

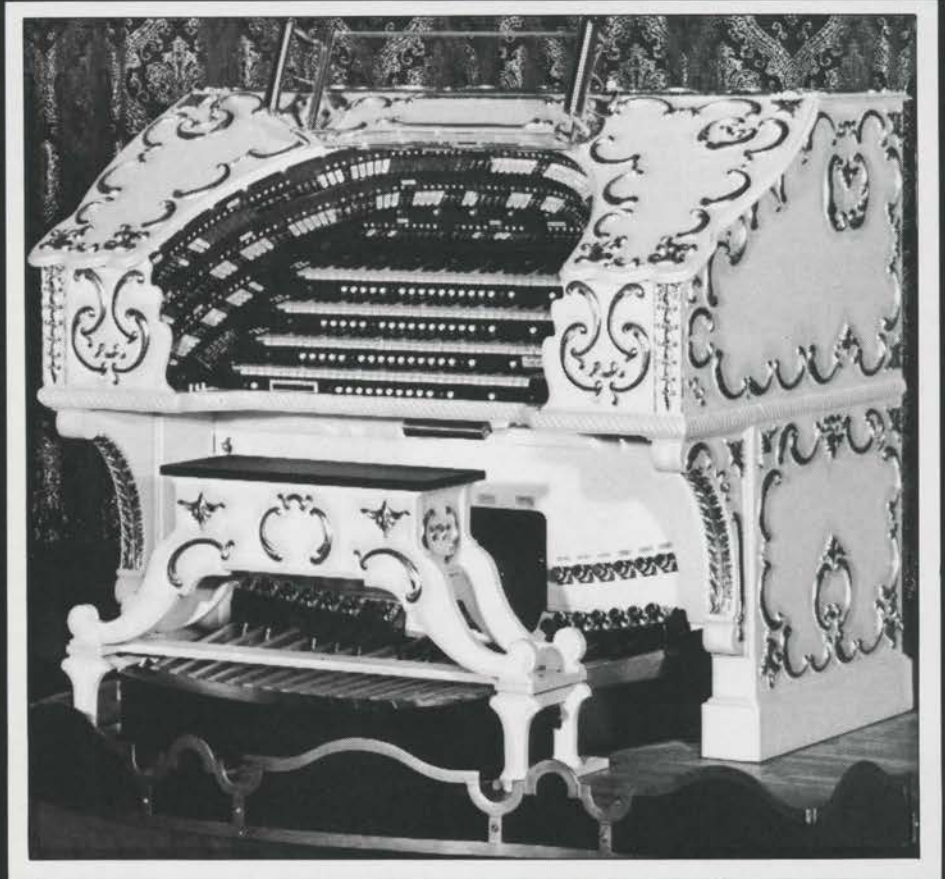
Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



MARCH/APRIL 1990

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JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 32, NUMBER 2

MARCH/APRIL 1990

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

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COVER PHOTO:
Page console in the Embassy Theatre, Fort Wayne,
Indiana. Photo by Joseph Schnurr

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President's Message



One question that I hear on a rather regular basis is: What does National ATOS do for us? My answer has usually been to explain some of the things that National ATOS is currently doing or planning to do. Presently we:

- Publish THEATRE ORGAN six times yearly
 - Provide the only exclusively Theatre Organ CD reviewing service
 - Publish the *International NEWS* monthly
 - Provide an archives for those interested in Theatre Organ memorabilia and/or period music
 - Provide a competition and public forum for young theatre organists
 - Offer technical help for restoring, rebuilding and installing a Theatre Organ
 - Provide information for current Theatre Organ venues
 - Provide a communication channel for those interested in the Theatre Organ
- We have several ideas in the formation stage such as:
- Theatre Organ Radio show on Public Radio
 - Theatre Organ videos for use on cable TV outlets and PBS television
 - Slide show
 - A permanent archives and hands on "living museum"
 - A Theatre Organ placement service for those wishing to donate a Theatre Organ to a non-profit organization . . . have a Theatre Organ to donate? Let us help find a home for it.

Now, with the above in mind, where can we improve? What do *you* want from ATOS? We want to meet your needs but, in order to do so, we need to know your wants . . . I can't guarantee that we can implement everybody's ideas, but challenge us and I guarantee we will discuss it at our annual Board meeting in August.

Our Radio Show is "a rap" and "in the can." Russ Hamnett has written, DJ'ed and produced a thirteen-week Theatre Organ radio program entitled *THEATRE PIPES* for distribution on Public Radio. Write me, Russ, or your chapter president for more information. WE NEED YOUR SUPPORT ON THIS!!! An extensive letter writing campaign is needed to get this show rolling. Please help by writing your local Public Radio Station asking them to subscribe to this program. THANKS!

DON'T FORGET TO VOTE FOR THE BOARD OF DIRECTORS. We have many excellent candidates running. Please take the time to vote just as soon as you get the ballot. It comes third class so don't throw it away thinking it is an advertisement! For a measly quarter you can help shape the future of ATOS.

Chapters who have technical crews involving young people are requested to contact me and/or Aiden Stockebrand so that we might pass your successes on to chapters with problems maintaining organs.

I am delighted to see several Letters to the Editor dealing with the future of the Theatre Organ. Keep the ideas coming, and we *will* get the Theatre Organ into the mainstream of the music industry.

VOTE! VOTE! VOTE!

John Ledwon

"AN ACRE OF SEATS" RETURNS TO THEATRE ORGAN

As the too-short heyday of the theatre organ begins to recede beyond memory, those of us who continue to appreciate these marvelous instruments and the magnificent movie palaces they served must keep ourselves aware of this history so we can savor and protect what little has survived. With this in mind, THEATRE ORGAN, in association with the Theatre Historical Society of America, is reviving the popular "Acre of Seats" page edited in years past by Bill Peterson.

Accompanied by photographs from the THSA Archive, this feature will document briefly one of the great movie palaces and its organ. We will try our best to maintain a decent balance of geography, organ brands, architects, theatre types, and whatever. Surviving original installations and recent re-installations will alternate with vanished venues, some obscure, others known by all.

The Theatre Historical Society of America was founded in 1969 by Ben M. Hall and Brother Andrew Corsini as a means of bringing together all the old-theatre buffs they could find. The Society publishes *Marquee*, an illustrated quarterly covering both history and current preservation activities; a larger annual devoted to a single theatre or topic, and occasional specials. Annual "Conclaves" feature theatre crawls, slide programs, organ presentations when we can get them, and good times always.

For membership information write:

THEATRE HISTORICAL SOCIETY OF AMERICA
2215 West North Avenue / Chicago, IL 60647

Steven Levin, for THSA

Directors' Corner

■ Lowell Ayars

ATOS (which for members was once ATOE — American Theatre Organ Enthusiasts) was established to preserve what theatre organs remained in theatres, radio studios and other locations. It is my belief that this effort has been as successful as it could possibly be since it was well into the '50s when it was started and many instruments and buildings were already gone.

The pizza parlor and home installations provided homes for instruments which might well have been destroyed otherwise. They also provided a younger generation with a stepping stone to growth and national recognition.

Now I believe we are faced with new challenges which must be met if our beloved instrument is not to be relegated to obscurity. Two of these are the gradual demise of the pizza emporiums and the disappearing home installations as we of the older generation are no longer able physically nor financially to maintain them, and the present generation is so mobile that there just is not room nor stability to make the home installation feasible.

Perhaps more important is the lack of qualified teachers unless one lives in an affluent area and a real pipe instrument on which to practice is within traveling distance and affordable (if practice time is charged for).

True, our young artists are being brought to light by our contests, but if they are not FEATURED at our conventions how can they possibly be the generation which will carry on the theatrical styling? National ATOS cannot possibly answer all of these demands. Only you, the member, individually or as a chapter, can possibly have the answer.

Lowell Ayars
72 Lincoln Street
Bridgeton, New Jersey 08302



**Your Ballot
is coming to you
by mail this year.
Watch for it . . .
Be Sure To Mail It
By
May 15, 1990**



■ Bob Markworth

I have received all the comments on the *Chapter Handbook* and hope to have a final copy available for submittal to all the Chapter Presidents by mid-summer.

While many of us are undeniably involved with family, our jobs, handbooks, concerts, raising money for our noteworthy organ projects and the like, it seems that we overlook one of the most (if not *the most*) important component of our organization, the MEMBERS. Particularly the NEW MEMBER(S) or the prospective NEW MEMBER. How many times have you had a first time new member attend your chapter meeting and never been seen again? From my experience it has happened too often. I suggest each chapter put in place a "How to make a new member feel welcome" set of guide lines. Surely, at chapter events ALL the Chapter officers should go out of their way to introduce themselves and their families to the NEW member and extend a warm welcome. This **doesn't relieve the general membership** of their part in helping the new member feel comfortable. Just the opposite, I believe most new members are more comfortable talking with just plain ordinary members.

To help express and unite a "Welcome — you are part of the Chapter" feeling to the new member, I have listed a few things that Chapters may consider for their new members and, in some cases, current members.

- Provide a membership card
- Provide a membership roster of the chapter
- Provide a copy of the by-laws of the chapter
- A personal letter from the Chapter President welcoming the new member to their chapter and ATOS. The letter could also include a copy of the latest chapter newsletter and a phone number to contact for any further questions.
- At the next chapter meeting formally introduce the new member to the chapter and encourage him to talk about himself.

Perhaps those new members who *did pay* their dues but only attended a few meetings and never renewed their chapter membership, may have, if they had been made more welcome or more effort was made to *keep* them.

Bob Markworth
8505 N. 46th
Omaha, Nebraska 68152

■ Lois Segur

When John Ledwon became President two years ago, he appointed each Board member as liaison to several chapters. This has proven to be most interesting. It gives us a chance to have more personal rapport with each chapter, to hear of any problems they might have, to see if they need help in any way, and to discover what they are doing that is of special interest. This is a good idea which I hope will continue in the future.

Education in ATOS has been a long-standing problem for many of us due to lack of people to help with programs, etc., and lack of money for publicity. To help with this, National will soon have available a half-hour public radio presentation of Theatre Organ music which will be distributed directly to the radio stations. More of this later. In the meantime, do set up workshops for your members (and the public) to learn more about the organ. You are doing so well with finding organists for the Young Organist Competition. What are you doing to recruit young technicians? Do work at getting them to help your organ crew repair and tune. We're going to need them in the future.

There will be four interesting seminars at the Convention in Indianapolis. Ashley Miller will do "playing tips," others will cover computer driven relay, Home Pipe Organ Owners discussion and Fund Raising. They all sound fascinating, so be sure your Chapter Representative gets to them.

In the meantime, keep working hard at what you're doing.

Lois Segur
19301-301 West San Marcos Blvd.
San Marcos, California 92069

OFFICIAL NOTICE

to:
**Members of the
American Theatre Organ Society**
FROM:
Laurel Haggart, National Secretary
SUBJECT:
Notice of Annual Meeting

DATE:
March 1, 1990

The Annual Meeting of the members of the American Theatre Organ Society will be held on Tuesday, August 7, 1990, at the Embassy Theatre, Fort Wayne, Indiana beginning at 2:30 p.m.

AMERICAN THEATRE
ORGAN SOCIETY
Laurel Haggart, National Secretary

Letters to the Editor

Dear Editor:

"The Quintessence of the Smaller Theatre Organ."

I very much enjoyed George Baker's article on the Wurlitzer Style 165 and 165X organs (November/December issue). I regret that I did not have the opportunity to hear any of the half-dozen or so installed in British theatres, but organists Harry Farmer and Hubert Selby described the 165X Special at the Regent Ipswich as a most effective instrument. By the time I got to see a film there in the early 1950s, it was covered in dust!

I hate to be critical, but there are two mistakes in the list on page 15, with one omission. Opus 1978 should read 1878 and opus 2926 should be 2026. The omission is Opus 2042, shipped to Les Gobelins Restaurant, next to the New Gallery Cinema Regent Street, (which still possesses a 1925 Model F), on 26. March 1929. It was soon transferred to the Provincial Cinematograph Theatres Library, in the same building, for teaching purposes, and, in 1932, to the new Gaumont Palace theatre in Exeter, Devon, being opened there on 16. May by Fredric Bayco.

The console had an illuminated surround added at Exeter, similar to that shown on page 16, a rare example of a fixed console with illumination. The Gaumont was bomb damaged and the console destroyed in 1942 and twenty years later the organ itself was removed to the home of Kaye Gilbert, near Yeovil in Somerset.

Kaye's console came from the 165X Special at the Regent Ipswich when that organ was removed in 1961. So, there is still a 165 Special, albeit without its original console, singing away in the South West of England. I heard it quite recently.

I don't know where the idea came from that audiences in the UK soon tired of illuminated consoles with their colour changes. It is the one thing that members of the public remember about cinema organs, apart from the fact that they went up and down! Illuminated consoles were seldom, if ever, scrapped before the instruments were removed from the theatres and many survive today, for instance the beautiful example at the Odeon Leicester Square.

Yours sincerely,
Tony Moss, Vice-President
Cinema Organ Society

Dear Editor:

Your readers may be interested in acquiring a copy of our publication, PIPES AND PALACES, a 12-page Resource Guide, citing books, magazine articles, video tapes, records and organizations

dealing with great movie palaces and theatre organs of the 20s and 30s.

The PIPES AND PALACES RESOURCE GUIDE was compiled by me for a series of multi-media presentations here at the Nashua Public Library concerning this subject. The Resource Guide is available at a cost of \$5.00 from the Nashua Public Library, 2 Court Street, Nashua, NH 03060.

It also includes two suggested tours of movie palaces from Boston to Buffalo and from Maine to Florida with samples of movie palaces in every state en route.

Sincerely,
Clarke S. Davis, Director

Dear Editor:

I wonder if any readers in the Connecticut area can give me some information? I have a few questions I'd like to have answered, and I don't know where else to seek answers. They aren't vitally important, but are useful when some organ buffs get together.

I lived near Hartford, Connecticut, in the twenties and thirties, and remember the theatre organ scene quite well. At the time there were many theatres, organs and organists, and I've wondered what became of the latter.

Here are the questions:

Reginald DeVaux played the organ at the State Theatre. He later became a choirmaster for a local church. He passed away perhaps twenty years ago. The theatre was razed many years ago, but what happened to the organ? What make was it?

Clifton Strong was the organist at the Allyn Theatre, followed by Collin Driggs. I met Cliff in 1952, and know that he's left also. But what happened to Collin Driggs? ("Radio's Youngest Featured Organist" WTIC, Hartford). Last I heard he became Collins Driggs and had moved to Hollywood. I played the three-manual Austin for a couple of hours back in 1947, and I know it went to a location in Connecticut when the theatre was vacated. Where is the organ?

Walter Seifert played a Robert-Morton at the Strand. Where is he, and what happened to that organ?

Walter Dawley played at Poli's Capitol, and I last saw him in '41. I'm quite sure he's gone, also. What make was the organ?

Did the Poli Palace ever have an organ? I'd swear I remember Ray Felletter playing it for a silent *Rough Riders*, but someone told me Felletter later had a band, and that the Palace never had an organ. The organ I remember him playing was a small two-manual, and not a horseshoe console.

I remember when the Rialto Theatre installed a pipe organ "for \$25,000." That price would buy four homes in those days. I don't know the make or disposition of the instrument, but curiously, it was a Wurlitzer?

One organ I know of came from the Strand in Waterbury, Connecticut. It is presently privately owned here on Cape Code, Massachusetts, about ten miles from here. I hear it quite frequently, as the owner presents public concerts every summer. The story of this instrument was published some time ago in THEATRE ORGAN.

I'd really appreciate hearing from anyone with any info regarding the above. It will expand the discussion of pipe organs when my old crowd gets together!

Thanks for listening.

Yours truly,
Selwyn P. Miles.

PS: The State Theatre was very large, and boasted the largest single floor seating in the country, some 4,000 seats. Several years ago I tracked down its history, and the Hartford Rehabilitation Corp. sent me much info and blueprints. However, they had no records of the organ or projection equipment. By the way, the 4,000 seats were in an area 150 x 150 feet, which is pretty large. The stage was 60-feet wide and forty deep, and presented a circus act at one time. Pretty big, huh?

SPM
P.O. Box 34
East Orleans, MA 02643

Dear Editor:

Currently we have very good resources for historical records and acoustical recordings of theatre pipe organs. The physical locations of the organs seem to change with great regularity. Even the original specifications seem to change as time goes on. One thing we don't seem to have is an acoustical recording of the original ranks played individually.

The value of recording the individual speaking parts of an organ, such as each pipe and percussion, would aid us in the future to reconstruct a notable organ for future playing. Imagine the ability to play the San Francisco Fox Wurlitzer in our own home!

A project of unimaginable value would be a reference library in the ATOS Archive of these individual sounds for future acoustical reconstruction in audio sampling/reproducing units such as used in the electronic synthesizer market today.

You might say this is re-inventing the wheel as any electronic organ manufacturers have done this for years. Perhaps

(continued on page 38)

WITH YOUR SUPPORT We Can Keep Theatre Organ Alive Into the Next Century

THE DON BAKER MEMORIAL ORGAN

The President of the American Theatre Organ Society, John Ledwon has stated, "One of the goals of the American Theatre Organ Society must be to see that this fabulous instrument is not left to rot and decay as a museum piece."

The Mid-Florida Theatre Organ Society has met this challenge with the **DON BAKER MEMORIAL ORGAN**. The proposed organ will be a 3-manual, 10-rank Wurlitzer. Professionally restored and installed, the organ will be located in the new, state-of-the-art auditorium of Lake Brantley High School.

This will not only be a viable concert and recording instrument but it will also be used to train young musicians and introduce younger generations to the wonders of the theatre pipe organ.

To date, the Mid-Florida chapter of ATOS has raised one-quarter of the funds needed. Unfortunately, we cannot do it alone. If every ATOS member would contribute \$10.00, we could ensure the future of theatre organ and pay tribute to the man who gave so much to our cause.



Don Baker

Please make your tax deductible contribution payable to:
MID-FLORIDA THEATRE ORGAN SOCIETY
1216 Chelsea Place • Orlando, Florida 32803

IT DON'T RAIN IN INDIANAPOLIS IN THE SUMMERTIME

... Is generally true!

August usually experiences temperatures in the low eighties and blue skies prevail!

Our 1990 ATOS National Convention will be held in Indianapolis from Saturday, August 4, through Wednesday, August 8, with the Cincinnati Afterglow on Thursday, August 9.

Voted by its own citizens as the city they'd most like to live in, Indianapolis boasts a large metropolitan downtown, safe and clean and pretty.



Ron Rhode



Donna Parker



Lee Erwin

Our headquarters hotel, the Hyatt-Regency, is in the heart of downtown and has been completely redecorated since our last visit there in 1984. We have negotiated reasonable room rates which are approximately half the normal rate and can offer a single for \$60 and a double for \$70. The large central atrium soaring twenty stories is filled with greenery and flowers. It overlooks the spacious lobby, a favorite meeting place for our conventioners. There are also a number of different restaurants within the hotel, including a large McDonald's easily found adjacent to the lobby. The revolving restaurant that sits twenty stories above the hotel offers a panoramic view of the city.

Our 1990 Convention begins with a get-acquainted cocktail party in the late afternoon of Saturday, August 4. The opening concert that evening will be played by **RON RHODE** at the 3/25 Wurlitzer recently installed in Manual High School Auditorium, a short bus ride from the hotel. Sunday morning is free time for sleeping in or attending one of the downtown churches within walking distance. The Chapter Reps' Meeting will be held late Sunday morning, and the buses depart about noon for the hour-long ride to Lafayette, Indiana, and the Long Center for the Performing Arts (formerly the Mars Theatre) where **DONNA PARKER** will entertain on the 3/14 mostly Wurlitzer with its newly restored Wurlit-

zer console. After a short break, famed Moon River organist **LEE ERWIN** takes over the console for a trip back in time as he accompanies a fine old silent feature film with his own original scoring.

Sunday evening is free for visiting and exploring one of the many restaurants in the immediate area, including those in the recently restored Union Station just two blocks from our hotel and a shopper's and diner's delight on three levels. Or, you may prefer to journey to the Paramount Music Palace for dinner and/or a visiting artists' session after hours.

On Monday morning we depart the hotel for a short trip to the well-known Paramount Music Palace, home of the 4/42 Wurlitzer that has delighted local

patrons for over ten years. Completely redecorated in 1989, the Paramount will sparkle as we enjoy the artistry of talented **DWIGHT THOMAS**, winner of the 1987 ATOS Young Organist Competition, in his first solo National Convention appearance. After a short break, **BILL VLASAK** will put the instrument through its paces in a program of fine old standards and '20s numbers that he plays so well. In the afternoon we will visit the Hedback Community Theatre, home of the 2/11 Page/Wurlitzer, for an entertaining program by the warm and charming **LIN LUNDE** of Richmond, Virginia. On the way back to the hotel, we will tour the authentically restored 1916 Circle Theatre, home of the Indianapolis Symphony Orchestra. Monday evening we will experience the excitement of a classically oriented presentation by **WALTER STRONG** on the largest church organ in town, the 4/81 Aeolian-Skinner at Second Presbyterian Church, one of the city's architectural landmarks. Following this will be an optional jam session at Manual High School with bus transportation available from both the church and the hotel.

On Tuesday morning we are scheduling two seminars for your consideration.

with expanded stop-rails and combination memory. The Embassy Theatre is a lavish and ornate movie palace beautifully restored with new air-conditioning and 2800 comfortable seats.

Conventioners will have optional cocktails and a sit-down dinner at the Ft. Wayne Marriott Hotel before returning to the Embassy Theatre for a spectacular public show featuring **LYN LARSEN** at the console with **JACK BETHARDS** conducting the 42-piece EMBASSY GRAND ORCHESTRA in a thrilling program of great American film music of the 1930s and '40s.

For those interested, we are scheduling two additional seminars on Wednesday morning at the hotel. The first will explain the intricacies of electronic relays, combination, record-and-playback systems, and the second will be directed toward home pipe organ owners in a technical question-and-answer session. In the afternoon we journey back to Manual High School and its 3/25 Wurlitzer to hear the highly talented winner of the 1989 ATOS Young Organist Competition, **BARRY BAKER**, in his first convention concert. Sharing the program with him will be the winners of the 1990 competition in cameo appearances, and

theatre and should be a most appropriate setting for our Convention Banquet and Awards Presentation. Afterward, dance the evening away to the artistry of **BARBARA SELLERS** and the 10-piece dance band.

For those 300 who get their reservations in first, we are offering an Afterglow in Cincinnati on Thursday, August 9. After a mid-morning departure, the buses will drive two hours through scenic southeastern Indiana to the Springdale Music Palace where entertaining **KARL COLE** will provide music on the 4/35 Wurlitzer while we enjoy lunch. Next, we will have the exciting opportunity to see and hear one of the newest and finest Wurlitzer home installations in the country at the residence of Ron Wehmeier in Cincinnati. This 4/33 instrument has been totally restored and reinstalled in an acoustically live addition. Negotiations are still underway with the top artist who will appear here, and we can assure that none will be disappointed in our selection. Following this premiere performance, we will journey a short distance across the Ohio River to Covington, Kentucky, home of the Cathedral Basilica of The Assumption, a vast Gothic church patterned after Notre Dame in Paris, where we will listen



Dwight Thomas



Bill Vlasak



Lin Lund

Ashley Miller, well-recognized theatre organ expert, will impart personal playing tips for more enjoyable practice and performance. Following this, for those involved in fund-raising, will be a seminar on successful fund-raising at the chapter level, including tips on grant application writing and sources for funding. After a late-morning lunch on your own, we will board the coaches to travel to Ft. Wayne, Indiana, for our Annual Membership Meeting followed by the afternoon program at the Embassy Theatre by Britain's exciting young organist, **SIMON GLEDHILL**. The 4/15 Page is an original installation that has been completely restored, including the console (see front cover) that is better-than-when-new

the afternoon promises to demonstrate that theatre organ performance is doing well in the capable hands of the younger generation.

To end our convention activities, we have arranged to have our Cocktail Party and Banquet on Wednesday evening in the Indiana Roof Ballroom directly across the street from the Hyatt. Sitting atop the Indiana Theatre (now the home of the Indiana Repertory Theatre) and restored last year at a cost of over \$2,000,000, the Indiana Roof looks as it did when it opened to the public in 1928. Around the ballroom are rooftops and balconies of sunny Italy, and the ceiling is star-twinkling blue sky with clouds drifting across. It is as atmospheric as any John Ebersson

to **DAVE WEINGARTNER** play their 4/60 twin-console instrument. The day will conclude with our boarding the Funliner riverboat, a new vessel since our last visit, for optional cocktails, buffet dinner, and scenic cruise along the Ohio before we say goodbye to the skyline of Cincinnati and return to Indianapolis.

For your enjoyment, we have tried to assemble a good number of highly talented and popular artists, some very fine instruments (including some never before heard), a schedule that is full but not exhausting, and costs that are lower than we've had in recent years. To help the budget even further, we have arranged Convention rates with American Airlines that should allow the lowest airfares



Walt Strony



Simon Gledhill



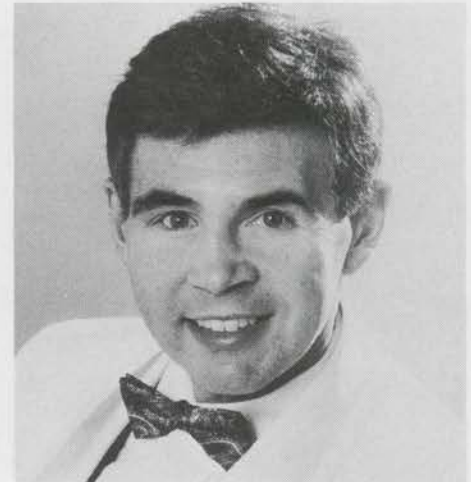
Lyn Larsen



Barry Baker



Barbara Sellers



Karl Cole

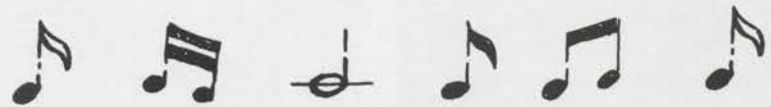
available. (See the reverse side of the registration page for full details, or call 1-800-433-1790 and reference STAR NUMBER S0180L2 for assistance.)

Please join the fun in Indianapolis and send in your registration before June 30 to avoid the Late Fee. Make your Hyatt reservations as soon as possible as the number of rooms are limited, and they may be gone after June 30. Economical fares on American Airlines are subject to prior sale of seats, so do make your plans as soon as possible to avoid disappointment.

We look forward to having you attend this 1990 Convention and will do everything possible to ensure that everyone has a wonderful and worthwhile time.

SEE YOU IN INDIANAPOLIS IN AUGUST!

Article submitted by Tim Needler



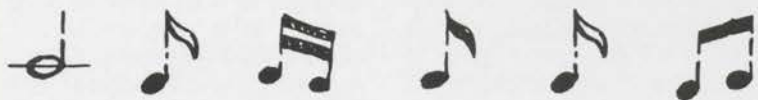
INDIANAPOLIS?

Want to Sell Your Records, Tapes, CD's or other items at the INDY CONVENTION?

Please Contact:

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INDIANAPOLIS!



Behind The Scenes . . .



June Coffman (left) and Bette Underwood, VTOS hostesses at Organ Stop. TL



Registration chairman Madeline LiVolsi answers questions. GJ



Bill Brown readies pipes in his chamber. TL



Standing - Don Story, Cliff Golden, Tom Lind. Seated - Ed Wolfe, Jud Murphy. DVS



Above: Sue McLean served refreshments at Brown's. TL



Irene Bray at registration. TL



◀ L to R: Walt Strony, Alden Stockebrand, Tom Lind, Michael Crozien. DVS

Below: Tom Lind, Sue McLean and Linda Mallon manned the Hospitality Room. cv



Judy Shortt at registration. TL

PHOENIX FESTIVAL II

PHOENIX FESTIVAL II

by Grace McGinnis

For anyone who may have wondered whether Walt Strony and Valley of The Sun Chapter could ever top the first Phoenix Festival, all doubts were removed last Thanksgiving weekend. From the Friday morning howdies and hugs in the hotel lobby to the Sunday night see ya's and write-to-me's, we experienced a phantasmagoria of music, laughter, fellowship and fun!

A stroll through the tropical atrium brought us to the Registration Room where genial hosts handed us our packets. As usual, we pulled out the Convention Program first. This one was most intriguing. Pictured on the cover was a misty, time-worn keydesk, and inside were photos, which had been taken some years ago, of the scheduled artists. Rather than the usual well-known biographies, there were descriptions of the artists' homes which gave us a glimpse of their lives we might not otherwise see. Kudos to Richard Sklenar for this imaginative presentation.

