensive collection of theatre organ recordings. Even at that age I was particularly drawn to the playing artistry of George Wright. Recalling my thoughts at that early age, I remember being impressed with the variety displayed in his playing."

By age twelve, Barry was asked to play for classic movies at the Emery Theatre. Later on he was invited to play the

4/33 Wurlitzer organ at the Springdale Music Palace on several occasions, along with house organist Karl Cole. When questioned about his experience, he said, "I remember feeling rather overwhelmed playing such a large instrument. I felt privileged to be performing with Karl Cole."


He was fortunate also to be able to utilize the fine home installation belonging to Ron Wehmeier of Cincinnati to further develop his talents. Commenting on this, Barry went on to say, "I feel this is one of the finest home installations I have played and I feel a sense of gratitude toward Ron Wehmeier for allowing me to spend many hours developing a familiarity with the theatre organ."

We asked if there was anyone else that Barry could recall who helped him along the way and he replied, "Looking back at my early years, I have to remember my friend Martin Bevis of Dayton, Ohio. Martin helped me greatly when I first began performing and opened doors for me providing opportunities that I may otherwise have not had."

We continued to discuss his music studies and asked Barry about his thoughts on combining serious piano study with theatre organ instruction. "In addition to piano practice being necessary as a means of maintaining a clean keyboard technique, studying piano is also something I enjoy greatly and I feel I have a very effective instructor." Barry is continuing his classical piano study with Dr. David Hobbs of Northern Kentucky University.

Barry's hobbies include classic movies of the 40s and 50s. "I enjoy listening to music of all kinds and feel that I get a lot of musical ideas from orchestral and vocal arrangements which I sometimes include in my playing. Aside from these hobbies, I enjoy spending time with my family."

We predict a rich future for this young artist whose dedication to his music is quite apparent in his performance and personal manner. Barry will be heard in concert at the 1990 Convention in Indianapolis.



Pipes & Personalities



The console cake awaits its fate backstage.
▶ The Auditorium's console before the concert.

Rochester's Twenty-fifth

by Lloyd E. Klos

The Rochester Theatre Organ Society observed the 25th anniversary of its founding on October 13 through its monthly concert at the Auditorium Theatre. Because the Society does not have events in the summer months, the decision was made to observe the August 6, 1964, founding when a much-liked artist was scheduled.

At the 4/22 Wurlitzer was the "exuberantly" brilliant 27-year-old British phenomenon, Robert Wolfe, who entertained the 1608 concert-goers with a variety of selections, the majority of which were designed to get the audience attuned to the "Blackpool Bounce." Young Wolfe not only plays a pipe organ, he attacks it and with results which never fail to rouse his audiences with a vociferous response.

"I Do Like to Be Beside the Seaside," (Blackpool Ballroom theme of the late Reginald Dixon), "Washington Post March," "Happy Days Are Here Again," and "In the Mood" were but four of the many highlights of the program, all played without music by the artist. A standing ovation greeted him at the end which was

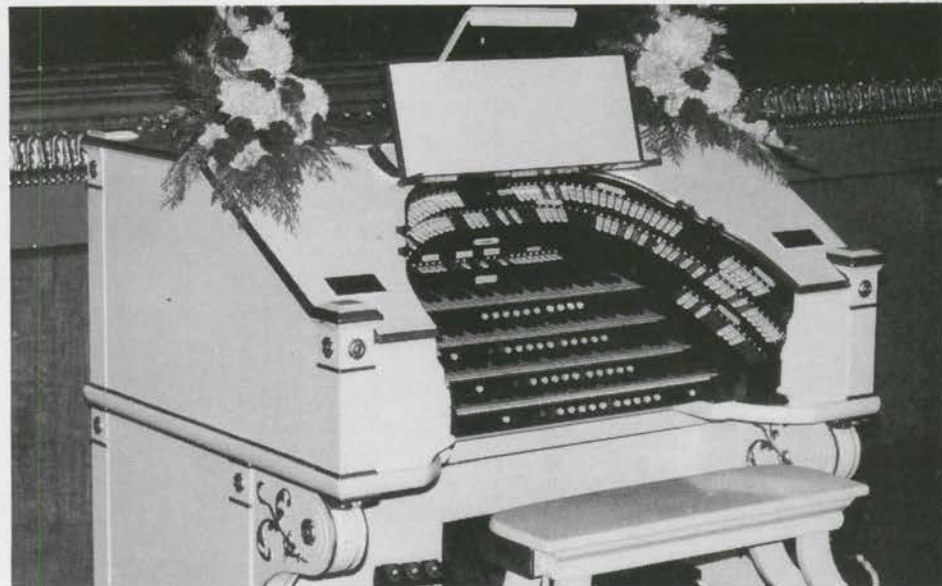
rewarded with still another bouncy rendition.

President Rollo Clark in his intermission remarks gave laudable praise to all those who have in the past, and are now engaged in making RTOS the finest organization of its type in the world, and expressed hope that the next 25 years will see continued progress. He also thanked the management of the Temple Civic Center for their assistance, co-operation and kindnesses through the years, without whose help RTOS wouldn't exist.

Following the concert, an on-stage reception was held. Four large cakes and non-alcoholic punch provided refreshment. One of the cakes was baked in the form of the 4/22 Wurlitzer console which elicited oohs and ahs from the several celebrants backstage.



Robert Wolfe plays up a storm for the 1608 present.
Gale Smith Photo



Murphy Didn't Make All The Laws

Everyone knows Murphy's Law: Whatever can go wrong will. We now have Polsley's Perverse Pipe Organ Laws, and we invite you to send your own additions to these Laws to the Journal:

1. A flawlessly performing organ during eight hours of practice won't be the next day.

2. The extra wire you end up with after soldering 97 connections belongs in the first octave.

3. That ciphering diaphone is always due to a defective primary in the lowest, most inaccessible note.

4. The fourth octave tuba reed you worked on for 1½ hours to get to speak has no intention of uttering a sound tomorrow.

5. The defective key contact on your console will inevitably be found on the second touch of the Accompaniment manual.

6. The console you cherish is never for sale in your territory; it is 2000 miles away and overpriced.

7. The leaky regulator that needs re-leathering can be reached only by taking out three others ahead of it.

8. The armature that flew out of the chest magnet cap will never be seen again.

9. Your tape measure has a built-in error such that you will always saw a windline one-half inch short.

10. After trouble-shooting non-playing notes in a rank of pipes for two days, somebody else has to tell you the problem is a disconnected common lead.

11. The gale blowing in your face under the Solo chests is never coming from the obvious; it's a microscopic wind leak two feet away.

12. If a stopper has to fall, it will fall all the way to the bottom and always in the CC pipe of the 16' bourdon.

13. The chances of two consultants agreeing exactly on how to install a pipe organ are precisely the same probability as the moon flying out of its orbit.

Puget Sound Has A Happy and A Sad Day November 5

by Margaret C. Hill

In the afternoon of November 5 we gathered at the beautiful home of Dick Wilcox in Gig Harbor. To quote President Randy Rock, it was a "Thank You/Retirement — sort of" party honoring Jane and Homer Johnson. More than 75 attended. Jane and Homer have been members and supporters of Puget Sound Chapter for many years and are well-loved by all. Numerous members who have known them for a long time related anecdotes and paid homage to them before playing the organ. Among the organists who performed were: Andy Crow, Don Myers, Bill Hale and Al Logan (from Canada), Dick Schrum, Thelma Barclay and Ed Zollman, Sr. Jane's "boss" for several years, Dick Daubert, owner of Tacoma Pizza & Pipes, paid tribute to Jane and expressed his appreciation for her many years of playing there. It was a most rewarding experience. Our host was even able to be with us. Jane is not retiring in the strictest sense of the word, but will no longer be a regular staff organist. She will, however, play occasionally, so we can hear her once in awhile.

During the afternoon it was announced that this was the last day that the Greenwood Pizza & Pipes would be open, so a large number of us drove around to Seattle. That's about fifty miles, since Greenwood is in the north end of Seattle. The place was packed! Staff organist Dick Schrum relinquished the bench to several of our members during the evening for a last chance to play that wonderful instrument. Most of those who had played at Jane's party took their turns at playing Greenwood, too.

After the "Concert" was over, owner Jack Laffaw talked briefly, thanking the artists and the audience for their part in making the place such a success for the past sixteen years. The fate of the organ is not yet known, but the building is to be stripped and a Mini-Mall installed.

Dick Schrum was the organist who opened Greenwood, so Jack commented that it seemed only fitting that he should be the one to close it. Dick played a beautiful arrangement of "Try to Remember" and "We'll Meet Again" before turning off the lights. It was an extremely nostalgic moment, and there were quite a number of handkerchiefs in evidence.

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



L to R: Jane and Homer Johnson, Jack Becvar, Mary Lou Becvar, Bob Otey at Greenwood.



Sentimental Puget Sounders at closing of Greenwood.



Dick Schrum confers with Greg Smith.



Homer and Jane Johnson at console of Wilcox organ.



Don Myers tells Andy Crow the "one about the traveling organ tuner." Frank Myers at left. Randy Rock Photos

News From Great Britain

by John Potter

Members of ATOS will have read in your pages of the loss of the console by fire of the 4/14 Wurlitzer from the Gaumont Theatre in Manchester, which the Lancastrian Theatre Organ Trust has had in store for over ten years since its removal from the theatre.

We are now pleased to be able to say that the first new Wurlitzer console ever to be constructed in this country is taking place, as the pictures show. Fortunately, when the Wurlitzer branch in the U.K. closed, the late Frank Holland of the Musical Museum in Brentford obtained several sets of drawings from the office, and among them the Trust were delighted to find some of the Gaumont Manchester console. However, not all the required drawings were in the batch, and some work has had to be done from photographs.

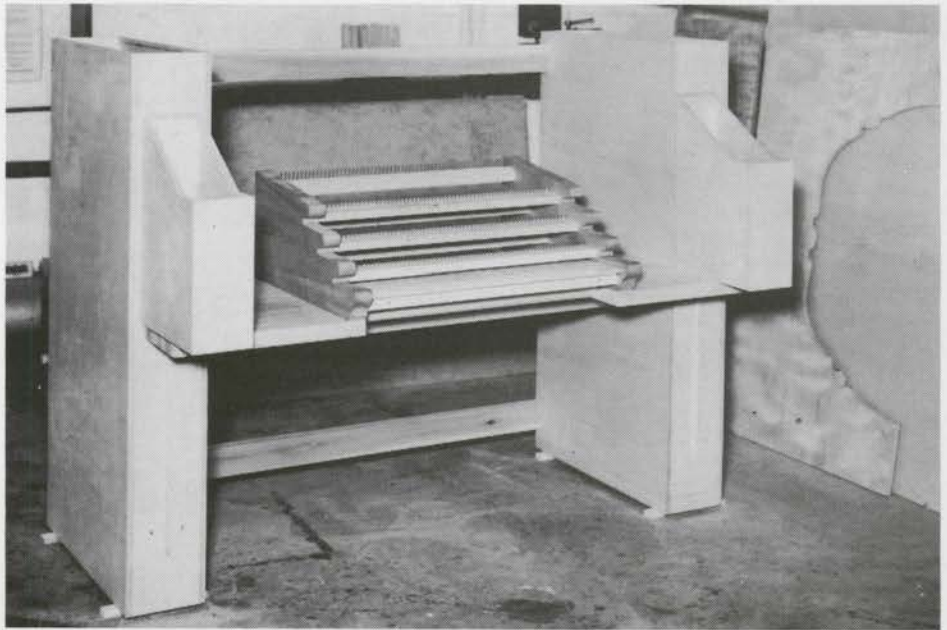
The console has been built by P and S Organ Supplies of Brandon in Suffolk and, as you can see, they have done a superb job.

All being well, the Trust also think they have found a new home for the organ in 1990 — we'll keep you updated as work on completing the console progresses and the installation project begins. As they say, "Watch this space!"



The original console in 1935.

Courtesy of Ron Curtis



This is the start of something big.

John Cooper Photo



Close-up of wood carving on console leg.

John Cooper Photo



The new console in bare wood.
John Cooper Photo



Reproduction of Wurlitzer name plate.

John Cooper Photo

LETTERS CONT. (from page 6)

the matter is the Style F went on to become the Style 200, not 190. Excepting the extended Tibia unification, the F and style 200 were stop-for-stop the same. All three, F, 190, and 200 were 2/8s, but of differing stop specifications. The only reason I make somewhat of an issue on this is my first Wurlitzer "love" was and is a 1928 style 200-special (special = preparation for a roll player that was never installed), opus 1887. True, the F and 200 may have lacked a buzzy color reed (or English Horn of the style 216), but they were a magnificent breed of Wurlitzer. Most Style 200s went to Great Britain.

With regard to the nineteen opus numbers for the 165/165-X, the following might be interesting for what it is worth:

Opus 1978, 165-X was factory equipped with an 8', 10" pressure English Horn IN PLACE of the "Style D #2 trumpet. This also applied to opus 1971 and 1982. When opus 1982 was moved to southern California, its English Horn was removed and replaced with a Wurlitzer Tuba, with the addition of a Dulciana. It was, I believe, installed by the late Lee Haggart.

Opus 1943 has been broken up for parts. The console, I do not know its whereabouts; the chests and some pipe-work added to a style 210 Special, with the relay, Diaphone, and some percussions a major part of the all Wurlitzer assembled style 216 copy installed by Sequoia Chapter in the Fox-Hanford Theatre, in central California.

Opus 1900 is still installed, though under different ownership, and has an added Orchestral Oboe and 8-4 Voix Celeste-Wurlitzer, on Wurlitzer chests. A separate Tibia Clausa tremulant was also added — Wurlitzer regulator and tremulant.

Opus 2926 was used for a "mid-west" regional circa 1970 or 1971. Where it is now, I have no idea.

Opus 1915 is most certainly a 165 but close inspection will show it does not have a Pedal 16' Bass/Diaphone. Opus 2068 *might* have also had this discrepancy but is difficult to really tell by the photo on 16. During the 1976 ATOS Safari I recall hearing another organ which I thought was a 165 in the area around Liverpool — some name like Dingle or some such. However, it was probably a single chamber, later opus style D — without the Pedal 16' Bass.

Congratulations on the foresight of George Baker to document what could someday become an extinct style of Wurlitzer organ — gobbled up in some giant 6/600 of every Wurlitzer rank built. Kudos particularly to Dave Junchen for driving home the point about saving what is left of the 165s — and his point regarding restoration. As a further matter

of point, opus 1900 WAS originally only equipped with two (count 'em!) tremulants: Main and Vox Humana. This opus literally came to life with the addition of a separate Wurlitzer regulator and tremulant for the Tibia Clausa. Original? Hell, no! Musically, vastly improved. There was absolutely no way the organ could satisfactorily have had a good "shake" under the original two-tremulant affair.

Another restoration case is my own diminutive 2/3 style 109C. After a concert on the thing, organist Larry Vannucci recalled similar organs in the Bay Area — all of them sounding worse than ghastly. He correctly suspected this opus 777 did not sound in the theatre like it does today. When it was reinstalled, there it was in all its ugly tonal state; Salicional Mirabilis, Vox Nannygoat, Flauto Mirabilis, and of course 18 notes of tuned door bells as Richard Villemin called them. Chimes replaced, the rest of the organ was carefully and fully tonally regulated. Even on a little 2/3, it was well worth it — offsets were removed from the ORIGINAL tremulated winding. Original? Of course not, "just" musical.

Sincerely,
Tom L. DeLay
Fresno, California

Dear Editor:

I was most interested to note from a letter in the September/October issue from George Worthington III that many of your theatre organs had been sold out of the country. I know of only one that has reached Great Britain, namely the Buddy Cole Wurlitzer/Morton organ. I should be pleased to hear of any others which have apparently had the same fate.

Over the years many British theatre organs have left these shores, having been sold to the highest bidder or, in some cases, to the only interested party. It is nice to know they are singing merrily away in places far afield as Canada, Holland, Switzerland, Germany and Australia. It is better they are installed as a whole unit than broken up for spares or for enlarging other installations.

Mr. Worthington says that these treasures are being "spirited out of the country by those who claim to love the theatre organ." In Great Britain, the majority of theatre organ enthusiasts loved the BBC Foort Moller organ, but where is it now? It is in the USA via Radio Hilversum, Holland. We didn't shed tears over this great loss — we were pleased to know this beautiful organ had found an excellent home and is being well cared for by our American cousins.

My best wishes to fellow ATOS members in the USA.

Sincerely,
Allen Moyes
Dorset, Great Britain

Dear Editor:

Having read the President's Message in July/August THEATRE ORGAN, I wish to suggest a new approach to promote the theatre organ. Mr. Ledwon suggested that some "shaking up" is in order, and I'm sure this will shake up more than a few people. We may be but one registration and a mere 16 bars away from having our favorite instrument heard nearly everywhere. Theatre organ can be, and SHOULD be introduced into the mainstream of pop music, but on pop music's terms, not the organ's. The history of theatre organ in recorded rock is the shortest on record (no pun intended). Although the classically voiced pipe organ has found its way into recordings of Yes, Emerson, Lake and Palmer, and Styx, to name a few, the only recollections of a theatre organ being recorded are in The Who's movie soundtrack of *Tommy*, a roller-rink style "Welcome to the Park," and on Lee Michaels' hit "Do You Know What I Mean" (and other songs from his album, "Fifth") both produced in the seventies.

Since much of today's pop music is laced with heavy synthesizer textures anyway, why not use theatre organ parts for that portion of the arrangement? There are some albums out, Santana's "Moonflower," for instance, in which the synthesists are heavily hinting at theatre organ registrations, maybe even without knowing it. A major hit of several years ago, Prince's "1999," was written around a keyboard theme perfect for a massive string-vox registration. Van Halen's "Jump" is based on a keyboard theme or "riff" that also could have been done on theatre pipes.

For mainstream pop acceptance, the organ will have to coexist with electric guitars, bass, drums, and pop vocalists. The theatre organ sound would then ride in on the coattails of sounds familiar to the modern ear. The style of performance would have to be more in the manner of today's keyboard styles. There is more than one way to play a guitar, piano, or trumpet, so there should be more than one way to play a theatre pipe organ. Theatre stylings, although more technically demanding, sound dated when brought head-to-head with today's music.

