

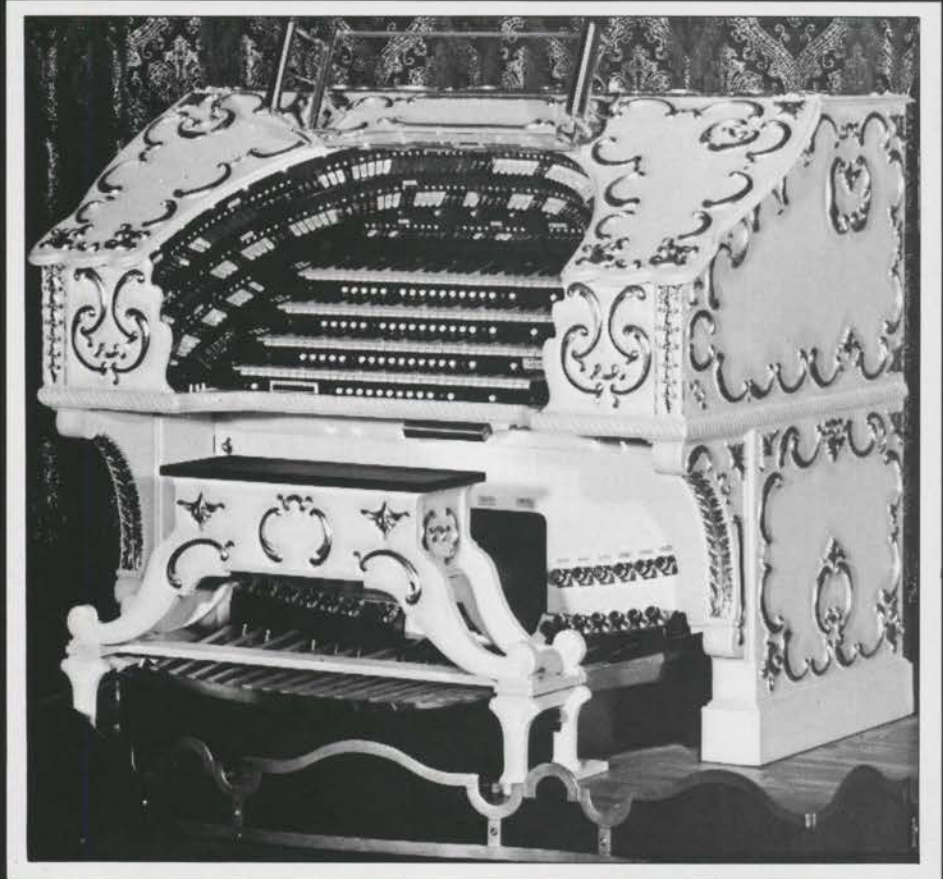
Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



MAY/JUNE 1990

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VOLUME 32, NUMBER 3

MAY/JUNE 1990

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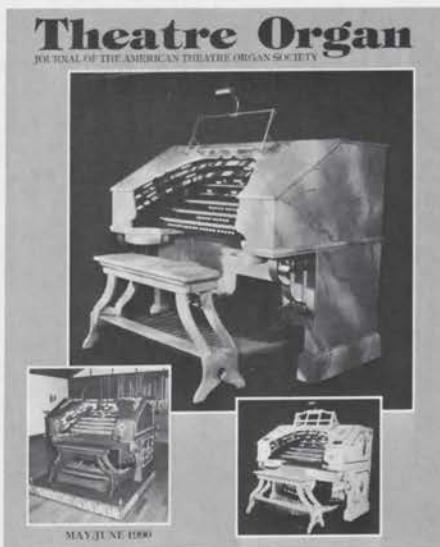
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President's Message



THAT WAS A VERY GOOD YEAR . . . but would you want to re-live it? Want to go back to carrying ice for the icebox? Replace zippers with buttons? Have scratchy 78s instead of clean compact discs? Would you trade present-day music for old music? I'll bet most of you answered NO to all but one of these questions . . . so, let us take a look at that music question.

Back in the "good olde days" music was better, you say. Possibly so, but just as likely is the fact that the music we listen to today from the twenties, thirties or forties has survived the test of time. For every *good* musical selection that has survived, many lesser ones have perished. With contemporary music, the test of time is not yet complete; there are still a lot of the *lesser* musical selections around that are used as examples to taint all contemporary music.

Today, we are forcing the younger theatre organ concert audiences to listen exclusively to music that was popular 40, 50, 60, even 70 years ago. (It's scary, isn't it? Music from the Roaring Twenties is now 70 — count 'em — 70 years old!). I am willing to bet that when you were young and full of spirit (of course, you still are today), you were probably not too excited about your parents' favorite music from their youth. For example, if you are now in your seventies, you would have been a youth in the twenties and thirties. Would your favorite songs have been such well-known hits as "I've Come Here to Stay," "Jolly Commodore" or "Love Will Find A Way?" Of course not . . . these songs were all popular in the 1890s. If you are in your sixties, Okay, did you enjoy dancing to such hits as "A Bird in A Gilded Cage?" How about "Calling to Her Boy Just Once Again?" No? "Just Because She Made Dem Goo-Goo Eyes?" No, again? Well, sure, these songs were popular in the 1900s. That would have been *old* music to you who grew up in the late thirties and forties.

While I realize that most of you may be tired of hearing me say this, but if the theatre organ is to survive beyond the next few years, current audiences must be willing to listen to and to accept good contemporary music. My definition of contemporary is that which was written after the 1960s, and even that seems to be going back a way! Our young artists need to know that if they play more current selections they will be accepted by the older audiences. Obviously these pieces need to be chosen with great care as there is much out there that is not great music. However, I do firmly believe that any one of today's artists could easily compile a program of music from the '60s-80s that would be of interest to all ages.

Please remember that contemporary music is not the MONSTER in our familiar traditional repertoire that it is often purported to be. *Old* is often more comfortable than *new*. It is far easier to be a nay-sayer than to have an open mind.

Humor me a bit longer; send me a list of music from the '60s to the present that you are particularly fond of. Maybe I'll present the titles that get the most "votes" in a future article. It is only by embracing musical change, not ignoring or rejecting it, that will allow the theatre organ to enter the twenty-first century as a viable musical instrument. Are you up to the challenge?

John Ledwon

See You in Indianapolis!

AUGUST 4-8, 1990

Come Join in the Fun!

Your Registration for Convention
and Hotel are on the Wrapper.

Directors' Corner

■ Laurel Haggart

Convention time is drawing near and will be of special interest for those who now have, or hope to have, a theatre pipe organ installation in their homes. We will have an informal get-together, giving us the opportunity to talk shop, make new friends, and just have fun. Tim Needler, our Convention Chairman, has scheduled a morning seminar: Home Installations - All You Want to Know About Them, with a panel of experts. So have your questions ready!

I still receive correspondence from members regarding their installations, and the list is growing. The concept of "The Glue Pot" is liked, but to have more issues, I need your help. I need your input. With the different designs of the various makes of pipe organs being restored, the helpful hint that worked for you just might solve a problem for another ATOS enthusiast. Please keep writing.

See you in Indianapolis in August!

Laurel Haggart

P.O. Box 902

Lake Arrowhead, California 92352

■ Paul Quarino

I am pleased to report that on this page you will find the current, up-graded list of ATOS Charter Members. I have enjoyed this project, especially because people wrote to me in response to my earlier request. Many suggested ways to restore the charter stamp and other methods of acknowledging charter members.

I would like to thank my good friend, former Journal Editor George Thompson, who pointed me in the right direction. He provided me with a partial list, and his help kept me inspired during the entire project.

It would be fun to see all of the Charter Members at the Indianapolis convention so we could get to know each other.

Paul Quarino

3141 SE 90th Place

Portland, Oregon 97266

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1393 Don Carlos Court

Chula Vista, California 92010

619/421-9629



■ Alden Stockebrand

We are now in the final decade of the twentieth century, and as I have been concerned about what the twenty-first century will hold for the theatre organ, I was happy to receive several responses to my last message, all positive! I am glad that I am not the only one who thinks new areas must be explored as ways to develop new members. I am also pleased to find more and more artists experimenting with the combining of the theatre organ with other musical mediums.

We must remember that the purpose for which the theatre organ was originated, accompanying silent films, disappeared decades ago and will not return, other than for an occasional silent program. This definitely has its place in history but cannot support theatre organ on its own. As has been pointed out by our National President, we are trying to keep the theatre organ a viable instrument, not as a museum piece. The classical organ has survived through the centuries because of its use accompanying the liturgy in churches. This might be changing with the expanded use of electronic and "canned" music. Basically, I am a traditionalist and don't like most canned music, but I realize it is here to stay, so I say, "Let's join it rather than fight it." Perhaps we may find that used in a proper blend, everyone can benefit from it.

So much for my "Let's-look-at-the future" soapbox. As Chairman of the Technical Committee, I would like to hear from the membership regarding what they would like to have covered in Journal articles and Convention Seminars. A few suggestions have been made, and some are in the works. We have qualified technicians who are willing to write, so let us hear what it is you want.

Alden Stockebrand

419 W. Oakdale Avenue

Chicago, Illinois 60657



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JUDD WALTON
LORIN J. WHITNEY

The list of charter members, now active, to the best of our knowledge is based on current national membership records. If anyone's name has been omitted, who rightfully belongs on this list, we sincerely apologize.

Paul Quarino

Letters To The Editor

Dear Editor:

I read the letter from Donald Wood, and President John Ledwon's comments, with great interest. Both contain much food for thought.

However, lest your readers should think otherwise, having read Donald Wood's letter, I would like to reassure them that the Cinema Organ Society is in good health, membership is increasing, and our District and General Committees are largely composed of "new blood" recruited during the last few years.

Four of our Districts have their own organs. A prime consideration when a venue is being sought for an instrument is the accessibility factor; the members should be able to enjoy their instruments in various ways: concerts, social, private practice sessions, dancing, and so on. We also rate teaching, especially of young players, to be of paramount importance. I am glad to say that all our venues provide these facilities, and are fine halls, not falling into the dreaded "museums, dark old church halls, and musty schools" categories as described by Donald Wood. In fairness, our new venues for the Midlands Compton, and the Yorkshire Wurlitzer are, respectively, a school hall, and a converted chapel; but we do believe that they are fine locations, the first being a prestige girls' private school, and the second having been converted very imaginatively into an Arts Centre.

I cannot, of course, speak with authority on the other theatre organ groups in the U.K. However, I am not aware that they are "struggling along." Although Britain is a much smaller country than USA we are very densely populated. The British tend not to travel, and so people often support a local organ society which will probably be centred on a particular organ. Our local groups are rather akin to the ATOS American Chapters, except that COS or TOC support may be less formalised. There is, of course, something to be said for one national British Society, and this has been examined in the past. On a personal note, I would like to see some kind of International Theatre Organ Society, to which ATOS, COS, TOC, TOSA and other similar groups could federate perhaps.

As Chairman of the Cinema Organ Society, may I extend the warmest good wishes to all our ATOS friends, worldwide.