The morning socializing and packet inspection gave us an appetite, and we elected to lunch in the Embassy Suites coffee shop. Afterwards we talked our way back across the pools of goldfish to where the busses were lined up and, yes, there was our stalwart friend, Alden Stockebrand, directing the dispersion of the 400 to Mike Everitt's Organ Stop in nearby Mesa. Since Phoenix I this instrument has doubled in ranks and is now a stunning 4/42 on a lift!

As soon as Ron Rhode struck his opening chord we were off and running. Ron's music is so consistently smooth and sensitive that no further comment is necessary. We were, however, somewhat puzzled when he took the console down in the middle of a rousing march and then, with only a subtle change in the rhythm, it came back up with Clark Wilson on the bench. People love the unexpected, and the audience acknowledged this with their response. Ron and Clark further delighted the 400 with a smashing version of the *Warsaw Concerto* with Ron at the piano. We knew this was going to be "one of those weekends!"

The schedule enabled us to truly enjoy the cocktail/dinner hour before Alden's well-drilled drivers and VTOS Captains shepherded us aboard the busses for a short ride to the First Methodist Church.



Opening artist Ron Rhode. GJ

A unique arrangement at the front of the sanctuary caught our attention, and we were pleased to be told by emcee Ray Danford that this was a television screen on which we would see Lew Williams as the console of the 3/58 Casavant was not easily seen from the pews. We salute this creative innovation. Lew was at his whimsical, delightful best in this program. We particularly liked his anecdotes *in re* each selection. His artistry, like that of Ron Rhode, does not require explication. Mark Gifford served competently as his page-turner.

Friday night's capper was a jam session/pizza feed at Mesa Organ Stop, specially planned for those with insatiable appetites. Musical desserts were provided by Clark Wilson, Patti Simon, Ron Rhode, Lew Williams and Martin Ellis. Who can imagine a more satisfying menu!

We also appreciated the fact that the hotel's lounge area was available to conventioners for as late as they wished to visit.

Another plus at the Embassy Suites was the free buffet breakfast which could be carried outdoors and eaten beside the pool — in November??

Because the 400 were divided into three groups for Saturday's activities, we found ourselves with a free morning and, as we sauntered through the atrium the sound of organ music drew us, like a magnet, into a ballroom where we found Charlie Balogh, seated at an Allen organ, holding an enthusiastic audience spellbound with some terrific jazzy arrangements.



Lew Williams and Mark Gifford at Organ Stop. MLV



Clark Wilson at Organ Stop. GJ

Patti Simon at jam session. GJ



Bill Brown introduces Walt Strony.

TL



Lyn Larsen. RR



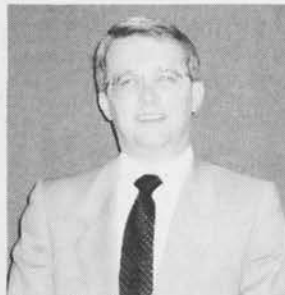
Lyn Larsen and Jack Bethard's Orchestra. GJ



Convention chairman, concert artist, genial host, Walt Strony. TL



Jonas Nordwall ...



Jonas Nordwall. MLV



Charlie Balogh. MA

Saturday afternoon our group went to the Bill Brown residence where Bill's 5/28 Wurlitzer and virtuoso Walt Strony combined to create an idyllic mood in a setting that echoed the feeling. It was most rewarding to relax in the yard and contemplate the oranges ripening while the power of the pipes permeated the entire area. We certainly owe our thanks to Bill Brown for promoting theatre organs throughout the Southwest and for opening his sanctuary to our convention.

That night the 400 boarded busses again for the Valley of The Sun Religious Science Center in Scottsdale where Lyn Larsen had readied the 3/17 Wurlitzer to meld with the Big Band music of Jack Bethards' orchestra. We could swear that the ghost of Glenn Miller was sitting on top of the console — smiling.

The euphoria of this concert carried back to the hotel, and the lounge rapidly transformed into an ATOS party that lasted well into Sunday morning.

Sunday morning was reserved for the only non-Phoenixian on the program. Jonas Nordwall told us he felt like he belonged to a Dixieland band — the Phoenix Five Plus One. His performance, as always, left us searching for superlatives. Jonas continues to amaze us.

The First Christian Church Fellowship Hall and its 2/11 Wurlitzer plus the fifth Phoenix organist was our group's treat on Sunday afternoon. Rob Richards has developed a style that bridges the past several decades and drops into the 1990s with a "Fusion." His presentation was enhanced by the "vox humana" of John Giardina, a gifted young tenor. We were fascinated by Rob's futuristic orientation and feel encouraged that his music may reach out to a new audience for theatre organ music.



John Giardina (left) and Rob Richards. TL

Out In Front . . .



Line for pizza at Organ Stop. GJ



Patti Simon and Paul VanDerMolen. TL



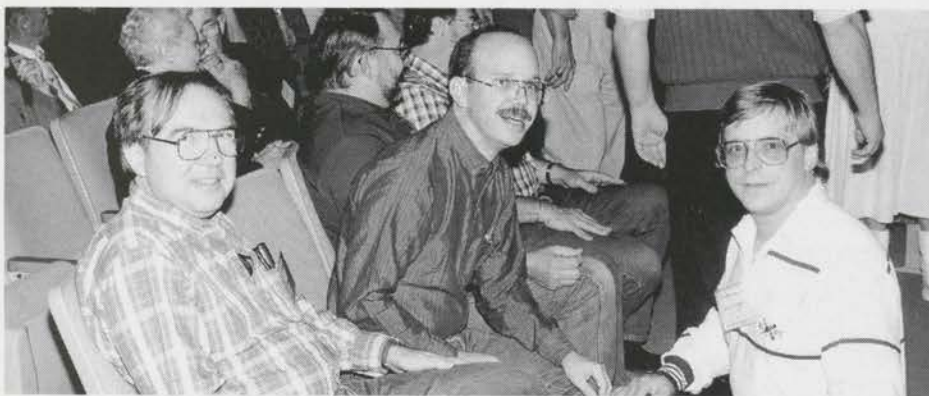
Paul Quarino and Gracie McGinnis. MLV



Corrie and Mark Renwick



L to R: John Ledwon, Lowell Ayars, Frances Morehead. DVS



Above: Richard Neidich, Ed Horjath, and Pat Lajko. GJ

► L to R: Anita Dwarin, Lew Williams, Milton Dwarin DVS



Chuck Wiltch



Frances Morehead



Front row: Vera McDaniel, Joylynn Huebner, Marion Thompson. Back: Bob Aaker, C. Davis. *dvs*



Intermission at Brown residence. *dvs*



L to R: John Pietramale, Fennell Lee, Ed Zollman, Bill Schlotter, Patti Simon, Ed Wolfe, Jud Murphy, Tom Wolfe. *dvs*



Ardis Johnson. *tl*



Tom Crosier. *tl*



L to R: John Gogle, Mickey Gogle, Katherine Auten, Irene Gardner. *dvs*



At Bill Browns. *gj*



At Mesa Organ Stop. *dvs*

PHOENIX FESTIVAL II

Yesterday's . . .



Beth NiCastro captures Alden Stockebrand. RR

The bonus event for those who chose to stay over Sunday night was dinner at Yesterday's, a *sine qua non* in the realm of dining entertainment. Owner David Lindsay employs bright, talented young people to serve as waiters and waitresses and entertainers. He then emcees a continuous, captivating program while diners are served quietly and efficiently. We even found ourselves forgetting to eat (no mean feat) during the show.

This night the festivities began with a lusty birthday tribute to Alden Stockebrand by Beth NiCastro, a strikingly attractive young singer whose delivery of "My Heart Belongs to Daddy" reduced the diners (not to mention Alden) to jello. Lindsay then conducted auditions for new employees: Little Wally with his viola, Lewie as vocalist, Lyn singing "Lydia, The Tattooed Lady," and Charlie on the Allen. Of course, no one was surprised to learn that Yesterday's (all of a sudden) had no openings for waiters.

The show did not stop there, however, and birthday (or other) numbers were sung to VTOS members Tom Lind, by Nora Kelly, and Linda Mallon, by Bobby Sanfortello (the Italian Stallion). Other singers were Woody Norvell, Billy Walker and Todd Feltman. Todd singled out Jan VanDerMolen for a one-of-a-kind performance and then, accompanied by VTOS member Johnny Harris, sang a wild western, "Cow Patty." David Lindsay guaranteed our good digestion with a monologue on Arizona ("a giant litter box") and its inhabitants (natives vs "relocators"). His comments on the bridges with no water underneath ("when the water comes, they close them") and NO FISHING signs affixed should make him #1 target for the Arizona Chamber of Commerce. The man was outrageously funny.

And the dinner was good, too!

Let the faces on these pages tell the rest of the story. Let Walt Strony and Valley of The Sun Chapter rest in the assurance that they brightened the corner of their world for three unforgettable days and sent 400 people home with lighter spirits and renewed enthusiasm for all that theatre organ can be.



THANKS TO PHOTOGRAPHERS:

Tom Lind (TL)
 Madeline LiVolsi (MLV)
 Randy Rock (RR)
 Dorothy VanSteenkiste (DVS)
 Gary Jones (GJ)
 Marjorie Allen (MA)



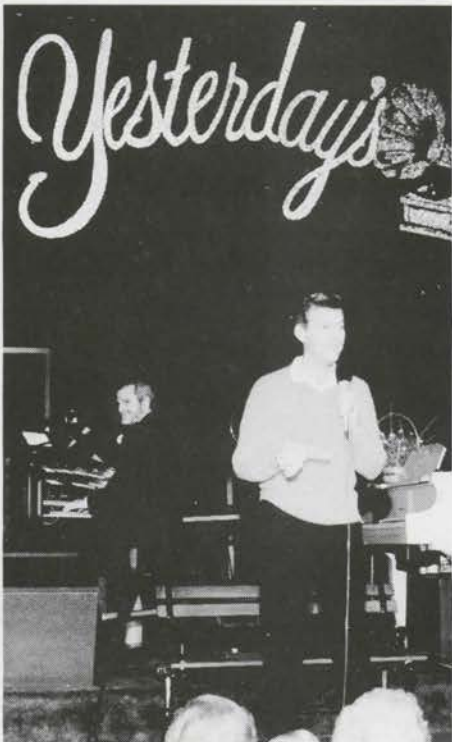
Little Wally — check the bow . . . RR



It's Alden's birthday. RR



Lewie tries out . . . RR



Lyn auditions. RR



Todd Feltman dances for Jan VanDerMolen. RR



COLE CONSOLE Finds New Home

by Bud Taylor

Sierra Chapter of Sacramento is very proud of its three-manual Robert-Morton console which was donated to the club by Steve Restivo of San Jose. The console has done a bit of traveling in its day. It was originally installed in the Capitol Theatre in Marshalltown, Iowa. From there it went to radio station KMTR and then to KTLA, both in Los Angeles. In 1948 it was the first console for the Buddy Cole organ in his studio, and was later replaced by another console. Later, it went to Steve Restivo and was in storage for a number of years before he donated it to Sierra Chapter. We are, indeed, grateful to have this console, now with white and gold trim, replacing our two-manual console.

The console, with its 134 stoptabs controlling our 13-rank pipe organ, is mounted on a portable platform and sits center stage for concert use. The chambers are on both sides of the stage. The console can be stored in a unique cabinet on the left of the stage when it is not in use; this cabinet was built by Don Myers.

Sierra Chapter had planned sometime in 1987 to upgrade the existing two-manual console operation. The plan called for replacing the original, increasingly unreliable pneumatic relay switchstack located in the Main chamber (an electronic capture-action had been installed several years ago so no change was needed there). The Z-Tronics "Versaplex 109" system was chosen, purchased and delivered for the job. This system is essentially a time-division multiplex system

that handles all of the keying, rank selection, coupling, etc., within the console.

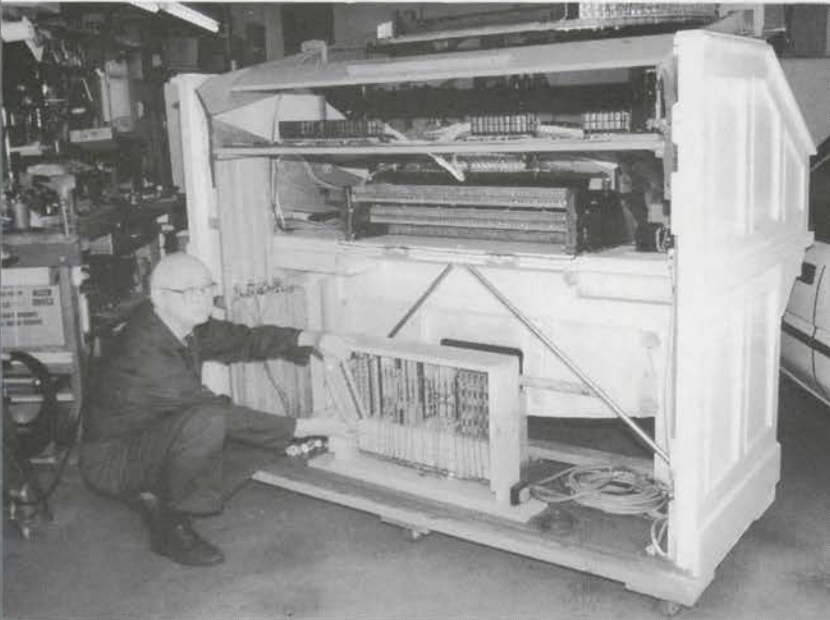
In May 1987 the board became aware of a three-manual console that was free! The console, which had once been owned by Buddy Cole, was all stripped down and in unfinished condition except that the keys had been recovered. It needed refinishing, some parts were missing, and, of course, it needed complete wiring. It did, however, look pretty good, and the idea of a three-manual instrument was overwhelming, so additional equipment was purchased from Z-Tronics for the third manual as well as expansion from 11 to 13 ranks plus a piano.

Since we had decided to keep the old console in playing condition, it was necessary to purchase a new electronic capture-action for the new console. The Devtronix C-MOS combination action series 11 was chosen, four "Division" mother boards were ordered with provision to actuate a total of 134 syndyne stoptabs. We didn't have room for any more tab actions in the stop rails, so any other tab requirements and miscellaneous switches were put in the left side drawer, the right drawer is empty and used to hold music or whatever. Each Devtronix division can handle up to 56 tab actions and up to 18 pistons, either general or divisional. Each division board also provides for General Cancel, Division Cancel, Set and Memory Select Pistons. Two independent sets of memories, each with memory lock, are provided for the tab-capture action. This

allows a guest artist to set tabs to their requirements, take out the key, and no one can mess up their settings! Each manual was equipped with 13 finger pistons and the pedals with 11 toe pistons. Z-Tronics relay system and Devtronix capture-action installation in the console was all done by Harry Cline, a retired telephone company employee.

In addition to the three-manual console, several modifications have been made to the chambers. The original installation had just one set of swell shades in each chamber speaking onto the stage which was, in effect, a mixing chamber. The first modification was to remove the doors in the chamber and install additional shades on a frame that replaced the chamber doors. This still left a shortage of bass to the critical ear, and when it was decided to go to the three manuals with the addition of two ranks of pipes, it was determined that more shades were needed. That was accomplished by installing additional shades in the wall between the chamber and the listening room in the Main chamber. Because the Solo chamber does not extend to the wall of the listening room, a tone chute was installed. With this modification, everyone agrees that the organ sounds great!

We have been having concerts once a month as an initial trial for the new console. At our December Christmas party several members had a chance to give the new console a whirl. We will dedicate our new console in April with a concert by renowned artist Rex Koury.



Rex Koury to dedicate Sierra's new console in April.



Clockwise from top: Bare refinished console; Console showing parts manufactured by Don Myers; Happy crew at the finished console - L to R: Dale Mendenhall, Errol White, Harry Cline, Rod Daggett, Chuck Schumate; Harry Cline making some final touches. At left: Errol White wiring driver boards in chamber.

Credit for this superb job goes to a group of gentlemen who are always reliable and donate their services whenever called upon for work on the organ. They have devoted many hours to refurbish this console. They are: Dave Moreno, Errol White, Harry Cline, Don Myers, Dale Mendenhall, Chuck Schumate, Charlie Robinson, Rod Daggett, Harvey Whitney, Ray Anderson, Art Phelan and John Carlton. Thanks to all of these who have made this beautiful console look like it just came from the factory. My personal thanks for help with this article go to Harry Cline, Tom DeLay, Dave Junchen and Dale Mendenhall.

CONSOLE STOP LIST



PEDAL

16' Tuba
 16' Diaphone
 16' Tibia
 16' Bourdon
 8' Post Horn
 8' Tuba
 8' Diapason
 8' Tibia
 8' Clarinet
 8' Cello
 (Made of two ranks:
 Solo String & Salicional)
 8' Flute
 16' Piano
 8' Piano
 8' Accom to Pedal
 8' Great to Pedal
 8' Solo to Pedal
 Base Drum, Kettle Drum Roll
 Cymbal (2)
 Pedal Trap Selection

ACCOMPANIMENT

8' Trumpet
 8' Tuba
 8' Diapason
 8' Tibia
 8' Clarinet
 8' Solo String
 8' Viol Celest (2 RKS)
 8' Flute Celeste (2 RKS)
 8' Vox Humana
 4' Octave
 4' Piccolo (Tibia)
 4' Solo String
 4' Viol Celeste (2 RKS)
 4' Flute Celeste (2 RKS)
 4' Vox Humana
 2²/₃' Twelfth (Flute)
 2' Piccolo (Flute)
 8' Piano
 4' Piano
 8' Sub Harp
 4' Harp
 Chrysoglott
 Snare Drum (Roll)
 Tambourine
 Castanets
 Chinese Block
 Cymbal (2)
 Acc. Trap Elect
 4' Acc. Octave Coupler
 8' Solo to Acc. Coupler

ACCOMPANIMENT SECOND

8' Post Horn
 8' Trumpet
 8' Tuba
 8' Diapason
 8' Clarinet
 4' Piccolo (Tibia)
 Chimes
 Glockenspiel
 8' Solo to Acc.
 Xylophone
 Glockenspiel
 16' Grt. Sub Coupler
 Unison Off
 4' Grt. Octave Coupler
 16' Solo Sub to Grt. Coupler
 16' Solo Sub to Grt. Coupler
 with Pizzicato
 5¹/₃' Grt. Quint Coupler

GREAT

16' Post Horn (TC)
 16' Trumpet (TC)
 16' Tuba
 16' Tibia
 16' Kinura (TC)
 16' String Celeste TC (all 3 RKS)
 16' Vox Humana (TC)
 8' Trumpet
 8' Tuba
 8' Diapason
 8' Tibia
 8' Kinura
 8' Clarinet
 8' Solo String
 8' Viol Celeste (2 RKS)
 8' Flute Celeste (2 RKS)
 8' Vox Humana
 5¹/₃' Tibia Quint
 4' Octave
 4' Piccolo (Tibia)
 4' Solo String
 4' Viol Celeste (2 RKS)
 4' Flute Celeste (2 RKS)
 2²/₃' Twelfth (Tibia)
 2²/₃' Twelfth (Flute)
 2' Piccolo (Tibia)
 2' Piccolo (Flute)
 1 3/5' Tibia Tierce
 1' Fife (Flute)
 16' Piano
 8' Piano
 4' Piano
 4' Harp
 Chrysoglott

SOLO

8' Post Horn
 8' Trumpet
 8' Tuba
 8' Diapason
 8' Tibia
 8' Kinura
 8' Clarinet
 8' String-Celeste (all 3 RKS)
 8' Vox Humana
 4' Piccolo (Tibia)
 2²/₃' Twelfth (Tibia)
 2' Piccolo (Tibia)
 1 3/5' Tibia Tierce
 8' Piano
 8' Harp
 Chrysoglott
 Xylophone
 Glockenspiel
 Chimes
 16' Solo Sub Coupler
 4' Solo Octave Coupler

TREMULANT TABS

Main
 Vox
 Solo
 Tibia

GENERAL TABS

Viol Celeste — Off
 Flute Celeste — Off
 Chrysoglott Reiteration — On
 Glockenspiel Reiteration — On
 Xylophone Reiteration — On



PHOENIX FESTIVAL II

Clockwise from left: Helen and Bill Hale, Margaret Hill, Beth Adkison, Emerald and George McNeil, Adeline Hook from Puget Sound. RR

From the Workbench of Allen Miller ...



Ah, Sweet Mystery of Hot Glue

*Restoring a pipe organ
requires the use of hot hide glue,
no question about it.*

*In fact, any pneumatic recovering
done with cold or white glue
(such as Elmer's Glue-All)
you may simple consider as scrap!*



L to R: Glue pot with hot glue in jar.

WHY?

Because hot glue is soluble in water, facilitating removal of the old covering when the pneumatics have to be done over again . . . and, if we are to preserve the organ, they will have to be done over again at some time in the future.

With that out of the way, the purpose of this article is to make the use of hot glue less of an obstacle to proper recovering of pneumatics.

Hot glue, as we call it, is composed of animal matter, usually skin or hide, ground up and ultimately boiled down and dissolved in water. It is sold in dry granular form by the pound, and kept dry, will last indefinitely.

These granules actually dissolve best in COLD water. When preparing a fresh batch of glue or adding to the glue pot, the raw granules should first be soaked in cold water, the colder, the better. If you prepare the glue ahead of time, you can soak it in two to three times its volume of water in the refrigerator overnight and it will swell up to several times its original volume.

As its name implies, hot glue must be used HOT. The correct temperature is 140 degrees Fahrenheit. There are several ways to obtain this heat, most of which involve placing the glue in one container within another container filled with water, such as a double boiler. Clever technicians have rigged up all kinds of affairs, but nothing beats a real, honest-to-goodness glue pot.

Available from pipe organ supply houses, glue pots are available in sizes from one quart up. A one quart glue pot is the best size for pneumatic work, and will cost about \$70.

The normal glue pot does not have a water jacket as old pots did, but relies upon close thermostatic control. There is a liner and close-fitting inner pot, both made of stainless steel.

A bent-wire brush support usually fits tightly within the inner liner. This wire is not made of as good a grade of stainless steel, and will rust and discolor the glue. I thus recommend replacing the wire support with a fitted length of 1/4" dowel if you plan to keep the glue in the inner liner.

While the pot is intended for direct mixing of the glue, there is a better way. That is to prepare the glue in a peanut butter jar which will fit within the inner pot with enough clearance for a "jacket" of water surrounding the jar. If you use this method, you may use the wire brush support as it will not be sitting in the glue. It will also help hold the jar in place.

As you can imagine, hot glue is the perfect breeding ground for mold and probably other things we don't want to know about. If the glue is kept in a glass jar, it can be covered and kept in the refrigerator when not being used. You can also keep two or more jars with thick and thin glue ready for different types of jobs.

One argument heard against hot glue is that it takes time to prepare, and it is never ready at the critical moment when you open up a chest and find a blown pneumatic. In reality, you can have the glue ready by the time you have found a piece of leather and cut it to size.

Assuming you have prepared the glue ahead of time by soaking it in cold water, the quickest way to get it ready to use is in a microwave oven! Thirty to forty seconds is usually enough for a small batch. With a bit of stirring, and perhaps another shot in the microwave, you can use the glue for a

few minutes without even setting up the glue pot at all. You will probably go this route if you only have one or two small pneumatics to recover and the microwave oven is handy.

Otherwise, place the jar in the glue pot and surround it with water slightly above the level of the glue in the jar. Be aware that the water will evaporate out of the glue, and also out of the surrounding pot. Have a jar of water on hand to replace what is lost by evaporation.

If you insert the brush support over the top of the jar, it will serve to hold the jar in place, and you will use it to wipe excess glue off the brush before you use it. This keeps you from messing up the top edge of the jar.

If you keep the glue covered when not actually in use, there will be far less water evaporation. You could make a "working" cover for the glue jar with a small hole (1" to 1.5") or at least twice the size of your brush. I usually make a plywood cover for the pot with a notch in the underside for the brush. If you keep the brush either in the glue (a bit messy), or suspended between the dowel and the cover, it will stay hot and damp and not get hard between uses.

You will find the water jacket handy when you need to clean hardened glue off the brush. At the end of the day, you can clean out the glue contaminated water and wipe off the outside of the jar and the inside of the glue pot.

Using this manner, the glue pot will remain as "new" as the day you bought it.

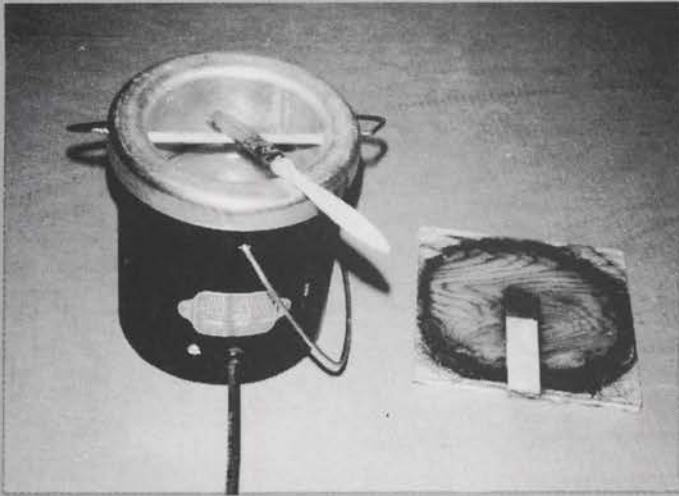
White pig bristle makes the best glue brush. For pneumatics, I use a #2 to #4 artist's brush. I usually cut the handle off to about 6" in length. A bristle "utility" brush 1/2" wide will do most other work, and can often be found in a hardware store.

Thin pneumatic leather requires thin glue, while heavier leather and felt requires heavy glue. You will also find that you have to work quickly to get the materials stuck together before the glue starts to get cold. Since hot glue is very tacky, it sets up faster than cold glue, and you will soon find that your pneumatic work will actually go faster and easier than it ever would with cold glue.

When hot glue was used for woodworking, it usually was impossible to spread the glue on the work before it started to set up. This was particularly difficult in a cold factory. Artisans thus used steam-heated cabinets to preheat the wood before gluing it up. Keep this in mind if you are having problems with the glue setting up too fast. You can warm up the pieces of wood from your pneumatics in advance and give yourself an extra margin of time.

Lest there be any question, I do not recommend hot glue for everything. The rule of thumb is that if it is something which might have to come apart again, use hot glue. If it is a wood joint which should be glued permanently, use a yellow carpenters' glue. If it is a problem joint, such as a crack or edge joint in a wide board glued up of two pieces, use epoxy. If you are gluing felt and leather together to form a valve pad, use PVC-E, which always remains flexible. Glue this to the pallet with hot glue, however, so it can be replaced.

Once you have started using hot glue, you will realize why it is still used widely by organ builders. And, if you use hot glue, the next person who recovers the pneumatics won't be swearing at you.



Glue pot set up conventionally with wood brush support. Cover is flipped over showing notch relief for brush.



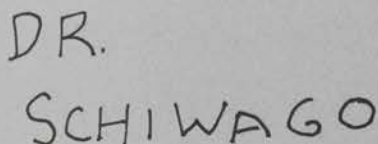
L to R: Glue jar, inner pot, brushes, one-quart glue pot, water jar.

It's In The Cards

by Johnny Harris

On March 27, 1987, the doors of Phoenix's Organ Stop Pizza Restaurant were closed forever. Organ Stop, as Phoenixians came to call it, was a unique place to be entertained. World-class organists were engaged to play the spectacular Wurlitzer, complete with all the bells, horns, drums, cymbals, and other accessories. The pizza was acclaimed to be the best in Arizona. One of the Phoenix newspapers sang praises to Organ Stop Pizza for being a place of entertainment for all ages.

I was fortunate to have been a small part of Organ Stop history; for nearly five of my most treasured years, I was privileged to perform on her Mighty Wurlitzer when Maestros Walter Strony and Lew Williams were offering their talents elsewhere.



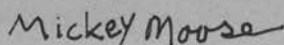
DR.
SCHIWAGO

We provided 3x5 manila cards for guests to write their musical desires to the organist. I kept some of the cards that came my way, and mean no one any embarrassment by presenting them here. I have taken great pains to keep the punctuations, capitalization, and spelling intact, exactly as the cards arrived on the request table. They make fun reading.

Requests were somewhat predictable; *guaranteed* were those for "Spanish Eyes," "Alley Cat," and "I Left My Heart in San Francisco." One tune that took particular abuse was the ever weary "Somewhere My Love," also known as "The Theme from Dr. Zhivago," and "Lara's Theme." Occasionally someone would buck the card system and thoughtlessly yank on the organist's coat tails while forcefully demanding to hear "Somewhere M'Luhv." But the cards were wonderful: "Somehow My Love," "the Theme from Dr. Chivaggio" (real close), "Dr. Shiwago," and "Laura's Song from Dr. Schavagho" all found their way to the console. (In keeping with the program, I once requested Lew to play "Larry's Song from Dr. Chicago." He got even with me by *playing* it!)

How I must have disappointed the classical music buff who requested "Phantom of the Oprea." And another who turned a "fugue" by Johann Sebastian Bach into a piece of candy; he wished to hear me play "Toccatta and Fudge in D minor by Bach."