What of registrations? What pipe sound will capture the music listening public? If I knew, I would publish the registration notes right here and now, then go out on location and record this very day. One thing is sure, the *Phantom of the Opera*-type organ passages, or the old style theatre playing are going to have to be replaced by something more "hip." One sound, one passage, the right one with a musical "hook" could turn things around. If Buckwheat Zydeco could suc-

(continued on next page ...)

LETTERS cont.

cessfully introduce the accordion into mainstream pop Rock and Blues (he did — four albums worth), there must be a place for theatre pipes.

Mr. Ledwon mentions media exposure and advertising. The right group with a theatre organ in a Rock Video could have more impact than all previous publicity. Massive horseshoe consoles with three, four, or five manuals and hundreds of stops have endless artistic possibilities for video.

Do these suggestions sound "off the beaten path?" I'm sure they do, but as I interpret Mr. Ledwon's message, the "beaten path" is not leading us to where we want to go.

Les Knoll
Carol Stream, Illinois

Dear Editor:

In the Chapter Notes from Quad Cities (November/December) there are some important corrections to the items written about me: 1) I became a professional musician in 1949 not 1969; and 2) at Augustana College, I also studied piano with Gladys Southwick — studied organ with Dean Swanson, who was a former theatre organist.

Thank you for setting the record straight.

Sincerely,
Charlotte McCoy
Davenport, Iowa

(Editor's note: We received several letters from members correcting information in the article by J. Marion Martin. Rather than print all of them, we have elected to mention the basic facts which are being challenged: 1) Jesse Crawford did not record on Blue Bird, but rather on Black Seal Victor; and 2) Crawford's appearance could not have been in 1933 as Hammond organs did not exist that year and the movie in the ad is for VOGUES of 1938).

Dear Editor:

I have decided to emerge from the distant past to re-acquaint myself with the National. As a dedicated long-time member (probably 30 years plus), I continue to hold our group in very high esteem for their undying efforts in continuing the preservation of such a fine and cultural entertainment medium.

I just received my issue with my good friend, "Tiny," on the cover. He was truly an outstanding person with so much talent. He most certainly will be greatly missed.

Also in the most recent issue, in the ATOS *International NEWS*, on page 2, "School Dedicates Donated Link Organ," that great baby, opus 616, was mine originally — I dubbed it the "Missing Link." My efforts to remove it and haul it home (26 days worth) were awesome, to say the least. Months of restoring and refinishing the console in wedding-cake fashion and cleaning years of coal soot from the more than ten tons of components was a staggering challenge, and thinking back 30 years ago I wonder how I ever accomplished the chore! Must have been my youthful strength and abundant enthusiasm!

It's really no big deal, I suppose, but I just can't figure how a dumb little four-letter work can get so bungled. No harm done since no one remembers me, anyway, but the name Arey (not Airly) has been in the ATOS Archives one way or another for a good, long time and is even mentioned in the *Encyclopedia of the American Theatre Organ*. By the way, the specs of the 616 were submitted by me way back when, while I was in the midst of restoration!

My best wishes to all my fellow ATOSers for now and the future.

Sincerely,
Duane D. Arey
Painesville, Ohio

NUGGETS cont. from page 18

GOLD DUST . . .

7/27 R. WILSON ROSS, Rochester's Victoria ... 2/35 ARTHUR CHANDLER, Jr. WLW, Cincinnati; JOHNNY WINTERS, WOR, Newark; HARRY E. RODGERS, WAAB, Boston ... 5/35 GORDON JOHNSON, WBEN, Buffalo; FRED FEIBEL, WABC, New York; LLOYD DEL CASTILLO, WEEI, Boston; FRANCIS J. CRONIN, WORC, Worcester, Massachusetts; HAL BECKETT, WOR, Newark; "EDDIE DUNSTEDTER Entertains," CBS Network; EDDIE WEAVER, WICC, Hartford . . . 7/35 MAURICE B. NICHOLSON, WBEN, Buffalo; J. GORDON BALDWIN, Rochester's WHEC ... 9/35 WILLIAM MEEDER, WJZ, New York; JESSE CRAWFORD, NBC Network; RICHARD LEIBERT, WJZ, New York; CARL COLEMAN, WKBW, Buffalo ... 3/37 "Organ Moods" with ANN LEAF, CBS Network; LEN SALVO, Chicago's WGN; TOM GRIERSON, Rochester's WHAM.

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

Jason & The Old Prospector



With thanks to Mary Jane Secor of Indianapolis for the following as it appeared on the editorial page of the STAR on Wednesday, October 11, 1989:

His Songs Sang It All

IRVING BERLIN, for whom SAY IT WITH MUSIC was the theme of a lifetime, has joined the other American musical immortals. His probably was the most imposing presence in all of Tin Pan Alley.

It didn't matter in what situation you found yourself — there was a Berlin melody to fit the scene.

If you were ALL ALONE and it was SUPPERTIME, he would remind you, IT'S A LOVELY DAY TOMORROW.

We were told it was all right to be LAZY and to LET YOURSELF GO.

If there was a HEAT WAVE, why not think about the time when there would be a WHITE CHRISTMAS?

In the spring, always there was time for the EASTER PARADE. If you had insomnia, you were to COUNT YOUR BLESSINGS. Should it shower, he remarked, ISN'T IT A LOVELY DAY TO BE CAUGHT IN THE RAIN? Don't worry. There's always A FELLA WITH AN UMBRELLA.

When you kept telling yourself, SAY IT ISN'T SO, it was time for SOFT LIGHTS AND SWEET MUSIC.

THE BEST THING FOR YOU, I learned long ago was music by Irving Berlin.

GOD BLESS AMERICA for nurturing this marvelous talent. After all, THERE'S NO BUSINESS LIKE SHOW BUSINESS. Will the world REMEMBER Irving Berlin? ALWAYS.

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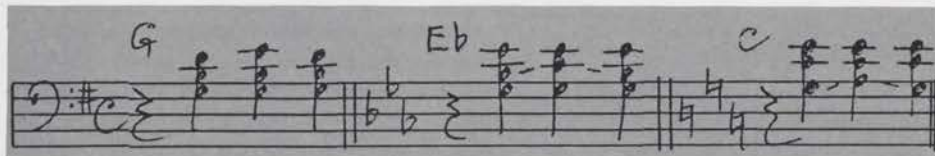
ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN'S

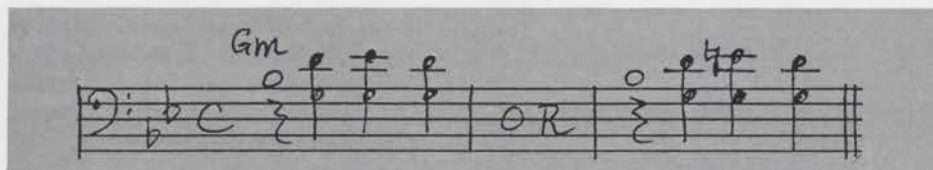
FILL - 2

This Fill is the easiest to perform with either hand. Whenever the melody stops for three or more beats on any note of a MAJOR chord: change the 5th of the chord up one whole tone to the 6th (of the scale) and back again — 5-6-5 — that's all.



Notice on some chords the 5th is on top. On others it may be in the middle or it may be the lowest note in the chord. Do not change the position of the chord so that the 5th is the highest note. Practice this Fill on all twelve major chords and listen to it. You should hear if you are changing the wrong note.

On MINOR chords: raise the 5th of the chord a half tone OR a whole tone and back depending on the key signature and whichever sounds better. Note: Another note of the chord may be held as a counter-melody.

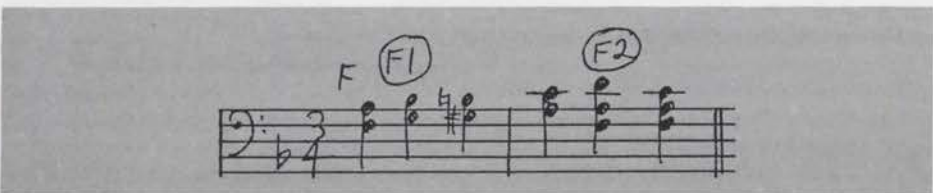


On 7th chords, the same sound is obtained by changing the root to the 9th and back again. (The 9th is the second tone of the scale — one whole tone above the root.)



If you will spend 20 or 30 minutes figuring this out, playing it, and listening to it on all 12 major, minor and 7th chords, you will find that this is very easy. Then go through all the music you like to play and write F2 lightly with a pencil wherever this Fill can be applied.

A Fill #1 can often be extended two more beats by adding Fill #2.



For additional instruction, study Lesson 16 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 37).

CLOSING CHORD



Edna J. Sellers

Edna Sellers, 90, passed away on October 28. A longtime Chicago movie palace organist, she accompanied silent movies and newsreels in the 1920s and later played for soap operas on the radio and ice-skating at the Chicago Arena.

Born in Manilla, Iowa, she moved to Lincoln, Nebraska, where she began studying piano at age ten. By the time she was 12, Edna Sellers had learned the rudiments of the church organ. Soon afterwards, the church organist retired and turned the job over to young Edna.

While in high school, she got a job playing at the Lincoln Nickelodeon. She then moved to Chicago where she started selling records for the Wurlitzer Company on Wabash Avenue. The firm had a theatre organ housed in a nearby warehouse and allowed her to practice on it. She started playing in the small Boston Theatre on Clark Street where she alternated playing organ for the features and piano for the newsreels.

She met and married Preston Sellers, a fellow organist. The two were a team and performed together or one after another in such Chicago movie palaces as the Uptown, the Oriental, the Howard and the Marbro. They played for silent films, and later for vaudeville shows as well as between film features.

From 1937 to 1943, Mrs. Sellers was organist at the Chicago Arena. She also played for soap operas and a variety of other programs on Chicago radio stations. These included "The American Warblers," a Sunday morning program featuring singing canaries.

Both Edna Sellers and her husband, Preston, were elected to the ATOS Hall of Fame in 1977.

Survivors include a son, Preston III, a daughter, Barbara Sellers Matranga; five grandchildren and four great-grandchildren.

Chapter Notes



ALABAMA

Birmingham

205/942-5611 or 205/644-3606

A busy season and a busy month made September go by quickly. September 10 found the incomparable Gaylord Carter back in Birmingham to thrill patrons with the silent classic *Wings*. Gaylord's scoring and this truly exciting film captivated the audience. A stage party was held following the performance and chapter members enjoyed food and festivities with Gaylord.

September 30 found a newcomer to Birmingham as Bob Vaughn graced the console for his accompaniment of Chaplin's *The Gold Rush*. Bob brought along some other short silent classics for a dazzling show which featured cartoons, music, comedy, etc. Bob truly completed the circle of entertainment and was enjoyed by Birmingham audiences and his new-found friends of the Alabama Chapter.

Our regular chapter meeting was scheduled for October 1. A "home show" was planned and several chapter members and guests were invited to play. Joining Bob were locals Kerry Bunn and Cecil Whitmire. Florida guests Rick Mathews, Cliff Shaffer, and Vince Mirandi were in town and joined in the fun. These talented people provided over an hour of enjoyable organ music.

We were saddened at the loss of the 4/46 Moller organ (opus 3939) formerly of The Temple Theatre (razed) as it made its way to Orlando, Florida. Without any hope of finding a permanent home in Birmingham, lack of storage and proper funding for a project of this type, it was decided to donate the organ for future installation in the central Florida area. While picking up this instrument, the crew also removed the remains of the 2/4 Kilgen organ (opus 3629) formerly of The Ritz Theatre (razed). Storage problems here in Birmingham again played a role in the decision to allow the organ to be transferred to Florida in hopes of finding a permanent home.

On a brighter note, Paramount Pictures chose the Alabama Theatre for the site of the world premiere of the restored version of *The Ten Commandments*, October 14-22. This recently restored film was magnificent, and patrons enjoyed the wide screen and new Dolby soundtrack. Attendance was terrific and Paramount provided original costumes and



Participants in Alabama Chapter's "Home Show."
Gary W. Jones Photo



Kathryn Tucker Windham and daughter, Dilcey, watch as time approaches for "The Phantom" at The Alabama.

Below: Gaylord Carter relaxes after his performance at The Alabama.
Gary W. Jones Photos



props from the original filming for lobby display. We have recently acquired 70mm equipment for the house and hope to have it installed in the not-too-distant future. This will allow the Alabama to show all formats — 16mm, 35mm, and 70mm — one of the only such facilities in the state!

Horror Week ran October 23-27 with a different classic horror film each night. Winding up Horror Week was the annual performance of *The Phantom of the Opera* featuring Tom Helms at the console playing his original score of the 1925 silent classic. Tom's score is unsurpassable and his showmanship is paramount. This truly was his best performance ever — bar none! This year Kathryn Tucker Windham, noted author and storyteller, returned to the stage and prior to the film, told Alabama ghost stories. Kathryn is a long-time friend of the Alabama and her fans and followers stayed glued to the edges of their seats as she wove tales of mystery and fright!

Gary W. Jones

NOVEL ALL-STATE PARTY IN TAMPA

by Rick Mathews

Something new in the way of a theatre organ roundup was launched Dec. 3 when the first annual All-State Christmas Party for members in the State of Florida was lavishly presented at the beautiful Tampa Theatre, an Ebersson atmospheric. It was a joint effort of the Central and Mid Florida units as a gift to all ATOS members in the state.

A buffet was served in the lobby while member Shawn Muir presided at the piano. Food was provided by members of the host chapters.

Attendance was in excess of 175, with four out of the five Florida chapters represented as well as non-affiliated members who live in the state. Some non-affiliated members said they were unaware there were any chapters within the state.

The Wurlitzer's blower ran all afternoon beginning when Host Chapter President Rick Mathews brought up the 3/12 console. Mid Florida prexy Cliff Shaffer, North Florida prexy Chris Secrest took turns playing as did Mark Renwick, Walter Kimble, Pete Panos, John Otterson, Tom Woolliscroft, Chris Walsh, Randy Ford and Al Hermanns.

So congenial was the atmosphere, and the response so enthusiastic that plans are afoot for 1990; the party will be bigger and better with early afternoon open console and cameo performances. The evening will start with a cocktail party, to be followed by dinner and a concert by a nationally known artist.

International ATOS NEWS

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January 1990

Number Five

WURLY RETURNING TO ORIGINAL LOCATION

Carpenter Center, formerly Loew's Richmond (Va.) Theatre, will soon have its original 3/13, Style 240 Wurlitzer back in chambers. Papers are due to be signed for its return—the organ is currently stored in Chattanooga, Tenn.—and Bill Barger, of Chattanooga, will head up the installation job. He will be assisted by Tom Landrum, Nick Pitts, Fred Berger and Paul Harris.

Removal of the former Surf City Wurlitzer was scheduled to begin in December so that chamber space would be empty and ready for erection of the original instrument. It was not

DON THOMPSON ENDS CONCERT TOURING

Don Thompson has cancelled his 1990 concert dates and advised the NEWS he has decided to end his concert touring. "My tour last March stands as my final one," he said. "The last two performances were at my favorite locations—Rochester and DTOC—so it is fitting I should end there," he added.

He is still performing as organist at Treasure Island Naval Station and as a vocalist and soloist in a chorus. He also operates a public relations business and has ownership in a country-western bar in San Francisco.

Yuma Buffs Work On Two Organ Projects

Organ buffs in Yuma, Arizona are currently restoring and erecting a two-manual Kilgen organ in the Yuma Theatre, and at the same time are working to interest enough people in joining ATOS so they can organize a chapter. "As soon as we have the required 10—and I believe it will be fairly soon—we will send in paperwork and form the Yuma Theatre Organ Society," Jim Harland has advised Executive Director Doug Fisk.

Regular meetings have been held since October with six to ten people present. The organ, obtained from an old mortuary in Yuma, came from its original installation in the Ebell Theatre at Long Beach, Calif., in 1933.

George Mignery is in charge of restoration work. The console has been refinished and chests are being repaired. The next big project is building a new chamber where the old one used to be in the theatre; the house was built in 1911 and seats about 600.

Yuma Kiwanis Club has donated \$1,000 to the project and a fund-raising concert, co-sponsored by Arizona Organ Associates of Phoenix, on Jan. 7 featured Walt Strony playing the new Allen theatre model in the Yuma Theatre. Additional fund raising was a church organ workshop held the day previous, sponsored by the local AGO, with a classical concert played on an Allen classic model.

Theatre Organist Leaves Music Material To ATOS

by Gladys W. Bouley

When long-time theatre organist Gladys Elinor Campbell, 85, died last October 29, it was learned her wish was to give her music materials to ATOS Archives. In conjunction with this, her granddaughter, Chris Reid suggested a memorial in her name also be given the Archives as well. This was undertaken by musical friends and they are still gathering donations for the fund.

Donations should be forwarded to Legh Townsend, 243 So. Del Giorgio Road, Anaheim, Calif. 92807. Much of the collection is being handled by Tom Caldwell, owner of Goforth Mobile Home Village in Orange, Calif. Organist Campbell lived there and enjoyed playing daily on a variety of organs in the clubhouse.

New ATOS Chapter For United Kingdom

A second ATOS Chapter is reported under organization in England. It is being set up by Barry Niven at Burton-Upon-Trent.

HOLLYWOOD MUSEUM GETS BIG WURLITZER

WURLITZER FOREVER will regin in Hollywood! And what could be more fitting than to have a Wurlitzer Theatre Organ in 'Tinsel Town'. The very reason these famed musical giants came to fruition was because of Hollywood and the silent era. And then they progressed to a concert niche which is widely enjoyed today throughout the 'civilized' world.

But to come direct to the point—Hollywood will enjoy the thrilling music of a Wurlitzer organ into posterity when American Cinematheque rises as a phoenix in the area just west of the famed Chinese Theatre (which had a 3/17 Wurlitzer) on Hollywood Boulevard.

The organ for Cinematheque has been donated by the Lloyd Foundation. Its long road to the museum came about through interest of several ATOS members, and because of this ATOS is in position to be part of the project.

Historically the organ, originally a 3/11 Hope-Jones Unit Orchestra, was installed in 1921 in the Raymond Theatre in Pasadena, Calif. It was purchased in Jan. '82 by Peter Lloyd Crotty, who is also an ATOS member, and was destined to be installed in the Lloyd Shopping Center, Portland, Oregon. Crotty's mother's family, who set up Lloyd Foundation, built the shopping center and the organ was to have been erected around the ice skating rink.