Sincerely,
David Lowe
London, England

Dear Editor:

I wholeheartedly agree with President Ledwon's scenario concerning what needs to be done. I feel we should preserve the music of the 20s and 30s, but also be open to adapting music of today to pipe organ, thus arousing interest among the new generations.

I have enjoyed theatre organ from the first time I heard Stan Kann bring the Wurlitzer out of the pit at the Fox Theatre in St. Louis. I was just a kid then, but I would even go to shows I didn't like just so I could hear the organ.

As a youngster, the most we could afford was an accordion, but that has kept my interest in theatre organ alive over the years. When I was 17, I bought a Yamaha E-3, and was disappointed at the instruction I received through the music store. I agree with Al Hermanns that more and better teachers are needed.

Luckily, I found a contact who got me into St. Louis Chapter about 15 months ago, and this has opened doors for me which has put me on clouds for months at a time. I even mustered the courage to play at an open console, and they didn't throw me out! Last time I even got applause. I took advantage of a trip to Dayton, Ohio, last fall and got to play the Emery Theatre organ and the Wurlitzer at the Shady Nook.

Loving organs as I do, I rebuilt a reed organ last year that is over 100 years old. I helped tune a pipe installation, and I learned a lot from both experiences.

I am concerned that many instructors may feel that it is a waste of time to try and teach a 43-year-old to play properly. What if we had a competition for new students of theatre organ regardless of their age? I would jump at the opportunity.

Sincerely,
George Nitchman
St. Louis, Missouri

■■■
*"The very name
'Wurlitzer',
with its telescoping of
'waltz' and 'whirl',
conveys the idea
of vertigo."*

MARSHALL McLUHAN, 1951
■■■

Dear Editor:

I read the President's Message in the January/February issue of THEATRE ORGAN, and want to let the ATOS know that we at the Carpenter Center for The Performing Arts are trying to do the things he listed.

We have purchased the original Wurlitzer Style 235 that was in the old Loew's Theatre here in Richmond. Loew's is now the site of the Carpenter Center. When Loew's was closed in the late seventies, the organ was donated to the American Film Institute at the Kennedy Center in Washington, D.C. where it was dismantled and placed in storage. The organ is now back in Richmond and is being refurbished by a talented group of organ enthusiasts. It is scheduled to be re-installed in the fall of 1990.

The Carpenter Center is a non-profit performance hall and depends on funding from the private sector. Our cost for purchasing and re-installing the Wurlitzer is \$112,000. We are hopeful that the ATOS will help in our endeavor. Any publicity would be appreciated.

Sincerely,
Russell H. Chambliss
600 East Grace Street
Richmond, Virginia 23219

Dear Editor:

Can you or any ATOS reader tell me where I might obtain the following cassette tape: "Romancing The Organ," Don Allen - PBX 804. This tape was produced in Canada.

I wrote to the distributor (Mapact, Inc., Quebec) about 6 weeks ago, but never received a reply. Someone must know about the tape! Perhaps the recording artist, Don Allen knows where the tape may be obtained. Thanks.

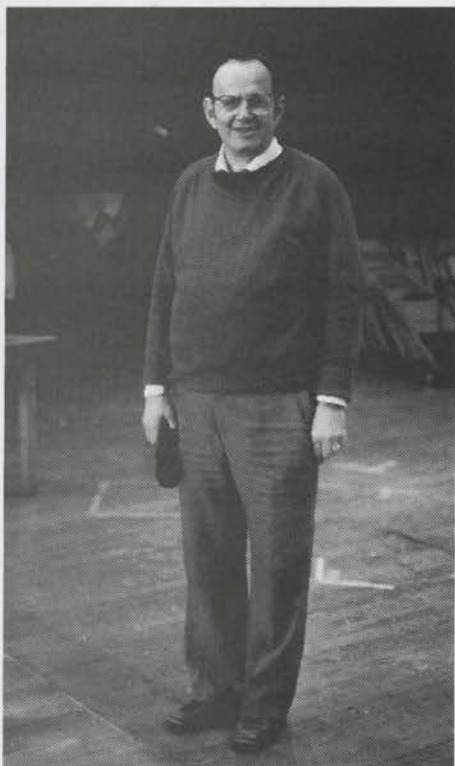
Very truly yours,
Jack Kalman
45-53 204 Street
Bayside, NY 11361

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.

Editor, THEATRE ORGAN
4633 S.E. Brookside Drive, #58
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A Miracle For Manual High School

by J. Kevin Aikman



Auditorium manager Carl E. Wright.

Don is packing up the empty Tupperware containers which he has brought full of baked goods every Saturday morning for the past three years. Jim is putting away the coffee pots (two, since someone mentioned decaf). Carl reminds me to call Security when I leave. "Thanks, guys," I say. "Ooo-kay," they say. Another work session has ended. I walk back across the stage and down into the 1178-seat house to rest for a few minutes in my favorite seat. It feels great to sit down with only the whirr of the fan motors on the lighting panel disturbing the otherwise glorious silence of the empty auditorium.

As I sit quietly in Row M, my mind drifts back to the time when the \$3200 solid-state relay installation on the old Louisville Uniphone began to rocket to the three-year, all-volunteer, \$100,000 project to purchase, restore and install a concert-class, 3/26 Wurlitzer in this same auditorium. I thought about the goals of our chapter as they relate to this project, about the individuals who are particularly important to the success of this venture and about how our experience can help others who may contemplate a similar effort or who just share our love of the theatre organ.

Go back with me to 1972 when Carl E. Wright was manager of the auditorium. His dream was to see an organ in Manual High School, and he began work to prepare for an installation. There were no organ chambers, so Wright and a few students built ceilings and floors in the empty space between walls in the building. A room was built for the relays, and Wright knocked holes in the concrete blocks for tone openings. A Louisville Uniphone organ was purchased in late 1972, and on January 22, 1977, the dedication concert was played by Lee Erwin.

Ten years later, in 1987, major work was needed to keep the instrument playing. A solid-state relay was purchased and its installation begun in the summer of '87. Before long, however, it became apparent that more was needed for this organ than just a relay. The litany of troubles included ceilings that were sagging from being wet, swell openings that were too small, chests that were causing many problems and one set of swell shades that was warped. Interest in the project grew, and bit-by-bit the Uniphone

has been replaced with a Wurlitzer. Most of the original organ has gone to another Uniphone owner in the area.

Central Indiana Chapter had never undertaken an organ project, so we began modestly with the purchase of a used solid-state relay, \$1000 for its installation and no organ crew. I remember vaguely the notes made for our first crew meeting, but I recall with some clarity that no one came that first week! However, not too many weeks passed before we had a good crew of five men who are still with us in 1990.



(L to R) Mark, Andy, Steve, Jim and John Catellier. Not pictured are Dan, Dave, Jim and Ken.



Don Newswanger (left) and Jim Catellier.

Here is where our miracle begins to take place. The chapter voted to rebuild the Main chamber, and gifts began to come in from our members and friends. Subsequently, we were able to acquire almost all Wurlitzer pipework and components for a 13-rank Main chamber. The old ceiling was replaced and new light fixtures added. We also learned that the school was willing to enlarge the tone openings. The installation of the relay and the rebuilding of the Main continued in the basement of the school on a once-a-week basis through 1988.

Work started in the Solo, Percussion/Bombard and blower room in 1989 with only dim prospects for finding the needed components to complete this part of the



Miracle workers replacing magnet dags and cleaning regulator ribs. (L to R) Kay Lupu, John Jones, Barb Johnson, Eleanor Nold, Dennis Grove, George Nold.



Tuesday night work crew.

organ. Many of the ranks we wanted were only "wish-list" items as the price tag was over \$20,000 and they were seldom available for sale. It looked as if we would have to go through the slow process of traveling around the country looking at components (This represented about 5,000 miles of driving for the Main). It was not long, though, until we found ourselves another golden opportunity. A large number of organ parts were offered to us if we could raise the necessary money. Imagine — all the components and pipework needed to complete the organ in one place!

We immediately composed a letter telling our members of this great opportunity. We included a list of the components we wished to purchase and the price of each. Members were asked to respond by buying a specific item or by contributing toward its purchase. Until this point, we had financed the organ project from the chapter treasury and from other grants we received. This was the first time we had asked members to contribute from their own pockets. As always, our members came through in full force. The goal of \$20,000 was met, and we put one more hurdle behind us.

Restoration work is being done in the shop facilities of the J.K. Aikman Company. Crews work three nights a week, one crew works every weekday, and another works on Saturdays. With a dedication concert date set for June 22, it is full steam ahead.

What has developed here is a tremendous cooperative effort to put together something that will serve as a monument to the appreciation of theatre organ. This has been possible here in Indiana only because of the efforts of many individuals.



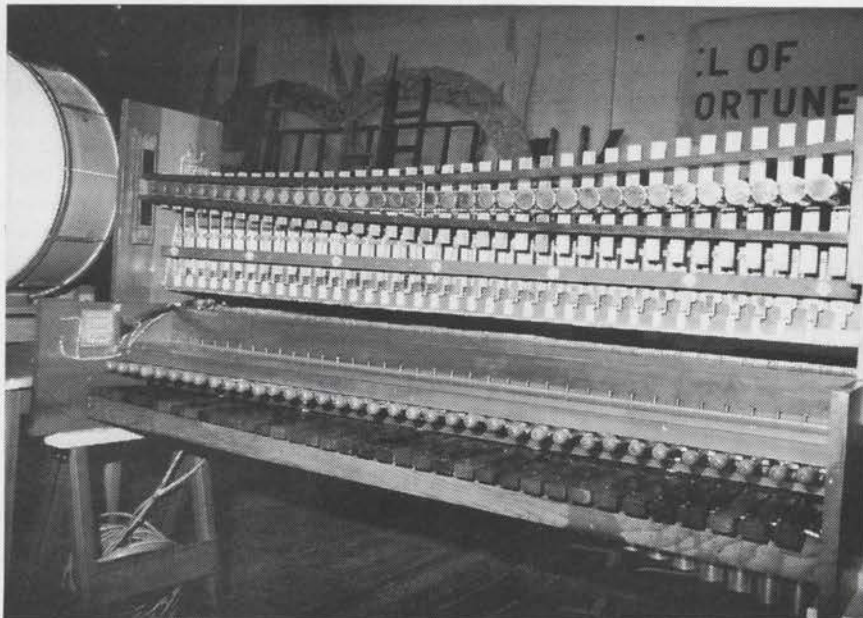
Kevin Aikman (left) and Jim Catellier.



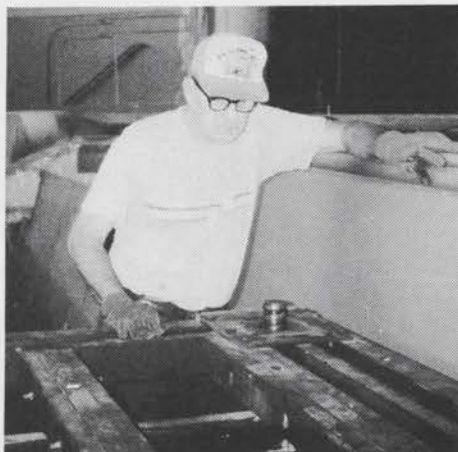
Hubert Griffy.