"You can't always get what you want," appeared on a card, and I'm not sure whether that one was an editorial comment or a desire to hear that old Rolling Stones' tune that was a part of the movie called *The Big Chill*, but it proved to be true in the above examples.



Mickey Moose

Most TV shows and movies have themes, but one Wurlitzer enthusiast wanted me to play the "Muppet show anthem" for her. Another requester wanted the "Theme of the Muphet Show." Still another cartoon fan asked to hear "Popey." (I took a break and gulped down a can of spinach before I tackled that one...)

I have a card that solicited "The Them of Big Ben the clock."

"To little Lovers siten in a tree" was asked for by a young listener.

Spelling, obviously, is what makes these cards so precious. Consider the pizza lover who requested, all in lower case, "yancydodal." Another young Civil War fan called it "yanki Doodel Went to town." And from the rebel side came a card requesting, "I Wish I Were in the Land of Cotton," the requester even correcting the grammar (*were*) in the original lyric.

Meredith Willson wrote "Lida Rose" for Barbara Cook and the Buffalo Bills to sing in his great show, *The Music Man*. One of our Organ Stop patrons, however, suggested ol' Rosie might enjoy a beer; the card read "Lite A Rose. Thank you."

"The Parade of the Wooden Soldiers" became "Pray to the Wooden Soliders" when Lucille asked me to play it for her.

"Dalis" was once requested.

"This old man he played nick nack on my ne" appeared one time.

"Our father wich ourt in heaven" was a long way around to request the Lord's Prayer.

The haunting "Nadia's Theme" was transformed to "Noteus thema" (for which I *think* there is now a cure).

I'm not sure what "Little play matte" might be.

In teeny-tiny letters and all one word, came a desire to hear "Westminichure-overtur."

My Atari computer translated "an most Paridiest" to "Almost Paradise."

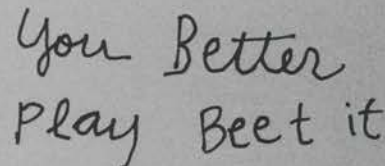
The theme from *Chariots of Fire* was requested one evening as "Cherry its a Fire." About an hour later, the requester took another stab at it with "Cherry its of fire."

"I came all the way from Wichita, Kansas," explained Susan. "If you can please play New York, New York again. Great place!" (Thanks, Susan, and you were right!)

As mighty as the Wurlitzer is, it is *not* universally suited to all musical styles. We took a certain amount of flack from some of the more progressive pizza patrons who wished to consume their repast while the big box of whistles played "Erotic City by: Prince," "Fat Boys Jail House Rap," "The Purple People Eater"...

AND

"You Cant Holler Down My Rainburro": "We arn't gona take it By testid sisters," "Louie Louie," and "Great Balls of Fire by Elvis Presley." (I wonder how Jerry Lee Lewis, who wrote this "classic," would feel about that?!)



You Better
Play Beet it

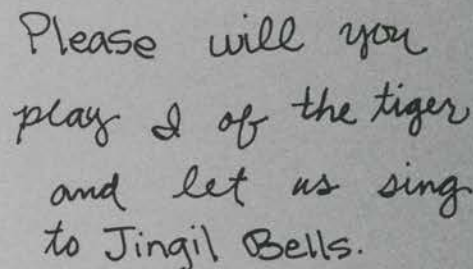
"You Better play Beet it," admonished a young hand, while another told me that "You better get with it and play some Michael Jackson, you igorant old man."

We would ask our audiences to inform us of any special occasion and the name of whomever was celebrating. Birthdays and anniversaries were the norm.

"I'm celebrating the second anniversary of my fourth divorce. Please play 'It's Been a Long Long Time'."

The old Yiddish "Havah Nagilah" acquired a new, fresh appearance with a card that read, "Play Halva Ta Kee La (guessing at spelling) for our daughter Roberta going back to Mich., from Spring Break Thank You."

A favorite card in my collection reads, "It's our parents' 19th anniversary, but they're not here. We were wondering if you would play the "Entertainer" for us because that's their favorite organ song. Thanks. Kids."



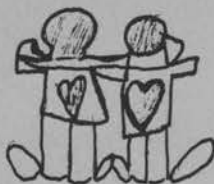
Please will you
play I of the tiger
and let us sing
to Jingil Bells.

Try interpreting *this* one on the spur of the moment: "Do you do Night Train? We have 10 tables of railroad enthusiasts! Ferro-equinologists we are." (It took me awhile, too. *Ferro-iron, equine-horse* . . . I've GOT it, Babe!)

Lyn Larsen created the popularity of the restaurants' most-requested selection, the "Chatanooga Choo-choo." It was exciting to hear the organ imitate the sounds of an old steam engine, bell clanging, whistle and horn blowing as it pulled away from the station, wheels slipping on the shiny tracks, then digging in as the train gained speed . . . *this* was a real production number! Request cards were never necessary because we just automatically played it several times a night. But the cards came!

One conveyed a mock "guilt trip" with this message: "We traveled all the way from Northwest Pheonix through rush-hour traffic, sleet, rain, snow, the works — just to hear you play — [in green ink, now] Chattanooga Choo Choo." Some other examples: "The Train Song," "Shadanogah shoe-shoo," and "Chanta nag Choo."

Side By Side



I'd bet that a certain meat packer would be impressed by the requests I got for the little tunes that were incorporated in their hot dog commercials. One card even ordered "Variations of Oscar Meyer Wiener." (*Variations* yet!)

"Take Me Out to the Ball Park," was one fan's fancy.

The ever popular ragtime piano favorite "Twelfth Street Rag" became "Twelve Strait rags" at the hands of another fan.

"It's a good ship Lille pop," would certainly have pleased Shirley Temple.

Many of the requests conjured up some very comical images. Picture the United States Army Special Forces troops piling out of giant C-130's over the drop zones of Fort Bragg, bayonets fixed, and ammo belts over their fluffy pink tu-tus as I answer a request for the "Ballet of the Green Berets."

One junior pipe organ fan asked to hear "I'm a littel smell skunk." Other livestock melodies include "My Bunny lies over the ocean," and "Ellie cat." Let's throw in "whiny the Poh," "I of the tiger," "Ruboff" (The Red-Nosed Raindeer, I think), and a couple of horse lovers requested "Goash Riders in the Sky" and "shil be cumen rownd the mowtin."

STRIPPER



Sara and Nicole sent me a picture of a very tiny globe, complete with the outline of North America. It's not hard to guess that two little girls wished to hear "It's a Small World." They later sent me a card full of stars and stripes, the request being obvious for the J.P. Sousa classic. A third card contained a drawing of a basketball in motion and called for "Sweet Georgia Brown."

Bill Brown always took pride in his employees, and the crew at Organ Stop Phoenix was extraordinary. It was during a relatively slow evening when the gang behind the counters, wearying of "Somewhere m'Love" and "Alleycat," sent me some special requests of their own. Eight cards were delivered, and I could not answer a single one of them; these kids

had penned their desires in Rumanian, Russian, German, French, Spanish, Chinese (or maybe Korean or Japanese), and one that was a series of hastily-drawn icons.

Then-17-year-old Terry Cunningham, one of the staffers and an up-and-coming organist who did an occasional guest shot on the Wurlitzer, wrote, "How 'bout that Ancient Samaritan Sacrificing Music you played the other night?"

The Wurlitzer at Organ Stop Pheonix was enhanced by several "toys" not included in the textbook theatre organ installation. There were a bubble machine, revolving police lights, a slow-spinning mirror ball, and an array of four fluffy little birds that would dance in time with the music. Sing-alongs were an hourly staple, and the audience was prompted with the song lyrics projected on a screen that descended from the ceiling above the console. It was common to get a request to use the "special effects," such as the card that I received soliciting "a Song whith the Popits."

"We have a 38 old little boy with us that wants to see the puppets dance, read another.

Some of the cards I received are difficult to categorize, so I present them here for your perusal.

"Dear Johnny Harris, Please, if you have time play Foundapeant or Glory, Glory Hallauligaha. love, Amy."

I was given a choice on this card: "Roll Out the Barrell &/or Beer Barrell Polka." No matter how ya spell it, fella, these titles are for the same song!

"the sting, James Bond, Happy Birthday, What ever you Know," were the desires of a young fan.

"Please play this song for my sick brother." There was no song title mentioned on this card . . .

Mr. Organ
Would you play
Stop the begun.

So my memory is where Organ Stop lives now, and my souvenirs of a beautiful era include one of the picnic tables, my white-on-orange name plate that hung over the organ console on the nights I played there, a pair of navy blue jogging shorts that have "Organ Stop Pizza" silk-screened over the left leg, three or four souvenir sun-shades in various colors, a dozen OSP t-shirts, half a million highly-enviable friendships that evolved from the countless hours I spent at OSP both as spectator and as performer, and this stack of giggles written on little yellow cards that will always help me to remember that I was a part of something truly wonderful.

Ho ol Sliver
away

Another of Organ Stop's traditions was a Larsen origination that made this adaptation of Rossini's "William Tell Overture" a most-popular theatre organ favorite. It is more commonly known as "The Lone Ranger," but cards order this selection as "The Long Ranger," "The Lone Wrangler," and my favorite, "Ho ol Sliver away."

Also, anyone would've enjoyed Madonna's ever-popular "Like a Virger" (another young'un corrected it to "Vergen"), "Spashdance," "The Star Spangle Baner," (also submitted as "The Star Spaingeld banner"), and "Peter Piper Picked a Peck of Pickeld Peppers" (I did not know that anyone had made a song out of *that*, and can only guess that it's by Bruce Springsteen).

Let's recognize "Turkey and the Star," "Casey Gones," "I Ain't got Nobody," "God blees na Amarica," "My Mommy is a Baker," Neil Diamond's ever-popular "Hellow," and that old theatre organ classic, "Don't touch my toot toot."

Richard Rodgers' immortal classic "Slaughter on Tenth Avenue" got relocated to 5th Avenue by a pizza popper, and became a work of George Gershwin's in the process.

One young'un asked for "Things That I Like." ("My Favorite Things" from the *Sound of Music*, maybe?)

The BIG MOVE

by Dennis Hedberg
Photos by Claude Neuffer

Now it is official, and the full story can be told. The 3/24 Kimball pipe organ in Portland's Benson High School is being moved to Cleveland High School, and Oregon Chapter ATOS is playing a big part. Cleveland is, incidentally, the only other high school in Portland built with organ chambers in its auditorium. However, no organ was ever installed at Cleveland . . . until now.

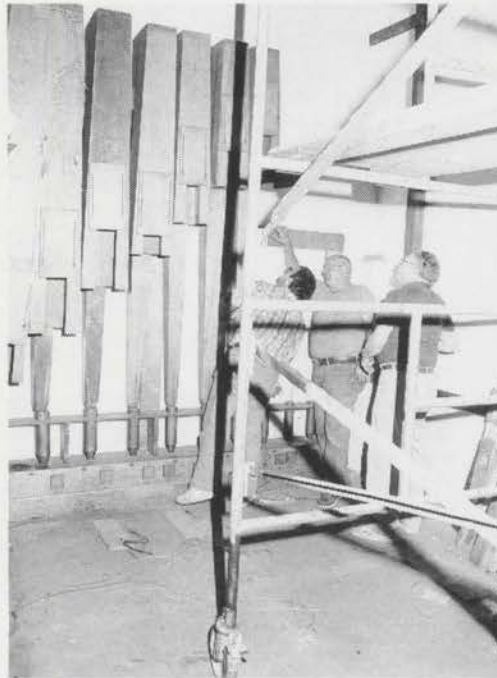
Oregon Chapter board member Loren Minear has had the maintenance contract for the Kimball for many years. It was he who first learned that a new building was to be constructed adjacent to the Benson auditorium and a connecting corridor would run through the south chamber. Horrors! The organ was in grave jeopardy. When Loren reported this news to the board of directors of Oregon Chapter, Dennis Hedberg suggested that we investigate the possibility of moving the organ to Cleveland rather than see it junked.

Dennis contacted Jonas Nordwall, who is a Cleveland alumnus, and Jonas, in turn, contacted Bill Covert. Bill is not an ATOS member, but he is a friend of both Dennis and Jonas and is Director of Music at First United Methodist Church; he was also in charge of the music curriculum for Portland Public Schools. I say "was" because Bill retired on June 30 of last year. The significance of this will become clear as you read on.

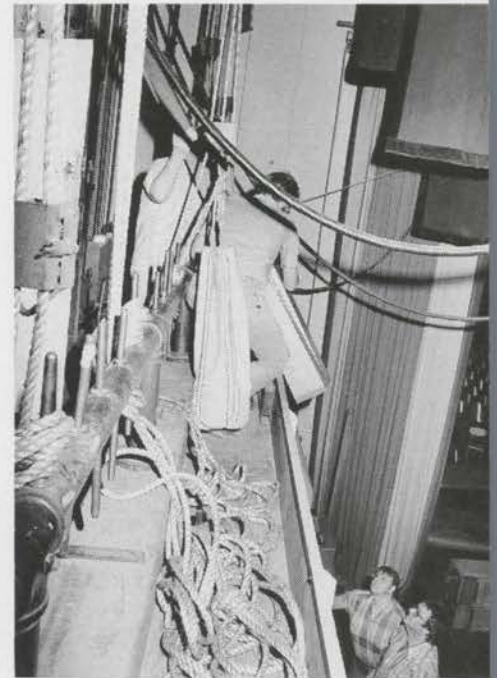
We knew that simply moving the organ from one repository to another would not be considered sufficient reason to justify the cost involved. Schools are in the education business, and we felt that by incorporating the Devtronix/Wilcox computer relay the organ could function more effectively as an educational tool as well as a superior recital instrument. Further, it was suggested that some interested students might be able to assist either directly or indirectly by manufacturing some wood components in shop classes. Using education first and preservation of the instrument second, Bill Covert found tremendous enthusiasm among the principal and faculty at Cleveland. Remarkably, no one within the administration of the Portland Public Schools was opposed. They were either neutral or very much in favor of the move.

Special Unit Organ
- Installed
March 1937
By
BALCOM and VAUGHAN
J. AMICK
L. WELLS } Assts.
Mr. Cleveland
Benson's Buy
Technical Advisor

Inscription on chamber wall at Benson High



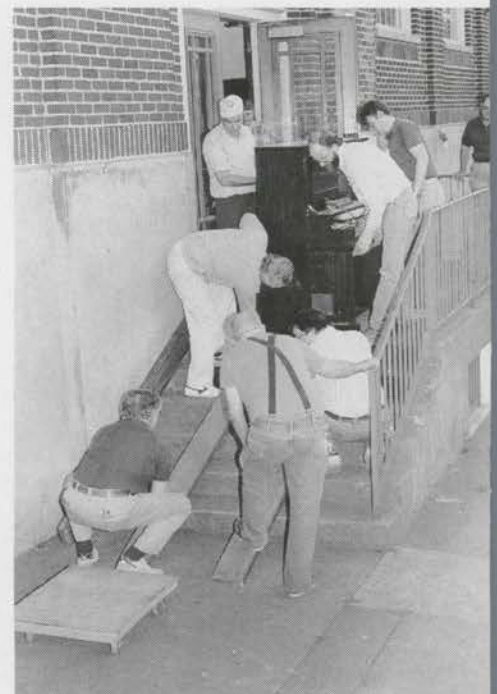
Workers Paul Quarino, Loren Minear and Ray Hughey removing pipes.



Terry Robson and Bob Shafter lowering pipe to Karen Minear and Paul Quarino.



Don James (above) steadies chest for Alva James and Karen Minear. Loren Minear stands by.



Here comes the Kimball piano.



Ray Hughey (left) stands by while Bob Shafter and Terry Robson guide the console out the door.

Quarino, Hughey, Robson and Clayton Parks steer the console onto the porch.



Down she comes ...

And into the truck ...



Because of his impending retirement, Bill mounted a "full-court press" with school district officials to obtain approval and, most important, funding. If a commitment could not be assured by June 30, Bill's replacement might not champion our cause, and the district budget might not allow it even if he did.

Bill arranged several meetings with district administrators, Cleveland staff and Oregon Chapter members, Chairman Paul Quarino, Dennis Hedberg, Loren Minear and Jonas Nordwall. The outcome of these meetings is that Jonas is tonal consultant, Dennis is engineering consultant, Paul is coordinator of Oregon Chapter volunteer assistance, and Loren Minear is the official contractor in charge of the entire project.

In addition to the considerable cost of site preparation, Portland Public Schools allocated some \$43,000 to cover the estimated costs of new windline, wiring, electric stop actions, moving materials, computer relay and Loren's labor. Can you believe it? Oregon Chapter pledged \$5000 to be added to this amount.

Because Loren estimated his labor cost based on no volunteer ATOS help, the real success of this project would depend on ATOS involvement. When the call for help goes out, our members respond, and this will enable us to purchase a few additions to the organ, i.e. a chryso-glott and a Wurlitzer Tibia. To date our members have personally contributed nearly \$3000 for special items and improvements.

Early last fall, Dennis made a digital recording of Paul Quarino, Gerry Gregorius and Bob Shafter playing the Kimball for the Archives. The next day the work crew started packing pipes and the chambers were soon emptied. The console went to the workroom in the Organ Grinder where Dennis will install the relay components, and the rest of the organ is stored in empty classrooms at Cleveland.

Work on the installation is now well underway, and our volunteers stand by to carry chests and pipes and whatever into the chambers. This crew deserves the gratitude of all who will enjoy the new sound from an old instrument: Don and Alva James, Ray Hughey, Steve Durham, Bob Shafter, Paul Quarino, Terry Robson, Harold Schwanke, Clay Parks and sons Rick and Jeff, Dennis Hedberg, Fred and Jon Bish and Karen Minear.

This week we learned that our request for a grant from the Collins Foundation was approved and we have received a check for \$7500 which will enable us to further enhance the Kimball. We are anticipating a fall dedication, and many years of public concerts on what will be one of the finest installations in the city.

Sources for this column were *Diapason* (D), *Jacobs* (J), *Local Press* (LP) and *Variety* (V).

July 1923 (D) . . .

FRANK VAN DUSEN, Director of the School of Theatre Organ Playing at the American Conservatory in Chicago, and his associate EDWARD EIGENSCHENK of the Michigan Theatre, have engaged the Fulco Sales Co. which equips teaching studios and theatres for the projection of motion pictures. Fulco's product, the "Fulco Little Model Theatre," gives inexperienced organ pupils an opportunity to practice under the same conditions which they will meet in any theatre. The pupil may play with auditors as in a theatre or may arrange for private practice. It gives the school an opportunity to conduct classes as well.

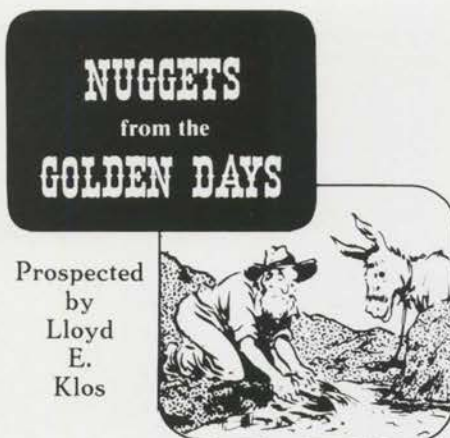
The Little Model Theatre is at 24 East Eighth Street. It is complete in every detail, having a small stage with an attractively painted drop curtain, beautiful plush drape curtains and an automatic screen curtain, back of which is a good-size screen. In front of the stage is a small pit containing the console of the newly installed organ. The little auditorium has leather-cushioned chairs which will seat approximately 100. The theatre is tastefully decorated, nothing being spared to secure artistic and harmonious effect, including colored lighting changes.

In this little theatre, Messrs. Van Dusen and Eigenschenk have installed a two-manual Kimball with registration to meet the demands of theatre playing of the highest order. In addition to the regular 16, 8, 4 and 2-foot strings, flutes and diapasons, it contains a vox humana, oboe, horn, clarinet, kinura, orchestra bells, glockenspiel, nazard and tierce, and is equipped with all the couplers, pistons and accessories of the modern theatre organ.

Classes opened early in May. Besides Mr. Eigenschenk, Mr. Van Dusen has added four assistants, all organists of his training: HELEN SEARLES of the Portage Park Theatre, Mrs. GERTRUDE BAILEY of the Michigan; EMILY ROBERTS, teacher at the American Conservatory; and EDWARD BENEDICT, Capitol Theatre organist, who will give special courses along practical lines.

July 1927 by Avelyn M. Kerr (J) . . .

Milwaukee movie fans have had many treats recently with the opening of several new theatres, including the Venetian on March 15. This house is owned by the Universal Company which recently bought out the Silliman Corp. controlling the Milwaukee Theatre Circuit. The Venetian is one of the largest and most beautiful theatres in this section of the country, being patterned after the Capitol in Chicago, with the same atmospheric effects.



Prospected
by
Lloyd
E.
Klos

When the music is in accord with the environment, one can imagine himself in an old Venetian garden. The house is a credit to Milwaukee, and if management would employ as many musicians as ushers, they'd have a symphony orchestra. Judging by the wage scale, it wouldn't cost them much more. The writer was very disappointed that the Laemmle Co. could conceive so beautiful a theatre, involving so large an expenditure, and not give music proper consideration. The pit musician is almost passé in Milwaukee, and no wonder, when the union allows a theatre of this size to operate without an orchestra.

Much credit should be given OMAR SMITH who presides at the Venetian's mighty Wurlitzer console. He is assisted by his daughter, Bernice, and Omar has made such a pronounced success of her training that it is difficult to tell when one leaves off and the other begins. Omar has had years of experience in nearly every theatre in the city, doing song-slide novelties, recitals and accompanying stage presentations. His wonderful Wurlitzer and the beauty of his surroundings are the envy of many an aspiring organist. But, if seniority holds in music as it does in railroading, Omar Smith is entitled to his success because he was among the first Milwaukee musicians to take up theatre organ work. He has climbed to the top of his merits through hard work. Bernice will follow in her father's footsteps, and her road to a brilliant future will not be nearly so difficult, because she has the advantage of more preliminary training, and her father's experience will smooth the way for her. Her father is as proud of her as when he passed around the cigars and sang "Somebody's Coming To My House."

June 7, 1927 (LP) . . .

Rochester's WHAM is sponsoring a request hour of organ music tonite by J. GORDON BALDWIN. A good measure of the popularity attached to Mr. Baldwin's work is due to his keen interest in giving his listeners the best tonal effects possessed by the organ for the numbers requested. From the beginning to the end

of the program, not once do his fingers leave the manuals. The announcer whispers the requests as they come in over the telephone and Baldwin modulates from one to the next in a most pleasing manner.

April 1928 (J) by J.D. Barnard . . .

The young man who presides at the organ in the Imperial Theatre in Long Beach, California, responds to the name of ROY MEDCALFE. That he is unusually reticent may be gleaned from the fact that when approached with the stock questions as to when, where, why, where born, color of eyes and his favorite shade of pajamas, Medcalfe is apt to retort, "That's nobody's business." However, the writer managed to extract the following details:

He began playing theatre organs when they first were installed in Missoula, Montana; Portland, Oregon; and Spokane, Washington, respectively. California theatre advertisements proved too alluring to withstand, however, so in search of the fickle goddess of fortune, he wandered to Los Angeles where he stayed for 11 years. At the Million Dollar, he was associated with Jesse Crawford and Henry B. Murtagh, later becoming solo organist at the California Theatre.

Following these notable engagements, Medcalfe was solo organist with dramatic stock at the Raymond Theatre in Pasadena. In 1926, he was transferred by West Coast Inc. to the Imperial in Long Beach where he features original solos built around local happenings. He also has introduced some very original organ and piano duets which have won him fame.

Roy Medcalfe organized the Society of Theatre Organists at Long Beach, the second organization of its kind in the country. He is also a member of the Los Angeles Club and the Pacific Coast Club at Long Beach. In addition to his extensive club work and picture-playing, he has a large class of pupils, using five organs for teaching purposes. His weekly income is purported to exceed \$600.

Roy gratuitously offers the information that he drives his own car, smokes Philadelphia cigars (when they're offered him), and lives in Pasadena where he has 50 rose bushes, a persimmon tree and a bougainvillea vine.

Circa 1930 (V) . . .

ALBERT F. BROWN, who uses a scrimmed stage with his organ solo, has a clever conception of a popular number. Behind the screen are a boy and girl at either side of the stage who apparently are estranged and don't know how to make up. After each goes through a bit of vocalization, they meet at center stage before a depot prop labelled "Halfway"

(continued on page 38)



ORGAN-IZING POPULAR MUSIC

by
AL HERMANN'S

ENDING — 3

Endings #1 and #2 (see July/August and November/December 1989) will sound best at the end of slow or medium-tempo ballads. Ending #3 is more appropriate for faster pieces in both 3/4 and 4/4 time.

The melody is: 1 — 5 — 1

The chords are: I — V⁷ — I

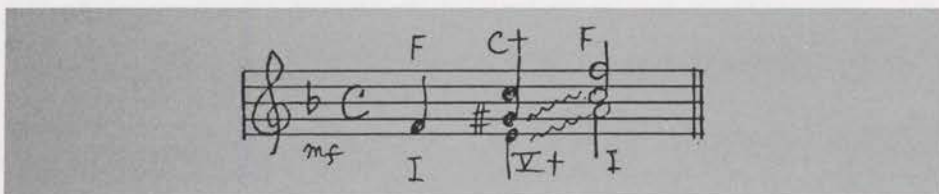
The pedals are: 1 — 5 — 1 of the key in which the piece is written.

While the notes are always the same, the style of playing it would depend on your registration.

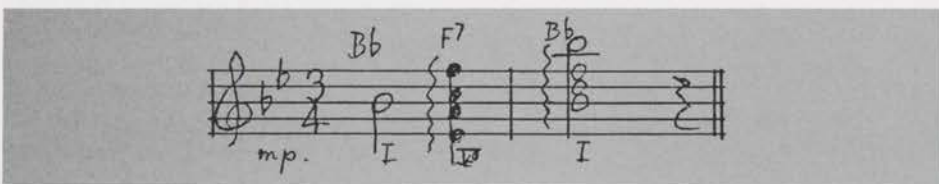
On Full Organ:



On Tibias: Both Hands-Portamento



On Bell Tones: Harp, Chrysoglott



After studying and practicing these examples, figure it out in E_b, A_b, and D and use it on many songs.

Frequent review of previous articles will be helpful to all.



*Songs that are closest to the heart
are the easiest and by far the most satisfying
to write.*

ROD STEWART, 1989



Journal of American Organbuilding

Quarterly Publication of the
American Institute of
Organbuilders

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.

Far from being the "lost art" that the average person believes it to be organbuilding in the United States and Canada is maturing and thriving in hundreds of small and large shops throughout the continent. At the same time, serious challenges lie ahead for those promoting the pipe organ in an era of limited budgets and competing options. Readers of the *Journal of American Organbuilding* will benefit from the thoughtful exchange of information and ideas intended to advance this time-honored craft.

You are invited to become a subscriber. Persons who are engaged full-time in the organbuilding or organ maintenance professions are also encouraged to request information regarding membership in the American Institute of Organbuilders.

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Pipes & Personalities

The Mole Hole

by Scott Smith

One of America's finest, most unusual gift stores can be found in Central Michigan, in the charming village of Marshall. Known as The Mole Hole, this particular shop offers unusual gift items, a large selection of cards, and a two-manual Barton organ.

The organ was originally installed in the Garden Theatre as a 2/4 in 1927, replacing a "DeLuxe" model Bartola pit organ, also in Marshall. Sometime during the sixties, the organ was removed and went on for two brief stints in residences. Finally, Mike and Penny Kinter purchased the instrument and brought it back to Marshall, where it remained in storage for some time. When the idea of the gift



Organ classes.

store came into being, the notion of incorporating the Barton organ into the plans for the store seemed like a logical and novel idea to the Kinters, as well. And so it went on for ten years. That is, until disaster struck!

On October 24, 1987, a fire broke out near the furnace and soon engulfed nearly every corner of the store. When the firemen broke through the front doors, the intense heat was measured at 1,200°F! Miraculously, the fire burned around the single organ chamber, badly scorching the exposed 16' Bourdon extension and the console. While most small businesses would have given up completely, the Kinters simply began rebuilding from the ground up, and on September 1, 1988, The Mole Hole once again opened its doors for business, an incredible comeback story. This time, the organ chamber was enlarged, and a Kimball Tibia and Tuba were added to the original Barton ranks of Vox Humana, String, Diapason and Stopped Flute. As a result of the fire damage, the console required new keyboards, re-engraving the stop tablets and a complete refinishing. Although refinished as well, the exposed 16' Bourdon extension still reveals a bit of scorching around the top portions of the pipes, a grim reminder of the fire.