Crotty increased the size of the organ to 21 ranks. It was later decided not to install the organ when the Lloyd Foundation decided to sell the center. Subsequently a donation to a school in San Fernando Valley was considered but later dropped and the organ remained in storage.

Early in September 1988, the NEWS editor, who had known Crotty for many years, learned Cinema-

—See DONATION, Page 4—

STANFORD THEATRE HAS GRAND OPENING

Without too much fanfare, Tom Hazleton hurried to Palo Alto, Calif. to play the opening pre-show concert for the premiere opening of the 'new' Stanford Theatre on Dec. 8 at 6:45pm. It was a special occasion—the 50th anniversary showing of MGM's *Wizard of Oz*. There were old film trailers shown and speeches made for specially invited guests of David Packard, who purchased the theatre and restored it along with installing a 3/12 Wurlitzer organ which will be used for concerts and silent film accompaniment.

The theatre will operate every evening and there will be a matinee performance on Sundays.



MARTIN HARRIS, 18-year-old master of the manuals and winner of the Young Theatre Organist of the Year Competition in England in 1986, presided at the Yamaha HX8 playing a concert program ranging from Bach to Boogie and held his audience spellbound with his arrangement of the finger-flicking *Rondo-Capriccioso* by Mendelssohn. The event, sponsored by London & South of England Chapter in association with the Sir David Salomons Society, was held at 'Broomhill,' Sir David's Kentish mansion housing a Welte *Philharmonic* organ. The Welte, with its unique player facility, has not breathed a note since the death of its owner in 1925. A team is engaged in raising funds for a complete restoration to bring the instrument back into full song. Following the success of this event, it is planned to hold further fund-raising concerts in the future. —John D. Sharp photo

January 1990

DIGITAL PIPES GIVEN APPROVAL

"Digital Pipes" made its debut at the recently concluded ATOS Regional Meet in Phoenix, Ariz. and many of the exclusive 400 in attendance had their first opportunity to hear this latest addition to the theatre organ world—the first truly authentic electronic recreation of a theatre pipe organ, designed and built by Patrick Lajko of Seattle, Wash.

Response was quite favorable. Except for the less than professional playing, and lack of reverb (the tape was made in a private residence), those who heard the new mode said it was like listening to a three-rank Wurlitzer in a private home. The tape opened with a few Christmas selections, displaying fullness of sound without tremolo, and then contained a number of popular songs in traditional theatre styling.

Ranks played were—Tibia (85 notes), Viol d'Orchestre (73 notes), Trumpet (37 notes) and a 37-note Xylophone. There was a real Dulciana with 49 notes, but it was so soft it was seldom used or even heard when used.

Returning from Phoenix, Lajko completed work on the fourth rank of his Digital Pipes—the Vox Humana. It has received much accord. The true test came when the electronic Vox was played with an actual Wurlitzer Vox Humana. Voicing, attack and tremolo were so authentic that if it were not for the lack of 'valve noise,' the Digital Pipes Vox would have been indistinguishable from a real one. After hearing Lajko play open harmony with Tibia 16' and 4' with Vox 16' and 8' Larry Mayer of Seattle remarked, "That's incredible! Whoever says you can't do an electronic Tibia and Vox has got to hear this".

Using a Z-Tronics relay system, one item which adds to the realism of Digital Pipes are the Z-Tronics compatible interfaces designed by Lajko. Drivers are designed specifically for driving electronic notes. They include a selectable delay so the electronic voices play at the same time the pipes play, rather than instantaneously. These drivers were a must for the Xylophone to emulate the time it takes a real instrument hammer to strike the bar after a key is depressed.

Lajko has already been approached by several people interested in adding Digital Pipes to their organs, and one who is considering a complete instrument. An organ firm has approached Lajko regarding rights to produce and market Digital Pipes. There is no firm agreement yet, but it is conceivable that add-on ranks and complete instruments could be rolling off the assembly line before the next ATOS National Convention.

Artist List Is Available For All Emergencies!

This is something akin to 'For The Record' because it is both a correction and item of news to chapters that present organ programs. Last month the NEWS was bemoaning the fact there is a lack of vital statistics for organists who could be called in emergencies when a replacement artist is needed—such as happened recently when Hector Olivera was hospitalized and had to cancel concerts.

Offering to start a contingency file of names, this was abruptly terminated when ATOS member Ralph Beaudry informed the NEWS he started such a file when he was heading a concert bureau project for The Console magazine and has continued to keep it current.

So, to all organists, please continue to send Beaudry updates on address changes and other pertinent information. Chapters are invited to call him for this information. His telephone number: 818/509-9512. His address: 12931 Haynes St., North Hollywood, Calif. 91606.

HASKINS SELLS LAND; WILL STORE 13 ORGANS

Dale Haskin's semi-rural organ acres on Portland's Southeast 82nd Avenue has been sold and 13 pipe organs plus a great many component parts will be packed off to storage. His 4/37 Robert-Morton organ, originally installed in San Francisco's Pantages/Orpheum Theatre on Market Street, will go into the long-closed Bob White Theatre in Portland. Haskins purchased the structure three years ago with the idea of creating a private music studio and possibly organizing an organ/silent film society for film and concert presentations.

He originally bought the 82nd Avenue property for his high performance boat manufacturing business which he closed out when he started collecting theatre organs. It was not learned how soon he will send his organs to storage.

LITTLE CRYSTAL FALLS PUTTING BIG MOLLER IN 820-SEAT THEATRE

Most readers may not have any idea where Crystal Falls, Michigan is located. For enlightenment, it is a busy tourist center of 2,500 souls in Michigan's upper peninsula. It also happens to be the spot where work is underway on the installation of a 3/26 Moller theatre organ in the former Ejay-Delft 820-seat Theatre which is being readied for a community performing arts center. The structure is owned by Crystal Falls Museum Society.

Equipped with a Z-Tronics solid state relay, the organ replaces a Style D Wurlitzer which was removed in the early 1950s. The Moller was acquired from the now defunct Pied Piper Pizza Parlor in Green Bay, Wis. It was originally installed in Loew's Metropolitan Theatre, Brooklyn, N. Y.

Installation is headed by ATOS member Stan Lechowicz, former owner of a 4/20 Barton organ in the Chicago area. Assisting him is ATOS member Walter Krajewski, along with Walter's son-in-law, Ken Lamprecht. Progress is temporarily (it is hoped) very slow due to lack of funds, but plans still call for the organ to be playing in August of this year. With a population of 2,500 permanent residents and the two (temporary) ATOS members, it is obviously difficult to raise significant sums of money.

Any readers who may want to donate to this project, which is non-profit so donations are tax deductible, are invited to send any amount to *Organ Installation, Crystal Falls Museum Society, P. O. Box 1989, Crystal Falls, Mich. 49920*. All contributions will be most gratefully acknowledged.



WURLITZER COURT YARD—'Wurlitzer Park' in the Jim Krughoff residence at Downers Grove, Ill., creates a bucolic atmosphere for concert guests, with the console of the 4/33 instrument sheltered by vine laden gazabo. Pictured in photo above, taken at the opening concert, are left to right—John Furtney, Ben Kettering and Lyn Larsen. Those with backs to camera were not identified.

Wurlitzer Co. Records Now In Catalogue

Wurlitzer Company records were donated to the Earl W. Hayter Regional History Center in De Kalb, Ill. Documents on hand are historical notes of Wurlitzer from 1860 to 1984. Included in the collection, which has been catalogued, are approximately 1,200 drawings of chamber installations, components, etc. Everything is listed in a 92-page catalogue.

KANN TO PLAY SILENTS AT L. A. FOUR STAR

Stan Kann will accompany the first in a series of silent photoplays at Los Angeles' Four Star Theatre on Wilshire Blvd. at Highland on Feb. 15 at 8pm. The feature is *Beloved Rogue*, starring John Barrymore.

The series is produced in cooperation with Barnard Sackett, who owns an extensive library of excellent silent films that have not been seen in many years. Kann will preview each film and prepare his own scores.

COS HELPS ODEON; AND ODEON HELPS COS!

London's Odeon Leicester Square Cinema on December 7, 8 and 10 promoted "Spotlight Odeon," a very successful public relations event that attracted the public and enlisted cooperation of the Cinema Organ Society. The Society also came out a winner in being appointed by theatre management to stage future organ concerts at the Odeon. In past years concerts had been presented by the theatre circuit.

The public toured the theatre, including the projection booth and were treated to organ interludes on the famed "Duchess" five-manual Compton with David Lowe at the console. Tony Moss, COS Newsletter Editor, presented talks on history of the theatre circuit and there were also special film trailers screened. On Dec. 10 the special event was the Ian Sutherland Show starring Nigel Ogden at the organ, and Martin Harris also appeared on the program.

Odeon management was so pleased with the cooperative effort by the organ society in arranging historical talks and organists to play for the programs they asked the Society to produce all organ concerts this year.

Bankruptcy Perils Future Of Seattle Paramount

Future of Seattle's ornate Paramount Theatre is in doubt following a decision in U. S. Bankruptcy Court recently. It also shades use of the 4/20 Publix No. 1 Wurlitzer organ, which is maintained by Puget Sound Chapter. The theatre was to be turned over to a court-appointed trustee unless the owners paid a total debt of about \$3.5 million to U.S. Bank and Key Bank. The theatre, at Ninth and Pine, is in a prime area for real estate development, but all parties hope the big house will remain and continue operating.



ROB RICHARDS with Denver school kids after his concert on the Paramount Theatre Wurlitzer organ. His successful show has school officials talking about expanding the special feature to a week-long event next year.

Rob Richards Gets Raves From Denver Students

by Don Zeller

On Halloween Day, over 2,000 elementary school children crowded into Denver's Paramount Theatre for Rocky Mountain Chapter's second concert for kids to hear popular Mesa, Arizona organist Rob Richards perform on the 4/22 Wurlitzer organ. His 45-minute presentation included a mix of traditional theatre organ along with his own "Fusion" style music.

Due to time required to get 2,000 moppets in and out of the theatre, chapter members staged a Halloween skit before the show, and afterward, students were told about the *Phantom of the Paramount*—"and if you are very quiet, especially on Halloween, sometimes you can hear him playing the organ." This, of course, was the cue for "Count Dracula" (local organist Ed Benoit) to play spooky music.

Traffic delays holding up school buses gave several hundred students an extra treat when Richards returned to the auditorium and talked to students. He invited several to go up to the massive four-manual console and play their favorite little tunes.

This second program has proved so successful school officials are already talking about next year, and doing it for a whole week, opening it up to all grades and surrounding school districts.

Following the concert, school music administrator Bob Johnson received numerous phone calls from teachers and parents praising the program. Several children have indicated an interest in taking organ lessons.

Quite naturally, all of this is generating interest in East High School Aladdin Wicks organ project which is moving along at a quickening pace. It is hoped to have the instrument up and playing late this year.

Vestal Has New Catalog

Vestal Press has released its newest catalogue which lists theatre organ books and recordings--cassettes and compact discs. Information about the catalogue may be obtained by writing Vestal Press, 320 No. Jensen Road, P.O. Box 97, Vestal, N. Y. 13851.

Byrd Theatre In Problems, But Organ Still Heard

In spite of the many problems at the Byrd Theatre in Richmond, Va.—there is a dispute between present management and owners of the ornate showcase—the Wurlitzer is being played on weekends.

The current operator has been given notice to vacate the building Jan. 16 and is under court order forbidding him to remove anything from the theatre. Lobby mirrors had been taken out but must be returned.

The annual Christmas Show, now a tradition in Richmond, was cancelled. The operator had removed all scenery and costumes from last year's performance and this precluded any attempt to mount a new production.

Stromy Returns To Chicago Area For Celebration

Walt Stromy returned to the Chicago area to celebrate the 15th anniversary of his professional organ debut with a weekend of programs Dec. 9 and 10. He presented a concert for Windy City Organ Club's Annual Christmas Party at the Sanfilippo residence on Saturday and then played for a private brunch-concert the following day.

Stromy made his debut Dec. 12, 1974 at the Pickwick Theatre, Park Ridge, Ill.

Well-Loved Hybrid Losing Home to Upstart Wurlly

Bob Evans' Organ Loft in Swansea, Mass. is losing "Cleolantha," a well-loved hybrid theatre organ which is to be replaced by a Wurlitzer Model RJ-11 instrument. Additional space is being built to make more room for the new organ. The Wurlitzer spent five years in Wurlitzer's Detroit store. It was then purchased by an architect who installed it in his summer home in Maine. From there it went to the church where Evans found it.

Now that he has the Wurlitzer, Evans must part with 2/6 "Cleolantha" and is open to offers. Interested buffs are invited to send a SASE to Bob's Organ Loft, 798 Old Warren Road, Swansea, Mass. 02777, or call 508/379-0702 for information.

Possible To Buy Part Of Old Opera House

Pine Tree Chapter members have the opportunity to own a square foot of the old Opera House, now Johnson Hall in Gardiner, Maine, where the club will install the Q. David Bowers Wurlitzer. Cost to renovate the theatre first floor works out to \$66 per square foot. For that amount members can acquire a square foot and get a tax deductible certificate of ownership.

Lowe Announces 1990 U. S. Tour Schedule

David Lowe will return to U.S. next October and November for his second concert tour. His first date, already set, will be Oct. 21 for Detroit Theatre Organ Society. ATOS chapters desiring to book him may do so by writing him at 18 Spruce Hills Road, Walthamstow, London, E17 4LD, United Kingdom.

Wurlly Out Of Theatre; Plug-In Will Be Heard

Removal of the 3/8 Wurlitzer from the Mecca Theatre at Kogarah, a Sydney, Australia suburb, was completed recently. The instrument, Opus 2222, was dismantled and stored to make way for conversion of the Mecca to a four-plex cinema. Such is local competition, but Manager Phillip Doyle said there will still be organ music at the Mecca. An electronic instrument will be installed in one of the four 'theatrettes'.

The Wurlitzer was first installed in a British cinema. Doyle bought it in 1977, had it shipped to Kogarah and installed in the Mecca.—from TOSA News

FOR THE RECORD

In the news story concerning Candi Carley (P.3, Oct. '89), it was stated Candi did not leave a forwarding address when she moved to Alaska. She states an address was filed but the postal service failed to forward mail. She also states she was given a proposal to play for Los Angeles Theatre Organ Society at Pasadena City College and responded before moving to the cold Alaska climate. The postal mix up and resulting situation proved impossible to administer due to dedication of the LATOS Wurlitzer and resulted in Candi leasing San Gabriel Civic Auditorium to present her own concert.

AOAI Convention In Feb.

Hector Olivera will be one of the featured artists appearing at the AOAI Convention Feb. 2, 3, 4 & 5 at Orlando Airport Marriott Hotel, Florida. Workshops, exhibits, clinics, cocktail and dinner events and concerts are included in the four-day meet. Special after-conclave attractions include Disney World, Bahamas junkett, and a Lenny Dee nightclub show.

ORGANIST CALLED IN FOR ORGAN OPINION

Tom Harmon, Professor of Organ at University of California, Los Angeles (UCLA), was called in as a consultant to evaluate the future of the Lanterman 4/36 Wurlitzer organ by city officials of La Canada/Flintridge on Dec. 13. Harmon told the NEWS he is in favor of keeping the instrument where it is if maintenance is provided and it can be played frequently, even used for teaching students if possible.

He is well qualified to serve in a consultant role. A long-time theatre organ aficionado, he was assistant to Stan Kann at the St. Louis Fox Theatre during the 1950s while attending college in the area. He continued his interest in theatre organ while studying classic and became well acquainted with the late Frank Lanterman shortly after the San Francisco Fox Theatre Wurlitzer had been installed in the Lanterman residence in La Canada.

Purchase Rumors

In recent months word has circulated about various groups seeking to purchase the big instrument. These include a group from the San Francisco Bay Area, Disney interests, Jasper Sanfilippo and Jim Walgreen. Confirmation was not offered when personnel associated with the Lanterman project were contacted and declined to make statements about reported buyers.

Seek Volunteers

Kyle Irwin, who has been doing limited maintenance work on the Wurlitzer, is seeking volunteers to organize a maintenance crew now that the museum has won court approval. Interested organ buffs who would like to learn the art of organ building/maintenance are invited to call Irwin at 818/957-0494.

Calcaterra Back On Concert Circuit Again

Rob Calcaterra has recovered from the illness suffered early last year and has returned to the concert circuit as well as teaching both classical and theatre organ students in Chicago.

Nordwall To Be In Granada Workshop

Jonas Nordwall will head the Granada Theatre Historical Society's annual Theatre Organ Workshop at the Granada Theatre, Kansas City, Kan., Feb. 9, 10 and 11. Cost for the three-day event is \$110, including banquet and formal concert. For complete information, write or call the Society, 1015 Minnesota Avenue, Kansas City, Kan. 66101, call 913/621-6112.

Special News For Home Theatre Organ Owners

A special newsletter, *The Glue Pot*, designed exclusively for ATOS members who own their own theatre pipe organs has made its debut. The publication, which is available to all interested members, describes the initial meeting during the Detroit Convention and offers helpful hints in organ engineering.

It might become the basis for production of a complete 'how-to' manual for novice or would-be organ builders with full instructions for restoring and erecting organs.

Organizer Laurel Haggart wants more organ owners to join the group and welcomes letters. Her address: P.O. Box 902, Lake Arrowhead, Calif. 92352.

CATOE Wins Praise

Chicago Area Chapter came in for a bit of praise regarding preservation of the Chicago Theatre in Richard Christiansen's *Chicago Voices* column in the Chicago Tribune issue of Dec. 3. He wrote about saving the big movie palace and how CATOE and other groups worked diligently to save it from demolition.

PHANTOM CAVORTS FOR PHILLY SCHOOL KIDS

Curtis Organ Restoration Society of the University of Pennsylvania at Philadelphia presented *The Phantom of the Opera* three times last year. The third showing was a matinee for students from 14 Philadelphia public schools. Kevin Chun, Society president, accompanied the screening on the 162-rank Austin organ in Irvine Auditorium.

Stress Responsible For Seng Hospital Stay

Stress was the cause for John Seng's impromptu hospitalization last Nov. 2. He had recently returned from a British concert tour and midwest appearance. His hectic schedule is said to have caused him to collapse and be taken to the hospital for a short time. He is reportedly fully recovered now.