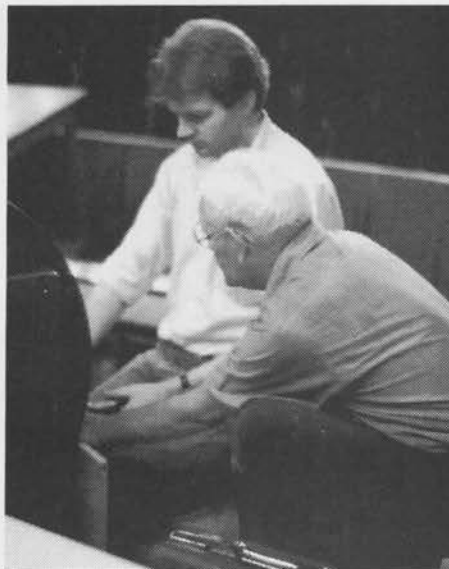
Carlton Smith and console.



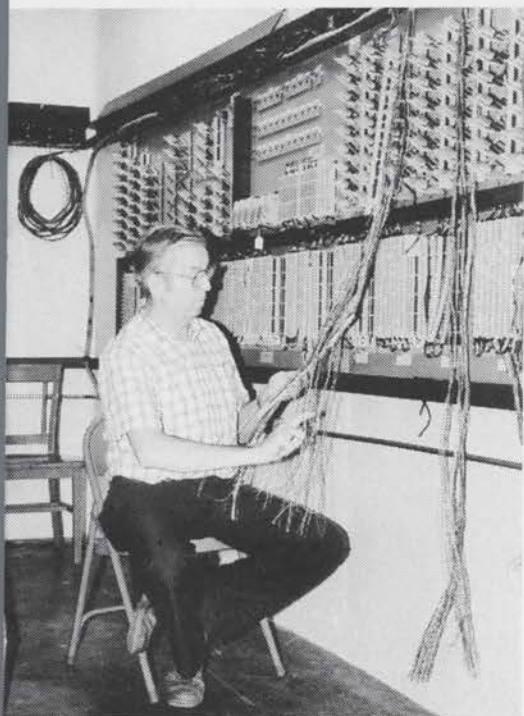
Rebuilt percussion on display at February 1990 meeting.



Jim Blande works on lift.



Kevin Alkman (left) and Henri Harrell.



Donald Newswanger in Relay room.



Barb Johnson releathers chest primaries.

The design and restoration of the console are in the capable hands of Carlton Smith. Carlton is one of the best console men in the country, and we are fortunate that he has donated his services to this project. By making the extra effort to fit this console to the architecture of the auditorium, Carlton has given us integrity and artistic harmony of that which will be displayed prominently in the auditorium.

Chapter President Tim Needler has given many hours and several thousand dollars to this project. His acute business sense has kept the project moving many times when it could have left the tracks. We have been the recipient of many thousands of dollars as a result of Tim's ability to write grant proposals and to sell our efforts in writing.

There are two men who have been with this project ever since the old relay was hauled out of the basement. James C. Catellier and Donald W. Newswanger, ages 71 and 66 respectively, are both retired. Jim was an Executive Manager with Indiana Bell, and Don served as a Deputy Superintendent of Building Inspection for the City of Los Angeles. These two men hold the record for the number of hours worked on the restoration of this organ and are largely responsible for keeping the project on schedule. Jim has enlisted eight of his nine sons to assist in the moving of blowers, building of chambers, soldering of windlines, hauling of diaphone resonators and anything else they are asked to do. Don has made breakfast muffins by the dozens and designed all sorts of switching devices for our console. Both men traveled to Atlanta for two days to help pack the components we had purchased.

We are most fortunate to have a chapter whose members are doers rather than directors. They have organized yard sales, concerts, and work crews and have given freely of their time to help build this organ.

The unassuming and straightforward nature of the theatre pipe organ and its music allows it to be approachable and understood by a great section of society. This music reaches all of us, when words and pictures cannot, in a setting that places us gently in another era. Indeed, for each of us, this instrument has a special place in our souls. Although the theatre pipe organs were probably built for fewer years than any other musical instrument, it is interesting to witness the universal appeal these instruments have when reinstalled in their original settings.

What We Have Learned From Our Miracle

The goal of the American Theatre Organ Society is to promote and encourage interest in the theatre pipe organ. We used the following criteria and philosophy for choosing Manual High School as our best opportunity to maximize the perpetuation of the theatre organ. Here are our reasons:

1) The organ must be placed directly in the path of young people. We cannot afford to assume that future students of theatre organ will, by chance, happen upon our instruments at club meetings or concerts. Remember when you were young the only things you noticed were the ones you tripped over?

2) The instrument must be placed where it is necessary for us to cooperate with others in order to assure the welcome tenure of the organ and its curators. Having our way 100% of the time does not encourage the overwhelmingly successful results that mutual support and co-habitation generate.

3) The building should be along a well-traveled route in a safe section of your town. Couple this with adequate parking, ample seating capacity and billboard space and you have a sure winner for drawing good crowds to your concerts and club events.

4) Place your instrument, if possible, in a building maintained by a stable group (such as a school system). By doing this, you may save the costs of building maintenance, utilities, insurance, etc., all of which can weaken the ongoing and long-term finances of your group.

While I realize that there are no absolutes where these directives are concerned, I do believe that the closer you can come to these objectives the greater your chances for achieving the stated goals of our organization.

Here are some of the details which need to be negotiated with the authorities of the building you have selected:

1) Have a written understanding concerning your club's access to the building for installation, practice, meetings or concerts and what fees, if any, you will be expected to pay. At Manual we have free and unlimited use of the organ so long as it does not interfere with school activities.

2) It is essential that you have free access to the building during the installation of the organ. This is especially important if any restoration or construction work takes place on site. At Manual, we are fortunate that member Carl Wright is also auditorium manager and allows us in as needed.

3) Find out how frequently the building is used. Some venues are so busy that you may find it difficult to schedule any substantive use of the organ. Meet and talk with the manager of the theatre or auditorium to ascertain whether or not he/she is open to sharing the "space" with a theatre organ.

A few other important questions which should be considered before work begins: Is there adequate space for the chambers, blowers and console? Who will pay for electrical service and structural work? To whom will the instrument belong? What will happen to it if, for any reason, it must be removed? At Manual, the school provided electric service to the blowers and the cutting of tone openings, and we provided preparation of all the chamber, blower and console spaces.

Now, as to the organ itself, you have several options. If your club is wealthy or has members who will donate funds to contract a competent professional firm to complete the entire installation, this may be your choice. If, however, your funds are limited, you may elect to attempt the acquisition, restoration and installation of the organ using the combined efforts of your members. If your club opts for the latter, it would still be an excellent idea to hire a professional theatre organ builder to guide your efforts. We have been fortunate in Indianapolis to have had professionals volunteer to help see the project to completion. Carlton Smith is overseeing the console restoration and Kevin Aikman is overall manager of the project.

The standards and sophistication of theatre organ building are rising constantly. It is no longer acceptable (nor should it be) to expect artists to perform on instruments that do not meet today's performance standards. Electronic switching, combination actions and computers have greatly enhanced the

capabilities of the instrument but require far more expertise in specification and installation than did their electro-pneumatic predecessors. The best way to protect the integrity of your installation is to hire the wise counsel of a theatre organ builder. If we want the public to take the theatre organ seriously as an art form, we must do the same.

Well, it is time for me to leave my comfortable seat in Row M and let Security know that I am leaving the building. It has been pleasant to sit and share our dream with you, and we are looking forward to meeting many of you at the 1990 National Convention when Ron Rhode will open the festivities at the console of the Manual High School Mighty Wurlitzer.

(The author wishes to thank the following for their photographs: Jim Catellier, Don Newswanger, John Ennis, Raymond Andrejasich.)

Analysis of Chambers Emmerich Manual High School 3/26 Wurlitzer

MAIN CHAMBER	#of pipes
16' Tuba Profunda	73
16' Diaphonic Horn	85
16' Double Oboe Horn	73
16' Bourdon	97
8' Clarinet	61
8' Vox Humana	61
8' Tibia Clausa	85
8' Violin (Kimball)	73
8' Violin Celeste (Kimball)	73
8' Salicional	73
8' Salicional Celeste	73
8' Flute Celeste (TC)	61
8' Quintadena (Kimball)	61
Toy Counter	
Marimba Harp	49 bars
SOLO CHAMBER	
16' Solo Tibia Clausa	97
8' Brass Trumpet	61
8' Kinura (Dennison)	61
8' Krumet (Trivo)	61
8' Orchestral Oboe	61
8' Brass Saxophone	61
8' Vox Humana	61
8' Horn Diapason	73
8' Viol D'Orchestre	85
8' Viol Celeste	73
PERCUSSION/BOMBARD CHAMBER	
8' Tuba Mirabilis	61
8' English Horn	61
8' Diaphonic Diapason	48
Chrysoglott	49 bars
Xylophone	37 bars
Glockenspiel	37 bars
Sleigh Bells	25 notes
DIAPHONE CHAMBER	
16' Wood Dipahone	18
Tower Chimes	

Convention '90

CALENDAR OF EVENTS

SUBJECT TO CHANGE

MORNING

AFTERNOON

EVENING

Saturday, August 4

Registration
Starts at 9:00 a.m.
Hyatt Regency Hotel
Indianapolis, Indiana

Opening No-Host
Cocktail Party
Hyatt Regency Hotel

RON RHODE
3/26 Wurlitzer
Manual High School

Sunday, August 5

Chapter Rep. Meeting
Hyatt Regency Hotel

DONNA PARKER
3/14 Wurlitzer
Long Center — Lafayette
LEE ERWIN (Silent Film)
Long Center — Lafayette

Visiting Artists Session
(Optional)
4/42 Wurlitzer
Paramount Music Palace

Monday, August 6

LIN LUNDE
2/11 Page
Hedback Theatre
Tour of restored
Circle Theatre

BILL VLASAK
4/42 Wurlitzer
Paramount Music Palace
DWIGHT THOMAS
Paramount Music Palace

WALTER STRONY
4/81 Aeolian-Skinner
Second Presbyterian Church
Jam Session (Optional)
Manual High School

Tuesday, August 7

Seminar — Fund Raising
Seminar — Ashley Miller
"Playing Tips"

Annual Membership Meeting
SIMON GLEDHILL
4/15 Page
Ft. Wayne Embassy Theatre

**LYN LARSEN & Jack
Bethards 42-piece
Embassy Orchestra**
"Movie Music of the '30s & '40s"

Wednesday, August 8

Seminar — Electronic Relays
Seminar — David Junchen
"Home Organ Technical
Problems: Questions &
(Maybe) Answers!"