Visitors to the store may be lucky enough to hear house organists Victor Barz or Scott Smith play the Barton Organ live, or via the magic of the digital playback system within the instrument. The Mole Hole is located at 150 W. Michigan Avenue in downtown Marshall, just one block east of Fountain Circle. The village of Marshall is very near the intersection of I-94 and I-69, and is accessible from either highway. For store hours or further information, call 616/781-5923.

Organ Classes At Pasadena City College

Pictured is the first theatre organ class (fall 1989) at Pasadena City College. Gathered around the LATOS-owned 3/23 Ross Reed Wurlitzer with instructor ATOS President John Ledwon are the students (in alphabetical order): Elizabeth Beller, John Dandurand, Virginia Flaherty, Paul Gaddis, Donn Linton, Phil McKinley, Leola Norman, William Norman, Shirley Obert, Shirley Panzer, Clarence Tice, Frank Way, Richard Whitman and Anna Wright. Not pictured is class member Lillian Gann who took the photo.

Starting in February this year two theatre organ classes are being taught at PCC. Both classes meet on Tuesday with the introductory class from 5:30 to 8:30 and the advanced class from 7:00 to 10:00 p.m. (there is an hour and a half overlap as both classes are taught by Ledwon in Sexson Auditorium). The 18-week courses cost just \$25 each and provide "hands on" lessons on one of Los Angeles' largest and finest theatre organs.

For anyone wanting to learn to play an organ, the college also offers a beginners class using a small two-manual Moller in the Music Building. It should be noted that class members John Dandurand, Paul Gaddis, Donn Linton, Phil McKinley and Frank Way were part of the LATOS volunteer team that helped install the organ. Donn Linton served as LATOS President in 1989 and currently is Chairman of the Board while Paul Gaddis is a Board member. Frank Way is not only Sexson Auditorium Manager but also serves as LATOS Vice-President, and Shirley Obert is LATOS Treasurer.

Ralph Beaudry



Mike and Penny Kinter and their Barton organ.



Donna Parker at the console of the Renaissance Theatre Wurlitzer.



Marjorie Allen and Charlie Balogh in Phoenix.

The Renaissance Theatre

The Renaissance Theatre in Mansfield, Ohio, began its 1989-90 organ series on a crisp Sunday afternoon in November.

Donna Parker returned again to the console of her old friend the former Kearns/Carson organ. She had spent many hours there as a student. Now again there she sat in her purple-sequined dress and began to entertain us with a varied lively program. "Ecstasy Tango" and "Baby Elephant Walk" got her fingers warmed up. Then came the beautiful soft sounds of "Wind Beneath My Wings." The 3/20 Wurlitzer can always give such mellow tones.

We could all tap our toes to "Slaughter On Tenth Avenue." The applause brought her back for an encore. But she could have played on and on had she had more time. We needed many more in attendance to give her the rousing applause she deserved.

The following concerts will bring back more old friends. Dave Weingartner comes on March 25. Tom Hazleton returns on April 29, 1990. Tom Wibbels will close the series on May 20. Our audiences will certainly have a variety of artists. We would hope that most of the 1400 seats will be filled. We invite you all to visit us as you travel around.

Virginia White

D.T.O.S. Brings Juice Newton to the Senate

Country super-star Juice Newton, whose "Juice" album rocketed her to fame by going platinum, will give two benefit concerts for Detroit Theatre Organ Society. These are scheduled for 7 and 9:30 p.m. on March 31. The supporting act will be John Lauter, who will take the Senate's 4/34 Wurlitzer "country" for the night. Joe Wade Formicola of Detroit's WWWW will emcee. For details phone 313/894-4100.

Allen Completes Organ Installation in World's Largest Church

The Allen Organ Company announces the installation of a large three-manual organ of 84 stops in the Basilica of Our Lady of Peace in the city of Yamoussoukro, Republic of the Ivory Coast, Africa. As featured in *TIME* Magazine and on CBS Television's "60 Minutes," this huge Roman Catholic edifice, located in the administrative capital of the Ivory Coast, is said to be the largest church in the world.

The basilica was constructed by 1,500 artisans over a period of several years. The structure is 525 feet high and contains 36 windows of hand-blown French stained glass, each approximately 90 feet tall, and 272 columns, some 14 stories high. The church is situated on an esplanade of 7.4 acres of Italian marble designed to accommodate over 300,000 worshippers.

According to officials at the basilica, the Allen Organ was chosen for two principal reasons. First, reliability of Allen equipment in a remote, tropical environment was proven by the installation nine years ago of a two-manual Allen Digital Computer Organ in Ecclesia Catholic Church, also in Yamoussoukro. Allen is well known for its modular construction and plug-in circuitry, which have enabled the company to make reliable installations in nearly 60 countries on seven continents. Second, after touring Allen installations in Europe, basilica officials concluded that Allen was best qualified to build an organ whose tonal design and sound would be appropriate to the largest church in the world. In the words of the CBS commentator: "It dwarfs any house of worship in the world . . . It is probably bigger, grander, and more ambitious than any single enclosed space ever built by man."

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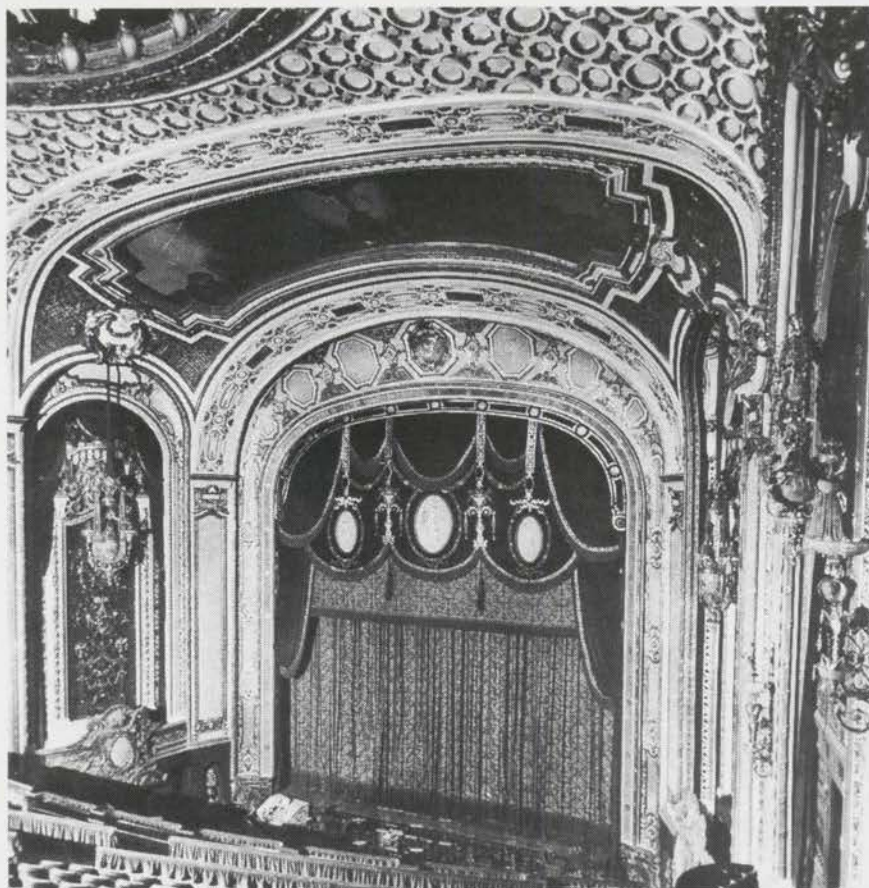
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“An Acre of Seats in a Palace of Splendor”



PARAMOUNT THEATRE

Times Square, New York

by Steven Levin

Architects: C.W. & George L. Rapp

Opened: November 19, 1926

Closed:
August 4, 1964
(last regular performance)

Organ: Wurlitzer 4/36 Opus 1458

Jesse Crawford and “Indians.” (at right) The Poet of the Organ was at the top of his profession, if not his humor, when he endured this publicity shot for a Paramount stage show. The Paramount console (below), near the end of its career clearly mirrors nearly four decades of faithful service.

The 1925 merger of Balaban & Katz Theatres with Paramount Pictures brought into the Zukor empire not just the midwest’s mightiest theatre chain, but also much of the talent which had made it so great. Among the starring players was the firm of Rapp & Rapp, more responsible than any other for defining and perfecting the movie palace style. This, their first new “Paramount,” was erected at West 43rd Street and Broadway in a 44-story office tower which served as Paramount’s business headquarters. For as long as that meant something, the New York Paramount was the firm’s flagship house. The theatre gave New York filmgoers their first grand lobby, and, amazingly, their first large Wurlitzer. Jesse Crawford, another B&K asset, influenced the design, essentially a larger and more unified interpretation of the Style 285, until then the largest standard model. Many regarded the Paramount as Wurlitzer’s greatest installation. Its roaring success in the hands of Jesse and Helen Crawford inspired four later copies for the new Fox Theatres in Detroit, Brooklyn, St. Louis and San Francisco.

Following the Crawford’s six-year tenure, the Paramount featured Reginald Foort, Don Baker and George Wright as full-time staffers, then Bill Floyd and Bob Mack as needed. Removed in 1964, the organ ultimately found a new home in the Century II complex in Wichita, Kansas, after plans to install it in a Los Angeles theatre fell through. A new Balcom & Vaughan replica console replaced the original, destroyed in a fire. The Paramount Theatre hung on for a couple of years with occasional rentals before being gutted for offices. The Paramount Building is still there, and the sharp-eyed can spot where the theatre was, but nothing remains save memories.



Photo credits: THSA Archives - Chicago Architectural Photo Collection and Ben Hall Collection.

BIGGEST ALLEN T. O. WILL BE CLOSE TO WILCOX WURLITZER

John Nelson, Oakland, Calif., Allen organ dealer, has contracted for the largest digital theatre organ in the world for an un-named client. It will have the equivalent of 34 Wurlitzer ranks, a 14-rank floating ancillary classic organ division plus the usual complement of tuned percussions, a string harp and harpsichord.

The organ will be installed in a new residence, now under construction, south of Tacoma, Wash., approximately one mile from the Dick Wilcox mansion. When erected, this Allen, a three-manual organ, will be the largest digital theatre instrument ever built. It is now under construction at the Allen factory in Macungie, Pa. Dwight Beacham and Lyn Larsen collaborated on the specification.

Nelson said he hopes to have a public concert with Larsen at the console before the organ is installed in the new residence. Costing in excess of \$170,000, it will be the second largest piece of digital musical equipment ever assembled; the first is a five-manual, 100-plus stop Allen in a Marietta, Ga. church.

Harris Awarded 89/90 COS Musical Award

Martin Harris, winner of several ATOS competitions as well as British Yamaha Electone contests and representing Great Britain in the Tokyo, Japan finals, was given the Cinema Organ Society Ian Sutherland Award for 1989/90.

Harris, who has been playing electronic organ since age 10, is now 18 and was first introduced to the theatre organ in 1986. He has already become an established concert artist and recently recorded for the BBC programme *The Organist Entertains*, appeared at Tower Ballroom in Blackpool, and has an excellent tape recorded on a Yamaha electronic. He is slated to make recordings on pipes for the Cinema Organ Society.

PROTECT YOUR 501-C3; GET LEGAL ADVICE

ATOS chapters operating under IRS 501-C3 status are advised to get legal opinion regarding the production and sale of products such as recordings. This advice has been offered to forestall loss of non-profit status and possible legal involvement with ASCAP and BMI as well. It has been suggested that the federal law governing non-profit organizations prohibits for-profit enterprise. Legal advice will clear any misunderstandings.

TELL DOTTIE ABOUT YOUR CONTESTANTS, SEND THEIR ENTRY TAPES TO COL. JACK MOELMANN

Have you informed Young Organist Competition Chairwoman Dorothy Van Steenkiste about your entrants for the National ATOS contest? She is asking you call 313/383-0133 and tell her about all the youngsters you have found for this year's competition—and to submit an entry in each category—to arrive no later than April 1 (no, it's not an April Fool joke) to Col. Jack Moelmann, P. O. Box 165, Scott Air Force Base, Illinois 62225. The entry being, of course, a tape recording, competition enrollment form and Chapter Certification. Call the number printed above for additional information.

JAMES' CASTRO SHOW TO BE ANNUAL EVENT

Success of silent photoplay presentation at San Francisco's Castro Theatre was more than evident last Jan. 26 when Dennis James played the west coast premiere of the newly restored D. W. Griffith film *Intolerance*. "Not only was the theatre sold out by 6:30pm that night, and over 1,000 disappointed would-be patrons turned away from the box office, but \$8 tickets were being scalped outside the doors for up to \$20," James said.

He was given an extended ovation at the close of the three and one-half hour performance; he played his entirely new score for the film.

Program sponsors, Berkeley's Pacific Film Archive and Castro management, have now scheduled James to perform a new annual series of four special events next season exclusively featuring restored archive prints from silent films around the world.

Has West Coast Office

Since he plans spending more time on the West Coast, James has opened an office at 1563 Solano Ave., Suite 281, Berkeley, CA 94707. He also retains an office at P. O. Box 15487, Columbus, Ohio 43215.

Happy Joliet Mystery Doner Strikes Again!

Joliet Area Chapter has been hit by the ubiquitous 'Anonymous Doner' again! This time the club is the recipient of two ranks and chestwork for the Lobby Organ at the Rialto Theatre. It was not learned what the ranks are, but according to Social Chairman Hal Pritchard, it is hoped to have the two sets installed for the Christmas season. The previous donation was \$1,500 for organ rehabilitation.

Profit from the Christmas Gala '89 was almost \$1,500, and the money also is earmarked for continual upgrading of the Rialto's Grande Barton pipe organ.

Koury Will Play Sierra Chapter Organ Reopener

Rex Koury, ATOS National Past President, will play the re-dedication concert on Sierra Chapter's Robert-Morton organ April 22 at the Fair Oaks (Calif.) Clubhouse at 7pm. The organ has recently undergone additions of a new three-manual console and several ranks, making it a 13-rank instrument with 134 stops.

Organist Bud Taylor has written a feature article about the console which appears in the March/April issue of *Theatre Organ Journal*.



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March 1990

Carter Captivates Kids At Double Silent Show

Gaylord Carter has introduced the fun of silent film viewing to school kids in the Ontario-Upland area of Southern California. In two silent show sessions at Gardner Springs Performing Arts Center, which is also Chaffey High School Auditorium, Carter accompanied silent comedies on the three-manual concert Austin. Approximately 1,000 students attended each performance.

Arrangements to have the school sessions were made by local school music department officials in several school districts. Special funding provided money to pay for busing costs.

Carter also demonstrated how pipe organs operate. "This particular instrument is somewhat subdued," he said, "because chambers are located in the ceiling dome instead of on each side of the proscenium. But the kids were enthusiastic and very attentive, and I expect we have helped create future silent film audiences."

KANN CAN COP COMEDY LIFE IF ORGAN FAILS

If theatre organs should ever disappear, Stan Kann would have another career in the entertainment field to fall back on—being a comedian. Hailed as "Stan Kann, The Gadget Man," he appeared Monday, Feb. 12 on NBC TV in 'House Party' with a table full of gadgetry and proceeded to demonstrate them in humorous fashion. He also had two manually-operated vacuum cleaners on the show to amuse his live audience. He has appeared in other TV shows and has made a pilot program in Canada.

FOR THE RECORD

Lloyd Management was the entity donating the 3/21 Wurlitzer organ to American Cinematheque Museum in Hollywood—not the Lloyd Foundation as reported in the February issue. Both organizations are family linked but operate in different spheres, it was learned.

Coleman Theatre Wurlitzer Found; May Be Returned

Recent donation of the Coleman Theatre to the city of Miami, Okla., by the Coleman family, with the stipulation the 1929 movie palace be restored to its original regal state so it can be used for community purposes, has started city officials searching for items missing from the building; several have been located, including the Wurlitzer organ. Until it closed last Jan. 2, the house had been in almost daily operation since it opened in '29.

Buff Finds Organ

Dr. Jim Routsong, a faculty member at the osteopathic college in Tulsa, and a dedicated ATOS member who restores organs as a hobby, tracked down the Wurlitzer. It is Opus 2026, a Style 160, 3/7 Special, shipped from North Tonawanda, N.Y., 2/21/29, whose present owner in Fort Worth, Tex. has offered to sell the instrument back for \$68,000, including repairs. Prior to the Fort Worth ownership, the instrument had belonged to the Billy James Hargis Christian Crusade organization in Tulsa.

BOB VAN CAMP DIES; ASHES SPREAD ON ROOF

Bob Van Camp, 73, longtime resident organist at Atlanta's Fox Theatre—from 1963 to 1987—died January 26. There was no funeral service, but a memorial program with Jay Mitchell at the console of the 4/42 Moller was held at the Fox. Van Camp's body was cremated and his ashes were scattered over the roof of the theatre where he had played so long.

He is survived by his mother. Van Camp had been office manager and salesman at Atlanta Allen Organ Studio.

ATOS's Can Attend AIO Show In Connecticut

Allen Miller, co-chairman of the coming American Institute of Organ-builders, has announced the annual convention, which is being held in Hartford, Conn., Oct. 7 to 11, is open to non-members. Features in this meeting will be the Bushnell concert organ, Thomaston Opera House 3/15 Marr & Colton, Aetna Insurance Co. Austin player organ and a complete tour of the Austin factory.

ATOS members interested in attending are invited to contact Miller at 167 Carriage Drive, Glastonbury, Conn. 06033.

STATESIDE ARTISTS WILL TOUR BRITAIN

Organist Jim Riggs arrived in England Feb. 28 to begin a concert tour and will return to U. S. in April. His wife, Janice, is accompanying him.

Clark Wilson and Lyn Larsen are due to make concert tours in Britain next September and October.

March 1990

EVANGELIST LOOKING FOR THEATRE ORGAN

Dr. Gene Scott, well-known evangelist who recently signed a 10-year lease for the ornate United Artists Theatre in downtown Los Angeles, is restoring the movie palace and has let it be known he is looking for an organ install in the empty chambers that once housed a Style 260 Wurlitzer. This subsequently became famous as the Buddy Cole organ and is now in England.

It was learned he favors a theatre organ and would make it available to organ clubs for concert presentations. There are several large instruments available, one being the 4/32 Robert-Morton that was formerly installed in the Lorin Whitney recording studio in nearby Burbank.

Atlantans Hear Roll Concert In Mansion

A roll concert was the featured event Jan. 21 presented by Atlanta Chapter at Callanwolde mansion on the Aeolian organ. C. N. Walker presided as Roll Operator and Console Pilot. The residence was the home of the first president of Coca Cola and is now a museum.

In February Atlanta Chapter had John Muri at the mostly Morton organ in Theatrical Paraphernalia—"Tenth Street's Largest Theatre". Muri accompanied two silent comedies starring Laurel and Hardy.



BUYS THEATRE—Evan Chase, organ and theatre buff, has purchased the Rex Theatre (opened as the Gem in 1916) in Morenci, Michigan and restoration is underway. The theatre, which is located in the southwest area of the state, seats 230 and is definitely a rarity—a small town house that by now hasn't been turned into a store or vacant lot. Chase, who is a past president of Toledo Area Chapter, expects to open for business during the Spring with classic films. There is room in the stage house for his 3/7 theatre pipe organ. It will be installed when all else is restored.

BIG PHILLY ORGAN HIT BY MOISTURE DAMAGE

When Wanamaker Organ Curator Nelson E. Buechner opened the door to the Ethereal Chamber of the 469-rank Grand Court Organ Nov. 30, he was dismayed to find that humidifier valves had apparently sprung a leak and had caused water logging in the chamber area which is located on the seventh level of the downtown Philadelphia Department store. The organ has a vapor, humidifying system which is turned on when the store heating system is in use to keep chests from drying out.

Alerted by many dead notes, he investigated and discovered the problem. Fans were immediately placed in the chamber to dry it out before any disassembly could be started to insure proper fit when repairs are made. Blowers for this unit are on an eighth level of the building.

Adding to the organ's problem, inadvertent cutting of the cable to the Echo Division occurred recently. The store, from the sixth to twelfth floors, is being converted to plush office space and workmen are hampered by floor inserted cables, many of which are not identifiable.

The additional re-building in the store itself now has required new blowers and relocation of others. The organ, at this period, early February, is down and will not be played for several months.

SYNTHORGI—IT'S WILD!

Looking more like the control desk of a Star Wars space craft, Synthorg, brain child of the late Karl Fultz, is a maze of computers, lazer projection system and keyboard instruments that creates a fusion of light and sound said to be unparalleled in contemporary entertainment.

Due to the builder's untimely death, the instrument is now for sale. It allows performer and instrument to interact in truly amazing ways. Interested organists are invited to contact Ross Chapman for information and photos by calling 206/867-3936.

LOWE NOW LEADS COSI

Organist David Lowe has been elected National Chairman of the Cinema Organ Society in Great Britain. The position is equal to that held by National President John Ledwon in ATOS.

Lowe has disclosed he will phase out his organ playing position at Lee Valley Ice Centre, London, sell his home and take up full time management of his Apollo Canal Carriers business, a recreational canal boat enterprise, in Shipley, West Yorkshire.

For the present he remains Musical Director at the Centre and will continue to play as many skating sessions as possible. He also plans to continue his annual concert touring schedule and will be in the U. S. during October and November this year.

BRITISH ORGANIST/TEACHER SAYS T. O. IS FAR MORE DIFFICULT TO PLAY THAN CLASSIC ORGAN

An interesting question has been posed by John Leeming, Editor of Cinema Organ Society Journal—how do young people find out about the theatre organ? To get an answer, he has published an interview in the Winter '89 issue with John Norris, acknowledged as being England's most successful teacher of the entertainment organ.

Norris noted "the theatre organ is a very demanding instrument, and to play it well is difficult. In encouraging pupils to make themselves aware of the instrument, I would choose recordings, artists and venues very carefully. I would then home in on only those pupils who show good musical ability, and who I can see are getting interested in the instrument. If they're not very musical I wouldn't bother."

"It is very important to remember how really difficult it is to play the theatre organ. Playing the cathedral organ is a 'doddle' by comparison."

Norris qualified that statement by saying, "The difference is creativity. That's not to say that church organists are not creative, but in the theatre organ the creative side takes on much more importance."

Norris' article is extensive and covers other important points which lack of space precludes publishing in the NEWS.

VORSETZER ANYONE?

Who has a Pianocorder vorsetzer stored away and might be willing to sell it? The NEWS is searching for a unit to be used in a project now on the drawing board. Offers to sell should be sent to P.O. Box 40165, Pasadena, CA 91114.

Current Best Selling T.O. List Being Set

A complete listing of all theatre organ recordings currently available in U. S. will be published soon by Los Angeles Theatre Organ Society. It will include compact discs, cassettes and what few remaining long play (33-1/3 rpm) recordings are still available—and even a few video cassettes.

Listings will include postpaid price for each item as well as the instrument on which it was recorded and an ordering address. A joint effort by Ralph Beaudry and Paul L. Gaddis, it is expected the list will sell for between \$1 and \$2. For more information, send a SASE to Ralph Beaudry, 12931 Haynes St., North Hollywood, CA 91606.

Beaudry is contacting all artists with recent releases to send him the complete information for listing each recording.

ALL KINDS OF BYRDS FIGURE IN THIS ONE!

Two "Rhode Runners" and a Wurlitzer team up to sing out in a new CD and cassette tape release *The Byrd Sings*. Not one of the 'singers' involved is of the feathery species, but they do put out a musical treat well worth having in ones' personal record nest.

Virginia Theatre Organ Society presented Ron Rhode in concert at the Byrd Theatre last March. After his performance for the live audience, Ron and his brother, Chuck, remained and made the recording that is now available; Ron plays, Chuck sings and the Wurlitzer gets in very well on all the bands. Prices postpaid—CD \$18, Cassette \$12. Order from VTOS Recording, c/o Joyce G. Harris, 11410 Chalkey Road, Chester, VA 23831.

AUSSIE CONCLAVE OFFERS DIVERSE SHOW PACKAGE

Australia Theatre Organ Society's Victorian Division is hosting the 1990 five-day convention, April 13 through 17, and has wrapped up a package of enticing entertainment worthy of duplication wherever theatre organ nuts congregate.

There are buffets; open console sessions; a ride on a train pulled by a steam locomotive (Puffing Billy); a Naughty Nineties Music Hall programme—with theatre organ accompaniment; tour of a railway museum with 20 locomotives on view; visits to a harpsichord and piano factory; two pipe organ builders' factories; plus Farrington's Jazz Band; 10 Aussie artists and International Mod-Man Dan Bellomy.

Convention Convenor—the man who gets it all together—Gordon Mc Kenzie summed up the coming event saying—"If you enjoy fun, travel, good food, and most importantly, great music, then TOSA Convention '90 is for you!"

Organ Gets New Lung Lining After 62 Years

After 62 years playing time on its original leather, Massapequa, N. Y. organ buff Walter Hilslenbeck is starting to re-leather his three-manual Wurlitzer. He is doing all chests but will have the regulators rebuilt by a professional organ man.

Recently acquiring a Solo Scale Wurlitzer 1926 Tibia in addition to a Brass Trumpet and Sax from a late model Wurlitzer, they are from instruments played by the late Bob Mack, who was a personal friend of Hilslenbeck and will have special meaning when Opus 1924 sounds off again.

Strony Video At Allen Dealers, His House!

Walt Strony's Allen Organ video is available from Allen dealers or Walt himself at his home address. Read the back cover of this issue of *Theatre Organ Journal* for the address. Following the concert, there is a 10-minute interview with the artist.

March 1990

PLEASE SEND YOUR LOCAL CLIPPINGS

Many times local newspapers publish items about theatres and theatre organs that are not released to national wire services and thus only appear locally. Many of these items are of general interest to all buffs, and the NEWS is asking that whenever readers see such stories in their local press, please clip and send them for publication. Please date each item.

After being published the items will be sent to ATOS National Archives for filing.

Duchess Rolls In Dough As COS Presents Cheque

Organist Ron Curtis was presented a cheque by the Cinema Organ Society which will enable him to continue maintenance work on "The Duchess," the five-manual Compton organ in the Odeon Leicester Square Cinema, London. Curtis maintains the instrument and plays for many Royal Premieres.

The presentation was made following a COS concert at the Odeon, one of a series which the theatre chain has invited the Society to schedule. The series invitation resulted in a recent cooperative effort publicized as "Spotlight Odeon, Focus London" with COS providing organists to play the big Compton during tours of the theatre. David Lowe was organist.

Tony Moss, COS Vice President and Editor of COS Newsletter, and who is also heads Cinema Theatre Association, gave slide show talks during the public promotional event. He also presented "The Odeon Story" following Curtis' concert, in the Royal Retiring Room at the Odeon.

Another Wurlitzer-ized Manor Goes On Market

Another Wurlitzer-equipped residence has been placed on the real estate market. This one, perched atop a knoll in Agoura, Calif., has over 6,200 square-feet and rests on about 1.4 acres of land, and has a 3/26 Wurlitzer theatre organ. It is the home of National President John Ledwon.

The property is listed at \$1,100,000, not including the organ. If a buyer is interested in the Wurlitzer the price is negotiable. More information may be obtained by calling 818/889-8894.

Ralston To Jump, 'N Jive At Beaumont, Tex.

Bob Ralston will be presented in concert April 17 at the Jefferson Theatre, 345 Fanin, Beaumont, Texas, by Southeast Texas Chapter. Tickets are available in advance or at the door with discounts for senior citizens and students. They can also be obtained through Ticketron or by calling 409/886-5601.

It's Not Wise To Overstate It Digitally

Electronic organ builders are now debating diligently before over-stating their digital wares. Anyone can try to build digital type organs—and there are quite a few who are trying—but they had best take care how they describe their digital doings because Allen Organ, long a digital deity in the field, is looking into over-zealous claims (advertising, etc.) on the part of builders that encroach on Allen's pioneering work.

It is reported Allen currently has instituted suit against one builder for that reason.

Practice Sessions For Dallas Morton Organ

When restoration work is complete on the Robert-Morton organ, owned by North Texas Chapter, in the Lake-wood Theatre, Dallas, it is expected practice time can be offered to members, it was announced in the February issue of The Keraulophone, official newsletter.

Zeiger Plays Wheaton Fox For Windy City

Dale Zeiger, who was a well-known Conn Organ artist for many years, and now operates a large keyboard music business in Grand Rapids, Mich., was presented in concert Feb. 18 by Windy City Organ Club at the console of the Van Der Molen Robert-Morton organ in Wheaton, Ill. His early-day theatre organ experience was playing the St. Louis Fox Theatre 4/36 Wurlitzer.

Even Wurlly Prof. Has No Idea Where They're From

There are a total of 36 students registered and receiving theatre organ instruction from Wurlitzer Professor John B. Ledwon on the 3/24 J. Ross Reed Memorial Wurlitzer owned by Los Angeles Theatre Organ Society and installed in Sexson Auditorium at Pasadena City College.