SHORT AND TALL OF WOING BY ORGAN AT YESTERDAYS FAILS TO RING BELLS

by Pat Lajko

For a fun evening, ATOS Regional attendees trekked to *Yesterdays*, a happy-time restaurant in Phoenix, and while there experienced the tall and short of seduction by a less-than-five-footer of an ATOS reputedly seven-footer who happened to be National ATOS Director Alden Stockebrand. It was all accomplished to love song music played by comedian-organist David Lindsay, who also happens to be a member of ATOS.

It was Stockebrand's birthday and management, as it does for all patrons celebrating natal days, felicitated Alden. One of the waitresses walked up and asked Stockebrand to get up and come to the stage. When soaring Stockebrand stood, the waitress looked as though she might faint; he towered over her. But she recovered quickly, led him on stage and had him sit on a park bench. The love song then slithered out from the plug-in played by Lindsay and she started her seductive seance, complete with a black and white feather boa.

The impromptu love scene brought the house down in merriment—but apparently she wasn't successful in her wooing. Or at least there have been no announcements that would suggest the rigning of wedding bells.

WATER HITS ALASKA THEATRE PIPE ORGAN

Water from a broken pipe dampened an instrumental part of Fairbanks, Alaska history during November '89. A burst pipe in the building where the former Empress Theatre Kimball organ has been stored has caused damage to the instrument.

Freighted to Fairbanks in 1927 to bring silent movies to life, the organ cost \$10,000 and today is valued at \$40 to \$50,000.

In 1978 the organ went into Steak & Pipes Restaurant and remained there until 1986 when the building was sold. Placed in storage, where it was treated very poorly, it was moved to the Lathrop Building. "It's a work of art and a valuable piece of this community's history," City Councilman Jerry Norum said. Now it's due for more restoration.

Wilcox Manse Up For Sale At Over \$2 Million

Sale price of the Dick Wilcox residence and its 18 acres is listed at \$2,300,000 in the Oct. 22 issue Morning News Tribune. A color photo of the mansion was reproduced on the front page of the real estate section and it was noted in a story about the house: "The main room houses a Wurlitzer world class theatre organ with more than 4,000 pipes. The organ is computerized so when famous organists come to play, their performance can be captured on floppy disk. To hear Tom Hazleton perform "Oklahoma Medley" is to fall in love".

Low Low On Pix

During his recent U.S. tour, British organist David Lowe took a great many photos and also had friends film him at consoles of organs he played. "My photos didn't come out well. I think the film speed was set wrong," he lamented. He is anxious to have a photo record of his tour and would like to hear from anyone who might have photographed him when he played Chicago area, Kansas City, Kan., and the Warnor Theatre in Fresno, Calif. His address: 18 Spruce Hills Road, Walthamstow, London, E17-4LD, United Kingdom.

British Organ Scene Seen On U. S. TV Channel

Cable TV viewers who tuned into *Discovery Channel* Sunday night, Dec. 10 at 9:30, were treated to a 30-minute tour of British theatre organs which are installed in unique locations such as an auto showroom, old mill, residences, Blackpool Ballroom, Free Trade Hall and theatres. Organ chambers were viewed and pipework explained.

None of the artists who appeared in scenes were identified. The show titled *The Mighty Wurlitzer*—and the mightiest organ shown was the five-manual Compton (the Duchess) in London's Odeon Leicester Square Cinema!

Olivera At Oakland

Hector Olivera makes his Oakland Paramount Theatre concert debut Saturday, Jan. 27.

—DONATION—

—Continued from Page One—
theque was seeking an organ for the 500-seat theatre which was to be built in the museum. He contacted Artistic Director Gary Essert who assured him an organ was being sought; ATOS member Ralph Sargent had already designed chamber space.

With that assurance, Crotty was contacted and it was suggested the Lloyd Foundation might consider this venue for the instrument. Following this, ATOS National President John Ledwon and the editor met with Essert about granting ATOS exhibit space in the project. They were assured there will be room for Society participation.

During December last year the Wurlitzer was donated. The big event was heralded in *Cinegram*, museum newsletter with the headline: "Classic Pipe Organ Donated By Lloyd Properties" and stated—"A rare and perfectly restored theatre pipe organ (appraised at \$100,000) has been donated to the American Cinematheque by Lloyd Properties of California. The gift of this classic instrument was arranged with the assistance of the American Theatre Organ Society, a national organization dedicated to the preservation of theatre organs around the country. ATOS is extremely active in seeking out these great instruments and ensuring their continued use for public concerts and silent film accompaniment.

"The organ will be installed in the Steven Spielberg Theatre which has been specifically designed to receive the enormous machinery which comprises the organ."

"...Gary Essert, Artistic Director of the Cinematheque remarked: "This generous donation will allow us to present silent film classics with musical scores that will recreate for audiences the true theatrical experience intended by the makers of silent films—which in reality were never silent. In addition, organ concerts for the public will be a regular feature at the Cinematheque."

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Editor.....Tom B'hend

Please address all communications to P. O. Box 40165, Pasadena, Calif. 91114.

All matters pertaining to subscriptions must be sent to ATOS Membership office, P.O. Box 417490, Sacramento, Calif. 95481.

Group Buys Adjacent Building To Expand

Purchase of the building adjacent to Granada Theatre Historical Society's Granada Theatre in Kansas City, Kan. now permits the organization 50,000 square feet of additional space to extend the theatre lobby, create rehearsal and dressing rooms and establish a museum and archives, it has been announced by Society official Robert E. Maes.

Wibbells Sets Play Dates

Tom Wibbells has singled to play a concert at the Renaissance Theatre, Mansfield, Ohio May 20. He is also slated to appear in Kingston, Ontario, Canada next October.

Ledwon Sojourned In Merrie Olde England

Merrie Olde England at Christmastime was the venue for ATOS National Prexy John Ledwon. He arrived in town on Dec. 20 and did not return to U.S. until January 2. During his stay he was guest of the Les Rawle family. It was not learned if he played any concert programmes.



JOHN LEDWON at the console of the J. Ross Reed Memorial Wurlitzer organ in Sexson Auditorium at Pasadena City College during a recent teaching session. Registration for the 1990 theatre organ classes is advised during early January, he noted. Beginner classes will be held every Tuesday from 5:30 to 7:30pm; advanced students will attend classes the same day from 7 to 10pm.

ATLANTA

404/428-4809 or 404/948-0267

Atlanta's outstanding theatre organ, nay, any-kind-of-organ event, in a long time occurred September 10 when Hector Olivera performed on the Fox Theatre's 4/42 "Mighty Mo." The occasion was the 75th anniversary celebration of the Atlanta Chapter of the American Guild of Organists, but it was theatre organ, and ATOS Atlanta helped the AGO chapter with some of the promotional details.

For three hours, Hector kept his audience spellbound. The organ seemed to inspire the organist and the organist the organ, Hector's concert ranged from "The Trolley Song," played in his own Toccata and Fugue style, through opera in an orchestral manner to outdo the best symphonic group, to Bach and Big Band. Throughout, the music seemed to play on its own, leaving Hector unencumbered to project himself into the music and explore the subtle nuances by phrasing and registration. His program did not consist of selections so much as individually inspired tone poems.

Whenever there is a happening at the "Mighty Mo," it gets the Mo' mightier. Several thousand attended Hector's concert, including groups from Mississippi, Alabama, the Carolinas and even Ohio. It was a wonderful day for theatre organ in Atlanta.

Next day, twenty-five people from (pre-Hugo) Charleston, South Carolina, in town to hear Hector, popped over to Charles Walker's Theatrical Paraphernalia to try out his 2/9 Robert-Morton. Mostly electronic organ students of Ms. Joylynn Huebner, they obviously were enjoying the sound and technics of real pipes. They were also treated to a short tour of Charles' Carousel Restoration project behind his theatre, and theatrical lighting complete with disco effects at Herschel Harrington Studio. Then off to Allen Organ Studio before returning home inspired to make Charleston a real theatre organ town.

Then, on October 8, after an intermission of three and a half years while Walt Winn, of Winn Sound and Recording, moved his 4/18 (previously 4/17) Page from one warehouse to another, Walt unveiled the organ to the chapter again. The well-known Kurt von Schakel of Indianapolis, who had delighted us several times before on the Page in the old warehouse, did the inaugural honors by performing for us this time, too.

Kurt's splendid program covered a wide range of popular numbers, old and new, from "Broadway Rhythm" and "One Alone" to "Remember Me" and "Liza." He also played "The Lost Chord" with his own variations, had us hoppin' with "The Ride of the Valkyries," and had us laughin' with his "duet" with John Alford — Anderson's "The Typewriter," with John on a typewriter next to the console! It was a real treat to hear Kurt again.

Walt credited his wife, Donna, Rick McGee, Don Weiss, Jim Luck and John Alford with having given him the painstaking, detailed help needed to get the organ re-assembled over many long hours. In place of a Wurlitzer Tuba, the organ now has its original French Horn, previously not playing. The addition of a solo Vox Humana brings the organ up to 18 ranks from the 17 it used to have. With Kurt at the console, the Page never sounded better.

Bill Hitchcock & Clay Holbrook



Kurt von Schakel at Walt and Donna Winn's 4/18 Page.



Martin Ellis at the 4/65 Kimball, Gobin Methodist Church, Greencastle, Indiana.



CENTRAL INDIANA

Indianapolis

317/255-8056 or 317/787-4865

Our September meeting featured Kenny Jagger and a fine presentation of the "Hammond Style" of organ playing that has made him an institution around Indianapolis at various eateries and entertainment spots. His program featured the sounds and arrangements of various big bands of the 30s and 40s, invoking fond memories for many of us. His program included Ethel Smith's arrangement of "Brazil" and Jesse Crawford's arrangement of "Rhapsody In Blue." We also heard a medley from *My Fair Lady*, Charlie Barnett's "Cherokee" and Tommy Dorsey's arrangement of "Pine Top Boogie" were well received. Mr. Jagger successfully bridged the gap between the era of the theatre organ and today's synthesized sound with talent and humor. A most entertaining afternoon.

October found in in Greencastle, Indiana, on a perfect fall Sunday. We were there to hear Martin Ellis, the first National Winner of the Young Organist Competition. Martin is now a senior at DePauw University, majoring in organ performance. He played for us on a 4/65 Kimball and showed very ably how one can register a large classic instrument for "theatre organ" playing. His program included "Kitten On The Keys," "Wind Beneath My Wings," "Maple Leaf Rag," and "My Romance." Of special note was the lovely tune "Donna" written for Donna Parker by her teacher Robert St. John. Martin's last two numbers were marches — "King Cotton" and "Stars and Stripes Forever." An exceptional performance by an exceptional talent.

Barbara Johnson



The crew that re-assembled Walt and Donna Winn's 4/18 Page in Walt's new warehouse. L to R: John Alford, Jim Luck, Donna Winn, Walt Winn, Rick McGee and Don Weiss.

CENTRAL OHIO

Columbus
513/652-1775

The Worthington High School Wurlitzer was the centerpiece for our September 17 meeting. Front stage and center its voice awaited only the conclusion of the business meeting. President Garcia echoed the sentiments of all of us in thanking Bob Cowley for serving as editor of "Stoptab," our monthly newsletter. Bob has had to resign his position because of business commitments. The editorship is now in the very capable hands of Bob Shaw who previously served in this capacity. After introduction of guests, Vice-president Jim Blegen introduced organist Margo Burkhardt. After a spirited introductory number, "That's Entertainment," she followed with the slower paced "Embraceable You" and "You Made Me Love You." It's always thrilling to hear the Latin number, "Girl From Ipanema," and to toe-tap to Gershwin's "Strike Up The Band." After a well-deserved round of applause, Margo came back for an encore, closing her program with "Dreams." It continues to amaze us how this diminutive golden gal can pound out such beautiful music so deftly and rhythmically. A varied, talented performer.

Open console followed and we were delighted that some of our guests stepped up and tried their hands at organ playing. The organ crew deserves plaudits for getting the instrument ready and for their continued dedication to improving its performance. The piano overhaul is slowly progressing toward completion while others of the crew are cleaning reeds.

The cavernous two-story, 60,000 sq. ft. Graves Piano and Organ Store in Columbus, Ohio, was the site of our October 22 annual meeting. This attractive building with its showrooms and large auditorium houses an impressive display of grand and upright pianos as well as home and classical Baldwin organs. Before hearing any of these instruments, president Henry Garcia presided over the election of two directors.

Following our business meeting, it was our pleasure to see and hear Mr. Charles Yannerella at the keyboards of some of the newer Baldwin organs. He played a 45-minute program of popular and classical selections on three different instruments. At his invitation, many of our members took advantage of open console. Members Martha Hoyle, Margo Burkhardt and Betsy Richards found it hard to resist playing some of the many grand pianos on display; accordingly, we heard spontaneous solo and duo performances by these members. Upstairs we enjoyed the sugar cookies and punch provided by our membership. We deeply appreciated Mr. Yannerella's hospitality and the chance to see the latest in electronic organs.

John R. Polesky



Hal Pearl at the Aragon 3/10 Wurlitzer.



CHICAGO AREA

312/951-1098 or 312/282-0037

The entry into another year is cause for some reflection by most of us, which leads us to a summation of the past fall season, perhaps the past year.

A nostalgic highlight was October 8, at the Aragon Ballroom with Hal Pearl at the Wurlitzer, Tony Barron and his orchestra for dancing and Jim Roberts, vocalist of the Lawrence Welk TV show fame adding to the memories.

Hal Pearl and the Aragon Ballroom are synonymous in that he was staff organist at the Ballroom for many years interspersing organ music through the many years of programming. Hal also gave CATOE several successful organ concerts over the years. This occasion provided a pleasant afternoon of entertainment for the large gathering at the famous Aragon Ballroom.

Further, the 4/24 Wurlitzer at St. Mary of the Lake in Mundelein, has been the site for many past concerts and CATOE socials. Outstanding organists have performed there throughout the years, the latest being David Lowe on October 22. David comes to us from England.

Not all organ concerts, shows, or entertainment occur in theatres or schools. Retirement homes occasionally host programs for their patrons. Our Lady of Mt. Carmel is one such in the Chicago Area. Members Bill Silvestri and Marie LaBue gave about 300 senior citizens an excellent program September 10. This was greatly appreciated and another program was scheduled for January 21. Perhaps such opportunities exist in your area.

We all know our main interest is in theatre organs, but let us keep in mind the many organs being used in churches, synagogues, temples, and auditoriums, which present programs of great variety. Rarely will they be pure theatre styling, but nevertheless they will be interesting and worthy of investigating and attending.

As aforementioned, our area theatres have a habit of changing their formats, from closing to opening, sometimes going completely, changing owners and managers, plus using and losing organs. It is the ever-changing times.

The Chicago Theatre is again active, the Uptown is in the midst of a beautiful renovation, the Congress will be active soon and the Oriental Theatre organ is seeking a home. Most Chicagoans remember the Woods Theatre on Randolph Street. It is gone, building and all!

The year 1990 begins the final decade of the 20th century which promises to be very interesting. *Almer Brostrom*

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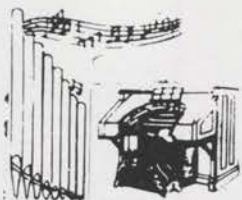
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CONNECTICUT VALLEY

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Our 1989/1990 concert season opened on September 30, at Shelton High School, with the always very smooth Lyn Larsen. Making his second appearance at Shelton, Lyn has always been one of the most popular artists to be featured at our concerts.

Starting with a rousing "Strike Up The Band," Lyn talked with the audience between numbers and one felt more like they were sitting in a large living room listening to an old friend, than in a large auditorium. Lyn included a number of selections from the many albums that he has recorded in his 25 years of concertizing. Especially noteworthy were "Something's Gotta Give," "Ruby," Jesse Crawford's arrangement of "Dance of the Blue Danube," "Can Can" by Offenbach and "Sabre Dance."

Someone left a book of linoleum samples on the console and Lyn made the most of it by hawking the linoleum selections between numbers. Lyn always leaves the audience smiling and this was no exception.

A new cassette recorded by Tom Hazleton on our Marr & Colton at the Thomaston Opera House is now available and has been well received by those who have secured copies. Appreciation and congratulations are in order to Allen Miller, Don Hyde, Wade Bray, John Angevine and all of the others who assisted in the production and promotion of the cassette.

On October 22, over a thousand people and a number of ghosts and goblins were in attendance at Hartford's Bushnell Hall for the showing of the 1925 silent film *Phantom of the Opera* with Dennis James at the recently restored 4/75 Austin organ. Dennis has been providing the musical and sound effects background for *Phantom* at an average of four times a year for the last twenty years and at *fini* showed no signs of wear. We hope that the Bushnell management will initiate a silent film series in the months ahead.

Barry Goodkin

all of the arrangements. We heard two Moller instruments, a 3/31 and 3/39, and a 3/35 Casavant. Several members shared their talent at the keyboard during open console: Bob Eyer, Jr., Mark Herr, and Jack Umholtz.

The chapter's Organ Shop, located in an apartment above Chambersburg's Capitol Theatre lobby, has been for nearly a year the scene of the restoration of the theatre's original 3/14 Moller. Members of our organ crew, who have worked steadily nearly every weekend, are doing the kind of fine quality work — with no shortcuts — that would have been approved by the original builders.

Bob Maney



Cumberland Valley members Dean Faulk (left) and Gil Singer wiring new magnets for the Main Chest of the Solo division.

CUMBERLAND VALLEY

Chambersburg, Pennsylvania

717/263-0202

Members and friends of our chapter enjoyed a Saturday afternoon of pipe organ music at three Chambersburg area churches in late October. Bob Eyer, Jr., a chapter member who also is the director of music at one of the churches, made

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On October 15 we presented John Seng in concert at the Avalon Theatre. John's fast fingers and interesting harmonies put the three-manual Wurlitzer to a good test and delighted fans, old and new. He also accompanied a short Mack Sennet comedy.

Our members had several good chances to celebrate Halloween, organ style. Fred Hermes hosted his annual spook filled gala on October 29. It was "Highlights of Horror" this year with Fred at the five-manual Wurlitzer. The Piper Music Palace presented the full length Lon Chaney *Phantom of the Opera* on October 28 with Clark Wilson doing the honors on the Kimball. A full restaurant sat spellbound, many people seeing this classic for the first time.