**BARRY BAKER &
Winners of Young Organist
Competition**
3/26 Wurlitzer
Manual High School

**Cocktail Party &
ANNUAL BANQUET**
at the 1928 restored famed
Indiana Roof Ballroom

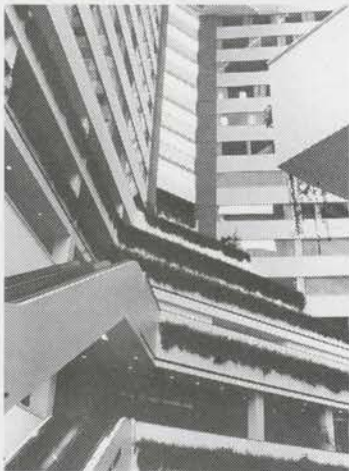
**BARBARA SELLERS
& the Tony Barron Orchestra**



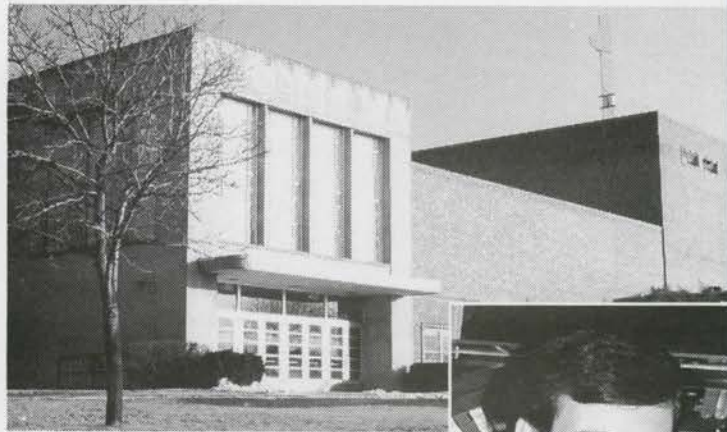
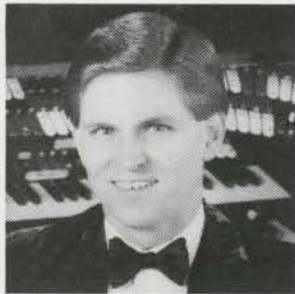
All photos by Melvina Godfrey



Hyatt Regency - 1990 Convention Hotel



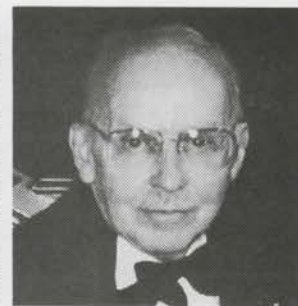
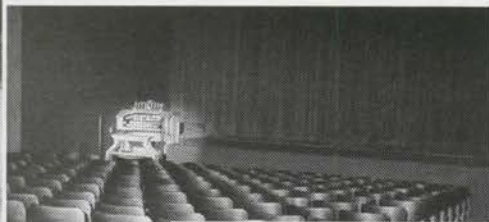
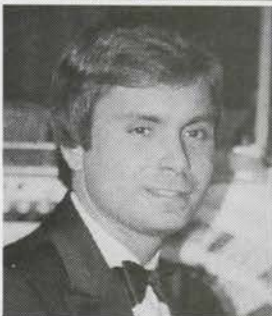
Ron Rhode, opening artist.



Barry Baker will play at Manual High School Auditorium.



Lin Lunde will play at the Hedback Community Theatre 2/11 Page.



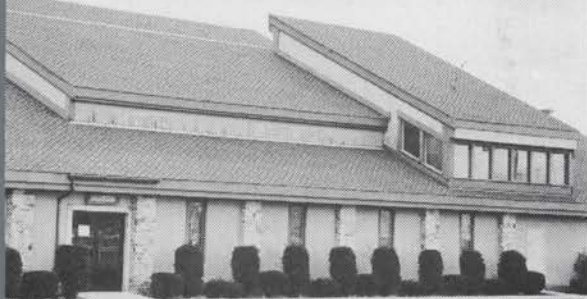
Lee Erwin

Long Center for the Performing Arts (formerly Mars Theatre), Lafayette.

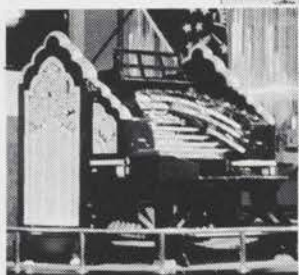
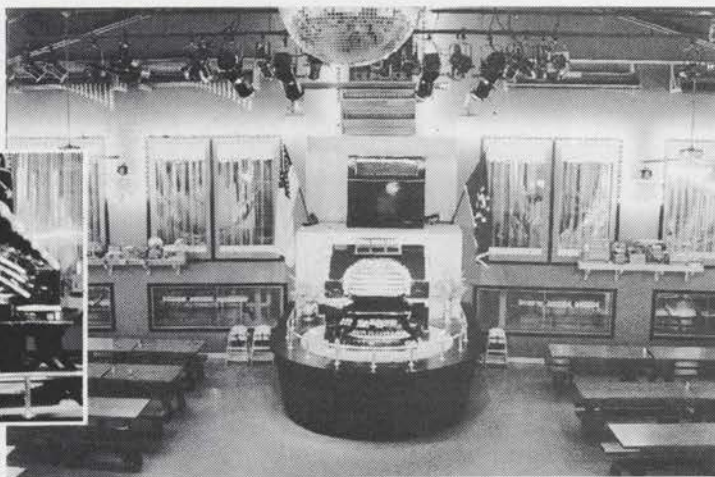


Donna Parker.

INDIANAPOLIS!

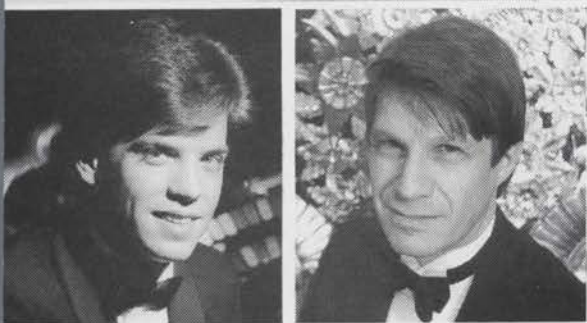


Paramount Music Palace



Paramount Wurlitzer.

At left: Dwight Thomas, Bill Vlasak.



Second Presbyterian Church

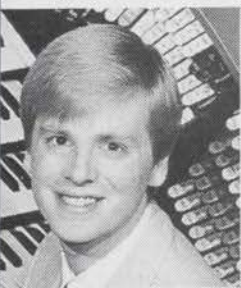


Second Presbyterian 4/81 Aeolian-Skinner

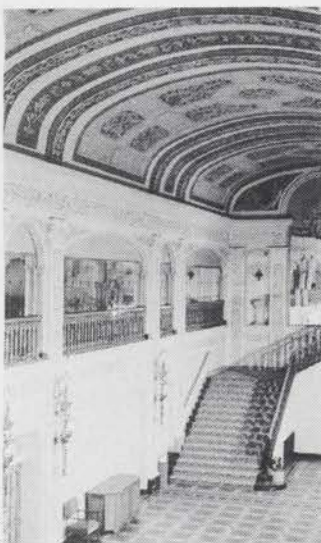
Walt Strony



Lyn Larsen



Simon Gledhill



Embassy Lobby

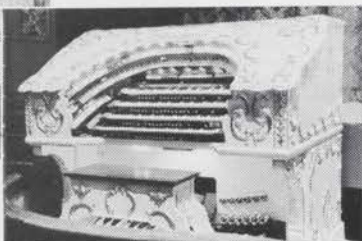


Indiana Roof Ballroom



Embassy Auditorium

Embassy 4/15 Page



Indiana Banquet



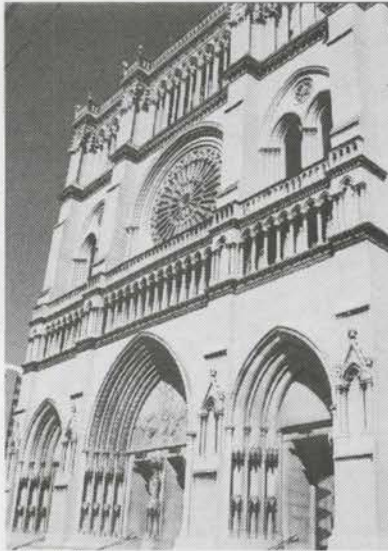
Barbara Sellers

1990 Cincinnati Afterglow

THURSDAY, AUGUST 9



Springdale Music Palace



Cathedral Basilica of the Assumption.



The largest of the three pipe organs in Cathedral Basilica.



Springdale Music Palace 4/33 Wurlitzer console.

Depart Indianapolis at 9:00 a.m. for a two-hour bus ride.

Enjoy the outstanding artistry of **WALT STRONGY** at the 4/33 Wurlitzer in the gracious home of Ron Wehmeier (see page 15) in its first public performance!

Have lunch at the Springdale Music Palace, home of the 4/33 Wurlitzer, and enjoy the talents of entertainer host **KARL COLE**.

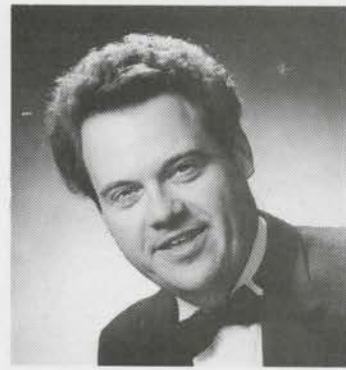
Visit famed Cathedral Basilica of the Assumption in scenic Covington, Kentucky, across the Ohio River from Cincinnati. The Basilica is patterned after Notre Dame in Paris and contains eighty-two stained glass windows (one of them is sixty-seven feet in height). Hear **RODNEY BARBOUR**, a graduate of the Cincinnati Conservatory of Music, demonstrate the THREE pipe organs in this large structure.

Board the FUNLINER Riverboat and enjoy cocktails (optional) and dinner while cruising the wide Ohio River and viewing the skyline of Cincinnati and the historic homes dotting the rolling hills of Kentucky.

Arrive back in Indianapolis at 10:00 p.m.

Cost of the Cincinnati Afterglow is \$65 which includes: bus transportation, lunch, dinner, three concerts (five organs), Ohio River Cruise.

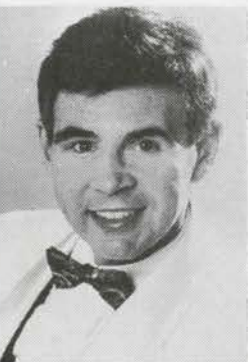
ATTENDANCE IS LIMITED TO 300. Get your reservations in NOW to avoid disappointment.



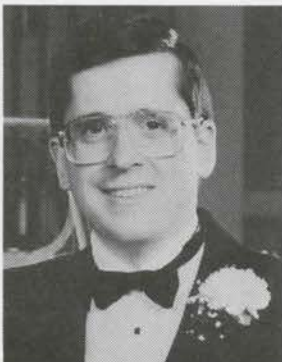
Rodney Barbour



4/33 Wurlitzer, Ron Wehmeier, Cincinnati.



Karl Cole.



Walt Strongy



Funliner for Ohio River Cruise.

Not Just Another Wurlitzer



Ron Wehmeier in Solo Chamber. Note 16' Wood Diaphone in back.