Beginners number 16 and there are 20 advanced students in two classes that meet each Tuesday. When asked where all the students came from, Professor Ledwon, expressing puzzlement, turned up both palms and replied, "I don't know!"

FOX ORGANS USED FOR MOST SHOWS

Although there are no specific "organ concerts" scheduled at the present time, the Detroit Fox Theatre Wurlitzer is regularly played prior to performances, Greg J. Bellamy, Director of Operations, has advised the NEWS.

"When the Wurlitzer is unavailable, the Moller lobby organ is played prior to appropriate events," he added.

ProArte May Make An Arlington Recording

Tom Hazleton has indicated interest in making a recording for Pro Arte on the Robert-Morton organ in the Arlington Theatre, Santa Barbara it is reported in Santa Barbara Chapter newsletter. The session has not been scheduled, but is expected to be done after additional tonal work is completed by Stephen Leslie and Clark Wilson.



CREDIT CARD PRACTICE—"In these days of the Credit Boom, you may be forgiven for thinking I'm about to withdraw £20 from a cash dispensing machine," declares organist Simon Gledhill, "but the fact is I'm just switching on the COS Southbank Polytechnic Wurlitzer organ!" He explained the new 'Flexicard' system provides organ buffs an easy method of paying for practice time on the instrument. Cards are programmed in minutes of playing time, the remaining allocation being displayed on the readout as time ticks by. The system prevents unauthorized use of the organ. The NEWS has requested Flexicard literature and cost of the unit for stateside information queries.

Probable Organ Move Recalls Instruments Still Being Played

San Diego Chapter may be facing loss of the downtown California Theatre as a home for its Wurlitzer organ and a search is underway for another location, it is reliably reported. Two other closed palaces—the Balboa and North Park—may be alternatives.

The Balboa organ, a 4/32 Robert-Morton, 1921 vintage, was moved to the Fox Theatre in 1931, is currently being restored there, and will be used by the San Diego Symphony which now owns the former film house. The North Park Wurlitzer, a 3/8, is the property of Bill Barker who has it installed in his Chula Vista residence.

This instrument was recently recorded by Don Keilhack on one side of a 90-minute cassette. Keilhack is the nephew of the late Ted Meyn and plays his uncle's arrangement of *Bye, Bye Blues* on the tape. He was also a student of P. Hans Flath, celebrated midwest organist.

Riggs, Paramount Put Out New Cassette Tape

Paramount On Parade, a new cassette recorded by Jim Riggs and dedicated to the memory of Jim Roseveare, has been produced by Riggs and the Oakland Paramount Theatre. Jacket notes and color photos were prepared by Steve Levin, long-time friend of Roseveare.

"The quality of the digital recording by Dick Clay, combined with theatre acoustics, and a very generous amount of music well played makes this a must buy!" reported Reviewer Rudy Frey in *Windsheet*, Nor-Cal Chapter newsletter.

STORED IT—NOW HAS TO UNLOAD IT—FAST!

After collecting and storing his Style D Wurlitzer pipework, chests and three-manual, double stop rail Rodgers console for a long, long time, Tim Kopaceski, one of California Disneyland's chefs, is moving into a condominium and must sacrifice his planned organ installation and get rid of all components regardless of original costs. Anyone interested in acquiring the organ is invited to leave a message on his answering machine or contact him any evening after 10:30 at 714/956-8908.

FOR THE RECORD

It was reported in the December NEWS that Mid Florida Chapter recently purchased pipe organ parts from Alabama Chapter. This was in error—gracious, friendly Alabamans donated all parts to their Florida enthusiasts. "This is all in keeping with our efforts here in Florida to unite ATOS chapters—we all have a common goal to bring T.O. into its deserved prominence again.

March 1990

COFFIN CONSOLE NOW IS TEMPLE GODDESS!

A coming attraction flyer announcing RCA Recording Star Juice Newton and Her Band on stage at Detroit Theatre Organ Society's Senate Theatre Mar. 31 also included the added musical pleasure of "Johnny Lauter Plays Country Music on the Great Mayan Goddess Theatre Pipe Organ."

Readers might be reminded the Society Wurlitzer was originally installed in Detroit's Fisher Theatre, a lavishly designed Mayan temple. The Wurlitzer console, also decorated in Mayan opulence, has been referred to as being a sarcophagus of a great Mayan deity. The new flyer designation offers far greater imaginative association with Wurlitzer musical splendour!

Volunteers Work To Save Concert Organ

Another civic auditorium organ will be saved, restored and returned to its chambers in the Chattanooga Memorial Auditorium through efforts of local organ buffs who learned the large Austin concert instrument was not included in the \$6.8-million renovation of the building.

The Organ Restoration Committee got busy and recruited volunteers to remove and store organ parts so the group can undertake on their own its refurbishment as their own special project. Volunteers include members of the local AGO chapter, Chattanooga Music Club and interested citizens who want to see the instrument saved. Some of the pipework has been vandalized and stolen and must be replaced.

The organ was dedicated by Edwin H. Lemare in February 1924. He also served as 'city organist' for five years. His salary was paid by a private citizen—the late Adolph Ochs.

Wheaton Potentate On Prowl For Another Organ

Wheaton (Ill.) Fox Studio Potentate Paul Van Der Molen was in the Sopotern California area during late January with his organ technician/resident organist Clark Wilson checking around for another organ to use in an upcoming project. It was not learned what the project will be.

British Cinema Organist Composes Elgarian Style

Nigel Ogden, one of Great Britain's well-known theatre organists, has composed pieces available from Stainer & Bell, Ltd., P. O. Box 110, 82 High Road, East Finchley, London N2 9PW, England. His most recent composition for organ, *England's Glory*, said to be in almost Elgarian style, has already received much critical acclaim.

Ogden has also composed three additional pieces of light music for organ—*Afternoon Tea With The Duchess*, *Penguins' Playtime* and *Leprechaun In London*.

Maloo's 206 Vintage Autos Can Be Seen

Phil Maloo now has 206 vintage cars that can be seen when visiting Albuquerque, New Mexico. In addition, Kay McAbee plays the five-manual organ installed in Maloo's Ramada Inn, also known as the Classic Hotel. Maloo can be contacted at Quality Import Co. when visiting there.

Who Is HiltonSmith???

Who is John HiltonSmith? During a recent visit to Memphis, Tenn., west-coaster John Schellkopf passed the newly restored Orpheum Theatre and noticed the marquee advertised *John HiltonSmith at the Organ*. A film series had ended the previous day and Schellkopf was unable to locate anyone on duty to inquire about the organist. He is still curious about the artist—and the NEWS does not have information on file about him.

Carter's Wind Blows Old Ironsides Into Home Port

Old Ironsides is sailing to its home filming port with Gaylord Carter providing all the wind needed to get the famed naval ship through its many episodes which resulted in creating tremendous history for the U. S. Carter breezes through his heavy, exciting score April 21 at the console of the 4/16 Page in Santa Catalina Island's Casino Theatre at 3:15pm. It is the annual silent photoplay show to raise money for the Island Museum. Tickets are \$7.50 each.

The famed feature was filmed almost entirely at Catalina. Two harbors were turned into Tripoli for the bloody battle between the U. S. frigate 'Constitution' and Barbary pirates. The Library of Congress has provided Carter the 35mm print for screening.

Advance ticket sales from Catalina Island Museum, P. O. Box 366, Avalon, CA 90704, include SASE. Wise viewers will make advance boat reservations by calling Catalina Cruises, 213/514-3838, or Catalina Express, 213/519-1212.

Hazleton At Thomaston

Tom Hazleton's digital recording of the 3/15 Marr & Colton organ at Thomaston Opera House, *Something To Remember You By*, now released in cassette, is available by mail from George Bell, 130 Ponus Ave., Norwalk, Conn. 06850. Cost is \$12 postpaid—Overseas add \$1.

Plastered, Strapped, He Has To Cancel Concerts

British organist Joe Marsh was forced to cancel two Christmas concerts on the 3/11 Wurlitzer at New Victoria Centre, Howden-le-Wear, after he fell and broke his wrist. Not only was a plaster cast applied for five weeks, but the arm was then strapped following removal of the cast because of torn ligaments. "It was a double guarantee I wouldn't be able to play," lamented Marsh.

ATOS International NEWS is published monthly by the American Theatre Organ Society.

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.

U. A. TO RESTORE FAMED EGYPTIAN THEATRE

Joining the rebirth of Hollywood Boulevard, United Artists Theatres circuit is planning new life for the famed Egyptian Theatre. Included will be a hotel, a new 2,500-seat 8-plex theatre, rental housing units and a retail shopping center. There is rumor of putting an organ in the long empty chambers of the main theatre.

This announcement comes on the heels of Pacific Theatres/Disney Studios' restoration of the former El Capitan Theatre which was renamed the Paramount and became a film house in 1942. There is also talk about filling organ chambers here for the first time. Chambers were provided when the house was built but an organ was never erected.

The house is now closed and is expected to reopen late this year.

Spanish Wurlly Long Gone

A tour of theatres in Madrid and Toledo, Spain, by members of the British Cinema Theatre Society has established proof that the Wurlitzer organ originally installed in a Madrid cinema is no longer there.

Tony Moss, Editor of Cinema Organ Society Newsletter, and also President of the theatre club, reports in the COS publication that "it was disappointing to find that the Cine de la Opera Real, commonly known as the REAL, had been rebuilt in the 1960s and no longer sported its organ. A Style 235 (3/11) installed in 1925, it is believed to have been removed after bomb damage that must have occurred in the Spanish Civil War."

Moss also said the group visited nearly 20 cinemas and theatres in the two cities, none of them twinned (yet) and many of them large and unaltered.

Fly Boy Mills Settles In Arcadia, California

Allen Mills, the 'flying organist,' is now settled in California and is resident at Santa Anita Church in Arcadia. He has gained his 'flying' title because he will travel between both coasts. In fact, he will fly east Mar. 22 to dedicate a large Austin organ in Hudson, N. Y., and then will mount a show at Proctor's Theatre Schenectady before returning west.

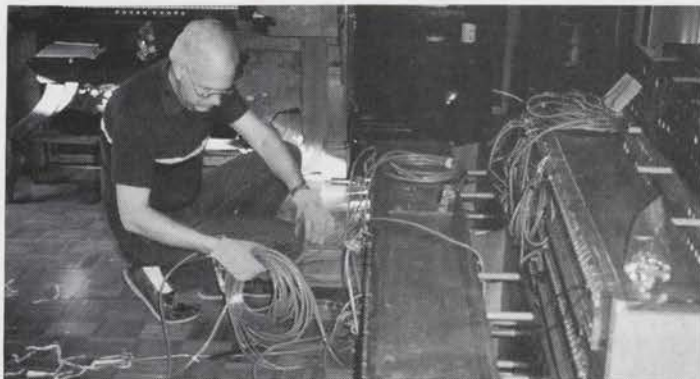
He noted his choir at Westminster Presbyterian Church in Albany gave him a farewell gift last Christmas Eve—that of commissioning Composer Thomas Savoy write a musical work in his honor.



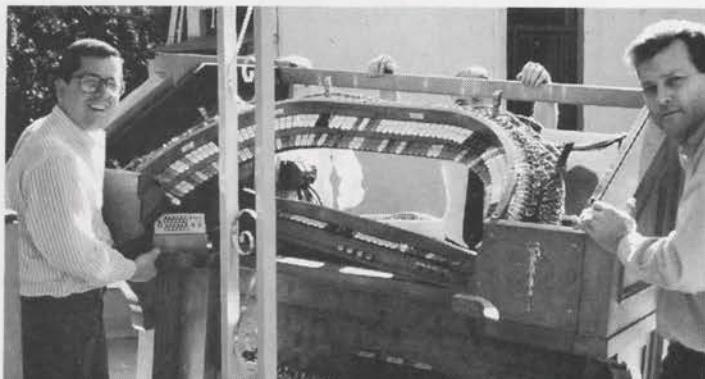
CLASSIC CONSOLE CAPERERS—A rare photo showing famous console artists is shown above. Taken in 1958, the group is gathered around a Conn electronic to congratulate George Wright, who was guest of honor at a party given by Steinway & Sons in New York City to

announce acquisition of the Conn franchise. Left to right, back row are—John Gart, Ashley Miller, Ray Bohr, Stan Hyer, Milton Page, John Norris, Virgil Fox, Searle Wright and Alec Wyton. In front row are Glenn Derringer, Ann Leaf and Wright.

So You Want To Own A Pipe Organ?



"Gee, it would be nice to have an organ of our own."



Always seek professional help (Walt Strony and Lyn Larsen are excellent choices).



More professional help: Ron Rhode, Joe Peterzak and myself loading a pipe crate.



You may have to build the chamber yourself.

You've just returned from a chapter social at the home of one of your members who has a beautiful 3/15 Wurlitzer, and you say, "Gee, it would be nice to have an organ of our own!" Or your uncle Fred has just announced that he is retiring to Lost Overshoe, Wyoming, and is giving you his 3/13 Kimball-Morton that he has owned for the past 15 years but never got around to installing. What do you do?

What DO you do? I have a dual interest in the answer to this question. I am presently installing a 3/14 Kimball in my home, and am serving, as a member of the ATOS Board of Directors, as Chairman of the Technical Committee. My idea, here, is to raise some of the questions that should be asked by anyone considering an organ installation and to get the experts to answer them.

Ideally, of course, the best way to acquire a pipe organ would be to pick up the phone and call a professional who is well versed on theatre organ installation. He would then get together with you and decide what would best fill your needs, find the instrument, do the necessary rebuilding, and install it in your home. However, financial constraints limit most of us, and we must do most of the work our-

selves or with the help of friends.

We can, however, seek professional advice. And that is what ATOS is all about. Although we would all like to have a 4/28 to listen to and to wow our friends with, this may not be practical for most of us. How do we determine what is best suited for the space we have? How do we learn what size the chambers need to be and how much room we need for the organ to speak and develop into. Here is where professional advice can be invaluable.

Other questions concern the necessary alterations or additions to your home to accommodate the instrument. Does it require zoning variations? What permits are necessary? Will you need architectural drawings? Can you do the work yourself or will you need a contractor? What will it cost? These should be answered before you start the project.

Once you have reached this point and have located a suitable instrument, you need to determine what needs to be done to it prior to installation. Does it need re-leathering? Can this be done, as many clubs have, on occasion, managed to do as a cooperative effort which can also be a social event? With proper instruction, this may be feasible.

At some point you will have to decide whether to install the organ with its original components or to use some of the modern technology available for relays and combination actions, etc. If you have not purchased a complete organ, you will want to inventory what you will need to make it playable. It has been my experience that those who start by collecting parts rarely, if ever, end up with a playing organ.

Once you have the chamber space ready and the necessary rebuilding done, it will be time to start erecting the organ. This is another time when you will benefit from expert advice to be sure you are going in the right direction. You can do the physical labor of erecting chests, swell shutters, etc., but you would do well to leave the final regulating and tonal work for the professionals.

Have I started you thinking? Do you have questions about installing and maintaining an organ? If you do, please address your questions to: Technical Committee, c/o Alden Stockebrand, 419 West Oakdale Avenue, Chicago, Illinois 60657, and I will get them answered by the experts in future issues of THEATRE ORGAN.

by Alden Stockebrand



WALT STRONY IN CONCERT. Video cassette in VHS available from the Allen Organ Company, 150 Locust Street, Macungie, PA 18062. 215/966-2202. VISA and Mastercard orders accepted. \$29.95 postpaid.

For you concert-goers who make a point of sitting as close to the console as possible so as not to miss a single trick the artist displays, this is a tape for you. Walt Strony plays the Allen custom three-manual digital computer theatre organ at the International Sales Headquarters in Macungie. The recording is done in Hi-Fi stereo and the response is remarkably good with proper playback equipment. I watched it again with my average, middle-class, single-speaker TV and found it, though lacking bass response, quite acceptable.

Walt's playing is, as expected, absolutely impeccable. No easy feat when playing live in front of an audience. The organ looks and sounds so authentic that it would take an extremely astute ear to even remotely question that it was not a pipe organ. It's that good!

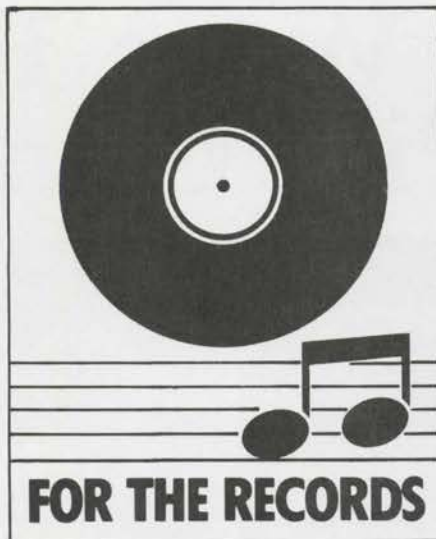
The generous program includes: Serenata, Oklahoma Medley, Jealousie, As Time Goes By, A Handful of Keys, Malaguena, a Gershwin Medley, Stars and Stripes Forever, September Song, Hoedown (from *Rodeo*), Tico-Tico, Serenade (*Student Prince*), Bacchanale, and (of course) the Oscar Mayer Wiener Variations.

The filming is somewhat unimaginative but still OK. Too many times, just when finger pyrotechnics start, the camera is suddenly shooting from twenty rows back. Only in the last few pieces did the cameraman realize there was some pretty fancy pedaling going on throughout the concert. Minor points but a bit amateurish production-wise.

Following the concert, there is a brief interview (read commercial) with Walt that would enlighten those who are not steeped in theatre organ.

The cassette cover shows Walt seated at a classic organ console, but be not dismayed. The taped organ is horseshoe all the way.

Gerry Gregorius



PARAMOUNT ON PARADE. Jim Riggs at the Oakland Paramount. Available from Jim Riggs, P.O. Box 10042, Oakland, CA 94610. Cassette tape \$12.00 postpaid.

Another fine recording from Jim Riggs. In my opinion not as exciting as his recent "Singin' In The Bathtub," it is still everything you might expect to find in an excellent theatre organ recording.

Anyone who has heard the Oakland Paramount Wurlitzer knows that it is a masterpiece of tonal finishing. While it might lack the punch of other instruments its size, it is perfect, and more than adequate to the demands placed on it.

This tape is well recorded. The recording engineer captured the spaciousness of the theatre without losing the clarity of the organ.

Tune list is Paramount On Parade, My Sunshine Is You, All Alone Monday, Where Can You Be?, My Silent Love, Look What I've Got/Thank Heaven For You, A Warner Bros. Medley, Why Can't You, Baby-Oh Where Can You Be?, Two Hearts Beat In Three Quarter Time, Rio Rita, On A Slow Boat To China, Cole Porter Selections, Cuban Love Song, I Concentrate On You, My Funny Valentine, Reaching For Someone (And Not Finding Anyont There), Television March. I could have lived without the TV March!

A fine addition to anyone's collection.

Bob Shafter



SOMETHING TO REMEMBER YOU BY. Tom Hazleton at the Thomaston Opera House 3/15 Marr & Colton. Available from: CV Tapes, c/o George Bell, 130 Ponus Ave., Norwalk, CT 06850. Cassette tape \$12.00 postpaid.

This is one of the most amazing and unique recordings I have ever heard. Tom Hazleton gives us traditional theatre organ, and a look at the mostly neglected orchestral side of the instrument. There are very few organists who are willing or even able to play the theatre organ with the tremors off and very discreet voicing, thus making the instrument sound like a straight romantic instrument. There is enough of everything in this tape to please those who want customary theatre organ, and those who've become just a little jaded and want something very unusual and off the wall. This is easily the best recording of Tom Hazleton I've heard.

The proof of the voicing is that this organ is equal to the demands Tom places on it. In my opinion, it is an expert job of tonal finishing and a rare combination of beauty and power. The recording engineer captured the sound of the instrument, and the ambience of the empty room.

Tune list is: Zing Went The Strings of My Heart, You And I, A Song of Sunshine, They Can't Take That Away From Me, Melody In Mauve, Jamaica Farewell, The Horse Guards, Whitehall-March, You Came A Long Way From St. Louis, Don't Blame Me, On A Spring Note, Touch Her Soft Lips and Heart, Juliet's Waltz, and Something To Remember You By.

This tape is highly recommended, but remember it is somewhat out of the ordinary.

Bob Shafter

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

BOB MITCHELL'S THEATRE ORGAN FAVORITES #2. Bob Mitchell at the 4/30 Kimball pipe organ, St. James Wilshire Blvd., Los Angeles. Available from: Bob Mitchell, 713 N. Gramercy Place, Hollywood, CA 90038. Cassette tape \$7.50 postpaid.

This is an interesting recording because it shows us what an original installation Romantic church organ can do. The organ is so orchestral in its approach that you'd be hard put to recognize it as anything other than a theatre organ. This recording helped me in my appreciation and understanding that the classical organs of the time dictated what was happening in the theatre organ world, and not the other way around.

The performances are average, ordinary and rather uninspired. They're not terrible either; timing, phrasing and melodies are accurate. Just good solid playing.

The recording engineers did a good job with room acoustics, but the review copy was too hot, and there is a little extra hiss because they didn't use Dolby.

Selections are as follows: Swinging On A Star, Hello My Darling, Cheri, Just Like A Story, Wishing, Most Of All I Want Your Love, I Love You California, Take Me In Your Arms, Going My Way, If You Were Mine, and Over the Rainbow.

This tape is recommended because of the chance to listen to a unique and rather neglected type of instrument.

Bob Shaffer

FAIR DINKUM. Tony Fenelon at the Wurlitzer Organ of the Free Trade Hall, Manchester. Available from: The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. Price is \$12.00 plus \$2.00 postage and handling.

I am very pleased to be able to review any recording of the Manchester Free Trade Hall organ. Tony Fenelon is an excellent Australian organist who is so well known world-wide that he needs no introduction here, except I feel compelled to note that Tony Fenelon is a solid and interesting performer.

As I mentioned in my opening line, this organ is one of the finest Wurlitzers anywhere. I was a little disappointed in the clarity of the recording. It sounds just a little muffy to me.

Selections are: Waltzing Britannia (an odd Australian/British medley), When I Grow Too Old To Dream, The Old Piano Roll Blues, I Know Him So Well, Click Go The Shears, Overture to the Thieving Magpie, All Aboard!, All The Things You Are, Selections from *Oliver*, Dream A Little Dream Of Me, Grande Tarantelle.

The "Grande Tarantelle" is an extremely difficult piece to play, and Tony Fenelon plays it accurately and brilliantly. It is worth the entire price of the tape.

Bob Shaffer

TV & FILM FAVOURITES. Nicholas Martin, CD format. **JUST FOR YOU.** Nicholas Martin, cassette tape. **WE'LL MEET AGAIN.** Nicholas Martin, cassette tape, at the 3/19 Wurlitzer installed in Turner's Musical Merry-Go-Round, Northampton. Available from: Flynndale Musical Enterprises, 11, Horseshoe Drive, Etching Hill, Rugeley, Staffs, WS15 2RF, England. Prices are: TV & Film Favourites \$19.00 U.S., airmail postpaid. Just For You and We'll Meet Again \$12.00 each U.S., airmail postpaid.

Three recordings of a promising young organist from Great Britain. Nicholas Martin is technically competent, but lacks variety in registration and styling. Coupled with a tendency to play everything too fast, one gets a little bored after a few selections. However, he is very talented and very, very promising.

Like most of the current work in Great Britain these days, this organ sounds very nice. It pulls together as a solid and cohesive unit. It is installed in a large, bright room, which the recording engineer captured very well.

The review copy of the cassette "Just For You," was recorded too hot, and in a couple of places the distortion is noticeable. The other cassette and the CD are both okay.

Tune lists are as follows: TV & Film Favourites - Dam Busters March, An Affair To Remember, Big Country/High Noon/The Magnificent Seven, If I Love You/The High And The Mighty, Those Magnificent Men In Their Flying Machines, Love Theme From Superman, James Bond Medley, Once Upon A Time In The West, Chitty Chitty Bang Bang, Bilitis, Yakety Sax, Howard's Way, Theme From Peyton Place/Doctor Kildare Theme, Ski Sunday, Upstairs Downstairs/Emmerdale Farm/Bonanca, Dick Barton-Special Agent, Prisoner Cell Block H/Neighbours, All Creatures Great And Small, Last Of The Summer Wine, Coronation Street/Who Do You Think You Are Kidding Mr. Hitler.

Just For You (selected highlights): Just For You, One Love, Why Do I Love You?, The Sunshine Of Your Smile, Love Is All, All I Do Is Dream Of You, (Why Does My Heart Go) Boom, Woman, The Wonder Of You, The Power of Love, What I Did For Love, The Sweetheart Tree.

We'll Meet Again (selected highlights): Top Hat, The Music Of The Night, The Piccolino, Red Sails In The Sunset, Kerry Dances, Who's Sorry Now, On The Quarter Deck, All I Ask Of You, Avalon, The Legend Of The Glass Mountain, I'll Be Seeing You, Sonny Boy, The White Cliffs of Dover.

Bob Shaffer



Dorothy VanSteenkiste, John Ledwon and Frances Morehead in Phoenix.



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Membership Secretary
R.D. PAWLYN

11 Broughton Avenue
AYLESBURY, Bucks
HP20 1NN Great Britain



REMEMBER TO VOTE!

LETTERS (cont. from page 6)

we, as an organization, should pursue this as a specific reference to the theatre pipe organ so when that favorite theatre, auditorium or pizza parlor is gone the sound would be saved.

Here, let me demonstrate this 8' Musette from the San Francisco Fox . . .

Sincerely,
Tom W. Yannitell
Marion, Ohio

Dear Editor:

I wonder if Gerry Gregorius was reviewing the same Steve Milo book that I have (October/November 1989). Having played the organ for 30 years, I found *Steve Milo's Easy Ladder of Progression and Dictionary of Chords for Organ/Piano* to be very valuable and easy to use for both beginners and seasoned organists.

I think Gregorius was nit-picking on some of the criticism of this well laid out manual. The finger numbering is completely logical and makes more sense. The purpose of this excellent reference is, after all, to simplify the understanding of chord progression, not substitute for a complete teaching method. All keyboard players will find it very helpful and teachers should make use of this method in teaching their students chord progression.

Sincerely,
Wally Dow
Naples, Florida

Dear Editor:

I have had a copy of Steve Milo's book for some time and I like it. His theory is innovative, interesting and EASY to comprehend. Gerry should have contacted Steve Milo before writing his critique.

All chords must be understood and played on root position before they can be converted to an inversion. Steve's theory on root position is very helpful.

The piano scale is written from Middle C down with thumb on Middle C being finger #1 for left hand accompaniment, but I understand that Mr. Milo's theory by chords are built on 1, 3, 5 fingering — with small finger left hand being #1. My reasoning shows if you put hand over hand with palms down, right hand thumb finger #1 goes over left hand #1 small finger to build chords only.

I find the size of this book easy to work with on my music rack or my theatre organ. With the Table of Contents it is easy to refer to any particular chord you may need.

Sincerely,
Marion E. Traa
Naples, Florida

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

NUGGETS (cont. from page 26)

and proceed to reunite in harmony. Throughout this picturization, words of the song are flashed onto the scrim and Brown accompanies at the console. A nice little number and the presentation angle put it over.

GOLD DUST:

12/34 WILLIAM MEEDER, New York's WJZ; RICHARD LEIBERT, New York's WEAF ... 2/35 ARTHUR CHANDLER, JR., Cincinnati's WLW; JOHNNY WINTERS, Newark's WOR; HARRY E. RODGERS, Boston's WAAB ... 5/35 EDDIE DUNSTEDTER, CBS Network; HAL BECKETT, Newark's WOR; GORDON JOHNSON, Buffalo's WBEN ... 7/35 FRANCIS J. CRONIN, Boston's WAAB; FRED FEIBEL, CBS Network ... 9/35 JESSE CRAWFORD, NBC Network; CARL COLEMAN'S "Nocturne" on Buffalo's WGR.

As seen above, radio came along in time to effect the change from the theatre to the "Opiate of the Masses" for many of the great theatre organists.

That's all for this time. So long, sourdoughs! Jason & The Old Prospector

JOURNAL PROBLEMS?

contact:
DOUGLAS C. FISK
P.O. Box 417490 • Sacramento, CA 95841
For Back Issues & Binders write to:
ATOS BACK ISSUES & BINDERS
1393 Don Carlos Ct. • Chula Vista, CA 92010

★ NOTICE ★

In order to facilitate the timely publication of THEATRE ORGAN, the ATOS Board of Directors has relocated the Advertising Office to Portland, Oregon, where the Journal is printed.

Please send all advertising copy and payments to:

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



Ethel Rockwell, Verna Sass, Martha Love in Pheonix.