Carrie Nelson



EASTERN MASSACHUSETTS

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Our first meeting for the fall season was held on September 24 at our former "home," Stoneham Town Hall, with its splendid 2/14 ex-Radio Station WNAC Wurlitzer. Former EMCATOS President and Stoneham Organ Committeeman, Royal Schweiger, arranged this venue and welcomed us. The building has undergone an extensive refurbishing over the past few years with the auditorium even more "alive."

President Bruce Netten opened the meeting before mounting the console bench as our afternoon's artist. "Remember" was his opener in a medley of Irving Berlin numbers, inasmuch as this prolific composer had just passed on at 101 years. The familiar sounds of that Wurlitzer were great to hear once again. After a medley of hymns, Bruce effectively played a group of love songs. He then had his audience guess the names of old radio show themes after playing each — a nice feature. A couple of marches followed before his finale, "Twelfth Street Rag." A good applause brought us an encore of a waltz medley. Our artist put much thought into this and it made for a most enjoyable, varied program. Many took advantage of open console and for a few of our newer members it was a first at this instrument and a return to an "old friend" for others.

Walter Strony had a date with our Babson 3/13 Wurlitzer and its new Z-Tronics control system on October 21. After a long, hot summer our organ crew had everything functioning, including new sostenuto and pizzicato features and a reworked console with additional stop tabs for planned expansion. Who better than Walt to put our organ through its paces as he once again returned to a large, delighted audience. "Who" was also his upbeat opener.

A Strony concert is sure to bring smiles, to make feet or fingers tap in tempo — a distinct happening. This was no exception with a touch of the classics, a rag, tributes to Cole Porter, to the British, to our organ crew and to our "Eastern Pipes" Editor, Stu Hinchliffe. There was some patriotic with "You're a Grand Old Flag" and "Yankee Doodle Boy," a lusty sing-along and excellent accompaniment to an old Harold Lloyd silent, *Haunted Spooks*. This comedy was a fine choice with Halloween only a few days away.

Walter explores the organ, utilizing most of its considerable resources. His audience responded with a long standing ovation after his rendition of many familiar *Carmen* themes as his closing piece. Our artist HAD to have an encore and solicited requests from the many present in an extended medley including "Maria." Strony is among the top organists anywhere and my notes say "an excellent concert, varied in tempo, content, etc." With classical training, he is at "home" with any kind of music, and it is a pleasure to hear the upper pedal registers as the right foot is used beyond just the swell shoes.

Earl Rounds of Bristol, Rhode Island, was again our guest organist at Babson on October 29 for some easy listenin'. Earl is a popular musician in the Rhode Island area and his style is similar to that of Lee Erwin in some respects. Earl opened with "That's Entertainment" and followed with a potpourri of summer memories, a light classic and some pops. Among his medleys was one with either music or song in their titles and another of Caribbean tunes, of waltzes, of Irving Berlin and of George M. Cohen tunes (his final group). A hearty round of applause for Mr. Rounds followed, and he responded with a well played "Swanee" for his encore. In any description of this gentleman's style, one word would dominate — SMOOTH. With our Wurlitzer never sounding better and its full potential yet to be realized, we all left with a most satisfying feeling. *Stanley C. Garniss*

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We present five organ concerts yearly at the Trenton War Memorial in Trenton, New Jersey. The opening concert on September 24 featured one of our well-known East Coast artists, Rosa Rio. Rosa began her concert by coming up on the big 3/16 Moller console playing her theme song "Everything's Coming Up Roses." She entertained the audience with a varied, enjoyable program of new, old, classical and pop favorites. This talented, tiny gal has a tremendous musical background which she used to accompany silent movies on theatre pipe organs. When pipe organs waned, she played Hammonds, and for many years she worked for the National Broadcasting Company in New York City, accompanying many of the daytime shows. Incidentally, George Wright was also on the staff at this time, and Rosa worked with him frequently.

One of the favorite radio programs on NBC was "Between the Bookends" with Ted Malone, who excelled in reading poetry while Rosa improvised mood music as background. Rosa decided to feature this technique in her concert with Michael Cipolletti who stood in for Ted Malone who, unfortunately, was not able to be there. Michael read some favorite poems and Rosa played clever mood music on the Moller. After intermission, Rosa accompanied a Laurel and Hardy silent movie *Liberty*. The audience really enjoyed her concert and many purchased her cassette tapes. Following the concert a buffet table was set up and open console followed.

A first time venture for this concert was offered to GSTOS members. Trenton is located in the center of New Jersey and our members travel several hours through heavy traffic to attend concerts.



Outgoing Garden State officers (L to R): George Andersen, Robert Norris, and Denise Andersen.
Jinny Vanore Photo

A package deal was offered including bus transportation, tickets to the concert, buffet on the stage and return bus trip. This was arranged by Vice-President George Andersen. Those who took advantage of this were most enthusiastic and hope it will continue in the future.

The performing artist at the second Trenton War Memorial concert was West Coast artist Ty Woodward. He opened his program with "Cabaret" and then played a smooth variety of familiar standards which definitely pleased the audience. Ty recently was a winner in the Far West region of AGO's National Organ Playing Competition, and proved his superior ability by playing John Stanley's "Trumpet Voluntary" and Widor's Fifth Symphony. In the second portion of his concert, Ty accompanied a silent movie, *Teddy at The Throttle*.

Following the concert, a chapter meeting was held, followed by our annual installation dinner.

Good things have been happening since the State of New Jersey has taken over the War Memorial building. Not only is the interior being restored, but the pipe organ has gained much interest. An experimental series of silent films accompanied by the Moller is planned in the near future, and Crew Chief Bill Smith, Bob Norris, representing GSTOS, and Pamela Warren, General Manager of the War Memorial are planning the project.

Jinny Vanore



Rosa Rio

Rony Rustako Photo



Rosa Rio and Ashley Miller.

Jinny Vanore Photo



Ty Woodward.

Jinny Vanore Photo

Chris Elliott

Organist

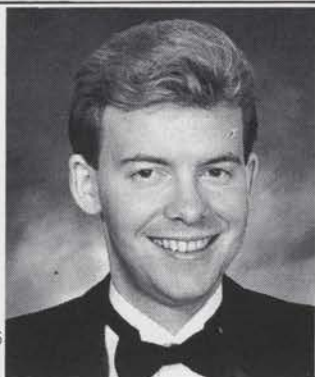
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We met for our usual planning meeting in the historic district home of our console builder/vice-president/treasurer, B.D. Rhea, MD. Scott Brodie, President, presided. Our agenda is always full, even if our treasury isn't. Is this what they mean when they say a check and balance system? If so, we are up front!

Since our chapter decided to open ranks to new members, we have added quite a few. It's strange when you get a long distance call asking to belong. Of course, we realize it's not our company they seek, but the organ to enjoy — naturally. The management of the local historic Saenger Theatre, where the organ is installed, has assured us we would be welcome to meet at the theatre for selected occasions like open console.

We planned our strategy for our next concert, featuring Chris Elliott, on November 11. We are using several strategies, really. Whichever one wins we'll go with. If it fails we'll try another. One of the ideas, two-for-one tickets, will be one of our efforts for this next concert.

One of our new members, F. Norman Vickers, MD, who, with his ever-present harmonica stashed firmly in a handy pocket and who can whip out a fine tune at the drop of a request, is active in the very active Jazz Society here in Pensacola. Dr. Vickers made some excellent suggestions for us about combining our organ and organists with some of his jazz group for a broad spectrum appeal. Plus, he shared a mailing list with us to reach

the various local media for more coverage in this area. We need all we can get. Dr. Vickers' group will co-sponsor an event with us on March 10, 1990, when we feature Dan Bellomy at our console.

Work schedules to get the organ ready for Chris Elliott were also high on the agenda. We are fortunate to have such excellent caretakers as Jimmy Scoggins and Curt Goldhill. *Dorothy Standley*

HUDSON-MOHAWK

518/273-2000

On August 27, three Hudson-Mohawk members presented a super theatre organ recital at Round Lake Auditorium which is noted for having the oldest, largest, three-manual tracker organ in the United States. Ned Spain opened the recital with medleys from *West Side Story* and *Carousel* on the 1847 Ferris Tracker Pipe Organ. He was followed by Bill Hubert at the Tracker and Carl Hackert at an Allen 4600 (supplied by Allen Organs, Clifton Park). Duets played were "Trumpet Voluntary," "Phantom of the Opera," and "Bells Across the Meadow." Naturally, Carl Hackert portrayed the Phantom in costume, which pleased the record audience. Professor Hackert played "Sounds of Wonder" and "All The Things You Are," followed by Bill Hubert on the Tracker with "Tea for Two." As a finale, the three played John Phillip Sousa's "Stars and Stripes Forever" on three instruments... the Tracker, the Allen and piano. Everyone was delighted to have heard the "old" and the "new" separately and then together playing theatre music.



Carl Hackert at Allen organ, Ned Spain (seated) and Bill Hubert are in front of 1847 tracker at Round Lake auditorium.

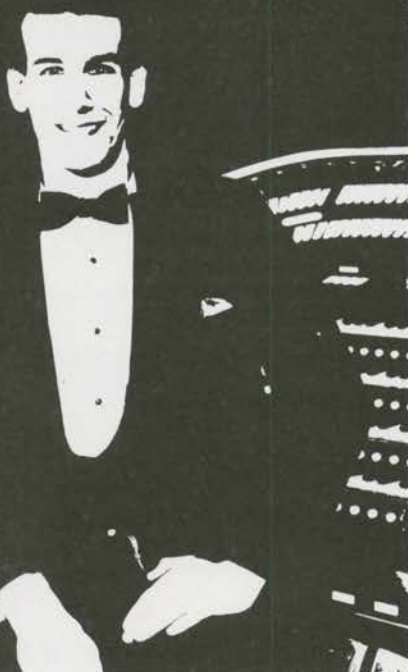
On September 25, members and friends dined together at the Century House in Latham, New York, for their Annual Banquet. After the social hour and during dinner everyone was treated to a viewing of a video tape of the Round Lake Recital. It was great! Chairman Bill Hubert welcomed everyone and introduced the 1989-90 officers. Ira Freedman, accompanied by Ned Spain at the piano, led a sing-along. Never before was everyone in such fine vocal spirit!

Finally, there were video tapes that were taken by Merrill Locke of a Pat Sajak and Gaylord Carter interview. Mr. Carter demonstrated his super organ ability as he accompanied Mr. Sajak in two silent movie shorts. These were followed by tapes of several performances of the renowned English organist, Robert Wolfe. Everyone enjoyed his music and was amazed at the amount of energy he uses. *Mina Lungen*

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JOLIET AREA

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We enjoyed the distinctive stylings of Donna Parker and Dave Wickerham at Pipes & Pizza in Lansing, Illinois, for the club's August Social. Redesigned as a Pizza Parlor, it once served as a movie house. The 3/18 Barton speaks with great clarity and now sports a genuine train whistle from the steam era. Plans are for further expansion of this fine instrument.

From August 16 through September 27, we sponsored a pipe organ seminar in the Rialto Theatre. An average of 21 members attended each session and gained invaluable knowledge from local organists. Club President Lee Maloney

opened the series in his inimitable way, but — despite rumors to the contrary — none of the ornamental plaster was dislodged. The legendary Leon Berry displayed an extraordinary range of pipe organ lore and dispensed it in a most scholarly manner. That old skate, Fred Arnish, put the Barton through its paces and demonstrated how best to keep time. The fourth session was open console to allow members to put their newly learned techniques to work. Vice-President Larry Henschen presided at the fifth session and used all of his professorial skills to render a structured picture of what the pipe organ is all about. Jack Olander, an old hand at seminars, entertained as well as provided insights into how to put notes together. Tom Wibbels closed the seminar series with such a wealth of material that the club feels another series next year will be necessary for the further edification of our members.

Internationally acclaimed British organist David Lowe presided at the Krughoff Wurlitzer-plus for the JATOE social on October 20. Mr. Lowe is resident organist at a London Ice Palace and is frequently heard on the BBC. His vast repertoire includes many quaint British Music Hall favorites as well as hits from Broadway musicals.

He began his program with a trumpet blast that got everybody's attention, then swung into a long selection (medley) that encompassed marches, ballads and a sampling of his entire portfolio. His style was tailored to fit the audience and the instrument and, combined with his reserved British humor, his program was warmly received.

The Krughoff installation is a modified Wurlitzer that speaks into a room resembling a courtyard. With three manuals and 33 ranks, plus a well-stocked toy counter, Lowe had all the combinations of sounds he could utilize, and he used them judiciously to perform marvelously.

After the "show," the Krughoffs treated us to demonstrations of their excellent collection of orchestrions. Their well appointed bar served as a focal point from which refreshment Queen Lili Zuber dispensed all sorts of delicious edibles and potables.

The club feels privileged to have been the first ATOS club to host a social at Wurlitzer Park and we welcome the Krughoffs to the pipe organ scene. They proved to be warm and generous hosts with a sense of the dramatic in the decor of both the music room and their magnificent home. Bravo, Jim & Sherrie! Bravo, David Lowe! *Hal Pritchard*



LAND O'LAKES

St. Paul-Minneapolis
715/262-5086 or 612/771-1771

The second of our Wurlitzer Pops Series at the World Theatre in St. Paul on October 15, with Tom Hazleton at the console, was enjoyed by less than 170 people. However, it didn't seem to bother Tom as his performance is always so great, his selections were familiar, and he plays with such little effort! A special number and a favorite of his entitled "Northern Lights" was beautiful.

That Sunday afternoon our scheduled concert was in competition with a Vikings game and a lovely fall day which we believe accounted for the small turnout. Again, as with Jim Riggs' concert on April 14, we gained a few more new members, creating interest in the Land O'Lakes Chapter and ATOS.

On October 19 our small home group, the Organaires, began their fall and winter sessions at the home of Verna Mae Wilson. Of course, excuses were plentiful, as everyone claimed they hadn't practiced all summer.

At this moment we are preparing schedules for open console and concerts at our chapter's 3/11 "Wurlitzerized" Robert-Morton at the Metropolitan Community Church in Minneapolis where the installation has reached a conclusion for now. It sounds great and has been used several times for their services, much to the delight of the congregation.

Verna Mae Wilson

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LAND OF LINCOLN

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As the strains of "Cabaret" filled the Coronado Theatre and the Grande Barton organ rose into view, members and area residents warmly welcomed back Rob Calcaterra after his recent illness. With wit and humor, Rob introduced his selections ranging from the energetic brassiness of "Alexander's Ragtime Band" to the quiet sweetness of "Clair de Lune." Rob showed his versatility using the organ's special instruments. The audience enjoyed the "March of the Toy Soldiers," a selection Rob associated with Radio City Music Hall where he performed as Head Organist, and "Doll Dance" featuring the chryso-glott. The new clarinet rank was heard for the first time as Rob showcased it playing "What I Did For Love." The new rank was made possible by gifts to the Organ Preservation Fund and the efforts of Duane Austin who located it and Clark Wilson who assisted in installing it. As a finale, Rob played a medley of songs about New York.

As the theatre darkened after intermission the cadence of drums was heard and the curtain opened to reveal the Marching Illini percussion section across the back of the stage as the band members marched down the aisles. The band, on its 100th anniversary, played a varied program ranging from "Star Wars" and marches to "Pink Panther" for which they donned their pink hats symbolizing the fight against drugs and alcohol. The



Rob Calcaterra at the Grande Barton organ.

John Sykaluk Photo

musicians obviously enjoyed performing as much as the audience enjoyed the performance. The audience was on its feet for the finale of University of Illinois songs complete with Flag Girls, the Illinettes precision dance group, and Chief Illiniwek, in full regalia, performing his traditional Indian dance.

An Afterglow was held in Recital Hall of Jackson Piano store where friends met for food and conversation. Guests returned to Coronado for Rob's seminar, sharing the fun of theatre organ and playing techniques.

LOLTOS members boarded a charter coach October 22 to visit Jim and Sherrie Krughoff in Downers Grove and hear their 4/33 Wurlitzer that originally was installed in Grauman's Egyptian Theatre in Hollywood. The talents of Tom Hazleton, Ron Rhode, Lyn Larsen, and Walt Strony were heard on the Trousdale

Computerized Digital Reperformance System that played their renditions exactly as they had been played by each artist. The group then traveled to Lansing Pipes and Pizza where we dined as we listened to Donna Parker on the 3/17 Barton.

September 24, Dennis James, replete with straw hat, presented "Music of the Golden Age of the Movie Palace." The music was accompanied by slides of the era including many of Charlie Chaplin and a sing-along with the original format Dennis had discovered. Dennis then played the background music for Buster Keaton's *Pale Face*.

Under the able direction of President Bill Erlandson a varied program is planned for the Spring season. Plans are also under way for organ renovation next summer.

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Craig Boswell passes Dean Herrick Award to 1989 winner Simon Appleyard.
John Sharp Photos



Contestants in London Young Organist Competition (L to R): Gregory Fox, Tony Stone, Russell Holmes, Winner Marc Aston, Paul Long, Emma Sexton and Simon Appleyard.



**LONDON &
SOUTH OF ENGLAND**
01-422-1538 or 093-256-6499

Time seems to fly by as it does not seem a year ago that our young winner handed his Chain of Office over to the present holder. August Club Night is usually given to the retiring winner before our competition, and he does his final cameo spot while the judges are in consultation for the 1989 winner. Chris Bannister gave us a delightful program of varied music, although schooling and change of music teacher recently has not deterred him from the theatre organ. He won second place at the Yamaha Festival

and we are pleased at the way he has persevered. He would like to include music in his new studies. Richard Cole, from the Brentford Museum, also gave us a short program with slides of the ex-Regal Wurlitzer. A refreshing evening with a difference.

One of the highlights of our chapter's activities is our annual competition which we held on September 17 at the Cannon Theatre Harrow. Seven young artists were striving for this year's title. The standard is getting higher each year. Our worthy winner was Marc Aston, age 14. Russell Holmes was second and Paul Long took third place. The judges were Louis Mordish, Graeme Wright and Walford James, with Richard Cole as chairman. All are eminent theatre organists and teachers. They all agreed that London Chapter is on the right road to encouragement of youth at the console. Some of our past

entrants and winners were there to give a hand and support. All played so well that the panel had a hard task to sort out the winner. Our charming compere, John Dovener, loves to be with the young people for competitions up and down the country.