Like many theatre organ buffs, Ron Wehmeier of Cincinnati, Ohio, was first introduced to the sounds of theatre pipes by the many recordings of the legendary George Wright. Unlike most of us though, Ron decided he wanted a theatre pipe organ in his home, and he acquired a 2/5 Wurlitzer from radio station WLW, the last of three Wurlitzers owned by Crosley Broadcasting. Ron brought the organ to his parents' lovely turn-of-the-century home on a hill in Cincinnati, rebuilt it carefully, and installed the pipe-work in a basement room with the console on the first floor. Although this turned out to be a very nice-sounding installation, it was not quite as "mighty" as Ron desired.

After some searching, Ron bought the three-manual Wurlitzer from the Plaza Theatre in Kansas City, Missouri, rebuilt

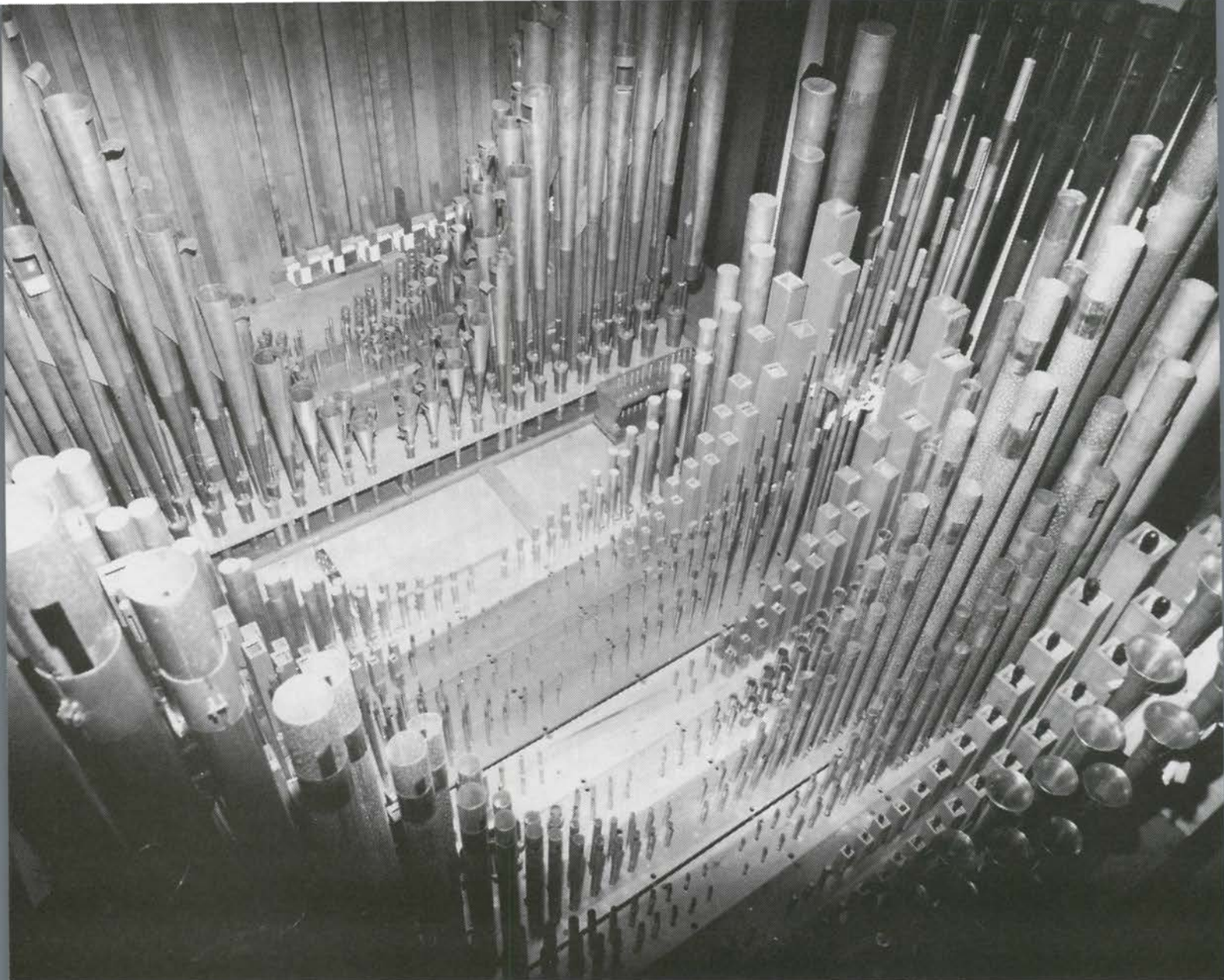


Wehmeier Wurlitzer console platform contains bronze from a bank in Cincinnati.

Jack Doll Photos

and reinstalled it in the same basement room and eventually expanded it to twenty-two ranks (See January 1979 THEATRE ORGAN). This venture took a few years to accomplish since Ron was also working full-time as the area sales and service representative for the M.P. Moller Pipe Organ Company. Along the way, Ron made the acquaintance of George Wright who was most helpful with suggestions for the organ. As those who have played the organ would attest, this was a very fine-sounding Wurlitzer. Ron says, "I thought at the time this would be the organ for the rest of my life."

One day, however, he received a phone call from Dr. Larry Kass of Cleveland, Ohio, who expressed interest in acquiring a fine Wurlitzer for his home. Eventually a deal was worked out whereby Larry and Sara Kass acquired the Plaza Wurlitzer, and Ron helped de-



sign its new home and supervised its installation (See Jan/Feb 1990 THEATRE ORGAN).

Once again, the search was on for an even mightier Wurlitzer! Ron finally found it in California. And what a mighty one it was. Well-known organ collector Russ Nelson had installed a 4/22 in his home and then sold it for a pizza parlor installation. After being rebuilt by Ken Chrome plans were changed and the parlor never built. The organ was stored for ten years before being acquired by Ron who says, "The pipework Russ had collected was all hand-picked by him over the years and is exceptional. I am privileged to have it." Ron added some hard-to-find sets of pipes he'd collected over the years and several new ranks made by Trivo. In addition, the organ has two pianos: a 1928 Duo-Art 6'2" Steinway grand expressively playable from the console, and the original Wurlitzer upright which is used for mandolin effects.

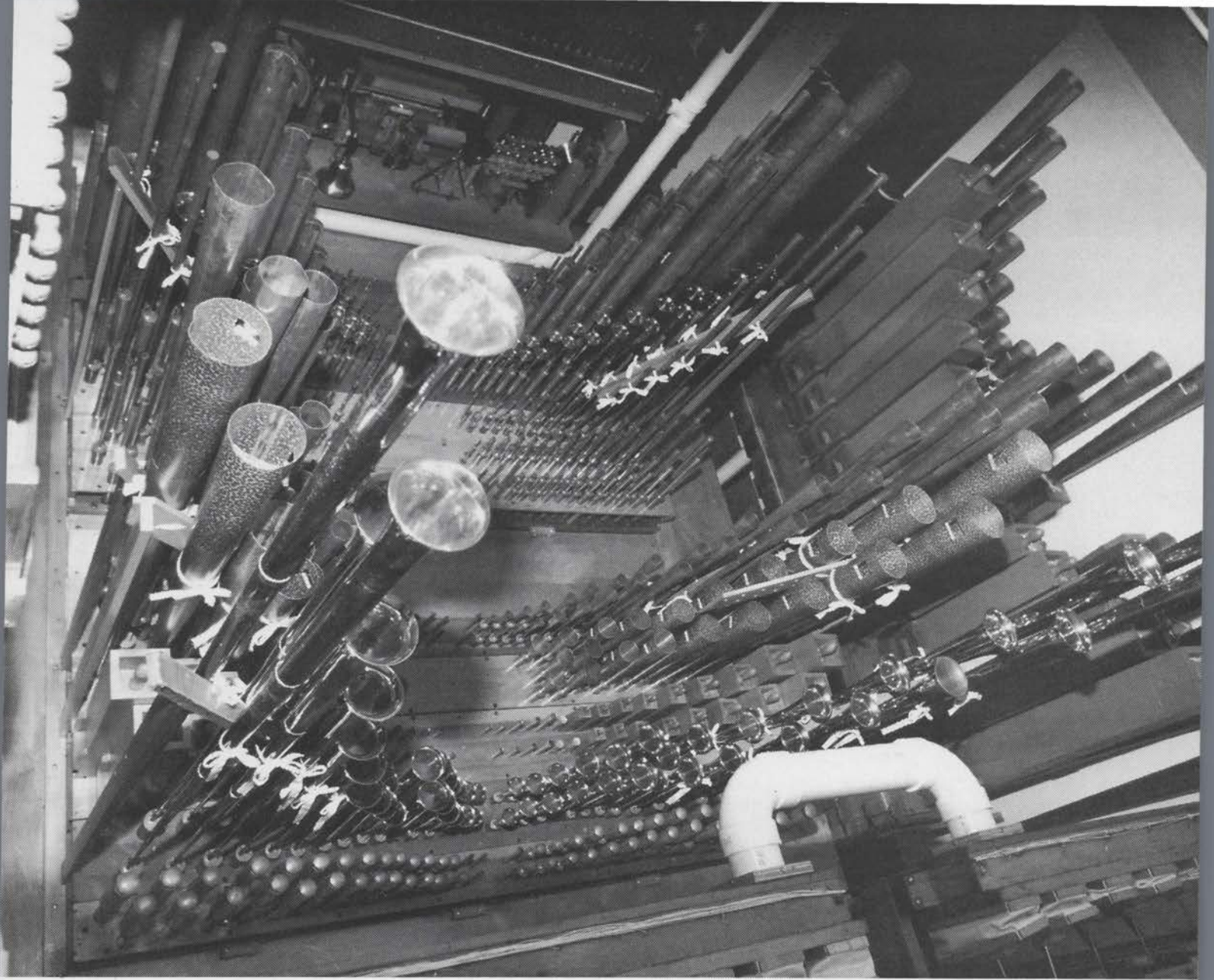
In total, the organ would be a 4/33, so the original basement pipe chamber was far too small. Ron decided to expand the house with the addition of a 35'x70' room with a cathedral ceiling 18' in height at the peak. "The contractor thought I was nuts," Ron says, "when 12" poured concrete wall, double I-beams, 12" joists, and 3/4" plywood sheathing were specified." In the basement of the addition, built into a hill, are the garage, a large shop used in Ron's work for Moller, and his office.