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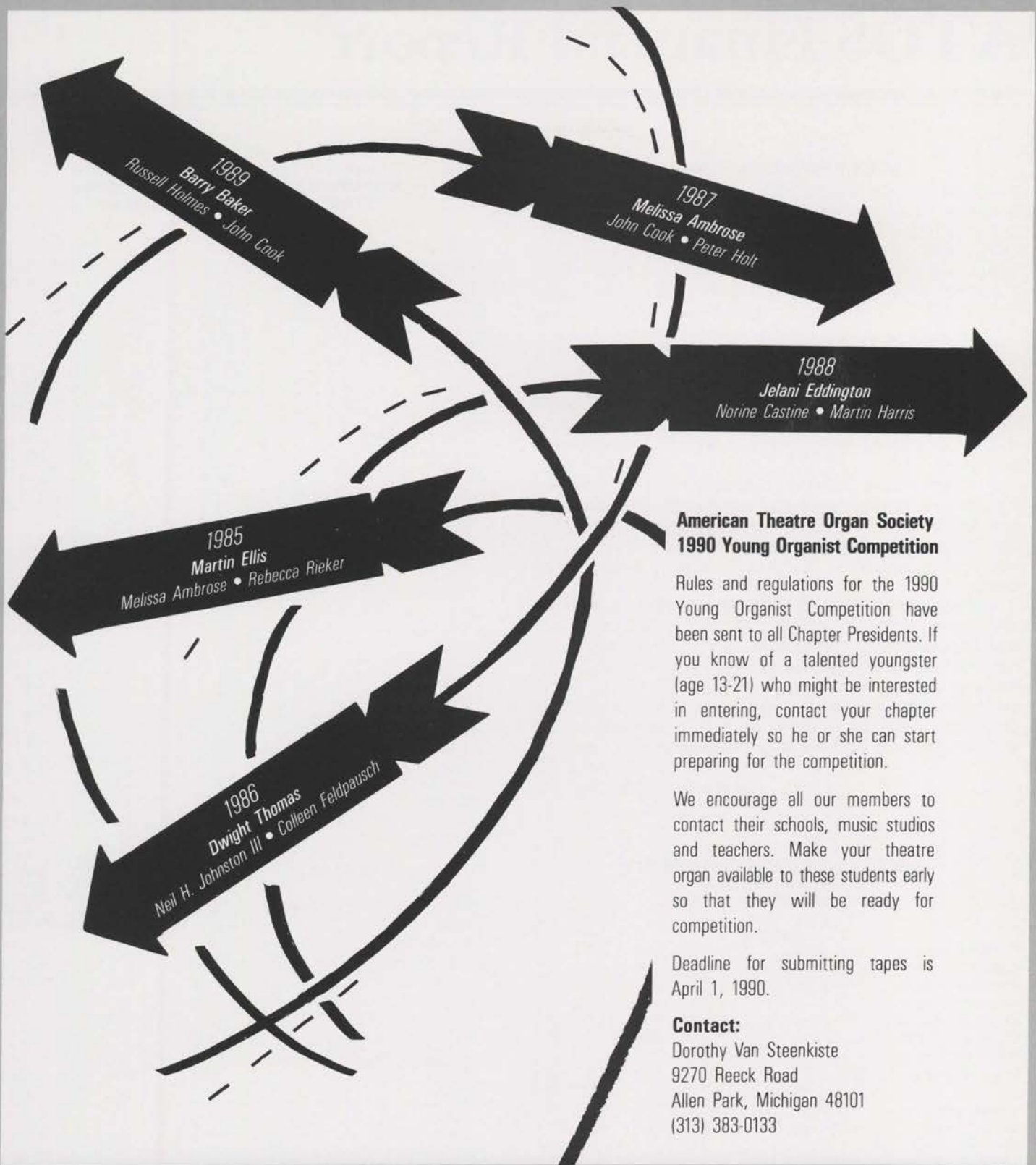
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CALL (COLLECT) OR WRITE FOR LIST OR MORE
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OR SELL.

PLEASE CONTACT:

GARY RICKERT

15224 LaPorte Avenue
Oak Forest, Illinois 60452
708/687-9412



**American Theatre Organ Society
1990 Young Organist Competition**

Rules and regulations for the 1990 Young Organist Competition have been sent to all Chapter Presidents. If you know of a talented youngster (age 13-21) who might be interested in entering, contact your chapter immediately so he or she can start preparing for the competition.

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

Deadline for submitting tapes is April 1, 1990.

Contact:

Dorothy Van Steenkiste
9270 Reek Road
Allen Park, Michigan 48101
(313) 383-0133

- Will your candidate be a winner this year???
- Winner in each division will be brought to the convention in 1990 in Indiana.
- Five judges will be listening to your music. Kay McAbee is the prime judge.
- Remember a chapter may submit an entry in each category.

ATOS Financial Report

ATOS FINANCIAL REPORT

THIS REPORT CONTINUES TO SHOW A SLOW BUT STEADY GROWTH IN ATOS. THE BOARD OF DIRECTORS IS CONSIDERING SETTING UP A SEPARATE FOUNDATION TO TAKE CARE OF FUTURE PROGRAMS SUCH AS THE NATIONAL HEADQUARTERS AND ARCHIVES, SO THAT THEIR FUNDING WILL NOT HAVE TO COME OUT OF THE GENERAL FUND.

Warren Dale Mendenhall, Treasurer

ATOS FINANCIAL REPORT

The accompanying balance sheet of the American Theatre Organ Society at December 31, 1989, and the related statement of income for the period thus ended have been compiled by us.

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

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

PETERSON, SENSE & CO.
Certified Public Accountants

AMERICAN THEATRE ORGAN SOCIETY BALANCE SHEET AS OF DECEMBER 31, 1989

ASSETS

Current Assets:	
Cash	\$ 31,951.80
Inventory — Binders	2,373.03
Inventory — Journal	9,824.65
Convention Advance	3,000.00
Designated Funds	16,223.00
Money Market Funds	193,987.38
TOTAL CURRENT ASSETS	<u>\$257,359.86</u>

Fixed Assets:	
Ben Hall Organ	6,700.00
Computers and Copiers	17,877.74
Library Equipment and Material	1,839.05
TOTAL FIXED ASSETS	<u>\$ 26,416.79</u>
TOTAL ASSETS	<u>\$283,776.65</u>

LIABILITIES AND CAPITAL

LIABILITIES	NONE
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CAPITAL AND SURPLUS

Capital Beginning of Period	\$243,201.39
Surplus For Period	40,575.26
Capital End of Period	283,776.65
TOTAL LIABILITIES AND CAPITAL	<u>\$283,776.65</u>

AMERICAN THEATRE ORGAN SOCIETY STATEMENT OF REVENUES AND EXPENSE YEAR ENDING DECEMBER 31, 1989

REVENUES:	
Advertising	\$\$ 16,659.55
Archives	1,164.03
Dues	145,149.12
Interest	16,641.84
Donations	11,490.50
Service Charges	1,296.00
Back Issues	2,188.30
Labels	280.00
Refunds	332.41
ATOS Pins	329.60
Convention Profit	3,001.86
Tech Manual	4,840.98
Decals	39.00
TOTAL REVENUES	<u>\$203,413.19</u>

ADMINISTRATION EXPENSE:

Contract Services	\$ 17,148.23
Office Supplies	2,331.00
Postage	4,236.13
Printing	3,278.29
Phone	2,397.70
Travel, Rooms, Meal	20,474.71
Copies	327.03
Postage Meter	2,059.31
Advance Archives Back Issues	432.91
Storage Rent	2,250.00
Office Rent	840.00
Refunds	15.00
Property Tax and Fees	284.00
Insurance	1,909.08
Convention Registration	202.00
Young Organist Contest Winners	1,308.00
Tech Manual	6,127.73
President's Contingency Fund	781.17
Decals	2,400.73
Bank Charge	21.75
TOTAL ADMINISTRATION EXPENSE	<u>\$ 68,825.22</u>

JOURNAL EXPENSE:

Phone	\$ 1,160.00
Photo	2,980.15
Postage	12,256.27
Contract Labor	28,891.99
Commission	2,109.67
Back Issue Printing Cost	2,188.30
Printing	41,292.11
Storage Rent	780.00
Federal Express	261.00
Supplies	773.85
Copies	21.45
Travel	876.18
Hotel Room	421.74
TOTAL JOURNAL EXPENSE	<u>\$ 94,012.71</u>
TOTAL EXPENSE	<u>\$162,837.93</u>
SURPLUS FOR PERIOD	<u>\$ 40,575.26</u>

Chapter Notes



Walt Winn at Alabama Chapter's December meeting.

Gary W. Jones photo

ALABAMA

Birmingham

205/942-5611 or 205/251-9492

November 12 found old friend and chapter favorite Rick McGee playing for members on a very pleasant Sunday afternoon. Rick is from Atlanta but manages to make it over for most of our functions. We are truly fortunate to have such talent so near. Rick's program was truly for everyone and included Bach, Widor, Crawford, Joplin — you name it!

Our December meeting brought back annual Christmas entertainer Walt Winn. Walt is busily working on his 4/16 Page theatre organ but managed to find time to spend with his Alabama family and friends. His unique stylings and colorful registrations always please everyone. Officers for the year 1990 were elected at the December meeting.

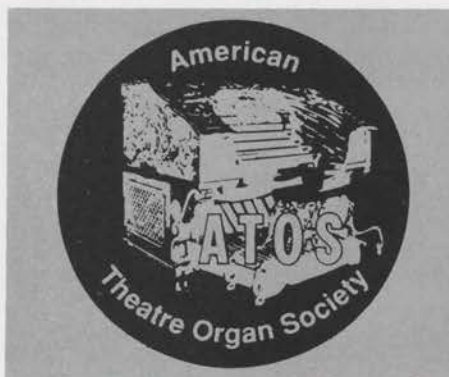
The 1990 concert season was approved at the December meeting. Events include: Lance Johnson accompanying Harold Lloyd in *The Freshman*, Kurt von Schakel and Gerry Gregorius, piano and organ concert; September 16, Ty Woodward Wurlitzer pops concert, and, of course, October 27 - Tom Helms accompanying Lon Chaney in *The Phantom of the Opera* (special guest appearance by Kathryn Tucker Windham).

Gary W. Jones



Rick McGee at The Alabama.

Gary W. Jones photo



New ATOS Labels!



ALOHA

Honolulu, Hawaii

808/696-4533 or 808/523-9079

Corked bottles have been found along the beach of Waikiki containing notes asking "What's been going on in Hawaii?"

The Hawaii Theatre, which has been our home for 20 years, is now owned by the Hawaii Theatre Center and is being completely restored along with the 4/16 Robert-Morton. The theatre is going to be a showplace, and we hope to be working with them when the project is completed. On May 14 the Hawaii Theatre Center graciously offered the theatre and organ free of charge to the Aloha chapter. Tommy Stark performed a concert and then accompanied Charlie Chaplin and Laurel and Hardy silent movies.

On July 2 Bob Alder played a benefit concert for us on the 4/16 Morton at the Waikiki-3 Theatre. The movie was a Harold Lloyd feature, *The Stowaway*. Bob is the house organist and performs there every Friday through Sunday.

We had an organ extravaganza concert on November 25 at the Waikiki-3 Theatre where five of our local organists performed: Bob Alder and Tommy Stark from our previous concerts; Galen Piepenburg, one of our members who is a teacher and organist; John McCreary, organist and choir director at St. Andrew's Episcopal Cathedral, who also has a 3/14 McCreary theatre organ in his home; and Richard Apel, assistant organist at St. Andrew's and Dean of the AGO.

Thanks to the generous donations of our fans and members, plus the proceeds from these concerts, we have begun a "Wurlitzer Fund." A few years ago we received a donation of a 2/6 Style D Wurlitzer, many extra ranks and an extra three-manual console. At first it was stored in a military bunker, then at Bishop Hall on the Bishop Museum campus. While this historic building is being restored, Aloha Chapter will be restoring the Wurlitzer for installation in the Bishop Hall Auditorium. A 3/10, maybe?

With a new project and a place to meet on a regular basis, the news from Hawaii should begin to appear more frequently.

Al Jackson



Mary Thrower serves refreshments at Atlanta's Christmas Party.



Lee Duncan at the Baptist Tabernacle.

ATLANTA

404/428-4809 or 404/948-0267

We met on November 19 at The Baptist Tabernacle to hear Lee Duncan play the four-manual Austin organ installed there in 1911. The Tabernacle's brochure points out that the organ has "50 registers, representing 2767 pipes," including ten diapasons, 15 reeds, 14 flutes and a resultant.

Lee, a native of South Carolina, holds the Master of Church Music (organ concentration) degree from Southwestern Seminary in Ft. Worth, Texas, and the Bachelor of Fine Arts degree from the University of South Carolina in Columbia. He began playing for church around age 13. Of his 27 years experience in church music, ten were as full-time organist and choirmaster at First Baptist Church, Laurinburg, N.C., where morning services were televised Sunday afternoons. Lee conducts organist seminars in Georgia

and Tennessee, with 50 to 100 organists attending each seminar. He has completed an organist's workbook, in collaboration with Allen Organ Studios' President Jim Ingram, which serves as a text for his seminars.

In addition to several orchestral settings, Lee did two J.S. Bach numbers, including the "Fugue in G Major," sometimes known as the "Jig Fugue" because of the jig the organist dances on the pedals. He also played several Christmas carol arrangements by Fred Bach, and a selection, "My Heart's Prayer," by John Ennis, organist at Atlanta's First Baptist Church. Lee wound up his wonderful concert with John Rutter's "Toccata in Seven," — in 7/4 time yet!

It was an impressive performance on an impressive organ. We appreciate The Tabernacle's hospitality and Lee Duncan's playing.

Then, on December 10, we assembled at Walt Winn's new warehouse, the new home to his 4/18 Page organ, mentioned in our report in the January/February 1990 issue, for our traditional Christmas party. Walt himself was the featured artist. He treated us to a medley of Christmas tunes, from "Santa Claus Is Coming to Town" and "Toyland" to "Silver Bells" and "The Little Drummer Boy." It was great to hear the fellow who knows the Page the best demonstrate with such versatility the organ's vast variety of ef-

fects and tone colors. Walt also gave us a survey of the organ's ranks and effects, which was very interesting. Many thanks, Walt, for having us back and for the usual great performance.

After Walt's joyful concert, we dug into the refreshments brought by everyone, another Christmas tradition with us.

Later that month, Walt and Donna Winn re-instituted what had been another Christmas tradition here: open console at the warehouse on Christmas eve. This occasion, too, was enjoyed very much.

Bill Hitchcock



Walt Winn at his 4/18 Page.

BUFFALO
AREA CHAPTER, A.T.O.S.
New York
716/694-9158

December 17, a cold, blustery Sunday, the Holiday spirit was enriched by a concert at Shea's Buffalo on the 4/28 Wurlitzer. Member Paul Staley presented a fine concert of Christmas holiday music. Paul, a member of the Design and Engineering staff of the Schlicker Organ Company, is currently Music Director at the Kenmore United Methodist Church in Kenmore, New York. When tours of Shea's Buffalo Theatre are conducted, Paul is one of the artists routinely called upon to display the "great musical wonder" of the magnificent Wurlitzer.

The Holiday concert also included the Shea's Spotlight Chorus and Chorale, which is sponsored by the Spotlight Committee to promote the theatre in the community. The Chorus was under the direction of Donna Guillaume.

After the concert, club members adjourned to Garvey's Restaurant for the Christmas Party. The weather may have been blustery and cold but the atmosphere of Garvey's was warm.

Recently, the restoration of Shea's Wurlitzer was completed with the installation of a six-foot grand piano, graciously donated by Warren Miller. This instrument replaces the old upright piano originally located in one of the chambers but too badly water damaged to salvage. Situated in the lower right box, the piano electronically interfaces with the console, enabling the organist to play it remotely.

Norma J. Marciniak

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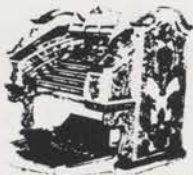
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CENTRAL FLORIDA

Tampa

407/870-7861 or 813/82-3575

Our last Chapter Notes (November/December 1989) contained an error on our part which we would like to correct. In the last paragraph, it said, "Finally, we want to mention that the Central Florida Chapter is planning a fitting tribute to Don Baker,..." It should have read, "the Mid-Florida Chapter is ..." While CFTOS is assisting in this effort — and we trust other chapters will do the same — it is Mid-Florida's effort and we want that clearly understood. "Nuff" said.

On December 3, the First Annual Florida ATOS Christmas Party was held at the Tampa Theatre. Sponsored by the Central and Mid-Florida Chapters, all the Florida ATOS chapters were invited, and the North and South Chapters were represented. The only chapter failing to make an appearance was Gulf Coast. Brief appearances by the members who act as intermission organists at the Tampa Theatre on a volunteer basis led the way for a very pleasant afternoon of really first class open console organists, and plenty of food and refreshments for

conversation and socializing. New friendships were made and old ones renewed. Plans are now underway to have our second Annual Florida ATOS Christmas Party on December 2, 1990. In addition to open console in the afternoon, there will be a dinner in the evening, followed by a concert on the Tampa Theatre's 3/12 Wurlitzer by a well-known performer.

The following Sunday, December 10, some 175 persons gathered at the home of Ken and Ruth Hunt in Clearwater, for a Christmas program on the Hunt's 4/17 Wurlitzer. Leon Berry again made an appearance and played old favorites in the Berry style for the many fans who were there. The Hunt home looked especially lovely for Christmas.

With considerable sadness we note the passing of Ruth Hunt just after Christmas. A most gracious and thoughtful lady, who was very supportive of theatre organ and truly enjoyed hearing the organ in their home played, she is much missed by members of CFTOS and MFTOS. Our heartfelt sympathy is with Ken Hunt.

John Otterson, who has been doing a weekly radio program for almost four years, called "Popular Organ" on the Catholic Diocesan FM radio station, WBVM at 90.5 FM, just completed some 200 programs. Heard Sundays, from 5:00 to 6:00 p.m., the station's 100,000 watts covers almost 4,000 square miles. Tampa is about the 17th radio market in the U.S.

J.P. Otterson



CENTRAL INDIANA

Indianapolis

317/255-8056 or 317/787-4865

Our November meeting was held at the Meridian Music Company's beautiful new auditorium and featured two of our own, Bob Goldstine and Louis Schindler. These two gentlemen treated all of us to an afternoon of great music played on an Allen ADC 4300, a Yamaha US-1 and a Steinway. The program included Broadway show tunes and a tribute to Buddy Nolan performed by Mr. Goldstine. Lou Schindler presented a beautiful gospel medley which included "I Was There When It Happened" and "Sound the Battle Cry." Turning to the Yamaha, Mr. Schindler played an original concert piece which was very well received. It is always a treat to hear piano and organ duets and our two artists presented several for our enjoyment. They showed quite effectively how one can play popular music on a classic instrument. A very enjoyable afternoon.

December found us at the Long Center for the Performing Arts in Lafayette, Indiana. For the past several years our Christmas meeting has featured "Santa's Grab Bag." This project is sponsored by Les and Ann Giezendanner for the chapter's fun and profit. The second floor lobby was crowded with long lines waiting for a chance at the Grab Bag as well as for calorie-laden goodies at the refreshment table.

The program was presented by member Jelani Eddington, winner of the 1988 ATOS Young Organist Competition. We are all proud of Jelani, and there was a good turnout to hear him put the 3/14 mostly Wurlitzer through its paces. We were not disappointed. We were treated to our favorite organ standards, gift-wrapped with exceptional talent. His program included the works of Cole Porter, Richard Rodgers (including the seldom

(continued ...)



Leon and Mildred Berry at console of Hunt 4/17 Wurlitzer.



Blind pianist/organist Sean Muir at Tampa Theatre's 3/12 Wurlitzer at Christmas party.

April 7	Symphony Hall, San Diego, California
April 18	Strong Museum, Rochester, New York
April 26	International Film Festival, Washington, D.C.
April 29-May 6	Le Festival de Musique, Sarrebourg, France
June 22 thru 24	Chamber Music Festival, Naples, ITALY
July 7-14	Farnham and London, ENGLAND
July 29	Konzerthaus, Vienna, AUSTRIA
August 5	Art Museum, Seattle, Washington
August 13	Spreckles Organ - Balboa Park, San Diego, California
September 14 to October 10	Glass Music Tour, FRANCE
October 13	Symphony Hall, San Diego, California
October 16	Austin Symphony, Austin, Texas
October 17-21	Paris, FRANCE
October 26	Carpenter Center, Richmond, Virginia
October 29	Castro Theatre, San Francisco, California
October 30	Wharton Center, Lansing, Michigan
November 1-6	Midwest Silent Film Tour
November 10-15	Minnesota Theatre Organ Tour
November 17	Symphony Hall, San Diego, California
November 30	Pacific Film Archive, Berkeley, California

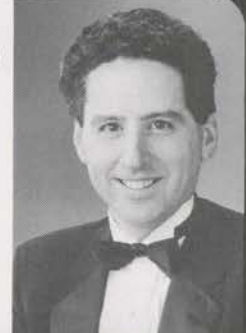
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Jelani Eddington at the Long Center mostly Wurlitzer.
Melvina Godfrey photo

heard "You Have Cast Your Shadow on the Sea"), Irving Berlin and George Gershwin. In keeping with the season Jelani gave us LeRoy Anderson's "Sleigh Ride" and Irving Berlin's "White Christmas." He closed the program with a medley from *Kiss Me, Kate*. The future of the theatre pipe organ is in good hands with young people like Jelani Eddington.

This is a busy time for our Chapter. Our work continues on the new Wurlitzer being installed at Manual High School and our convention committees are working hard to ensure you one of the best National Conventions ever in 1990. Please mark your calendars and make your plans to be in Indianapolis August 4 through 9. See you then!

Barb Johnson

CENTRAL OHIO

Columbus
513/652-1775

Cold weather just doesn't seem so unbearable under blue skies and bright sunlight. It was that kind of day on December 17 when we were hosted by member Ed Sisson in his home in Linworth, Ohio. With some 38 members and guests present the meeting got under way with Vice-President Jim Blegen presiding. He announced that member Tom Hamilton had graciously donated to our chapter some nine boxes of music belonging to the late Roger Garrett, the Ohio Theatre's third resident organist. Roger's organ arrangements will be a priceless possession of our society and will be treasured for years to come. His especially beautiful arrangement of his theme song, "Romance," will be one which we will always identify with this departed charismatic artist.

Our Christmas program was presented by member Bill Sharp on Ed's two-manual state-of-the-art Allen organ. We were fortunate to have an Allen representative present to demonstrate some of the features designed into this electronic marvel. Most interesting was the provision of four separate tremos, each independently adjustable as to rate and depth. Operating simultaneously, these refinements brought the instrument one step closer to the true theatre organ sound. The lush tibiae were especially believable and the clarity of the tuned percussions belied their electronic origin. Equipped with a MIDI this versatile instrument could be harnessed to another organ, a computer, or a sequencer. Sounds were reproduced through four speakers, each of which had a separate assignment.

Bill Sharp, a mean organist in his own right, created a real Christmas aura with his nostalgic renditions of "The Christmas Song," "It's Beginning To Look A Lot Like Christmas" and "One Horse Open Sleigh." His enthusiastic audience enticed him to play two encores: "There's No Business Like Show Business" and the melodic "Stardust." With the best in baked goods including a generous supply of Christmas cookies, no one went away hungry. The spirit of Christmas was there and we thank Ed Sisson for helping make it felt.
John Polsley

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CHICAGO AREA

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Unless a wrecking ball takes over, a theatre generally is a permanent edifice or object. Pipe organs in the past were considered to be permanent installations. BUT little did the installers of yesteryear realize the tenacity of an organ buff. They seem to have the faith of more than one mustard seed and move those mountainous pipe organs (and parts) with vim and vigor. It is good they do or we wouldn't have those magnificent musical wonders now. This pipe organ rescue activity is almost world wide with credit going to many ATOS members who receive too little notice for their effort and dedication.

In the Chicago area, pipe organs almost form a parade with their comings and goings. Most theatres go and seldom return. Most recently the Woods and United Artist theatres went. No organs were involved. The latest rumor now is that the Oriental Theatre is to be rejuvenated into some type of performing art center. Will its original organ go back in? Possibly, could be! It should fit without too much trouble.

The past Christmas season gave us two Holiday Socials with two pipe organs being introduced publicly after their recent installation completion. The 3/11 Barton at the 19th Hole Lounge Lyons, was one in December with owner Bob Roppolo and Don Springer at the console. The second one will be in January at the North Avenue Rollerway with Paul Grosnick and Joe Scubish at the console of the recent installation of their 3/11 Wurlitzer. Though some organs may disappear, others surface and go back in to use again. Occasionally, in the most unlikely places.

Not too long ago pizza restaurants supported and promoted many pipe organs. Their popularity reigned for too short a time. One that is still in our area and going strong is the Paramount Music Palace in Indianapolis. Bill Vlasak has been staff organist of this restaurant for about ten years. We presented Bill in concert in November at the University of St. Mary of the Lake in Mundelein. In addition to an excellent display of talent in concert, Bill also accompanied a Charlie Chaplin comedy commemorating his 100th birthday. The 1989 Detroit ATOS Convention introduced Bill in concert, and he gave a brilliant performance which was a great discovery for many of those in attendance.

Happy Springtime to all.

Almer Brostrom



Bill Vlasak at Mundelein

CUMBERLAND VALLEY

Chambersburg, Pennsylvania

717/263-0202

A number of chapter members took advantage of a unique opportunity to visit the birthplace (in 1926) of our very own Capitol Theatre Moller theatre organ. Arranged by Chapter President (and Moller staff member) Mark Cooley, the tour of the M.P. Moller factory in Hagerstown, Maryland, was another memorable highlight of this season's activities.

During the tour, members saw everything from where dried and aged rough lumber comes to be milled and where metal is formed into pipes, to organs ready for installation, and everything in between. Seeing the nearly magical transformation of raw materials to a fine musical instrument was a reminder of the ingenuity and craftsmanship of the Moller firm, past and present.

The group also toured the Moller Organ Service and Installation Co., where Mark works, and were greeted by Paul Kreglo, a senior vice-president who has taken a special interest in our chapter's ongoing restoration of the Capitol Theatre Moller.

Our chapter's holiday party at the home of Bob and Francie Eyer, complete with snow falling outside, was a great success. A silent movie, a sing-along with slides, and open console were a delight to all. Bob's 3/7 mostly Moller theatre organ showed off its newly operating percussions — bass drum, snare drum, and sleigh bells — which had been installed in time for the occasion.

Bob Maney

ATOS Archives/Library

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EASTERN MASSACHUSETTS

Wellesley

617/662-7055

Member Michael J. Bigelow was our Wurlitzer console artist at Babson on November 26. One of our younger enthusiasts, we have witnessed great strides in his developing skills. Mike is largely self-taught and it is gratifying to see and hear his progress. The upper portion of the pedalboard is all-too-often left untouched as the right foot is either on the swellshoes for expression or tucked up under the bench. Not so with this young man as he frequently double-pedalled. Mr. Bigelow opened his program with the universally liked "Sound of Music." Included with his all-too-brief group of selections were some from *Kiss Me Kate*, *South Pacific*, a Sousa march and a pot-pourri of tunes whose titles included country or area names. A feature of Mike's performance was five romantic pieces composed by one of our newer members, the multi-talented Marion S. Sutcliffe. All are most listenable and deserve a much wider audience. Our artist received a nice applause and closed his stint with an upbeat encore, "On a Wonderful Day Like Today."

We observed Christmas on December 10 with Babson Food Services handling the edibles, relieving our ladies for the month. Round tables were set up and taped seasonal organ music was heard as we ate and chatted. Several Babson staff were present as our guests and were introduced by Treasurer Dave Marden with due acknowledgement of their duties and assistance to us in a very cooperative relationship ever since we installed our Wurlitzer.

Our organ crew technician, Gary Phillips, then briefly entertained us with his opener, "Cherokee," a mix of Christmas selections, three themes with moon in their titles and a number registered to closely approximate the Blackpool Tower Ballroom Wurlitzer sound. Gary added many extra touches to his final tune, "I Love to Hear You Singing," made famous by Jesse Crawford. A prolonged applause brought us a sensitively played favorite of Mr. Phillips, "Stay As Sweet As You Are," then we were taken for a fast ride with "Roller Coaster." Open console followed and tours of both the chambers and under stage area were conducted to close our last meeting of the year and decade on a happy note.

Stanley C. Garniss



New Jersey

609/888-0909 or 201/445-1128

The holiday season began early this year with our annual Christmas concert on December 3 at the Trenton War Memorial. Our featured organist was Walt Strony, from Phoenix, Arizona.

Walt arrived in Trenton for the concert fresh from completing a jam-packed concert schedule. He was one of the fabulous "Phoenix Five" and Chairman of the "Phoenix Festival." After flying and driving to Connecticut for a Saturday night concert, he drove to Trenton arriving next morning raring to go.

The audience applauded as the curtain opened, for our stage crew had out-done themselves decorating the stage, orchestra lift and console with bright, glowing Christmas lights, a huge, eight-foot wreath with a Santa, and numerous poinsettia plants. These flowers were donated by member Leon Angeloni.