We were privileged to have Johnny Seng in the audience, and he said how much he enjoyed the whole presentation. It is a pity that, after so many hours of practice and effort, it is all over too soon. Being with these young people gives a lift to the chapter activities and we strive on to search for a star for the national competition in 1990.

We are all going to get things going for next year's activities and plan to welcome Jim Riggs, John Ledwon, Lowell Ayars and Lew Williams. Anything to do with theatre organ we will support.

Edith Rawle

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San Gabriel Civic Auditorium was the scene of our September 23 concert with over 500 people enjoying the ever popular Ron Rhode in concert at the Mighty Wurlitzer. This was the first opportunity for most LATOS members to hear the organ since our volunteer crew rebuilt the console during the summer months. Thanks go to all the guys who spent many hours taking apart and putting back together one of the historical instruments in the Los Angeles area! Ron was in top form as he performed his well-rounded repertoire of older popular tunes and standards as well as movie themes and light classics. The first appearance of the new LATOS jackets helped to make this event even more spectacular! Thanks to the efforts of former LATOS Secretary Avis Schmitt and current Vice-President Dick Sheafor, many members now have stunning, bright yellow jackets with a giant blue LATOS logo on the back. The new logo is an adaptation of the special 1987 convention logo design by Preston Kaufman.

"A Dream Come True" was the theme of the dedication concert for the J. Ross Reed Memorial Wurlitzer Pipe Organ which really did come true on October 14, at Pasadena City College in Sexson Auditorium which was designed and built in the 1930s with organ chambers but no organ.

One of the dreams of the late Ross Reed was to have an organ in his own home and at age 60 he installed not one but two Rodgers electronic 3-manual organs in the family room of his Pasadena home. But his dream continued and expanded! The Wurlitzer pipe organ now installed in Sexson Auditorium was originally assembled from various organs by Los Angeles organbuilder Ken Crome. Ken sold the organ to a Lansing, Michigan, pizza parlor but, when the pizza parlor closed, LATOS was able, with the financial assistance of members Marion Cook and Robert Power, to purchase the



Stephen Ross presents plaque to Virginia Reed at dedication of J. Ross Reed Memorial Wurlitzer. Zimfoto



Lyn Larsen at dedication of J. Ross Reed Memorial Wurlitzer. Zimfoto



Ron Rhode at San Gabriel. Zimfoto

organ and bring it back to the Los Angeles area. The organ was stored in a warehouse in LaMirada owned by Ross Reed and while there he decided it could be installed and played. In January of 1985, LATOS members agreed to the plan and began working on the organ. To expedite the installation of the organ and his goal to have an organ available to LATOS members and students for practice and concerts, Ross decided to buy the organ. The inaugural concert in the warehouse was on December 15, 1985, but Ross was only able to play his organ a few times before he suffered a fatal heart attack. The Ross family decided to give the organ back to LATOS with the understanding it be installed at Pasadena City College where it could be used by students.

The gala event, attended by over 1,300 people, was the culmination of three dreams: Pasadena City College's Sexson Auditorium plans are now complete with a pipe organ; LATOS now has a theatre pipe organ belonging to the Society; and Ross' concept of an instrument for learning is finally realized in a truly appropriate educational setting. Proceeds from the inaugural concert will go to the Pasadena City College Foundation which has established a special education fund to advance education in theatre organ and to provide scholarships for talented and deserving students.

Ken Crome was the installer and Lyn Larsen was the tonal designer for the installation. Both men have an ongoing relationship with this instrument with Ken having installed or helped install the organ three times and Lyn having played the inaugural concerts at three locations! LATOS hopes that this will be the final "inaugural" concert for this organ and that Lyn will play many more on the fantastic Wurlitzer that has grown and become even better over the years.

Wayne Flottman

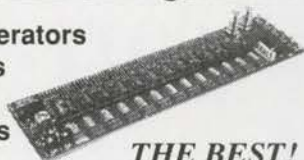
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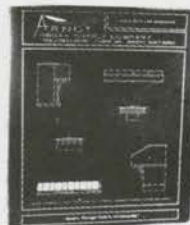


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MID-FLORIDA
Orlando, Florida

Our chapter now owns one Wurlitzer and one Robert-Morton organ, both complete instruments, as well as parts from several other organs, a Moller and an Austin. Special thanks to the Alabama chapter for donating the Moller and Austin parts. We are most grateful to Larry Donaldson, Tom Cronier, Cecil Whitmire, and Gary Jones for the hospitality extended to us. They are a great bunch and are doing a super job in saving a most beautiful theatre and its organ. A special hello to Vanna as well.

The restoration of our Wurlitzer organ is our first priority, as this is the Don Baker Memorial organ. It will be installed in Lake Brantley High School's new auditorium with a deadline of February 1991. Thanks are in order to member Jackie Laval who donated \$5,000 towards our Don Baker/Lake Brantley Organ Fund in memory of her granddaughter. Thank you to member John Smart for the donation of a two-manual Wurlitzer console. We are counting on support from outside of our membership as well as support like this to help reach our goal.

Our October meeting was a fundraiser/barbeque with our new organs on display. A good time was had by all, and our chapter came out money ahead to boot. A crew was recruited at this event to unload the Moller and Austin organs upon their arrival from Alabama. Turnout for the unloading was tremendous and is a good reflection of the enthusiasm of our people.

November's meeting featured the instruction and talents of Al Hermanns, well-known columnist in THEATRE ORGAN. Club members enjoyed Al's stylings during his program as well as benefitted from his playing clinic. *Clifford R. Shaffer*



Motor City board of directors on the stage of the Redford Theatre at the annual membership meeting. Bo Hanley Photo



MOTOR CITY
Detroit
313/537-1133

Eleven chapter members performed at the 3/10 Barton throughout a two-day garage sale held at the Redford Theatre in September. Chaired by Jeanette Duncan, assisted by co-chairmen Marion Tierney, Helen Vogel and Virginia Zeller, the event netted a goodly sum to be used toward the continuing maintenance and restoration of the theatre.

Lee Erwin enthralled moviegoers with his original accompaniment to the silent film *Wings* at the Redford Theatre on October 13 and 14. Patrons' comments praised Lee's scoring of the film and proved that silent films definitely have a place in a concert line-up. Lee presented a very informative workshop on silent film accompaniment at the Redford on October 15. We thank Lee for his time in preparing the material and the willingness to pass his knowledge on to others.

Our annual membership meeting was held at the Redford on November 5. The evening featured a potluck dinner, chaired by Irene Fitzgerald, and the stylings of Jennifer Candea at the Barton organ.

John Anderson was the Fourth Sunday artist at the Royal Oak Music Theatre on September 24. Currently a teacher, John played intermissions at the Royal Oak

well over a decade ago when restoration of the organ was first begun by the chapter.

Herb Head, a renowned steam calliope virtuoso, performed at the 3/16 Barton as the artist for the Fourth Sunday program at the Royal Oak on October 22.

John Lauter will appear at the Redford Theatre on March 3; Melissa Ambrose will be at the Redford along with the 100-voice Rackham Symphony Choir on April 28, and John Steele will be heard in concert at the Redford on May 26.

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



Motor City Roller Derby. David and Michelle Ambory, Dorothy and Ray VanSteenkiste and Jim Green (kneeling, right) managed to go through four gallons of yellow paint to brighten the bumpers and poles in the Redford Theatre parking lot. After resurfacing last year, another sealer was applied and the lots professionally striped. The sign does not apply to any of those pictured. Gil Francis Photo

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Jim Riggs at the Long Island University, Brooklyn Paramount 4/26 Wurlitzer.

NEW YORK

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On October 15, we celebrated the re-opening of the Long Island University, Brooklyn Paramount 4/26 Wurlitzer with an outstanding concert by Jim Riggs. There was an air of excitement as the Mighty Wurlitzer, silent for nearly two years while undergoing extensive restoration following severe water damage, thundered forth in the cavernous Long Island University gymnasium, formerly the opulent Rapp and Rapp Brooklyn Paramount Theatre, with the familiar "Paramount on Parade." Jim had agreed on short notice to play the concert in place of Hector Olivera, who was unable to play because of illness.

Jim's program included several selections from both his current recordings, "Singin' in the Bathtub" and "Paramount on Parade," featuring mostly tunes from the 1920s and 30s. From the beautiful Latin ballad, "My Sunshine is You," to the Irving Berlin music from the Marx Brothers film *The Cocoanuts*, Jim demonstrated the vast resources of the organ as well as his extraordinary talent for playing intricate orchestral arrangements in a lush theatre organ style. Highlights of his program included a beautiful Crawford arrangement of "Moonlight On the River," Cole Porter's "I Concentrate on You" and a delightful medley of tunes from the MGM Musical, *Singing in the Rain*. A rousing rendition of Eric Coates

"Television March" closed the program. In response to sustained applause, Jim treated the audience to an encore, playing his arrangement of "My Funny Valentine" in a subtle jazz style.

During the intermission Chapter Chairman Tom Stehle presented LIU crew chief Bob Walker with a plaque recognizing Bob's contribution to the preservation of theatre organ and its music through twenty years of volunteer service in maintaining and rebuilding the LIU Wurlitzer, bringing the instrument back to life. Tom also expressed particular thanks and recognition to Donald Schwing who contributed so much time, effort and technical expertise in working with Bob on the most difficult aspects of the restoration, and thanked the other members who also assisted: Glen Gneiss, Dan Kopp, Dave Kopp, Warren Laliberte and Tom Sodeur. In all, it was a delightful way to spend a beautiful Indian summer afternoon.

Tom Stehle



NORTH TEXAS

Dallas-Fort Worth

214/256-2743 or 214/233-7108

For our October meeting, we continued the opportunity to hear the latest of the electronic organs — this time the KAWAI. For this, we were the guests of member Byron Melcher and the Garland Music Company. We were particularly delighted because of the opportunity this afforded us to hear Byron's playing, recalling the past programs that Byron has played for us. This has included a program on our 3/8 Robert-Morton in the Lakewood theatre (now undergoing repair). Byron is also one of the several professional organist members who normally play intermission music on the Robert-Morton on the weekends. Byron arranged his program into four segments, opening and closing with typical theatre organ stylings. These two segments included wonderfully nostalgic

(continued...)



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North Texas members at Garland Music Company.

Irving Light Photo

NORTH TEXAS cont.

arrangements of Berlin and Gershwin melodies (the former in tribute to Berlin on his recent passing). We were delighted by the very authentic theatre organ voicing brought from the KAWAI under Byron's expert ministrations.

The middle two program segments were chosen by Byron to allow him to showcase some of the other beautifully imitative voices of his instrument. Segment two was an exposition of what might be called "Society Combo" using voices of piano, vibraharp, string base and various solo instruments in very danceable, up-beat arrangements of such tunes as "Blue Room" and "The Lady is A Tramp." Byron cleverly used the drum beat controls to create great solo riffs, interjections and endings (how far we have come since the days of the first rhythm machines). Segment three was an offering of familiar Big Band music, including a most authentic rendition of Tommy Dorsey's theme music, "I'm Getting Sentimental Over You." These songs were beautifully orchestrated by Mr. Melcher using the brass and reed sounds digitally encoded into the resources of the KAWAI.

Byron Melcher not only showcased his fine musical talents and the new KAWAI instrument, but did it with a choice of music and stylings that had the greatest appeal to this group of theatre organ enthusiasts. We look forward to hearing from him again and hope it is soon (perhaps on our newly restored Robert-Morton, now nearing completion). Thank you, Byron!

Restoration work on our water-damaged Robert-Morton in the Lakewood theatre is expected to be completed in time for our November meeting and we are eagerly anticipating this opportunity to again hear the glorious pipe sound (and see the gleaming new white and gold leaf finish on the console).

Irving Light



Byron Melcher played the new KAWAI organ.
Irving Light Photo

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Our October meeting was held on a gorgeous Indian summer afternoon at the Milwaukie home of Bud and Hazel Abel. We had the pleasant opportunity to meet and hear Bud's Conn 652 played by visiting British ATOS member Oliver Robertson. Over twenty of our members enjoyed the open console and the Abel's hospitality.

While he was the houseguest of Bud and Hazel Abel, Oliver was invited to visit and play the home organs of many of our members. He was a delightful visitor and we look forward to seeing him again.

Don James



Oliver Robertson.

Pat Hughey Photo

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PINE TREE

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Summertime saw us in various events. On July 19 we had a concert by James Paulin at Old Orchard Beach. He played a wide variety, including "Donkey Serenade," "Everythin's Comin' Up Roses" and, of course, his unique arrangement of "Cecelia," the late Allen Rossiter's favorite. A much thinner person these days, Jimmy looked like a picture of health Long may he play!

August 13 found us at the residence of President Dick Perham with his three-manual Rodgers Paramount model, a three-manual version of their semi-classical, semi-theatre organ with four ranks of pipes. All of this is installed in an acoustically designed room. Mr. Perham, John Cook, Mr. Pennock and Dorothy Bromage were among those who played.

September 17 found us at Lorranger Auditorium at Old Orchard Beach again for our regular meeting. The Wurlitzer relay has been repaired and works like a charm. We'll be re-leathering the Tuba rank next.

Ayup.



Bob Legon

POTOMAC VALLEY

703/256-8640 or 301/652-3222

We were saddened by the ill health of long-time chapter member Doug Bailey, resulting in the closing of his Rockville, Maryland, studio. Chapter members assisted in the removal of his famous 2/11 Moller organ, the pipes and traps having come from the Palace Theatre in downtown Washington, D.C., and the console from the Shoreham Hotel. In temporary storage for now, it is hoped that the organ will find a theatre home soon.

All ranks of our 3/10 Kimball at the University of Maryland, College Park, are now playing, and we hope to schedule more events there soon.

A Zephyr blower and 5 hp motor, rebuilt for us by the Schantz Organ Co., has replaced the inadequate 3 hp Kinetic unit on our 2/9 Wurlitzer at George Mason University, Fairfax, Virginia. We also hope to schedule events there soon.

Jack Little

PUGET SOUND

Seattle

206/852-2100 or 206/631-1669

Our annual picnic at Bert and Frankie Lobbereg's lovely country home near Issaquah was well attended, and a good time was had by all. They have a nice little Wurlitzer pipe organ and a grand piano. We rarely have a chance to play duets, so it's a treat to have both available.

We had a potluck in September, at Haller Lake Improvement Club where our chapter pipe organ is installed. It was a rather small group, but there was lots of good food, and open console was enjoyed. These smaller gathering give our shy members a chance to play. Many of them hesitate to play when our professional members are present, even though they really play quite well.

We had scheduled Gaylord Carter to play for us at the Seattle Paramount in October, but we had to give up our date to "paying customers," per our agreement with the theatre. We also had to give up Gaylord, since we were unable to schedule another date when he was available. Tom Hazleton did a fabulous job for us playing *The General* with Buster Keaton. (Could Tom ever do less than a fabulous job?) The film was one of a series being presented by the Seattle Foundation for the Motion Picture Arts. They do not show just silent films. *The General* is one of several films recently named by the Library of Congress as a national treasure. Only two or three were silent films.

Many of our chapter members gathered at Dick Wilcox' beautiful home on Saturday evening, Nov. 11, as guests of AGO, to hear Andy Crow do a short pro-

gram before showing the Laurel and Hardy comedy *Big Business*. I'm sure many of the AGO members had never seen a silent film accompanied by the organ, and they enjoyed it very much.

We have learned that our much-loved member Thelma Barclay, who has played at Bellevue for several years, suffered a stroke last week. She is not paralyzed, but is very confused and cannot communicate much at present, and I feel sure that all of you out there will add Thelma to your prayers. She was on the National Board several years ago, working with the Young Organist Competition. Thelma would enjoy hearing from her friends in ATOS. Her address is: Thelma Barclay, c/o Dr. David Barclay, 11823 Fairway Drive, Little Rock, Arkansas 72212.

Margaret C. Hill



CHAPTER CORRESPONDENTS: PLEASE NOTE

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QCCATOS

QUAD CITIES

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The fall season started with our regular monthly meeting at the Capitol Theatre in Davenport, Iowa, on September 17. Open console started at 1:00 until 2:00 when a short business meeting was held to finalize the work details for the Father Miller concert in October. Then the console rose to the majestic strains of "Pomp and Circumstance." Who was playing? I was. Never in my wildest dreams would I have thought that I would be playing a wonderful instrument such as this before a distinguished group of organ enthusiasts. But I did it, and so can you.

I asked my wife, "How can I write an article about myself?" She replied, "Very humbly!" Oh, what the heck. Nobody is going to toot my "Post Horn" so I might as well. Before continuing my presentation, I gave a brief biography of my musical background with due credit to Dr. Frederick Swanson, a former Moline vocal music instructor, for my appreciation of fine music. Included in my program were "Don't Blame Me," "Under Paris Skies," and Gaylord Carter's arrangement of "Perfect Song." The program concluded with "Let There Be Peace on Earth." Refreshments were served during open console.

On October 8, our meeting was again held at the Capitol Theatre. We were pleased to have as our guest artist David Wickerham, who has been the staff organist at Pipes and Pizza in Lansing, Illinois, since 1984. Dave was born in Los Angeles in 1962 and began playing the organ by ear at the age of four. At five it was discovered that he was blessed with the special gift of perfect pitch, and at seven started his formal music education. That same year he made his first concert debut and presented a half-hour radio broadcast which gave evidence

that performing was to be his future. He first encountered a theatre pipe organ at the age of ten at Pipes and Pizza in Reseda, California. Two years later he was hired as one of the staff organists. In 1976 he continued his career as an associate organist at the Organ Stop Pizza Restaurants in Phoenix, Mesa, and Tucson while completing his formal music education on a full scholarship at the University of Arizona. His program included "Give My Regards to Broadway," "Impossible Dream," "Fascinating Rhythm," and "Rhapsody in Blue."

This 27-year-old virtuoso has a great future in the entertainment business as evidenced by the many in the audience who encouraged him to get on the national organ circuit. If your chapter has not heard David Wickerham, you should make your reservations for him to appear at your chapter before he gets overbooked.

Open console and refreshments completed the afternoon.

The word was out. He is coming! He is coming! The God-father of Organists, The Padre of the Pits, The Fumble-Fingered Friar from Fenton (Michigan, that is). This was the fourth coming of Father James Miller to present a concert at the Capitol Theatre. But that isn't all, folks!