The chambers are on the far end of the room in a space 16' in depth and 35' in width, divided into two equal chambers. The blower room is located beneath the chambers with two 7½ horsepower Spencer blowers and thirteen tremulants. With the regulators sub-floored, the installation is very quiet and was well worth the extra effort. The acoustical properties of the room are excellent. The 3/4" oak floor and the cedar ceiling give the

Main Chamber

(from swell shades back)

Vox Humana	Wurlitzer
Oboe Horn	Wurlitzer
Tibia	Wurlitzer
Tuba Horn	Wurlitzer
Quintadena	Wurlitzer
Concert Flute	Wurlitzer
V D O	Wurlitzer
Viol Celeste	Wurlitzer
Flute Celeste	Wurlitzer
Clarine	Wurlitzer
Horn Diapason	Kimball
Horn Celeste	Kimball
Lieblich Flute	Moller
French Trumpet	Gottfried
Marimba	
Chrysoglott	
Toy Counters	
Mandolin	



Solo Chamber

(from swell shades back)

Echo Vox Humana
 Brass Trumpet
 15" Tibia
 Tuba Mirabilis
 Post Horn
 Kinura
 Musette
 Orchestral Oboe
 Brass Saxophone
 Open Diapason
 Salicional
 Voix Celeste
 Glockenspiel
 Xylophone
 Tuned Sleighbells
 Chimes,
 Toy Counters

Wurlitzer
 Wurlitzer
 Wurlitzer
 Trivo
 Wurlitzer
 Gottfried
 Trivo
 Wurlitzer
 Wurlitzer
 Wurlitzer
 Wurlitzer
 Wurlitzer

sound a warm texture, and the natural reverberation helps the entire organ blend together.

Although the console had been finished in black lacquer for the intended pizza parlor installation, Ron followed the suggestion of his friend, Sara Kass, and redid the console in mahogany veneer with tasteful ornamentation in gold leaf. Two inlaid Wurlitzer nameplates completed the console appearance. New Hesco stop tabs were engraved and 48-volt Syndine stop action magnets were used. Above the console is a spectacular crystal chandelier from a now-demolished downtown Cincinnati hotel ballroom.

Ron is most grateful for the help he has received from his parents in this three-year project. They have spent many hours in any capacity needed. George Wright, in numerous phone conversations, has been a great help with his support and suggestions. Lyn Larsen drew up the specifications and suggested installing

a Devtronix relay system. Ron also gives special thanks to Dave Hazelton, his long-time associate, for invaluable support throughout the entire project.

Now that the organ is installed and playing, it really comes alive with the artistry of first-class young organist Barry Baker, who lives only ten minutes away in Ft. Thomas, Kentucky. Barry is a frequent visitor, and Ron feels lucky to have him nearby. "His use of all the tonal colors and effects, along with flawless technique, really shows off the Wurlitzer," Ron says.

All who have heard this unique and beautiful installation readily attest that this is "not just another Wurlitzer" but one of the truly fine home installations in the country. Visitors to the 1990 ATOS National Convention in Indianapolis will have the opportunity to attend the Afterglow in Cincinnati where this organ will be publicly played for the first time ever. It will be an event to remember!

SUPERCALIFRAGILISTICEXPIALIDOCIOUS

Colonel Jack Moelmann's Custom Rodgers Installation

by lone and Ray Danford

As Mary Poppins' song is unique, so is Jack Moelmann's organ installation. It is also superb, creative and notable. Jack, the Past President of ATOS, is a Colonel in the U.S. Air Force stationed at Scott Air Base near St. Louis. While he is deputy director of communications and computer operation for the Air Force, he is, by avocation, an organist and technician of electronic and pipe organs.

To fully appreciate this installation, one should be familiar with the aesthetic and visual features of Jack's home. As we enter the Music room we see a sign which says, "Seating Capacity Limited to 8001. Fred Glotz, Fire Inspector." This is a room 28 x 40 feet, but these could be mini-midgits or tiny critters. Now, Jack is not only organ-minded and people oriented, but also treasures animals — stuffed, that is. There are three sets of animals and people dolls which adorn the mantle, speaker cabinets and the player piano. These include a monkey, whistling and drinking bears, a dog drummer, birds, an Indian drummer, Santa Claus, an Hawaiian dancer, and a barking dog. All are animated, and their realistic motions are controlled from the Rodgers console. Jack accompanies their varied antics with suitable organ music and concludes the act with a short film cartoon with organ accompaniment. The screen and projector are also controlled from the console — shades of a pizza parlor — it even has a mirror ball.

Jack has traveling colored lights draped around the perimeter of the room, and the player piano has lights which glow against the white and gold-trimmed piano which can be played separately or from the console. There is also a Hammond L-112 in the room, and when visitors are there, as we were, some lively jam sessions occur. We heard Jack and his friend, Mark Gifford, on the various instruments and the Kurzweil synthesizer which sits directly to the left of the Rodgers.



Jack Moelmann's custom Rodgers console.
Ray Danford photos

The Rodgers organ has 69 speakers distributed in 21 cabinets with fourteen power amplifiers. There are also a set of Deagan chimes, xylophone, cymbals, triangle, castanets, bird whistles, three (electric) glockenspiels and six ranks of pipes. Four of the ranks are Kilgen: Diapason, Flute, Cornopean and Dulciana; the Positiv and Calliope are from a band organ. These are powered by a two-horsepower, three-phase Spencer which generates up to 25".

The Rodgers 340 console is theatre style, complete with horseshoe, two rows of stop tabs, and three manuals and is white with gold ornamentation. The previous owner, Leonard Lipman, of Red Bank, New Jersey, is a member of Garden State Chapter, and when Jack learned, in January 1989, that it was for sale, he leaped at the chance to buy it. It was shipped from New Jersey and arrived at Jack's home in mid-February. The console wouldn't pass through any of the doors into the music room which meant that the entire sliding glass door assembly had to be taken apart and the console carried around from the garage to the back of the house in freezing weather. It took eight men to carry the 800-pound behemoth and place it on a specially built platform which has wheels for mobility. It was placed in the center of the room because an enormous amount of work had to be done to enlarge and improve the organ.

Jack obtained 16 new stop tabs from Peterson, and he installed them in every available spot on the stop rail and back rail. Twenty-seven new thumb pistons were added for special effects in addition to the 20 thumb pistons already on the console which control the computer-

ized combination action. The toe pistons were increased to a total of 16. A new relay was built which added reed relays to the key contacts, and a complete MIDI system was obtained from INTERMIDI Company to allow MIDI to be played from all three manuals plus pedals. A pull-out drawer was built to house some 100 switches and controls for the many effects. A separate control console was built for the Kurzweil, two rhythm units, projector and animal controls.

The organ came with six tone speaker cabinets and six Rodgers amplifiers; included are a 30" woofer and Leslie speaker. The entire organ speaks through six channels of audio: Main, bass, brass, string, celeste, Post Horn/Kinura and Tibia. This was interfaced to the already existing eight tone cabinets (Leslie and Hammond) which were connected to Jack's Hammond organ. The sound is awesome! And at times LOUD!

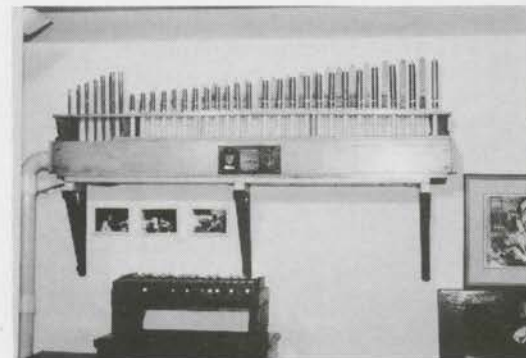
The entire project of setting up the relay, connecting all the interfaces (this took 14.5 miles of wire), was completed in July 1989, a total of four months. Randy Drumstra, a local man from the Scott Air Base area, did a lot of the wiring, and Chuck Wiltsch, an ATOS member of St. Louis Chapter, did most of the speaker alignments.

St. Louis Chapter is fortunate to be able to have meetings and programs at Jack Moelmann's home, and we felt privileged to see, hear and play this fine installation. Jack has in his files a complete stoplist for this custom organ, and would be happy to share this information with anyone who might be interested.

Anyone who is visiting in the St. Louis area is always welcome to share Jack's music-entertainment room and his excellent Rodgers/pipe organ.



Part of toy counter.



Two ranks of pipes and the Glockenspiel.

The Phipps Center For The Performing Arts:

A Story of A Community's Dedication to The Arts

by Stephen L. Adams
Photos by Robert Berglund

Wisconsin historical journals are filled with accounts of pioneering lumbermen and the tremendous industry they developed. Before 1900, ten million acres of Wisconsin were covered with a thick blanket of 400-year-old white pines. Numerous sizeable rivers which wound their way to Lake Michigan on the east and the St. Croix River on the west created boomtowns where milling and shipping took place.

Great wealth was accumulated by men who happened to be in the right place, owned the right land and possessed adventurous business minds. Midwestern cities, responding to the Industrial Revolution, called for seemingly

endless quantities of lumber, and the roots of the American growth-oriented economy can be traced to this era.

By the early 1900s most of Wisconsin was completely cleared of white pine, and the environmental devastation that resulted would take generations to heal. Responding to this horror, the Federal Government passed legislation controlling forestation practices, but by this time massive wealth had been accumulated by dozens of Wisconsin families.

Although it is said that hindsight is 20/20 vision, many a Wisconsin lumberman had realized, before 1900, that the reckless harvesting of white pine could, and probably would, turn their communi-

ties into ghost towns. As leaders of these communities, and in ways that far surpassed elected officials, many families dedicated their lives to staving off economic disaster.

One such town, Hudson, is a picturesque community that traces its roots to the 1840s when fur traders settled along the St. Croix River, but it wasn't until the arrival of the railroad and the beginning of the lumber industry that Hudson began to flourish.

In 1873, the Wisconsin State Treasurer's Office sent one of their most valued employees to Hudson to work with the West Wisconsin Railroad in securing land rights. William H. Phipps proved his



"Phipps remembered Hudson . . . Now Hudson remembers Phipps."

worth, and at the conclusion of the project was offered a permanent position with the railroad at a salary of \$5000 per year, an exceptional wage for those days. William accepted the job, but not before he returned to Madison to marry Francis Van Bergen that same year.

On November 25, 1878, Stephen C. Phipps was born to Francis and William in Hudson. By this time, William had become well known in the lumber industry for his expertise and was called upon by the Weyerhaeuser family to help establish their company. This began a life-long family association between Seattle, Washington, and Hudson, Wisconsin.

Stephen married Helen Clark in 1913; he served in the military during WWI and subsequently became a director of several companies and a bank. Some time after Helen's death in 1965, he married Francis Coit Loranger. Francis passed away in 1976, and Stephen in 1977 at the age of 99.

In January 1946, Stephen established the Wm. H. Phipps Foundation for the purpose of funding the Hudson Memorial Hospital. When that project was completed, he turned the direction of the Foundation to the arts and education. A community with a strong lineage of arts and entertainment, Hudson lacked an adequate central location where various organizations might meet and display their work. The Phipps Foundation, seeking a suitable memorial for Stephen, began to plan a facility that would bring the economies and energies of the arts under one roof.

Thus it was that the Phipps Center for The Arts was opened to the public on March 11, 1983. Using a structurally sound Elks Lodge as the cornerstone of the building, a three-million dollar, high-tech, regional arts center was constructed along the banks of the St. Croix River. However, unlike many new arts centers, the Phipps Center was designed with chambers for a theatre pipe organ.