Walt presented a delightful, varied program which included toe-tapping Christmas standards to the maestoso sounds of Handel's "Hallelujah Chorus." He concluded the first half of his program by accompanying, on the Moller pipe organ, the Greater Trenton Choral Society directed by Joseph Pucciatti. The second half of his program included the *Nutcracker Suite*.

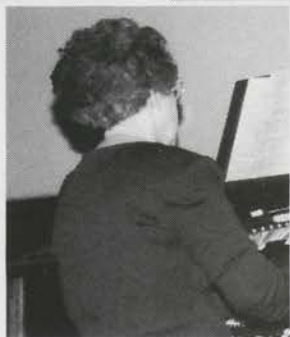
A catered picnic supper on the stage followed the concert. Walt joined us and with a lot of socializing, good food and open console, we ended a great day.

We are looking forward to our future concerts with Tony O'Brien in February and Lew Williams in April.

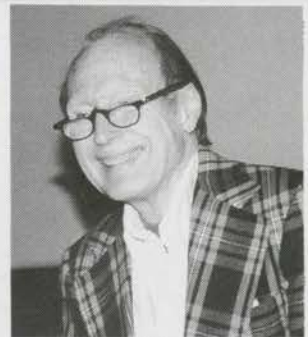
Bill Smith, crew chief of the Trenton War Memorial Moller, announced that a new, 30-horsepower motor on the blower has been installed. State Engineer Jon Zepp, an organ buff, ordered the motor installed after tests indicated that the existing 20-horsepower motor was over-worked and in danger of failure. The re-



Walt Strony at Trenton War Memorial. *Jinny Vanore photo*



Jinny Vanore at Wurlitzer console. *Sy Mendel photo*



Ashley Miller at Pascack Theatre. *Sy Mendel photo*

placement motor and installation were paid for by the State of New Jersey.

Jinny Vanore

Our December 23 Christmas concert at the Pascack Theatre was a great success with more than 150 people in attendance. It was the first public concert to be held by GSTOS at the Pascack since the theatre was quadplexed several years ago. We were very pleased to have two fine artists from Garden State to entertain us. The show starred Ashley Miller and co-starred Jinny Vanore who played duets and solos as they switched from piano to organ at the drop of a hat. The songs were a wonderful selection of popular Christmas music, sing-alongs and a couple of stylistic interpretations of holiday classics. The fine music and enchanting arrangements delighted all in the audience, while the sing-along elicited rousing choruses from the crowd. A merry time was had by everyone who managed to put aside last minute Christmas shopping and enjoy the festive spirit of Christmas with family and friends on a cold December morning.

A few Garden State members were in attendance, but most of the audience were people who heard about the concert from posters in the lobby and around Westwood. Member Seymour Malkin lent his expertise at publicity and placed a number of articles in the local newspapers which attracted many. Theatre Manager Austin Gordon pulled company strings to ensure that UA Columbia carried concert announcements on two of the local cable television channels.

Many in the audience inquired when we would have our next concert at the Pascack. We hope to have another concert this coming spring despite the limited

seating in the theatre. Problems in the theatre two weeks prior to the concert caused minor panic in the crew as a steam pipe burst backstage causing temperatures in the organ chambers to soar to well over 90 degrees, although the organ, thankfully, remained dry. The heat caused chests and actions to dry out and a plague of heat-related wind leaks caused blower problems. Finally, the organ was whipped into shape with long hours and hard labor.

Thanks to United Artist Inc. and especially to Pascack Theatre Manager Austin Gordon who made the theatre available to GSTOS for the concert and provided unending moral support during the long hours needed to get the Wurlitzer in concert condition.

Warm thanks to Gert Chapman who volunteered the funds for piano tuning, and of course thanks to the Pascack organ crew Joe Vanore, George Andersen, Seymour Malkin, Jean Scibetta and George Fenn and others who put in long hours with special assistance from George Pasquaye and Russ Sattur.

George Andersen



Elaine Dawson created "Santa." *Jinny Vanore photo*

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Chris Elliott at the Saenger Theatre.
Dorothy Standley photo

GULF COAST

Pensacola, Florida

904/932-3133 or 904/433-4683

When we had Chris Elliott play our great 4/23 Robert-Morton in the Emil Weil-designed Saenger Theatre here in Pensacola, we heard still more new sounds and nuances we had never heard before. Golly, this is wonderful! Each artist shows his/her artistry to the fullest but still each has his own "signature" that is enjoyed anew each time the organ is played. What a delight it was to host and hear Chris play.

Our ongoing maintenance is supervised by our superb technician Jimmy Scoggins, who hails from Jackson, Mississippi, and comes down regularly when we need him. His capable assistant, Curt Goldhill, is currently sidelined with broken bones so we are working without him right now. We will be glad to see him at the theatre walking again on both feet.

Our last Chapter meeting, in the historic district home of VP/Treasurer, B.D. Rhea, MD, saw a much fuller roster than we have had for many a moon and the first addition of new members since we opened membership again. All this since we started our current concert season. We welcome all of them.

Our President-of-many-hats and his lovely wife have just returned from a jaunt to Spain. They reported on the organs they heard and saw there, including one in the famous Escorial. Hearing other organs is always an interesting comparison.

Dorothy Standley



Halloween mystery guest.



Chris Elliott and Jimmy Scoggins at 4/23 Robert-Morton.
Dorothy Standley photo

HUDSON-MOHAWK

518/273-2000

Even the *Big Bad Wolf* attended the annual Halloween Party of Hudson-Mohawk Chapter at the home of Gus Pratt in New Salem, New York. He is seated at the new-old Wurlitzer console that Gus diligently restored. The mystery guest was Ned Spain, Jr., son of Past President Ned Spain, Sr. After members and guests were scared out of their wits by weird sounds, flickering lights, and other Halloween surprises, they enjoyed the game, "Name The Tune" led by Ira Freedman with Ned Spain playing the opening bars of the tunes. It was a Gala Evening!

Mina Lungen



Montana-Northern Wyoming

406/248-3171 or 406/259-5555

The Annual Montana non-profit corporation meeting, celebrating Jesse Crawford's 94th birthday, was held at the Pratt School Building headquarters in Billings on December 4. Jesse Crawford was born December 2, 1895 in Woodland, California. 1990 officers were elected.

Founding first President Nelson A. Cahill presented the Society Archives an original 1924 sheet music of "Old Virginia Moon," composed by Jesse Crawford with words by Gus Kahn. This piece was also published in England. Several significant acquisitions have recently enlarged our Archives. We are especially interested in sheet music picturing Jesse or Helen Crawford on the covers.

We viewed a videotape of Cecil B. DeMille's silent classic *The Ten Commandments* with accompaniment by Gaylord Carter on the Stark/Sargent Wurlitzer theatre organ. A home-made chocolate birthday cake was served and we all sang "Happy Birthday, Jesse!"

Ed Mullins

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From days spent at the nursing home where Shirley Maloney directed the creation of marshmallow snowmen, ladies and children, to that night on December 14 when we were placing them along with hastily made Christmas trees on the 35 tables that graced the Rialto Rotunda and balcony.

A core of volunteers carried the night and, as Vice-President, Larry Henschen, ably pinch hitting for President Lee Maloney who was directing a circus in Manila, said ... "in applauding those whose efforts made this possible, forgive

me if somebody is omitted BUT, here goes . . . to Chairman Lee Maloney for doing all of the groundwork and making the right connections . . . to Shirley Maloney for the decorating ideas . . . to Banquet Queen Lili Zuber who burned up telephone lines and put hundreds of miles on her car in pulling everything together into a finely tuned package and who was so exhausted and wracked with the flu that she had to leave early . . . to those who devoted countless hours in assembling marshmallow people . . . Jack Becker, Amy Henschen, Lili Zuber, Hal Pritchard, Larry Henschen, Connie Purkey, Lillian Borg and several of Shirley's friends . . . to the staff at the Rialto who came through with full cooperation and a beautifully decorated rotunda and whose sound and lighting systems gave us the professional touch that put the polish on a finished product . . . Ken Double for being an affable entertainer and spending many hours in practice (he also had a busload of his special fans as paying guests!) . . . to the McFaddens of Quad Cities who brought four busloads of enthralled lowans that ensured the financial success of this venture and exhibited the benefits of inter-club cooperation (Bill, newly elected President of Quad Cities led the sing-along) . . . to James Patak who portrayed a jolly Santa and led us to the dessert tables . . . to the caterer and his staff for mountains of good food, served expeditiously in four lines . . . and finally, to everybody who attended and enjoyed the festivities." We all enjoyed continuous piano music provided by Selma Johnson and Martin Leon at The Steinway! A special Thank You to Jim Bradley for donating a hand-made Deer that was raffled during dessert. The business meeting that followed was chaired by Larry Henschen, who never seems to run out of talent. He was the emcee, bus captain, general glad-hander and solver of nitty gritty problems without missing a beat. The chapter voted to increase the dues from \$10 to \$15, a move necessitated by the increased activity, a social every month, a newsletter every month and an across-the-board upgrading of club programs.



Banquet Queen Lili Zuber and her husband (Hank who?)

Our big night is over for 1989, but, the spirit willing, the 1990 Christmas Gala will be an even bigger success. In the meantime, there is plenty of work for chapter members to do in readying the Barton for another busy year.

Our January 7 social at the Rialto Square Theatre evoked memories of the glory days for roller rink pipe organs. Guest artist Leon Berry, a veteran of more than 50 continuous years of working as an organist, demonstrated why that magical era may claim a unique spot in musical history.

In the '30s, Leon worked for the Hammond Organ Company. They promised a roller rink and organist with their installation; Leon Berry was that man and it wasn't long before he became a recording artist. The Berry's Beast In The Basement is one of the most renowned home organs.

The onstage social that followed Leon's performance brought about 60 members and friends to graze on the more than abundant spread. Open console lasted until 10 p.m. It never seems long enough to satisfy the desire to play an authentic theatre pipe organ in its original setting.

It was a commendable way to begin a new decade!
Hal Pritchard

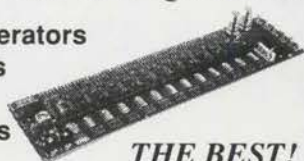
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The ORGANAIRES met on November 16 at the home of Beryl and Harold Ponthan, newcomers in our group who replace Burt and Jean Frank who have moved to Scottsdale, Arizona. After our organ-playing session, and with Ruth Vaes at the piano, we gathered around to do a little singing. Bill Lundquist sure knows the words to a lot of songs! On December 14 the ORGANAIRES met at Glenn and Harriet Bateman's home, most of us playing Christmas tunes on their three-manual Conn.

Fourteen members from the chapter attended the Phoenix Festival in November, the Rasmussens and Franks already in Phoenix for the winter. The schedule of excellent concerts was not hectic, however, we were shuttled here, there and everywhere to see and hear the famous "Phoenix 5 + 1." It's always a pleasure to greet and meet friends we have been acquainted with from other conventions. The Camelback Embassy Suites was a delightful hotel.

Our Christmas party was at the home of Mike Erie and Roger Dalziel on December 10, in Prescott, with Ramona Gerhard Sutton a guest after her concert at the Phipps Center for the Arts in Hudson, Wisconsin. We heard the newly installed 277 classical in the upper sanctuary (ware-

house of pipes, parts, pedalboards in preparation for installing a theatre pipe organ) and occasionally there were bursts of Christmas Carols, and organ/piano music. Everyone seemed to be in a good mood, as we approached the new decade of 1990. *Verna Mae Wilson*



LONDON & SOUTH OF ENGLAND

01-422-1538 or 093-256-6499

The end of 1989 was certainly a grand ending to our very busy year of concerts and social activities. Our Christmas concert at Kilburn brought a new look to the concert scene. Len Rawle invited guests to join him. With Peter Holt at the HXI, the Sweet Adeline Barbershop harmonies, Graham Turner drums, and Steve Payne xylophone, a feast of music to suit all tastes. The management had given the theatre a Christmas look with decorations and trees... a great concert to put people into a Christmas spirit.

Four days later we had carols at Wur-litzer Lodge with the local church choir as guests. We were fortunate to have ATOS President John Ledwon with us on this occasion, and he was able to catch up on some of our members.

Lowell Ayars was also a visitor to our shores for the Christmas holidays, but not for concertizing unfortunately, just to visit friends.

Our technical team are making themselves useful by helping a member from San Francisco dismantle a Willis church organ. It dates back to the 1800s. It is to be shipped back to the USA. An old proverb quotes, "Busy hands make happy minds?" We also have a regulator from Kilburn State to re-leather.

Looking at our itinerary for 1990, I think life won't be dull as we have a fine line-up of artists for our future concerts and dances.

Our December final tea dance at Barry was a huge success, with all the team dressing up for the party. We did this extra dance under pressure from our dancers, and we were glad we did as it brought us a handsome profit and some new members.

We have had a lot of Christmas greetings from overseas, and may we take this opportunity of thanking each and every one of you for your kind thoughts and expressions of our springtime Safari. Watch out for springtime 1991 news.

Keep those pipes singing wherever they are — theatres, residences, halls, churches!
Edith Rawle

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On November 18 that rosy-cheeked chap from England gave our J. Ross Reed Memorial Wurlitzer at Pasadena City College its second hearing. Of course, I refer to Simon Gledhill, who was in the states only briefly. He entertained us royally with his well-rounded selection of show tunes, music played in the typical English theatre organ style and something obscure that only the English know about unless one happens to be a student of English theatre organ music. What a showman!

Our annual meeting and Christmas party was held on December 17 in Saxon Auditorium at Pasadena City College. President Donn Linton reported that we are now over 800 members. Unfortunately only about 200 of those members were present for this gala. After all the reports and election of board members, Stephen Ross demonstrated the Devtronix system and Stan Kann entertained with medleys of Christmas music. Admission to the event was an unwrapped toy which has become an annual custom, with the toys going to the Children's Hospital of Los Angeles. From the number of toys on the edge of the stage there must have been many happy children on Christmas morning. Refreshments and open console followed Stan's mini-concert. Thanks to Beverly Rounds and Virginia Klump for the decorations.

Wayne Flottman

MAGNOLIA
 Hattiesburg, Mississippi
 601/636-8717

The 3/8 Robert-Morton theatre organ at the Seanger Theatre in Hattiesburg brought Christmas cheer to a small but enthusiastic crowd on December 16, in a 'pops' concert played by organist Bob Flinn with vocal solos by Betty Pace. Bob opened the program with "Sleigh Ride" followed by selections of traditional Christmas songs, and several numbers from *The Nutcracker Suite*. In the second half of the program, Betty led the audience in the singing of Christmas carols after which she gave beautiful renditions of "Oh, Holy Night" and "Amazing Grace." Bob finished the program with "Joy to the World" and "Air" by J.S. Bach. Tentative plans for the Hattiesburg organ in 1990 include four 'pops' concerts plus silent movies.

Bob Flinn



**CHAPTER CORRESPONDENTS:
 PLEASE NOTE**

To help ease the burden on the editorial staff of THEATRE ORGAN, please observe the following: Type all copy, double-spaced, on letter size (8 1/2" x 11") white paper, leaving 1 1/4" margins on top, bottom and both sides. Do not use erasable paper. Please include your name, address and telephone number. Type photo captions on Scotch (3M) Post-it Note sheets (#654, 3"x3" or #655, 3"x5") and attach to BACK of photo. DO NOT use any kind of tape or rubber cement to attach captions to photos, and DO NOT attach photos to sheets of paper.

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Tony O'Brien at the 3/16 Barton at the Royal Oak Music Theatre. Bo Hanley photo



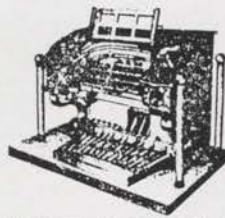
Vocalist Marcie Schulman with Steve Schlesing after Motor City's Christmas program. Bo Hanley photo



Margaret Tapler at the Redford Barton. Fred Page photo



Carolyn Conway, accompanied by her mother, Sue, at the piano. Fred Page photo



MOTOR CITY

Detroit

313/537-1133

Tony O'Brien appeared in concert at the Royal Oak Music Theatre on November 11. A crowd of over 700 enjoyed his program of popular and classical music that was enhanced by his use of two synthesizers to augment the 3/16 Barton. A dazzling light show and other special effects complemented Tony's program, and many thanks go to lighting designer David Martin and sound engineer Will Walther.

Our Christmas program, December 9, featured Steve Schlesing at the Redford's 3/10 Barton. Organist and music director of the Church of Today in suburban Warren, Steve is also the official organist at Tiger Stadium in Detroit. An audience of over a thousand was on hand for Steve's varied program of seasonal favorites which included a Christmas sing-along. Also featured on the program was vocalist Marcie Schulman, a cantorial soloist for various reformed temples throughout Michigan and neighboring Ontario. A mylar rain curtain on stage was flanked by three lighted Christmas trees with a large illuminated wreath and numerous poinsettias. Encores included "Hark! The Herald Angels Sing" and "O Holy Night" with Steve and Marcie.

Motor City's annual Christmas party was held at the Redford Theatre on Dec-

ember 3. Chaired by Irene FitzGerald, it featured the talents of chapter members. Margaret Tapler, performing at the Barton, accompanied a Christmas sing-along, and Carolyn Conway played several selections on the flute accompanied by her mother, Sue, at the grand piano. Don Lockwood read "The Little Girl in the Yellow Dress," a Christmas story written in 1937 by the late Detroit News columnist H.C.L. Jackson, with background music provided by Sue Conway. A silent film version of *The Night Before Christmas* was narrated by Harold Bellamy. A social hour, with an array of finger food, followed the program.

Our annual Holiday Craft Bazaar, held at the Redford in November, during the showing of the film *Hello, Dolly!*, attracted well over a thousand people to the three-day event. Chaired by Irene FitzGerald, several months were spent in preparing the handmade items.

Chapter members brought in 1990 at a New Year's Eve party at the Redford. The annual get-together included a pot-luck supper, board and card games and open console, and was chaired by Irene FitzGerald.

Paul Kline stepped in on short notice as our artist for the Fourth Sunday program at the Royal Oak Music Theatre in November. A long-time member, it was good to hear him again at the 3/16 Barton.

Melissa Ambrose will appear at the Redford Theatre 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 Road, Detroit, Michigan 48219, or phone 313/537-2560. Don Lockwood



Handsewn by Carolyn Conway, this stocking was presented to the Motor City Chapter at the Christmas party. Fred Page photo

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NEW YORK

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Our members gathered on Long Island on December 3 for a Sunday afternoon and evening of musical activities, beginning with a mini-concert and open console session at Chaminade High School. Organist Dennis Morrelly was the featured artist at the 3/15 Austin/Morton, presenting a program that included some holiday tunes in addition to a variety of other popular selections. Dennis enjoys jazz and Big Band sounds and played several arrangements in this style. In addition, he played two selections associated with and arranged in the style of the late Radio City Music Hall organist, Ray Bohr. Following Dennis' program, several members took advantage of the opportunity to play the Chaminade organ at open console. Thanks to Brother Bob Lahey and crew, the organ was in good tune, and as always, a warm welcome was extended to all.

Following the program at Chaminade, chapter members were invited to travel the short distance to Glen Head to open house at the home of John Martin and Norman Bauer for a tour and demonstration of their incredible collection of mechanical musical instruments and music boxes. The collection fills the entire house and includes player and reproducing pianos, mechanical orchestras,



Dennis Morrelly at the Chaminade High School 3/15 Morton/Austin.



New York chapter members watch and listen as a mechanical orchestra with a self-playing violin performs for them.

a violin that plays itself, and music boxes of every description. The largest instrument is a player pipe organ. Their huge collection of player rolls contains many popular Christmas selections which John included to put us into the spirit of the season. Chapter members were obviously fascinated by the mechanical music makers and the concert that they performed, and many stayed to take the tour several times. The hospitality extended to us at the Martin/Bauer residence most certainly warmed us from the record cold December weather outside.

Organist Dave Kopp was our featured artist on December 9 at the New York Military Academy 4/31 Moller in Cornwall. Dave demonstrated his talent and versatility as an organist and arranger, offering something for everyone, including popular and traditional Christmas favorites. He opened with the up-tempo "We Need A Little Christmas." On the classical side he included J.S. Bach's "Sleepers Awake" and the Richard Purvis arrangement of "Greensleeves." The first half closed with a tribute to Irving Berlin. Following intermission, Dave accompanied a holiday sing-along and the hilarious Laurel and Hardy comedy, *Soups to Nuts*. He closed the program with his own arrangement of "Sleigh Ride," before being called back for a well-deserved encore.

Tom Stehle



Dave Kopp at the New York Military Academy 4/31 Moller.



John Martin cranks a German street organ for members during a tour of his mechanical musical instrument collection.

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HAPPINESS IS! hearing our Robert-Morton again after ten months of silence due to a near fatal inundation last winter. In November, after much dedicated work by crew chief Earl McDonald and other members, notably Gordon Wright, who spent several weeks in final assembly, testing and tuning of the rebuilt chests, regulators, relay and pipes, we were thrilled to hear the majestic tones again coming from the organ. Though still without any tuned percussions or toy counter (as they are still being releathered), we heard our Bill Hanson finally bring our organ back to glorious life once again. Aply, Bill chose a program with song titles that were weather related (like "Stormy Weather") appropriate to the calamity caused by a frozen water pipe that burst and sprayed our organ chambers. A lively open console followed Bill's program, with several members taking the opportunity to again try their hands at these marvelous pipes.

Our members also applauded the grand appearance of the Robert-Morton console in its new dress of white and gold. Thanks go to Irving Light, Gene Randolph and Rod Keener, who applied the new color and bright gold leaf, taking advantage of the time that the organ was not playing. The original console finish was a brown mahogany that seemed too dark for the theatrical environment. While we were reluctant to alter the organ, we are now very pleased with the result and glad that we decided on this change. Plans are now underway to add Robert-Morton nameplate and additional gold leaf trim as further enhancement.

Gordon and Evelyn Wright again hosted our annual Christmas party in their beautiful home, providing the use of their "Mighty" Wurlitzer pipe organ for our festivities. The Wrights are gra-



North Texas members enjoyed Holiday spirit at Christmas party in Wright residence in Dallas.

Gene Randolph photo

rious hosts and made us all feel at home and in a Holiday mood. Charles Evans, who also played our Christmas party last year, delighted us with his program of Holiday music. Charles began playing theatre pipe organs in the Dallas area while still a youth and maintains a youthful approach to his music, incorporating modern harmonic patterns and an always fresh and most musical sound, yet maintaining theatre pipe tradition. While we enjoyed the potluck of Holiday goodies, the Wurlitzer never remained silent for long as members and guests vied for this opportunity to put their talents to the test of this grand instrument. Our sincere thanks to the Wrights and to Charles Evans for a most memorable party.

Irving Light



Lakewood crew chief, Earl McDonald. Irving Light photo



Charles Evans at Wurlitzer organ in Wright residence.

Irving Light photo



Bill Hanson (left) played first program on our Robert-Morton since it was inundated during last winters' freeze. Lakewood Theatre manager, Mike Garcia shared our joy.

Irving Light photo



Helen Thomas during open console.

Irving Light photo

ashley miller

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OHIO VALLEY

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"Happy New Year!" said it best as we served up another of our annual New Year's Eve parties at Emery Theatre. The program featured a showing of *Singin' in the Rain* with Gene Kelly. This was preceded by a Buster Keaton silent, and several other short subjects. Jim Barton, a member of our organ staff, changed his suit for the evening to that of emcee. With a big clock that could have been "borrowed" from any school room, the count-down began. Dave Woessner was organist for the show, climaxing at midnight with a majestic "Auld Lang Syne."

We purposely do not sell out the theatre for this event. Since guests go onto the stage to go through the buffet line, then return to their seats with full plates and hands and truly (as Garfield would say) "need their space."

Our year was centered to a large degree in the planning of the Emery Center Corporation for refurbishing Emery Theatre and the use of the former Ohio College of Applied Science Building for administrative offices of the Center, Cincinnati Ballet Company offices and practice studios.

In April we staged another "Moon River" show, based on the former WLW Radio show of the same name, with former artists of that show, Marian Spelman, Ruby Wright, and Bill Myers. Gene Wilson, one of our staff organists, was at the console.

In the fall we were guests at Springdale Music Palace for an evening of food, fun, and great organ music by Karl Cole and Dave Weingartner.

Throughout the year our Vintage Film Series continued, except in December. Distributors have told us this is now the longest-running continuous series of this type. It started in 1978, and generally is a double-feature. A 15-minute organ prelude begins each show, and an organ mini-concert is heard between features. At the close, the organist "plays out" the audience. But it seldom ends there. Since the organ chambers are located across the "upstage" area of the stage, tours of the chambers are popular and never-ending. While these tours are going on, there is usually a group of fans standing around the console doing their bit by firing requests at the organist, and he (or she) happily complying. This is not an occasional happening, but one that happens almost each week. This means for \$3.00 you get two great nostalgic movies, plus one hour of Mighty Wurlitzer

music played by one of our staff of 12 organists.

At the time of this writing, plans were in place for Emery Theatre to become the home of the American Radio Network Saturday night show "Riders in the Sky." This is to be taped on Monday and Wednesday nights for broadcast by Public Radio stations. WVXU, Xavier University, is doing this with Ohio Valley Chapter as co-host. This is nothing new for Emery Theatre since many NBC Radio Network broadcasts originated from Emery in the "Golden Days of Radio."

Hubert S. Shearin



Portland

503/771-8098

Chapter members were surprised with a Bad News/Good News scenario when they arrived for a scheduled recital at the Organ Grinder Restaurant on November 18. Expecting to hear Jim Riggs, they were informed of the Bad News; on Tuesday the 14th, Jim had been making therapeutic chicken soup at his home in Oakland and had sliced a part of his finger along with the carrots — no playing for two weeks was the doctor's order! Then came the Good News. Jim had sent Bay Area organist John Seng to perform in his place. And perform he did!

Watching this gentle giant manipulate the keys, pedals and controls of the Organ Grinder's 4/48 Wurlitzer is as fascinating as hearing the unique combinations with which he manages to produce some truly "Memorex Moments." Equally delightful as his program is the man himself, and we feel that we were genuinely honored by his willingness to respond on such short notice. Thanks, John!

December 9 was our annual membership meeting, potluck and Christmas program which was held in Sherwood, at the Odd Fellows Hall and the Oriental Theatre. Chairman Paul Quarino reviewed the year's accomplishments, most notable of which is the removal of the 3/24 Kimball from Benson High School and the initial stages of its installation in Cleveland High School under the supervision of Captain Kimball (aka Loren Minear). After the meeting we walked around the corner to the Oriental Theatre where Paul switched roles and became the featured artist. As he brought the 3/8 Wurlitzer up to concert level, his opening medley of Christmas music stirred the spirit of the season, and his accompaniment of the silent comedies added to the festive mood.

We all left feeling like we could "Deck the Halls," take a "Sleigh Ride" and "Jingle (our) Bells!" Gracie McGinnis



John Seng relaxes for a few minutes during intermission. (Inset) John at the Organ Grinder.

Irv Ewen photos



Fred (left) and Jon Bish at membership meeting.

Irv Ewen photo



Chairman Paul Quarino reports to Oregon Chapter while Garry Zenk waits to bugle us out.

Irv Ewen photo



Oregon members (L to R) Lorraine and Al Wert and Rocca and Dick Raupach at the annual meeting.

Irv Ewen photo



POTOMAC VALLEY

703/256-8640 or 301/652-3222

We held our 1989 Business Meeting on November 26, at the home of George and Olean Johnson in Alexandria, Virginia. There were 28 members present, including the four officers. Chairman Fay Marvin opened the meeting by thanking the many members for their contributions to our chapter activities. Business matters included re-electing the four officers for 1990. Mr. Marvin called attention to our forthcoming bus trip to John Dickinson High School in Wilmington, Delaware, on January 27, to hear Stan Kann on the famous Kimball, originally in the Boyd Theatre, Philadelphia. Then there was open console on George Johnson's 2/7 Wurlitzer Hope-Jones Unit Orchestra. Those who took advantage of the opportunity were Vice-Chairman Floyd Werle and members Warren Thomas, Hermon Hill, Jean Lautzenheiser, Ardis Sneddon, and George Johnson.

On December 10 we met at the auditorium of the Center for Adult Education at the University of Maryland, College Park, for open console on our chapter-owned 3/10 Kimball, originally in the Earle (now Warner) Theatre in Washington, D.C. Those who entertained were Floyd Werle and Warren Thomas, Frank Vanaman and Hermon Hill. Jack Little



Erdine and Warren Thomas enjoy a duet at George Johnson's Wurlitzer.

Don Faehn photo



Chairman Fay Marvin presents Floyd Werle at the University of Maryland.

Dan Swope photo



George Johnson at the console of his 2/7 Wurlitzer Hope-Jones unit orchestra.