It all started when he arrived on Thursday, October 12. He spent the weekend at the residence of William and Joan McFadden, which was a great pleasure for them and Father Miller. The next day, he practiced on the 3/13 Wicks Organ at the Capitol Theatre, and the organ was in perfect operation, considering that it was Friday the 13th. Later in the day crews from KWQC-TV came to make promotional videos which were broadcast later that day and on Saturday.

On Saturday afternoon Quad Cities Chapter had the pleasure of attending an organ workshop presented by Father Jim at the Capitol Theatre. The main emphasis of this workshop was variations of rhythm with the pedals and the left hand so that a player would not hold a single

pedal note or left hand chord. In his very humorous way he illustrated the monotonous effect when holding the left hand little finger on 'G' while playing a 'C' chord. To all it was a very enjoyable learning experience.

On Saturday night the now famous "Meet-the-Artist Potluck" was held at the McFadden residence. Many chapter members and guests from other chapters enjoyed the roast turkey prepared by Bill and the various dishes brought by other members. After everyone had eaten beyond comfort, they all retired to the basement music room to participate in the usual sing-along which climaxes these before-the-show potlucks. However, this was to be delayed. The McFaddens have a two-manual Allen B3 church organ in the music room, which sounds like a church organ until you change the registrations, turn on the tremos, seat the right players, and invert the hands. Then you have a jam session! What followed was a theatre organ enthusiast's dream.

You will have to imagine that you are in the basement of a New Orleans night club and it is past the closing hour. The musicians have completed their gigs at other places. The first person on the organ bench is that renowned organist Father James Miller. He experiments a while to get the correct registration and then blends into a jazz version of "Tenderly," followed by many selections. Then someone in the audience asked him to illustrate some of the techniques that he taught that afternoon. He graciously responded by playing some simple songs using different pedal and left hand rhythms. Then someone asked him to demonstrate the "Chicago Style" which he did by playing "Five Foot Two" in the manner of Pearl White. He also played some blues and Big Band selections using variations of the Chicago Style. Who said you can't play jazz on a church organ?

The next musician, Lee Maloney, is best known for circus music, but he broke with tradition and kept with the jazz theme of the evening. After getting ac-

(continued ...)



Father James Miller comments about his next selections at the Capitol



Richard Withenbury at the Capitol Theatre 3/13 Wicks organ.



David Wickerham at the Wicks.

QUAD CITIES cont.

quainted with the Allen organ, he broke into a jazzy version of "In The Mood" followed by "Chattanooga Choo Choo." After much coaxing, he illustrated his dexterity by playing "Roller Coaster" which is a favorite of this group.

Larry Henschen is best known for playing selections including a unique arrangement of "Scarlet Ribbons." The sing-along completed a very enjoyable evening. Thanks to all who made it possible.

On October 15, the console rose as the feet and fingers of Father James Miller guided the 61-year-old 3/13 Wicks organ through the passages of his introductory songs "The Best Things in Life Are Free" and "'S Wonderful." It was beautiful!

The advertised theme of the program was New Orleans Style Jazz. In keeping with the theme and his style of playing, Father Miller included in his program "Am I Blue," "Way Down Yonder in New Orleans," and "A Good Man is Hard to Find." A brief sing-along preceded the intermission.

A silent movie entitled *Liberty*, featuring Laurel and Hardy, was a delight to an audience of all ages. Father Miller concluded his program with "Birth of the Blues." As an encore, he played a brilliant and lively arrangement of "Brazil." All of us are looking forward to the Fifth Coming of Father Jim to the Capitol Theatre.

Richard P. Withenbury

■■■
*Where there is
 music,
 there can't be
 mischief.*

MIGUEL deCERVANTES in *Don Quixote*



ATOS ushers for silent movie night - Fargo Theatre.



Fargo Theatre marquee.

Lloyd Collins Photo



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Fargo, North Dakota

318/287-2671 or 701/232-6325

Another successful Silent Movie Night was held at the Fargo Theatre October 27 and 28. Master of ceremonies was Doug Hamilton. The show opened with a slide presentation of vintage movie palaces, many of which are long gone. Then, the Fargo South High School show choir, Pizzazz, in their red and white outfits, ran onto the stage and gave the audience an exuberant program of songs from the vaudeville era to the present. This group travels extensively and will represent North Dakota later this year in Los Angeles in a national competition. The film for the evening was *Suds*, starring Mary Pickford toiling in a London laundry, and a terrific score by Lance Johnson at the Mighty Wurlitzer. Pre-show and intermission music was provided by Hildegarde Kraus at the lobby grand.

Sonia Carlson

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This publication is devoted to the dissemination of knowledge regarding the design, construction and maintenance of pipe organs in North America. Although primarily a technical journal for the benefit of organbuilding professionals, it is also a valuable resource for architects and project consultants, church musicians, building committees, seminary and university libraries, and anyone involved with the design or renovation of contemporary worship space.

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Omaha, Nebraska
RIVER CITY
THEATRE
ORGAN
SOCIETY

402/571-6818 or 402/453-7769

Our September 16 meeting was hosted by Keyboard Kastle at their large West Omaha facility. Our featured artist for the evening was member Greg Johnson, who is staff member at Keyboard Kastle. Greg opened his concert on a large two-manual Rodgers organ with variations on hymn tunes, including "Holy, Holy, Holy" and "How Great Thou Art." Next, he treated us to typical theatre organ styling with a beautiful arrangement of "Vilia." Continuing his program on a three-manual Yamaha console, Greg played "Memory" from *Cats*, simulating the effect of second-touch on a theatre organ, followed by "Can You Read My Mind" from *Superman* using solo flute and harp accompaniment, and "Hawaiian Love Song" which featured the steel guitar. Greg concluded his program at the Rodgers console with "More Than You Know." Our meeting concluded with refreshments and open console. Many thanks to Greg Johnson and the Keyboard Kastle for a splendid evening.

On October 18 our chapter traveled en masse to St. Andrew's Episcopal Church for the inaugural concert of their new Allen 50th Anniversary Model concert organ which boasts 81 independent stops plus two alterable stops, the equivalent of 102 ranks. Carlo Curley, a concert organist of world renown, premiered the instrument to an appreciative near-capacity, audience. Mr. Curley's concert of classical selections appropriate to the liturgical setting included Handel's "Concerto No. 4 in F Major" (1st movement) to feature the 32' Contre Bombarde and Purcell's "Trumpet Tune and Aire in D Major" to showcase the rich Trompette enChamade. For an encore, Mr. Curley played the lively "Liberty Bell March" by John Phillip Sousa, to everyone's delight. After the concert we adjourned to the parish house for a reception honoring Mr. Curley, where we had the opportunity to greet the artist. Our chapter is indebted to Denis Ketcham of Church Organs of Omaha and to St. Andrew's Church for the privilege of attending this concert.

We are sad to report that Ann Gabelman, our chapter's first President, has been hospitalized for several months. We are keeping Ann in our thoughts and prayers.
Tom Jeffery



River City members at Keyboard Kastle.

Tom Jeffery Photo



Greg Johnson at the two-manual Rodgers.

Tom Jeffery Photo

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ROCKY MOUNTAIN

Denver, Colorado

303/671-8333 or 303/233-4716

"A Musical Vaudeville Review" at Denver's Historic Paramount Theatre was the highlight event of Rocky Mountain Chapter's 25th Anniversary Celebration. The program featured local "vaudeville" artist Al Fike, along with television's Mary Jo Catlett, organists Dan Bellomy and Ed Benoit, Ragtime pianist Dick Kroeckel, singer Jeanette Shearwood, pianist Larry Wegner, "Memories" stage band and the Dorothy Morrison dance troupe. The fast-paced, 2½ hour production was well received by the nearly 1200 people in attendance.

In October, our members were treated to a double-header program featuring organist Rob Richards and vocalist John Giardina at Riser's Music Hall. Following the concert, the Ed Benoit Trio presented music "for your dancing pleasure."

At the chapter's annual meeting in November, Priscilla Arthur was elected president. Following the business meeting, RMC's "First Lady of the organ," Patti Simon, presented a program of favorites on the Arthur home Wurlitzer and Ragtime pianist Dick Kroeckel let loose with a few Ragtime favorites on the piano.

Rocky Mountain Chapter has experienced a lot of growth and forward movement in the last few years, thanks in part to the hard work of past-president David Love, who will continue to work for the growth of the organization. Love has also been instrumental in raising additional funds for the installation of the Aladdin Wicks Theatre organ in Denver's East High School. Hopes are for the instrument to be playing by late 1990.

Don Zeller



Organist Dan Bellomy

Don Zeller Photo



Entertainers Larry Wegner, Al Fike and Mary Jo Catlett.
Don Zeller Photo



David Love and Priscilla Arthur dance the night away.
Don Zeller Photo



Organist Rob Richards and vocalist John Giardina.

ST. LOUIS

Missouri

314/343-8473

Greetings from the St. Louis chapter and a Prosperous New Year in 1990. We salute the editors of the ATOS Bulletin and International ATOS News for a job well done in 1989. I see that I have a copy of each late issue at hand when I visit with a prospect. To date, I have quite a few new members to my credit. I invite each one to the next meeting to see and hear super organists perform, and the bug bites them and an application is completed with check.

Joe Barnes and Marlin Mackley and President Dennis Ammann have done a fantastic job of removing our Wurlitzer keyboard and many parts from the old Granada Theatre to a new storage area. Some parts were at Bybee Rodgers Organ Warehouse, also removed as they were changing location. We do appreciate Mark Gifford making it possible for the time we had use of their warehouse. Thanks also go to Wallace Dittrich for providing storage space in a newly built garage building in South St. Louis. Thanks also go to the Jim Ryan family members for their continued work on our Wicks church organ at Marlin Mackley's Organ Service church building in Fenton, Missouri. It will soon be playing, and we can then locate a buyer. The church building offers good acoustics. The Wicks is just one of the organs we will have for sale. Many evenings and many Saturdays are spent in one way or another moving organ parts or working on our Wicks.

The latest Fund-raiser over in Collinsville, Illinois, was a combined effort of the Miners Institute Foundation and the St. Louis chapter. The first program featured three silent comedies with Dennis Ammann and Jack Moelmann at the Conn 650 and the magic of illusionist Charles Back on October 27 was quite successful with a pretty good attendance. From now on, attendance will improve greatly. Our Vice-President Don Ullrich was the projectionist.

Our new season meetings have lots of good features and various entertainment for the many new members. We are looking forward to a great year in 1990 and wish each of you the same.

Dale L. Boring

**See You In
Indianapolis?**

AUGUST 4-8

SAN DIEGO

California

619/563-8702 or 619/488-5954

This is our 15th year in ATOS and one of our busiest ones. We have charged ahead in spite of the many problems that have arisen from time-to-time regarding use of the California Theatre where our Mighty Wurlitzer is installed. In August we welcomed organist Tommy Stark, a former San Diegan who has lived in Honolulu for several years. Tommy accompanied two hilarious silent film comedies starring Charlie Chaplin and Laurel & Hardy, and then entertained all with a large variety of pop tunes that his friends are so familiar with, including the "Hawaiian Wedding Song," naturally.

In September, concert artist and organ-builder Chris Gorsuch celebrated his 20th year concertizing by performing a spine-tingling concert of jazz, pops, modern and classical numbers including the "Scherzo on Mendelssohnian Themes," Brubeck's "Take Five," and his own arrangement for orchestra of Gershwin's ever-popular "Rhapsody in Blue." Just before intermission, Chris invited all attendees to be a part of a very special event — the public debut of our new project, the Institute of American Music. The Theatre Organ Society of San Diego has been involved for some time in the development of this project. The Institute will provide an opportunity to place our Mighty Wurlitzer into a magnificent new home, and will become a center for all types of musical activity in the San Diego area. Our goal is to increase the public awareness of historically significant instruments and preserve them. Our Mighty Wurlitzer will become the centerpiece of this project, which will include a Museum Display area, a Concert Hall/Theatre, a Restoration Area and an Archival/Library. The Institute will be open daily to the public and will provide demonstrations and audio-visual presentations. These activities will focus on all forms of music and include a wide range of musical instruments. The Institute has created great interest among our members, friends and

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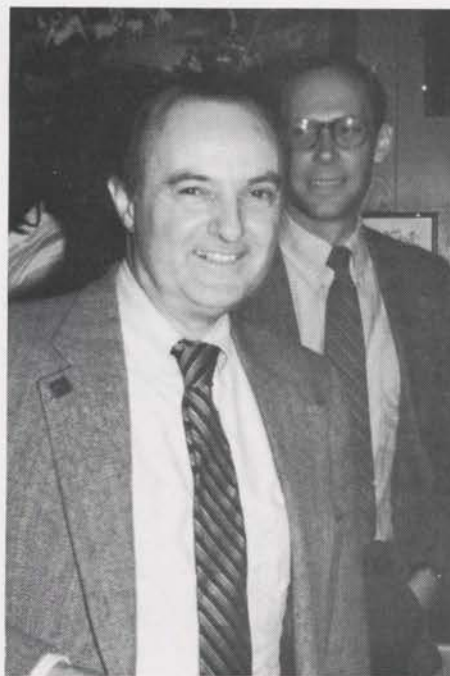


visitors, and our very hard-working TRIAD Committee forges ahead with the plans.

In October we were very pleased to present two theatre organ concerts on our Wurlitzer. First we were honored with the return of the ever-popular living legend, Gaylord Carter, who presented two highly enjoyable Harold Lloyd Silent Film Comedies, *Billy Blazes, Esq.* and *The Kid Brother*, plus another short comedy and a few strictly musical numbers. The crowd was especially enthusiastic when a huge flag appeared on stage, and Gaylord had everyone join in singing "God Bless America." The other great concert was performed by ATOS President and concert artist John Ledwon, whom we were very pleased to welcome to San Diego. He entertained the audience with a large variety of numbers, including "Serenade" from *The Student Prince*, a great medley of Big Band music including Glenn Miller's "Moonlight Serenade," and selections from the *Phantom of the Opera*.

In November we were very excited about the return, for the second time this year, of England's sensational organist, Simon Gledhill. Everyone is always impressed with this young concert artist's colossal talent. Any visitors to San Diego who would like to see or possibly play our Mighty Wurlitzer can reach us at any time, day or night at: 619/236-0532.

Jackie Cornell



Ed Stout and Dick Taylor in Santa Barbara for the anniversary show.

SANTA BARBARA

California

805/968-0335 or 805/687-2991

They all came . . . they were all overwhelmed! The first weekend of October was warm and sunny in Santa Barbara, and most of the greats of the theatre organ world traveled here to hear the First Anniversary Concert on the now truly great organ at the Arlington. Tom Hazleton was the first to be overwhelmed at the improvements in the organ as he played for the intermission in the movie *Lawrence of Arabia*. His unique and wonderful arrangement of the movie's themes prepared the Arlington audience for the grandeur of this epic film that almost seemed pale compared to the grandeur of the organ. He took your breath away with his style.

The next great to arrive was Ed Stout, and he, too, was very impressed. With his adjustment of the tremors, the organ approached perfection. Steve Leslie and Roger Inkpen tuned the organ and fixed some minor console bugs.

The next to arrive was Clark Wilson, and after adjusting some reeds he sat back in the 2000-seat auditorium and listened with the surprise of a child hearing a theatre organ for the first time.

When the excited audience arrived, they had no idea what a thrill they were about to hear. With master organist Tom Hazleton at the four keyboards, the 26 ranks of pipes and the five sets of tuned percussions in his control, the rich arrangements of every selection were flawlessly executed and thrilled the audience. Following his medley of Irving Berlin selections, concluding with "God Bless

(continued...)

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Korla Pandit at the Santa Barbara Wonder Morton.



Tom Hazleton and Steve Leslie in Santa Barbara.

SANTA BARBARA cont.

America," the audience rose to its feet with thundering applause exceeded only by the thunder of the 32' resultant. In his excitement at playing, he announced from the stage that this is one of the ten best theatre organs in the world . . . a sentiment echoed repeatedly by the organists and technicians who spent a great weekend with the newest ATOS chapter that now has a truly great organ worthy of the title Wonder Morton.

The open console session lasted for three hours, with Clark Wilson and Larry Vannucci thrilling the informal gathering with an even greater variety in style. The dinners and banquets that were all part of this memorable weekend will live in the minds and hearts of all for a long time. It is gratifying that so many organists now appreciate our efforts.

In other chapter activities, an August potluck was hosted by Walt and Joyce Douglas with a very large turnout. A trip to San Sylmar was held in late August with 47 members attending. It was an added pleasure that several members and officers from LATOS joined us for lunch at the Odyssey before our tour of San Sylmar.

Korla Pandit provided a rich evening of entertainment with his wonderful playing for *Phantom of The Opera*.

Popular organist Patti Simon will present a concert in February, and Hector Olivera will be here in May. *John Oien*

SEQUOIA

**Fresno, California
209/431-4305**

Yes, the Sequoia chapter is still very much alive and well. It has been more than a year since chapter news was sent in to THEATRE ORGAN. We have had a very busy and fulfilling year with not only programs, but also the installation of the chapter's 2/10 Wurlitzer.

Nor-Cal member Kevin King came to play for us on the 3/23 Wurlitzer installed in Fresno's Pizza and Pipes. Kevin is most certainly another up-and-going young organist. He got some very delicate sounds from the Wurlitzer that are often not heard in the noise of the typical pizza environment.

Larry Vannucci played two programs for us this year, one on a 3/10 Robert-Morton and a full concert program on a 2/3 Wurlitzer. It takes a person with remarkable foresight and total insanity to consider playing a concert on a small, 2/3 Wurlitzer. Fortunately, Larry possesses these needed traits. Somehow, he was able to reproduce and make voice substitutions and synthesize a much larger instrument. The organ was the 2/3 Style 109 installed in the DeLay abode in Fresno.

Much later in the year, Larry returned to play an all "Fats" Waller/Buddy Cole program on the 3/10 Robert-Morton in Fresno's Bethel Temple Church. It can

oe well imagined that it had been some time since the organ and the church walls had rocked to "Honeysuckle Rose!" Then Larry pulled a stunt that very few can get away with — he sang to "Keepin' Out of Mischief Now." Other highlights were "Somewhere Along the Way" and "Willow Weep For Me."