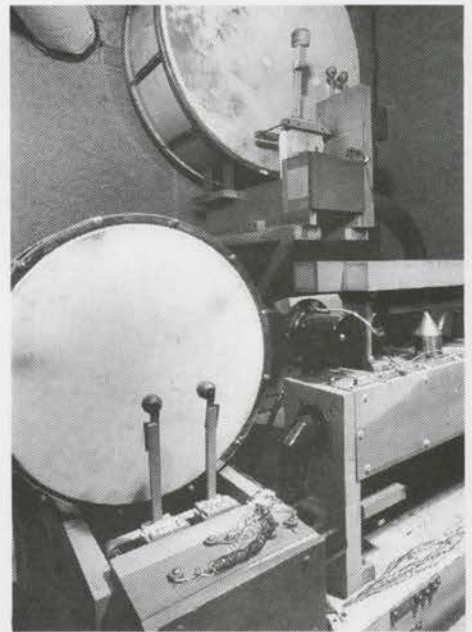
About the same time, several organizations across the river in St. Paul, Minnesota, had been trying to negotiate a donation to their projects of the 3/16 260 Special Wurlitzer (opus 1404) installed at local ABC affiliate KSTP-TV. Hearing this, the Phipps Center contacted station owner Stanley S. Hubbard to see if more attractive terms could be offered by the Phipps Center. They could, and in April 1983 it became official — the Phipps Center now owned a Mighty Wurlitzer.

Opus 1404 was originally shipped to the Capitol Theatre in St. Paul, Minnesota, where it was frequently played by Eddie Dunstedter during the 1920s. The man whose name was most associated with

this organ, however, was Leonard Leigh.

Stanley E. Hubbard, President of KSTP-TV and lifelong theatre organ enthusiast, purchased the organ in 1956 and had it installed in his St. Paul television studio. Even though it was played by dozens of famous organists over the years, by the mid-1970s the station no longer found use for the instrument, and when the Phipps proposal was made, Stanley S. Hubbard, son of the retired station founder, agreed to its donation.

Plans were made to remove, rebuild (as necessary), and install the Wurlitzer in the chambers reserved for a pipe organ. Money had to be raised, volunteers rallied and plans made for the use of the Wurlitzer — with no time to spare. Until now, the donation represented only a dream. Now the project was to become a reality. An Organ Committee was established with Hudson native Fred Nagel as Chairman.



Toy counter in Solo chamber.

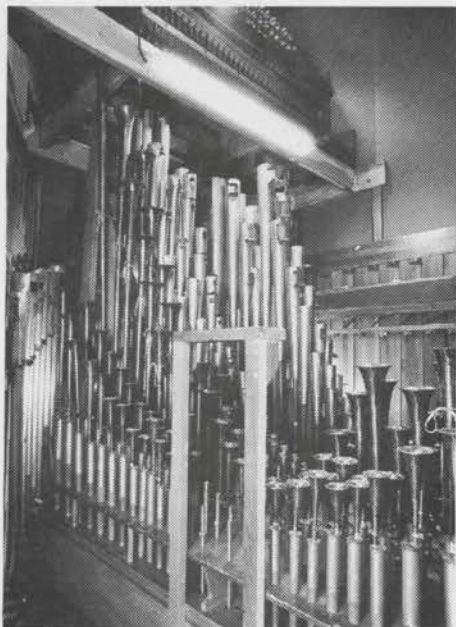


Wurlitzer console and Chickering Ampico grand on stage at Phipps.

Twenty-three Land O'Lakes Chapter members volunteered manpower. Bob Hansen's Getty Oil and the Duro Paper Bag Manufacturing Company donated trucks; Keller Construction donated a truck and a Lull Highlifter forklift; Zappa Brothers supplied a lowboy and the Reliance Electric Motor Company serviced the blower at no charge. And perhaps most important, Jerry Orvold was retained to disconnect all components, engineer their safe removal from second-story chambers and then supervise the rebuilding, installation and maintenance of the organ. This year Jerry Orvold will complete his 34th year of watching over this Wurlitzer.

On a rainy April morning, the determined crew arrived at the station. The organ had been dismantled in place by Jerry Orvold, but removal could only take place when the studios were not in use. To further complicate matters, the chambers were on the second floor, requiring the forklift for the heaviest parts.

A shop had been set up in one chamber at Phipps Center to facilitate the rebuilding of percussions and traps which were still operating on original leather. The pneumatic relay was discarded, and a new Z-Tronics solid-state relay installed. The original pressure-operated piano was sold to local organman Terry Kleven to help defray expenses of the installation.



Solo Chamber.

In its place a Chickering Ampico reproducing grand piano was attached and is located on stage. A Peterson four-memory combination-action replaced the original pneumatic system allowing for complete respecification of the instrument. Dennis James, Lyn Larsen and Walt Strony were consulted on specifications and their layout in the console.

Many alterations to the instrument had been made by Leonard Leigh and Jerry Orvold during the years it had been at KSTP to better suit the controlled conditions of a broadcast studio. Most of these changes were reversed at the Phipps, returning the instrument to substantially the same organ that left the Capitol Theatre in 1956.

The Phipps Center is an ambitious undertaking for a city of little more than 6000 residents. The auditorium seats 235 and includes a fully equipped stage with dressing rooms, a scene shop, an elegant grand foyer and an art gallery. The River Room provides a multi-purpose setting for meetings, receptions and dinners. The Terrace Room, with its terrace overlooking the St. Croix River, provides an ideal location for board meetings and smaller presentations. The Art and Dance Studio on the top floor of the complex is lighted by skylights and provides the right feeling for artists and dance instruction. Overall, the Center boasts 32,000 square feet of space, all of which is in constant use.

The gala opening nights for the new Phipps Center Wurlitzer featured Gaylord Carter playing for capacity houses. Barely eight months after the Center's opening, and only seven months after the removal of the organ from KSTP, the Wurlitzer was up and playing.

One month after Gaylord's programs, the ever-popular Ramona Gerhard-Sutton played a Christmas concert. Ramona is fondly remembered by Twin City radio audiences for her WCCO broadcasts and annual Christmas concerts in the lobby of Northwestern National Bank in Minneapolis.

With a negotiated donation, removal, rebuilding, installation and two highly successful concerts behind them, both the Phipps Center Organ Committee and the Phipps Wurlitzer concluded a very busy 1983. Based on the success of the organ series, several successful "spin-off" programs have been introduced into the Center's season of events. Rob Calcaterra gave a series of afternoon concerts and silent film presentations for Hudson school system students during the week prior to his March 1985 concert. Nearly 1000 students attended and learned about the theatre organ, being an organist and accompanying a silent film. House organist Tim Stevens demonstrates the organ for groups and visitors and also hosts the Winter Coffee Concert Series and Summer Silents program.

Opus 1404 appears to have come to rest in the most idyllic of settings possible for a 3/16 Wurlitzer. Sixteen ranks in a 235-seat theatre provides plenty of power and color for the skillful artists who appear at the Phipps each year. Since Gaylord Carter's opening in 1983, the list of artists reads as a "Who's Who" of the theatre organ world. Drawing from nearby Minneapolis and St. Paul, the Phipps Center Organ Concert Series is often sold out. The continuing role of this Mighty Wurlitzer in its community is just as much a joy 64 years after first sounding forth at the Capitol Theatre.

(Author's note: Enthusiasm for the Phipps Center Wurlitzer comes from hundreds of patrons, ATOS members and musicians. Thanks are due to all of these people for preserving this treasure from a grand era. Specific thanks to those who provided background information for this story: Stanley S. Hubbard, David Junchen, Terry Kleven, Fred Nagel, Jerry Orvold, Walt Strony, Bob Swaney and Verna Mae Wilson.)



Main Chamber.

Chamber Analysis

MAIN CHAMBER

Diaphonic Diapason (16' Metal Diaphone)
Concert Flute (16' Bourdon)

Clarinet
Viol d'Orchestra
Viol Celeste
Salicional
Salicional Celeste
Vox Humana

SOLO CHAMBER

Tibia Clausa (16' Tibia)
Tuba (16' Tuba)
Brass Trumpet
Brass Saxophone
English Post Horn
Orchestral Oboe
Oboe Horn
Kinura
Toy Counter

PERCUSSION

Marimba (Main)
Xylophone (Solo)
Chrysoglott (Main)
Glockenspiel (Solo)
Sleigh Bells (Solo)
Chimes (Solo)
Piano (Chickering Ampico grand,
on stage)

BLOWER

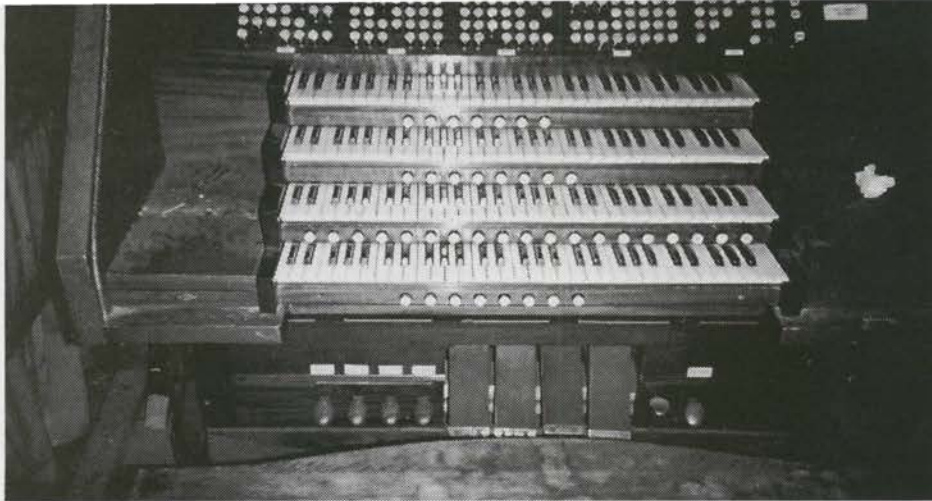
10 hp Spencer Turbine (1160 rpm)



*The future of music may not lie with music itself,
but rather in the way it encourages and extends, rather than limits,
the aspirations and ideas of the people, in the way it makes itself
a part of the finer things that humanity does and dreams of.*

CHARLES IVES, 1874-1954





The four-manual Estey "Cash Register" console. No subliminal messages were found to have been spelled out on the lighted buttons.

DeLay photos



Combination action setters. All are in magnificent condition.

The Forgotten Estey

by Thomas L. DeLay

In the teens and twenties of this century, no large city was complete without a city-owned municipal or civic auditorium. Across the country, many such venues were to be found, often with large pipe organs. In some cases, even sites such as opera houses could be considered as a civic venture. Such sites included, San Francisco, Portland, Maine and Oregon, Denver, Minneapolis, Memphis, and of course the huge Midmer-Losh in the Atlantic City Convention Hall.