Don Faehn photo

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QCCATOS

QUAD CITIES

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We have accomplished a first in the annals of ATOS history, according to Past President Jack Moelmann. CHAPTER LIAISON was conceived by Quad Cities member Joan McFadden and Joliet Area President Lee Maloney after a request from Cedar Rapids Chapter for assistance in obtaining talent from outside the area to perform at chapter meetings.

Chapter Liaison was born on August 19 when the first meeting was held at the home of Quad Cities President William McFadden. Attendees were: JATOE, Lee Maloney and Connie Purkey; LOLTOS, Don Milne; QCCATOS, Joan McFadden, Doris Wood, Howard and Norma Adams. They adopted the following recommendations:

1) All chapters should emphasize and reinforce the ruling that all members should belong to ATOS.

2) Assign a ticket person in each chapter to sell tickets for each other's shows to their members who wish to purchase tickets in advance.

3) Chapter newsletters should be sent to artists from the time they are booked until six months after they play to help them know the chapter they are playing.

4) Keep a clearing house of chapter activity dates so as not to plan two events on one day or the same weekend.

5) Keep a list of organists in the chapter area who are available to play for meetings, special events, etc.

6) Keep a list of theatres with organs as well as home installations and/or private installations in the chapter area.

7) Exchange membership lists and add chapter members to our show-flyers list so all members can be made aware of coming shows in our area.

8) Hold regional socials, perhaps on a rotating basis each year.

9) Perhaps combine to offset transportation costs when bringing an artist to the area; i.e. have one artist play for two different chapters (Cedar Rapids and Rockford did this with Ty Woodward last year).

10) Videotape the organ and chambers for record keeping — have someone read off serial numbers and point out different parts, pipes, etc. that belong to the chapter, an individual or the theatre.

11) Strike agreements with the theatres that house the organs to allow the chapter right of first refusal if the organ and/or the theatre is to be sold.

12) Suggest that, at meetings, open console be two songs or ten minutes at the keyboard until all who want to play have had the opportunity; then, if time is



Jack Moelmann at the Kimball Xanadu organ in the McFadden residence.

left, allow those who want to play again the time left.

13) Require audit of treasurers' books at the end of each year by an outside accounting firm.

14) Assist one another with information regarding insurance coverage.

The second CHAPTER LIAISON meeting was held November 11 at the home of Joan and Bill McFadden. In addition to those who were present at the first meeting, George Baldwin and Paul Montague of Cedar Rapids Chapter attended. Recommendations at this meeting were:

1) Cedar Rapids has a written statement of first opportunity to purchase their theatre organ if it is offered for sale

for any reason. Suggest other chapters have the same agreement if possible.

2) Ask chapter treasurer to handle national dues as well as verifying that members belong to national.

3) Hold a minimum of three social meetings with guest artists each year to help keep members active.

4) Hold teaching seminars as well as get-acquainted-with-your-theatre-organ meetings to help member organists interested in playing their chapter's organs.

5) Give all members a membership on a committee so they can be active. Suggested committees are: organ maintenance, organ preservation fund, scholarship fund for young organists, refreshments, shows, etc.

6) Have organ maintenance crew chief supervise only, and not do actual work.


7) Invite more chapters to participate in LIAISON but keep attendance to two people per chapter except for meetings where technicians are invited — then allow four.

Chapters will share a bus trip to St. Louis to tour the Fox Theatre, Wicks Organ Company and other attractions in the area. Trip will be an overnight affair. We are very excited about this LIAISON and have invited Chicago Area, Dairyland, Central Indiana and Southwest Michigan Chapters to participate in the LIAISON activities.

November 12 was the "proof-of-the-pudding" for CHAPTER LIAISON when Land of Lincoln hosted a social in cooperation with Quad Cities, Joliet Area and Cedar Rapids Chapters at the beautiful Coronado Theatre in Rockford, Illinois. The Coronado has a vivid history which is available from Land of Lincoln Chapter. President William Erlandson welcomed the audience and took roll of the chapters represented (seven or eight by my count). He then introduced the guest artist, and the magnificent Grande Barton rose from the depths of the pit to the lively melody of "She's Funny That Way." At the console was 33-year-old Bill Tandy from Kokomo, Indiana, who, after his performance, certainly could be classified as an efficacious registration artist!

Bill has played at many clubs and concerts and was a staff organist at Sally's Stage in Chicago, at Pipes and Pizza in Lansing, and is currently the organist at Pipe Dream Pizza in Kokomo. He played many familiar, but seldom heard, songs, including a roaring rendition of "Tico Tico." Just before intermission, he went to the grand piano on stage and, with fingers flying across the keyboard, played "Honeysuckle Rose" and "Carolina Shout," which thrilled the audience. After the program, open console was enjoyed by the out-of-town guests until closing time.

(continued...)



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QUAD CITIES cont.

For our annual Christmas party, each member was sent a formal invitation to be at the McFadden residence at 4:00 p.m. on December 10 for a social hour, gourmet dinner and organ concert by Colonel Jack Moelmann. Following the dinner it was HO! HO! HO! Here comes Santa bringing a gift for every guest which was a packet of note paper with a sketch of the 3/12 Wicks at the Capitol Theatre in Davenport, Iowa, which was drawn by Ted Kelley, the McFaddens' son-in-law.

After Santa left, Jack Moelmann sat down at the Kimball Xanadu and played Christmas music and carols. The music was beautiful, not only because of the many changes in registration that he made, but also because he had previously de-tuned the strings! He played a variety of selections and requests which certainly illustrated the versatility of the organ and his creative ability. He concluded his program by playing all of the songs of the armed services and the "Star-Spangled Banner."

Jack's philosophy is "If you can't play good, play loud!" Well, he played good, and he played loud!

Richard P. Withenbury



Bill Tandy at the Grande Barton organ in the Coronado Theatre.



Stanley Nelson at the Kimball Xanadu in the McFadden residence.



Lloyd Collins entertaining at the airport.



RED RIVER

Fargo, North Dakota

318/287-2671 or 701/232-6325

Last fall, Lloyd Collins, one of the house organists at the Fargo Theatre, entertained arrivals at Hector International Airport for the national convention of Great Plains Software Co. of Fargo. The theme was "The Winning Team." As each flight arrived, the passengers were greeted by part of the staff from Great Plains Software as well as with their theme song for the occasion, "Take Me Out To The Ball Game" . . . as well as other organ music. Those who were not connected with the convention enjoyed the organ music as well. Something different at an airport, which brought smiles to many faces. Real mid-west hospitality.

The Fargo Theatre lobby, proscenium, and stage were decorated with Christmas trees, garlands, and lights for our free noon-hour concerts, which were very well attended, and especially the last program with Hildegard Kraus at the Wurlitzer and theatre manager, Dave Knudtson, at the grand piano. The crowds seem to be growing steadily each year.

Plans for the spring silent movie nights, April 20 and 21, include the Fargo Theatre Big Band All Stars with the organ, and dancers, with a tribute to Glenn Miller, and a silent comedy classic.

The theatre is kept busy, not only with the double feature movies, but also with rentals by various arts organizations, schools, as part of a promotional video for the Fargo-Moorhead Convention and Visitors Bureau, and even with local retail ads.

Sonia Carlson

**See You In Indianapolis?
AUGUST 4-8**

Chris Elliott
Organist

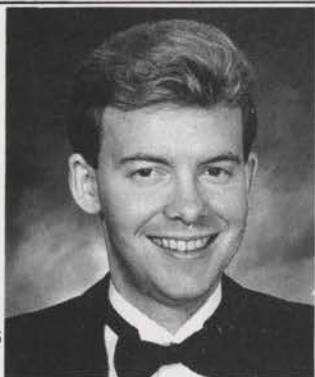
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 THEATRE
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Our November 11 meeting was held at the home of Tom Jeffery, which is equipped with a two-manual Allen digital computer organ. The program opened with our own Jeanne Cooper presiding at the console for a lively sing-along with slides. New member Harold Neumann of Council Bluffs, Iowa, furnished projection equipment and an excellent 16-millimeter print of Charlie Chaplin's silent feature, *The Tramp*, which was expertly cued by chapter President Dick Zdan. Harold, a 75-year-old retired electrician, has been a life-long film buff and collector whose collection presently includes some 500 titles as well as approximately 25 projectors. Harold's oldest original print is a 1911 D.W. Griffith one-reel feature, *His Trust*, which tells the story of a slave during the Civil War. Harold's unique story was featured in the August 19, 1989, issue of the *Omaha World-Herald*.

Bob Markworth and Joyce Kelly co-hosted our annual Christmas party at Bob's spacious home in North Omaha. Bob's pride and joy, a 3/15 Kimball theatre pipe organ, originally from the Leona Theatre in Homestead, Pennsylvania, has been the object of a major rebuild effort for nearly a year. For this evening, Bob and his cadre of willing volunteers had 11 ranks and all tuned percussions playing and in good voice. Bob expects to premiere the instrument in March, augmented to 16 ranks. The evening's festivities opened with a supper followed by open console. Then the program commenced with a visit from Santa's elf, Jeanne Cooper, costumed all in green, complete with pointed cap and pointy-toed shoes. Jeanne challenged us to complete a 24-part picture puzzle, each picture representing one Christmas song or carol. Our winners were Elaine Heath and Shirley Kanka who tied with 18 titles. Then Jeanne presented a concert of Christmas music, requests and a medley of tunes from Walt Disney films. Wendall Hall, on banjo, joined Jeanne, on organ, to accompany our sing-along. We are grateful to Bob, Joyce, Jeanne and Wendall for a memorable evening.

With sadness we report the passing of our chapter's first president, Ann Gabelman, after a long illness. We offer our condolences to her family and her many friends.

Tom Jeffery



River City members and guests ready for the next song slide.

Tom Jeffery photo



Wendall Hall and his trusty banjo. Tom Jeffery photo



Jeanne Cooper, alias Santa's Elf. Tom Jeffery photo

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ST. LOUIS

Missouri
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By the time this issue is in your hands, the New Year will be well on its way. Before writing this, I went back through all 1989 issues to see just what our chapter did of any consequence during the past year. Yes, we lost ground in some efforts, but our later accomplishments have pushed way ahead of the earlier projects. Also in memberships, we lost a few old valuable members to death, but our list of new members by far outnumbers those dropped from our Roster. Now, all we have to do to interest a prospective guest is to hand him or her a copy of THEATRE ORGAN along with an ATOS Brochure "Welcome to our Town," and we have them asking questions like "How much are the dues? and when can we join?" It's just that simple. Usually the member who brought them is introducing me to them, and it falls right in with the introduction. Oh yes, I show them a copy of our local Newsletter prepared by member Les Hickory a few days before each meeting. They are impressed and usually become paid members.

Looking ahead — the future looks brighter in this New Year than in 1989. Our Wicks Church Organ is now playable, thanks to organbuilder Marlin Mackley. Our three-manual Wurlitzer console (in storage) pictures have been shown to a Public High School Superintendent who is interested in having such a theatre organ installed in their super large auditorium seating 1501. Three board members, Wallace Dittrich, Joe Barnes and Dale Boring, and later the entire board, was given a tour of the school. The papers are all typed for presentation at our next meeting at the School. You'll read more on this subject in future issues of the Journal. At present, they have a small Story & Clark Electronic Organ played by some students. With no theatre in this city, they are set up for silent pictures to be presented on weekends for children, students and the general public for a charge.

Our souped-up Hammond X66 is working out well at Lutheran North High School in North St. Louis where we placed it for them to enjoy and have for daily services. This fine instrument, donated to our chapter several years ago, replaced an old Hammond organ in much need of new parts and repairs, and this school truly appreciated letting them store ours for its use. We hope to get some student players in due time. Rick Oberle has been the man who keeps this Hammond in tip-top shape and makes the contacts with the two organists from time to time. Now you see why we are so pleased with our future chances of placing more organs in high school auditoriums for the benefit

of the students as well as our betterment.

A Fall Show over in Collinsville, Illinois, at the Meiners Foundation netted our chapter \$360 at this Fund Raiser. We hope more will follow for the many silent films we own. To end the year, one of those famous Bashes was put on by Jack Moelmann on December 2, for our members and their guests and went over very well and was well attended. We again signed up quite a few new members. This was the first opportunity for us to see and hear and play Jack's Rodgers electronic organ with a pipe organ section tied into the keyboard. There were duets piano and organ by Jack and Chuck Wiltsch, Jack and Mark Gifford and a few others. In fact, almost all of our organists got in some console time at the new organ. The year 1989 ended on a high note — a great time was had by all.

Dale L. Boring

SIERRA

Sacramento

916/961-9367 or 916/967-9732

December 10 was a fun-filled day for 31 of our members who attended our Christmas potluck dinner. The folks enjoyed every minute as they were seated at the beautifully decorated tables — the centerpieces were made by member Don Myers. The project was under the direction of Louise Daggott. We also held the election for our 1990 Board of Directors under the direction of Barbara Harris. Then it was open console for the first time on our new Robert-Morton console. Those who took a turn at the organ were Art Phelan, Marion Jackson, Errol White, Jim Hopperstead and Bud Taylor. It was a fun social afternoon all in the Christmas spirit!

Bub Taylor

SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

Bill McMahon hosted our November meeting, which was centered around his 2/4 "Petite Ensemble" Kilgen pipe organ. Bill played a delightful mini-concert for us, consisting of Gordon Young's "Prelude on 'Lo, How a Rose E'er Blooming"; "Mona Lisa," by Livingston and Evans; and "The Prince of Denmark March" (more familiarly known as "Trumpet Voluntary") by Jeremiah Clarke. Open console followed.

Our Christmas party was held December 9 in the beautiful home of Phil and Laura Judkins. A huge (20" x 26") black-and-white photo enlargement of the interior of Tulsa's long-demolished Ritz Theatre now occupies a commanding position over the console of their 3/10 Wicks theatre pipe organ (as well as

several framed covers of sheet music from the '20s and '30s) — certainly a fitting and magnificent addition to the decoration of the room!

Carolyn Craft presented a lovely mini-concert on the organ. We heard music mostly in honor of the holiday season, along with several popular Christmas selections sung by her husband, Paul (whom she accompanied). He also sang "O Holy Night," and then she closed with LeRoy Anderson's "Sleigh Ride."

A delicious potluck dinner followed, during which we enjoyed open console by most of our playing members. We were especially pleased to have the Russell Josephs and the Hugh Linebacks, all the way from Arkansas, present; Bob Gerdes, from Atwood, Oklahoma; as well as Tom Cotner, from west of Oklahoma City. Tom, who plays professionally (and who also does installation and technical service), told us of his October 31 public performance in Oklahoma City, and entertained us with such selections as "Dance of the Sugar Plum Fairy" and "The Waltz of the Flowers" from Tchaikovsky's *Nutcracker Suite*, and, later, with "The National Emblem" march.

Several of our members played Christmas (and other) music during the month of December on the June Appleby Mc Mahon Memorial Pipe Organ at Tulsa's Philbrook Art Center. This was well received, and we hope to play this organ more in the coming year. Dorothy Smith

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III tune list: Teddy Bears Picnic, Everything I Have is Yours, Romance, Ice Castles, Hill Top Blues, You're the Cream in My Coffee, Sunny Side of the Street, A Gai in Kalamazoo, The Merry Widow, Canadian Capers, Everything's Coming Up Roses, Let Me Entertain You, Small World, Together Wherever We Go, When Day is Done, Street of Dreams, There's No Business Like Show Business, Mimi, The Song is You, I'll Follow My Secret Heart, There's a Small Hotel, You and the Night and the Music, Vocal (Thank You).

IV tune list: Everything's Coming Up Roses, That Old Black Magic, You Made Me Love You, Can You Read My Mind, Give Me the Simple Life, If Ever I Would Leave You, Stompin' At the Savoy, Leibstraum, Misty, The Song is You, Blue Skies, Always, My Secret Heart, Moonlight Cocktail, Spring is Here, Between the Devil and the Deep Blue Sea, Love is Here to Stay, Angel's Chorus, En Revant, Saint Louis Blues.

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Kalamazoo
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We had a busy fall — what with meetings in various locations around southwest Michigan and northern Indiana, interspersed with organ workshops at the State Theatre in Kalamazoo, climaxing with the Bob Ralston Show at the State on December 3. The rest of December was full of activity, too.

In September we drove to Benton Harbor, Michigan, for a well-attended meeting at the home of John and Emily Lauck, parents of Jim Lauck, our faithful organ technician. Jim played a fine concert on the Morton 2/8 pipe organ he installed in their home, his father joining him on a banjo-organ duet.

In October we were the guests of Fred and Betty Beals in Mishawaka, Indiana. Organist Cal Prott of Ft. Wayne, Indiana, played the new Wicks organ at St. Bavos Church and the Hammond organ at the Beals' home.

November found us at the home of Max and Mary Doolittle in Kalamazoo. Helene Stuurwold, organist for the Grace Christian Reformed Church, performed on the Doolittle's three-manual Conn 653, including compositions by Bach arranged by Virgil Fox.

On December 3 came our main event, the Bob Ralston Holiday Show at the State Theatre, the culmination of hours of workshops, meetings, etc. Bob put on a good show and was enthusiastically received by a large audience. Thanks to the dedication of Jim Lauck and his assistants, the old Barton 3/13 pipe organ performed reasonably well; it is always a treat to hear its sweet and glowing sounds.

On December 10 our club celebrated Christmas at the State, featuring Don Reid and Ken Butela at the organ followed by open console.

The week before Christmas Matt Edwards, Ken Butela and Dick Barden held open house at the State, playing Christmas music for noon-day drop-ins, including some classes from Comstock Schools. We ended the year on New Year's Eve when the same three organists played the Barton between vaudeville acts for Kalamazoo's annual non-alcoholic New Year's Fest. The public clearly finds pleasure in the strains of the old theatre pipe organ.

So ended a busy year.

Our chapter accomplishments reached an all-time high in 1989. Many thanks to those who helped make it all possible!

Dorothy Butela

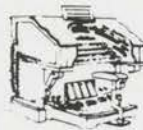
**See You In Indianapolis?
AUGUST 4-8**



L to R: Max Doolittle, Janet Corstange, Dayton Maynard, Ken Butela and Don Welsch, State Theatre Christmas Party.



Don Reid at the Barton 3/13 - State Theatre.



TOLEDO AREA

Ohio

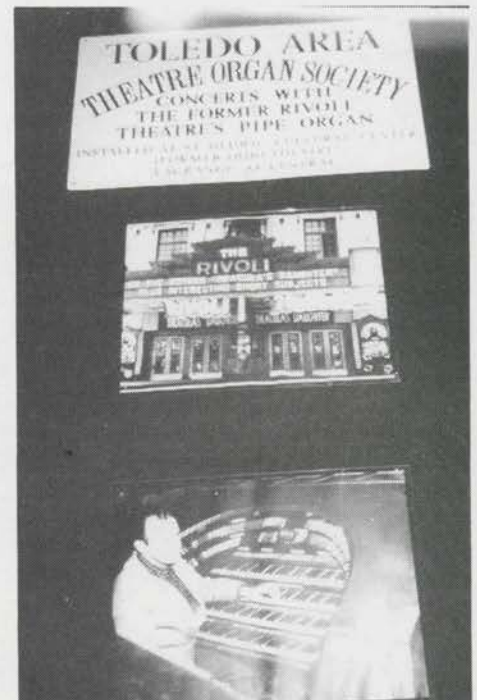
419/381-6730 or 419/865-0111

Toledo has a new President! Mr. Mike Hornyak, an Architectural Engineer and old theatre buff will lead us in 1990. Our agenda lately has been a busy one: we have installed a window display in downtown Toledo featuring TATOS' historic photos, organ pipes and previous posters from events. This has elicited much interest, especially from those who have never seen those organ pipes! We plan to re-use the display for future festivals and shows. What a PR tool! February has us presenting the wide screen technicolor movie *It's a Mad, Mad, Mad, Mad World* with organ overture and intermission by recording artist Bill Yaney. This perennial "laff riot" is a great example of how much fun a G-rated movie can be! Many thanks to all TATOS members and patrons for making the 1980s a success and the 1990s looking promising!

Evan J. Chase



TATOS' official projectionist and film historian Evan Chase readies a rare silent film in the projection booth.



A partial view of TATOS' public display.



VALLEY OF THE SUN

Phoenix

602/972-6223 or 602/278-9107

Walt Strony provided the program for our November 12 meeting at First Christian Fellowship Hall. He included some classical, Ragtime, and show tunes, finishing with Richard Rodger's "Victory at Sea." He really gave the organ a workout in preparation for its convention concerts.

We had more than 300 ATOS friends visit the Valley of the Sun over Thanksgiving weekend. We hope they enjoyed our regional convention as much as we did.

The chapter lost a good friend when "Mother Italy" (see July/August THE-ATRE ORGAN) passed away on November 20. Both Ron Rhode and Rob Richards remembered her with her favorite songs at their regional convention concerts.

Several chapter members attended Rob Richards' Organ Stop Christmas concert on December 17. We heard two



John Giardina and Rob Richards following Rob's Organ Stop Christmas Concert. MLV photo

of Rob's new compositions, "An Old-Fashioned Country Christmas" and "You Are The Gift." The chapter Christmas party followed at the home of Beverly and Tom Fizzell. Johnny Harris played holiday tunes and humorous novelty songs while we devoured a potluck feast.

Madeline LiVolsi

WESTERN RESERVE

Cleveland, Ohio

216/521-7269 or 216/941-0572

On November 11 we hosted approximately 42 members of the Erie (PA) Area Theatre Organ Society for an enjoyable pipe organ extravaganza. The festivities commenced with a concert by WRTOS Chapter Programming Director Jim Shepherd at the console of the Judson Manor 2/11 Kimball in Cleveland's exquisite University Circle. Selections that afternoon included "Indiscreet," "If Ever I Would Leave You" from *Camelot* and "Moonlight Serenade." Jim also featured his father, Dick A. Shepherd, as the trumpet soloist in a duet of "Stars in a Velvety Sky." A holiday duet spotlighted the talents of soprano Katie Hanrahan in a performance of the Bach/Gounod "Ave Maria" to climax the show. Afterwards, members enjoyed open console time and a tour of the pipe chamber before proceeding to the Plum Creek Inn for a dinner concert by veteran theatre organist

Billy Buswell at the console of the 3/11 Kimball.

The highlight of the day for the Erie guests and many others was the evening's concert by George Krejci at the 3/17 Wurlitzer of the Cleveland Grays' Armory, premiering its new English Oboe Post Horn rank. George's selections that evening included "America the Beautiful," "Stardust," and an energetic rendition of "In a Persian Market." The pinnacle of the concert was a eulogy for Keith Chapman, whose final public theatre organ performance occurred at the Grays' Armory last spring, by local radio celebrity Ed Fischer to the organ accompaniment of "Amazing Grace." An old-fashioned sing-along and silent movie rounded out the performance.

Chapter members gathered November 19 for our Annual Election of Officers and a concert by member John Lane at the Grays' Armory Wurlitzer. John's concert that afternoon included a medley of pieces commemorating Cleveland's Playhouse Square and a rousing "I'm a Yankee Doodle Dandy." Following the concert, the 1989 Board of Directors were unanimously re-elected to serve in 1990.

The Cleveland Grays, in conjunction with Western Reserve, celebrated the 100th anniversary of the birth of Charlie Chaplin by presenting his 1925 silent masterpiece *The Gold Rush*, accompanied by Dennis James at the console of the Cleveland Grays' Armory Mighty Wurlitzer. The December 2 performance also featured selections of music composed by or about Charlie Chaplin, performed with Dennis' comfortable style and light-hearted annotations. Benefits from the concert are being used to restore the Great Hall of Flags in Cleveland Grays' Armory, a ballroom reminiscent of the 1890s during which it was constructed.

The year 1989 closed with a Christmas Party at the Plum Creek Inn in Olmsted Falls, Ohio. A delectable meal was relished to the accompaniment of Billy Buswell at the keys of the 3/11 Kimball. Following the meal, open console time was enjoyed by both performers and listeners alike. Jim Shepherd



Tom and Beverly Fizzell and Johnny Harris at VOTS Christmas Party. MLV photo

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ALLEN 4600 Theatre Organ 3 manual with Crescendo pedal and piano stop. Must sell to settle estate. \$19,500 firm. 408/779-6732.

16 Rank Pipe Organ. Last installed in Big Top Pizza, Sacramento, CA. Wurlitzer part of organ was one of the Moon River Organs. Consists of Trumpet, 4 Strings, Tibia, Quintedena, Oboe Horn, Flute, Diapason, 2 Vox Humanas, Clarinet, Orchestral Oboe, Kinura, Brass Sax. Does not include console or relay. Price \$20,000. Contact Robert E. McGillivray, Ph.D., CPA, 409/796-1438.

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XYLOPHONE J.C. Deagan, Inc. Model 1-137 with mallets, in crate, never used. \$400. You ship or pick up. Earl Bach, 9207 Cheltenham Drive, Brandywine, MD 20613. 301/372-6395.

WURLITZER STYLE E Console, Tibia C1, Concert Flute, Vox, Clarinet, Viol D'Orchestra, Diapason, Kinura, trems, 4 rank relay, blower, miscellaneous parts. Sell separately or all. Best offers. Send SASE for details to Pipe Organ, 775 Roosevelt St., Franklin Square, New York 11010.

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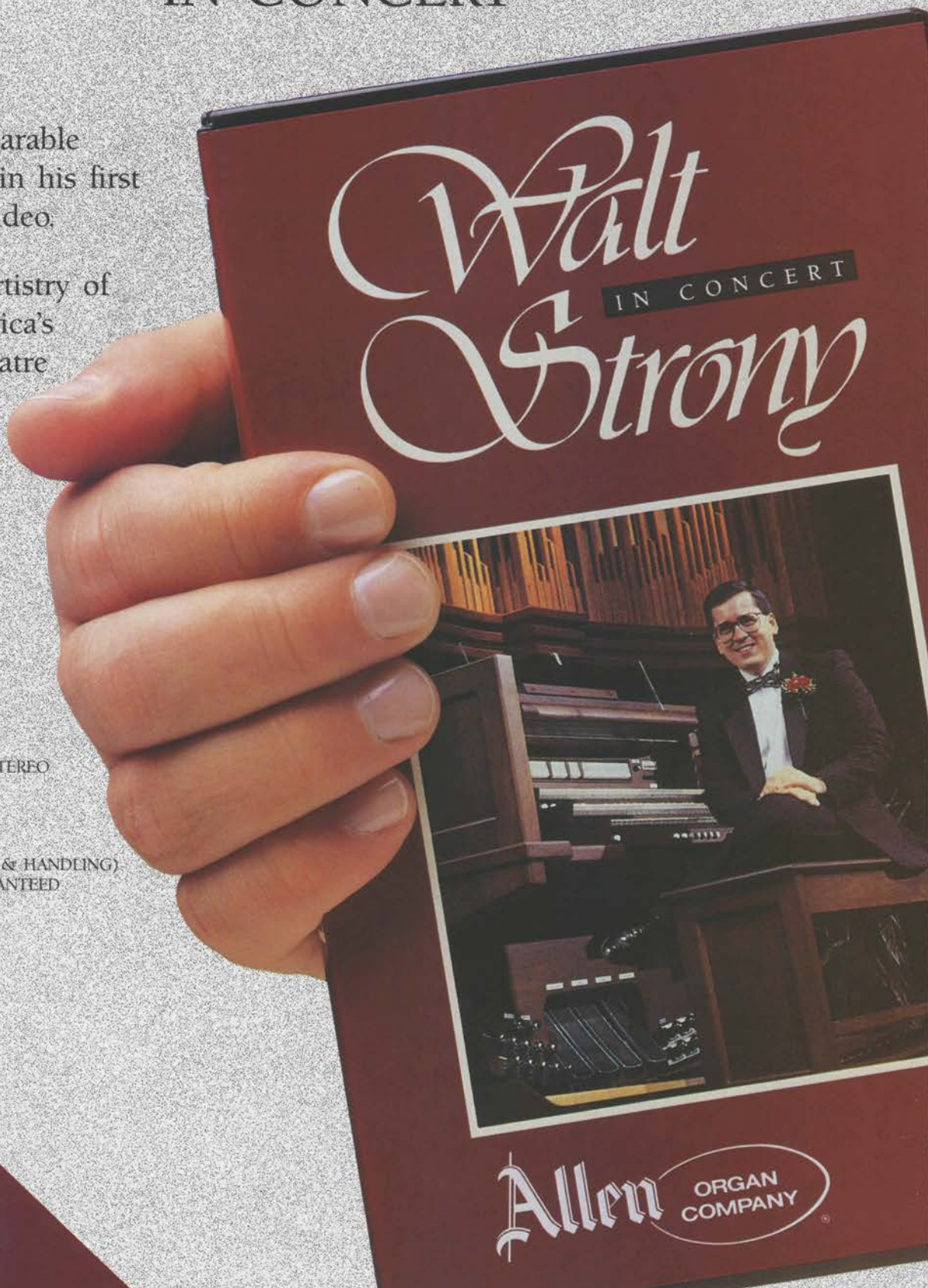
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