October 20 saw the return of Jim Riggs to Fresno's Warnors Theatre 4/14 Robert-Morton. This was again a jointly sponsored program with the San Joaquin Valley Chapter AGO. At this stage of the game, what can one say about a Riggs' concert? As always, he presented the musical quality for which he is so justifiably well known. Yes, "Singin' in the Bathtub" was there as well as the Eric Coates "Television March." This big-sounding 4/14 is perfectly suited to his rhythmic music.

David Lowe made his first trek to Fresno, playing for us on November 1. This was truly a musical experience. Many of our members had never sampled much of the British theatre organ music. It went beautifully. David absolutely mastered the 4/14 and brought out many colors which are rarely heard. He also played an Eric Coates march, "Calling All Workers" from the BBC program of the same name. One thing the 4/14 is suited to is the music of Sydney Torch. David very capably showed he also does "Mr. Tawch" in the mode being recreated

(continued ...)



David Lowe from Great Britain at Warnors.



The Vannooch, Larry Vannucci at the 3/10 Robert-Morton.
Tom DeLay Photos



Jim Riggs at Warnors.

SEQUOIA cont.

by other organists — notably Lew Williams and Jim Riggs.

Though not a chapter sponsored program, many members took part in the closing program of the Fresno Ragtime Festival at Pizza and Pipes. Southern California organist Bill Coffman did the console honors soloing the Wurlitzer and in duet with "jamming" duet pianists. One such stride pianist was Barbara Atkinson, a former member and scribe for Central Indiana Chapter. She can play a mean and jazzy stride piano!

January 21 saw the first parts of the Sequoia chapter 2/10 style 216 Wurlitzer being installed in the Fox-Hanford Theatre in Hanford, California. Nearly a year later, the organ is fully installed and playing, with tonal work under way. The style 216 was a rare 10-rank breed of Wurlitzer, generally, only found in Southern California. Most of this instrument was originally installed in the Los Angeles Westlake Theatre's style 216. Other parts came from the Style 216 once in the Fox Theatre in Taft, California. It has all been combined to recreate what might be considered the ultimate 2/10 Wurlitzer organ. Once, there were about 12 Style 216 organs. Now, only a scant handful survive, and only one of these, the 2/10 once installed in Oakland's Senator Theatre, remains FULLY intact.

As we close out the 1989 year, it appears we are to be donated another Wurlitzer organ. This organ, very much a hybrid Wurlitzer, was once the organ installed in the home of the late organ-builder, Richard S. Villemin. It can be heard on a long-ago-released album using the Wurlitzer Style R player then installed with the instrument.

The last, and certainly not least, amount of good news for our fledgling chapter is that the ATOS Convention Planning Committee chose to allow Sequoia Chapter to host the 1990 Fall Regional Convention on October 19, 20, 21. At press time, we plan to include all our usual chapter organ venues: Warnors Theatre 4/14, Bethel Temple's refurbished 3/10 Morton, the massively refurbished 3/20 Hybridizer in Fresno Pacific College,



Joe Smith, popular Bay Area organist, playing our new console. Don Myers Photo



Bert Kuntz, popular Sacramento organist. Don Myers Photo



Evelyn Osborn treating the audience to her fun program. Don Myers Photo

Pizza and Pipes' 3/23 Wurlitzer, and the premiere of our own Fox-Hanford Theatre 2/10 Wurlitzer. Our organists will, at present, be Jim Riggs, Ron Rhode, Tom Hazleton, Lew Williams, Kevin King, Paul Quarino, and Dan Bellomy. Each night there will be a cocktail session in the lobby of the Warnors Theatre, with background music by Larry Vannucci on the house Robert-Morton. Watch THEATRE ORGAN for more details.

Tom L. DeLay

SIERRA

Sacramento

916/961-9367 or 916/967-9732

Sierra Chapter's Seaver Memorial Wurlitzer was quiet for the month of August while it was receiving a facelift. We are proud to announce that we now have a Robert-Morton three-manual console and a new Post Horn. I think we are ready for the big time and for fine artists to play our organ. The old two-manual console found a home with member Bert Kuntz where it is sure to receive tender loving care.

In the meantime, we have been having run-through programs with the following organists: September 10 was Dave Moreno and Bert Kuntz, with two distinctive styles; October 8 was Evelyn Osborn for a return engagement before a large audience; November 5, Joe Smith, resident organist at the "Great Lakes" Theatre in Oakland, played an excellent program enjoyed by many. His program was very interesting, both in style and registration, plus he has a fine personality. The luncheons which we serve before the programs have been well attended, one of the fine drawing cards for the concerts. We wish to thank the many who have prepared these delicious luncheons. We also wish to thank those who have spent hours working on the change-over of the consoles. Details to come. Bud Taylor

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SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

September's meeting was held in the Vo-Tech High School auditorium in Broken Arrow. This was a meeting to "inspect the progress, admire the electronics, and encourage the crew" of our 3/10 Robert-Morton installation at the school. We turned on the blower and were able to play some pipes and percussions "by hand."

More work has been done since then, and several ranks of pipes are now playable from the console. In the words of Phil Judkins, "That organ has a fantastic sound!" Harry Rasmussen and Dan Kimes, ably assisted by Sam Collier, Phil Judkins and Lee Smith, have done a fabulous job with the electronics, and we are truly "almost there."

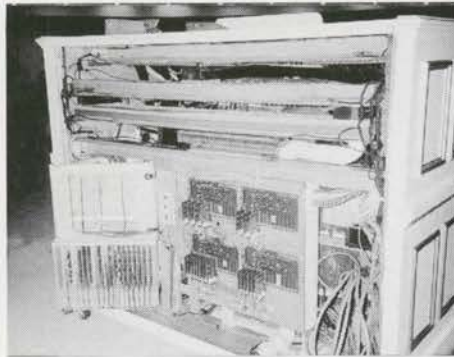
In October, twenty members and guests made our annual all-day trip to Arkansas, to visit Hugh and Enid Lineback in Siloam Springs, and Russell Joseph (Florence was away visiting a great-grandchild) in Bella Vista.

Hugh has made lots of progress on his Kilgen: he's added a third manual to the console, has got the blower hooked up and working, and we heard sounds out of lots of pipes.

In Bella Vista, Russ demonstrated his 2/4 Wurlitzer by playing several selections, and showed us his still spotless organ chamber. He also played tapes of the 1989 ATOS National Convention held recently in Detroit. Several persons then enjoyed open console before we adjourned for dinner at a local restaurant and the trip home to Tulsa.

We are looking forward to another home installation. Dan Kimes has purchased a 2/4 Wicks from Bob Gerdes, and plans to install it in his home. A "Pipe-Packin' Platoon" drove to Atwood, Oklahoma, on a November Saturday to load the truck, and then unloaded it the next day. The organ needs some refurbishing and restoration.

Incidentally, the Lee-and-Dorothy Smith mostly Wurlitzer home installation is "coming along." There have been some problems replacing secondary pouches (on their "new" six-rank Wurlitzer chest) so they won't leak, which has slowed the releathering project.



We have lost another member. Beth Rasmussen died on September 30. She had been in poor health for several years, but the smile on her face never told us. She was a sweet spirit who will be sorely missed. Beth and Harry had been married for fifty years.
Dorothy Smith



VALLEY OF THE SUN

Phoenix

602/972-6223 or 602/278-9107

In lieu of a May chapter meeting, our members attended Lyn Larsen's Spring Concert at the Valley of the Sun Center in Scottsdale on May 21. Lyn is celebrating twenty-five years of theatre organ music this year. He included some of his early numbers in this concert, such as "Strike Up The Band" and "Me, Too." Joining Lyn was the Salt River Brass, Arizona's British-style brass band. They played a program of their own selections and were accompanied by the organist on three numbers.

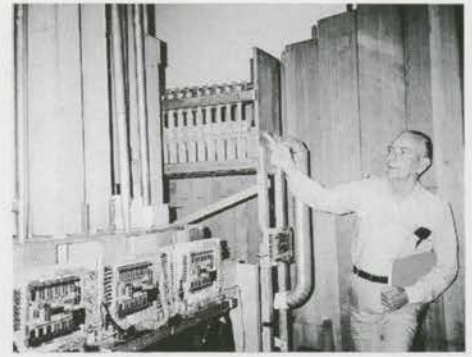
We spent the evening of June 24 at member David Lindsay's cabaret-style restaurant, Yesterdays. Organist Lindsay and his young singers added to the enjoyment of our filet mignon dinner.

After the heat of July and August, we went north to the cool pines of Prescott for our September 2 meeting. A potluck picnic was followed by an organ program by Don Story on Evelyn Keith's residence Wurlitzer. Don played some nostalgic numbers. "Piana Nana" (Lila Hoffman) and her young piano student "clowned around" afterwards.

Mark Gifford was our featured organist at First Christian Church Fellowship Hall on October 1. Several of Mark's numbers were Broadway show tunes. His friend, Jack Moelmann, joined Mark on two songs from *The Music Man*.

If you should visit the Valley of the Sun, be sure to check out the new "musical twist" at Organ Stop Pizza in Mesa.

Madeline LiVolsi



At left: Crew members Dan Kimes (left) and Sam Collier at the console of the "almost playing" 3/10 Robert-Morton.

Center: Back view of Sooner State's 3/10 Robert-Morton console, showing its newly installed electronic relay components.

Above: Lee Smith points to organ chests with their electronic relay components, in the chapter-owned 3/10 Robert-Morton.
John Barhydt Photos

WESTERN RESERVE

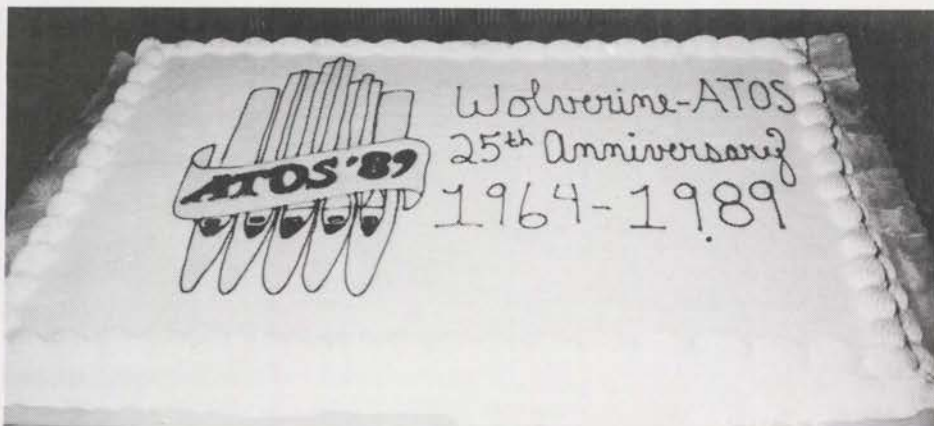
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On October 29, the final Sunday of a beautiful Ohio Indian summer October, our members were treated to a classical pipe organ concert at the new 2/22 Berg-haus organ in the sanctuary of the First Evangelical Lutheran Church of Stongs-ville. Presiding from the console, resident organist Joanna Pretz-Anderson was informative in outlining the differences between a classical electro-pneumatic organ and our more familiar theatre organs. Her selections that afternoon included a variety of works chosen to exemplify the different tonalities of this fresh instrument, newly dedicated in May 1989, including J.S. Bach's "Prelude in G," Johann Pachelbel's ever-popular "Canon" and a Couperin work, "Dialogue from *Mass for Parishes*." After her performance, open console time was enjoyed by several members, delighted to experience firsthand the "other side" of the pipe organ world.
Jim Shepherd



Left: Music Man, Mark Gifford at First Christian church. Right: VOTS chapter member Don Story.



The cake we broke.

Marvin Spear Photo



WOLVERINE

Central & Lower Michigan
313/284-8882 or 313/558-7118

In September the Wolverines were treated to a polyfaceted program of music in that unique haven of good taste in Fowlerville that the Summers family calls home. Assembled and prepared to make music for us were three featured musicians and four fine instruments. They all gave notable accounts of themselves.

The featured organist for the afternoon was John Lauter, who never fails to present some entertaining music. He did a fine job of introducing host Chet's recently installed 2/7 Wurlitzer, originally from Detroit's Granada Theatre, by playing a hefty segment of Gershwin compositions. Then, after Chet had seated himself behind the console of his Austin, we heard a blend of Austin-Wurlitzer sounds as they joined to play "All Through the Night." A fine sound! But John had to top this with his own captivating rendition of "Tea for Two" on the Austin.

A fine program, so far. But here was more. A person with a beautiful personality (and a darn good pianist) was next. Beatriz Pilapil, Professor of Music (ret.) at University of Arkansas, who appeared as concert pianist with the Huntsville, Alabama, Chamber Orchestra in November, brought out the best in the Summers' grand piano. She thrilled us with beauti-

fully played cameos, "Claire de Lune," variations on "Rigoletto" and "Liebestraum."

Oh, yes, the fourth instrument, the harpsichord. It perked up our ears when John Lauter was heard to play "Flapperette." The section of "The Maple Leaf Rag" he played in duo with Chet on the piano was altogether too short.

In September 1964, thirteen organ buffs met to form Wolverine Chapter. In October 1989, several of these veterans helped the current Wolverine chapter celebrate its 25th Anniversary. Merging into (Wolverine Chapter President) Fred Page's annual birthday party at the DTOS's Senate Theatre, we were in for a real treat. Well-known organist John Steel teamed up with Buster Keaton to take us on a rollicking ride down the rails to Chattanooga with Johnnie Gray (Keaton) to recapture and return *The General* to the Confederates. After the movie we "broke cake" with other organ friends who had joined us for the event.

Charlie and Betty Baas



ATOS Archives/Library

Vernon P. Bickel, Curator
1393 Don Carlos Court
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John Steele



Beatriz Pilapil



Dr. Chester Summers and his harpsichord.



John Lauter at the Summer's "new" Wurlitzer.
Bo Hanley Photos

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QULBRANSEN RIALTO ORGAN - has been in our family since originally purchased. Beautiful condition. Outstanding buy due to death in the family. \$1200. Call 305/962-7826 after 6 PM.

PIPE ORGAN PARTS - See display ad page 38 of November December issue. Call 816/373-0257 after 6 PM central time or weekends. Marvin Faulwell, Independence, MO.

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MARR & COLTON: 2/8 with symphonic registration. (See "Best Remaining Seats," page 197). Complete but needs considerable work. Tape available. Asking \$4500. Mike Foley, P.O. Box 9223, Bolton, CT 06043. 203/646-4666.

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3 Manual Kimball theatre organ console. 104 stop tabs. \$1500. Formerly in Ogdin Theatre, Denver. Contact Rick Morel, Morel and Associates, 4221 Steele St., Denver, CO 80216. W. 303/355-3852. H. 377-8645.

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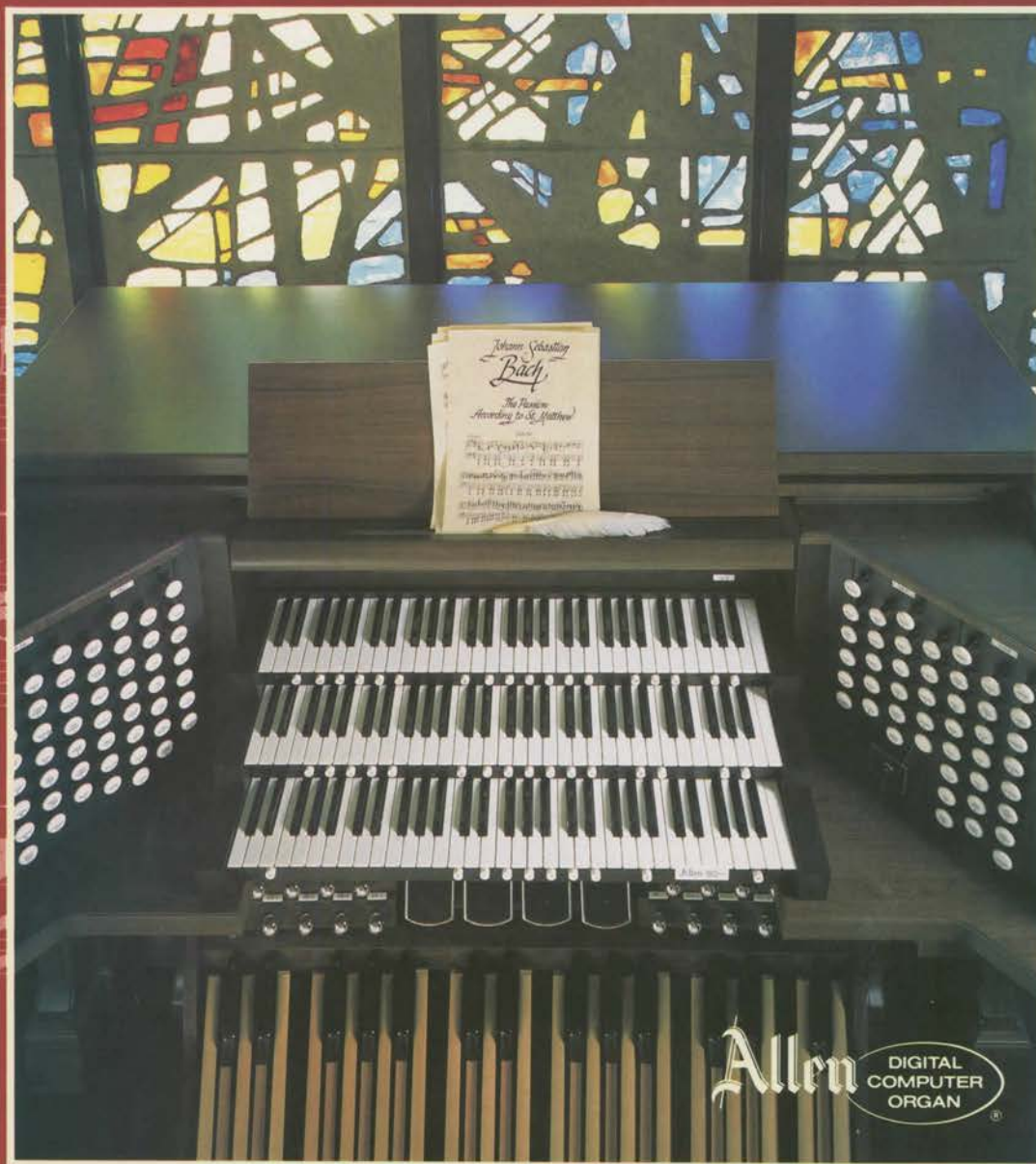
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