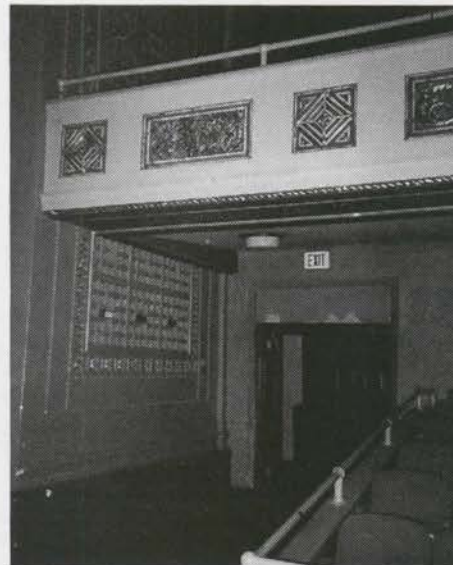
In 1927, the City of Sacramento was no exception to this. They purchased a 4-manual, 49-rank Estey organ. At best, the organ is designed along the tonal ideals of an "Orchestral" organ. It is not by any imagination a theatre organ, nor, in the strictest sense, is it a classical organ. Perhaps the term "concert organ" best describes it.

The city built the 4500-seat Memorial Auditorium as a multiple use facility. The entire main floor is on an immense elevator that can lower to act as an arena, or raise up and be used for basketball games or for extra house seating. The organ console is also on a separate elevator.

The Estey organ installed within has that curious console design known as a "cash register" console. A push of the stop knob and the voice comes on and is indicated by lighting of the face of the stop knob/button. In theory, it is a very neat and compact idea. The stop button faces also illuminate when the sforzando or crescendo pedal is activated. At a glance, the organist would know what was registered — as long as a strong

spotlight did not shine on the console and wash out the reading of the stop buttons! It is believed that this may be the only intact example of a 4-manual Estey "cash register" organ playable in the United States. One thing for certain, the organ is virtually untouched by organ "improvers" or more modern stop redesign. From this standpoint, it certainly has some historical merit.

The Memorial Auditorium did, strangely enough, open with a large stage production and movie. The Auditorium is equipped with a projection and spotlight room at the rear center of the top balcony. There are, in a sense, two large balconies; one is slightly above main floor level, and the second is above that. Both extend



Grille openings to the upper and lower balcony. On both sides of the house, these openings are nailed shut as it was thought the organ would be too loud.

in a U-shape from one side of the proscenium arch to the other. The organ, in addition to chamber openings in a floor to ceiling format, also has openings into these balconies. Supposedly, the organ was too loud to patrons in these areas and, as a result, have been blocked off. This has limited the tonal egress of the organ by as much as 50%. The shutter openings are still intact, merely crudely nailed shut!

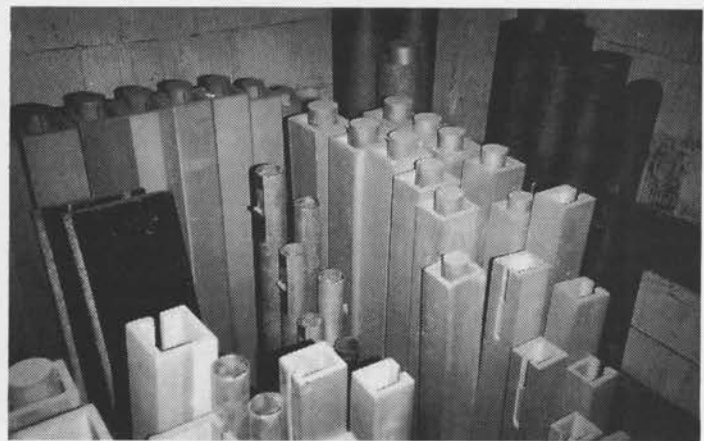
The organ has, in recent years, been used very little. The auditorium itself has been closed for much of the last 8-10 years. Reasons for this involve a paranoia for California seismic safety, but perhaps more important is the opening (circa 8-10 years ago) of the new 20,000-seat arena, "surplusing" the old "decrepit" Memorial Auditorium. The City of Sacramento has done a magnificent job of maintaining the venerable old building even during its closed periods, and it is in magnificent condition. The place looks as though it might have closed just yesterday. Though not in use, the building is regularly "exercised," with attention to see that all parts are in operable condition.



ELEPHANT MEETS PIPE ORGAN! During a circus some years ago, the animals went on a rampage — the Estey's main wind line was pierced the elephants' tusks.



Bottoms of the lowest five 16' Pedal Trombones. Unenclosed, they are the BIG foundation of the organ. Behind them can be seen the large Pedal 16' Open Wood Diapasons.



A forest of Haskell bass pipes in the Choir Organ. 16' labial Fagotto is to the right rear.

One bizarre fact is that this venerable old Estey survivor is probably the only organ in the country to have its main windline damaged by elephants! Such was the case one evening while a circus was performing on the main floor above. The elephants were corralled in the basement, waiting to be brought up to the main floor via the freight elevators. The animals went into a frenzy and rammed their tusks through the main blower windline! The holes remain to this day.

For some time it has been assumed the organ was unplayable. And it was — due to water damage in a conduit feeding the 20 horsepower blower with 3-phase power. One leg was open and to prevent the motor from damage, all service to the blower and twin D.C. current generators was disconnected. For the first time in 10 years, Sierra Chapter member Hal Wilmunder ran temporary wiring to start the blowers and see what would work. The organ came back to life with only three ciphers. With considerable stimulation of the manual key contacts, oxidation burned through and the long silent organ became very reasonably playable. It certain had holes in some

stops, but for not having been played for so long, it was in remarkable condition. The reed stops proved to be superb. All true reeds were built by Gottfried. The Pedal 16' Trombone is literally the foundation of the entire full organ. While none of the reeds can be considered brilliant, they all tend to add an orchestral flavor. The many string stops are beautiful, particularly the 3-rank string chorus in the Solo division. The unenclosed Solo Ophicleide is the single loudest stop in the organ and is unified at 16-8-4. As an instrument, it is well worth preservation as an orchestral organ.

Through the years many organists have played the Estey. Most notably, Mr. Leland Ralph, Ethel Brett, and, of course, Emil Martin. Save for a brief moment of rejuvenation in 1980 when it was last played, it has remained silent for most of the last 15 years. Emil Martin, of course, has long been a favorite at the Arden Pizza and Pipes in Sacramento.

Why all the fuss about the Auditorium and the Estey? Plans are afoot to gut the auditorium. The organ is in the way of the auditorium makeover. At present, the house has, for organ, magnificent acous-

tics with 3-4 seconds reverb. The new design calls for a heavily padded auditorium installed within the walls of the old house, stripping out all vestiges of architecture from the 1920s. Even if the Estey were retained, the organ would speak into a 2500-seat auditorium designed by today's standards — acoustically dead nightmares that require many thousands of dollars worth of amplification so even a sneeze might be heard. By 1992, the old Memorial Auditorium and its Estey may become only a distant memory.

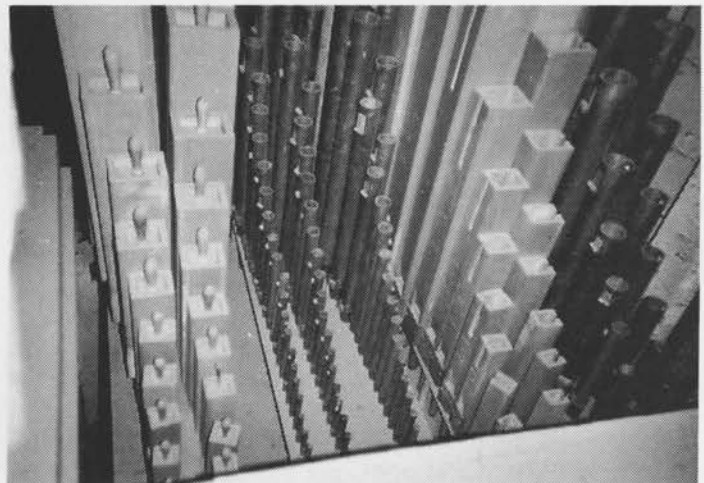
If there might be interest in trying to persuade the City of Sacramento to preserve the organ, please write a note to "SAVE THE ORGAN" giving your name and address to:

Mr. Solon (Doc) Wisham
Assistant City Manager
City of Sacramento, City Hall, No. 101
915 "I" Street
Sacramento, California 95814-2684

(Credits: Hal Wilmunder, Emil Martin, A. Scott Nelson, Dean of Sacramento Chapter of AGO, William O. Schlotter of Nor-Cal ATOS for showing interest in the Estey above and beyond the call of duty.)



Tops of the Haskell 16' Great Open Diapason pipes. Great tuba and 8' Open #1 can be seen in the back.



Part of the powerful, unenclosed Great. Left to right, Tibia Clausa, three-rank Mixture, Tibia Plena, 4' Octave.



Swell Shades and Push Rods and Things That Go “BUMP” in the night

One of the noisest and most aggravating non-musical noises which can occur in an organ, other than the blower and wind noise, is that produced by swell shades. I can recall one concert where the shades were so noisy, the organist yelled “Timberrr!” upon closing the shades following a quiet passage.

Most shades exhibit some sort of noise, and due to the problem of keeping shades quiet, I shall offer some suggestions and observations. These are specifically aimed at Wurlitzer shades, but the principles will fit other makes.

First of all, it is possible for standard Wurlitzer shades to be almost silent. Let's examine the components of standard shades with individual shade motors.

There is a frame in which the shades are set. The blades are usually graduated in width. A set of pneumatic motors is affixed to the frame with a motor pneumatic positioned to move each blade. The connection is through a steel push-rod which passes through a bearing block on each blade and motor pneumatic.

There is a primary valve and its pneumatic to control each motor, and the blade is returned to its normal position by a return spring, also having some sort of bearing device at both ends.

The blade turns in some type of bearing, usually a ball race at the bottom and a pin in a wood bearing at the top.

There is normally some system of bumpers or pneumatic checks to keep the shades from slamming against each other when closing. Before making any adjustments or rebuilding parts of the system, you should understand what each component has to do to make the shades work efficiently and quietly.

It was the intent of the builder to have the shades work as fast, yet as quietly, as possible. The shades should provide a wide range of expression which is graduated evenly from soft to loud without obvious audible “lumps.” The playing of modern organists requires that the shades not only provide expression gradually from closed to open, but should be responsive to either accents from the closed or open position.

While there are some organists who follow the George Wright method of playing with the shades mostly closed, choosing to accent and open the shades for effect, most organists today follow the Lyn Larsen method whereby the shades are mostly open and the accents are inverted, closing the shades for effect. There has been much observation and audio-visual documentation of these two different systems of expression, and they obviously each have their own benefits and characteristics.

I have observed organists pumping the swells wildly without any return using one of the above systems, yet organists using the other system will get quick expression from the same organ. The Mesa Organ Stop shades responded well for only one artist playing that organ during the recent regional, and I could but wonder if the other organists knew why the swell shades were not effective when they played. Those shades opened fast, but closed slowly, so kicking the shades closed from full open had little effect other than a bit of jiggling of the shades.

The point is to adjust the shades so that they respond in both directions!

Going back to Hope-Jones patents, Robert Hope-Jones had a lot of thoughts and inventions which affected the response of swell shades. He recognized that shades had to be either thick (have density) or include a vacuum to impede the transmission of sound. He also recognized that shades could NOT touch each other when closed, and patented the sound trap, grooves cut into the mating faces to trap sound which would otherwise filter through the space between the shades when closed.

If you want shades to be quiet, you must concentrate on each of the factors which determines their operation.

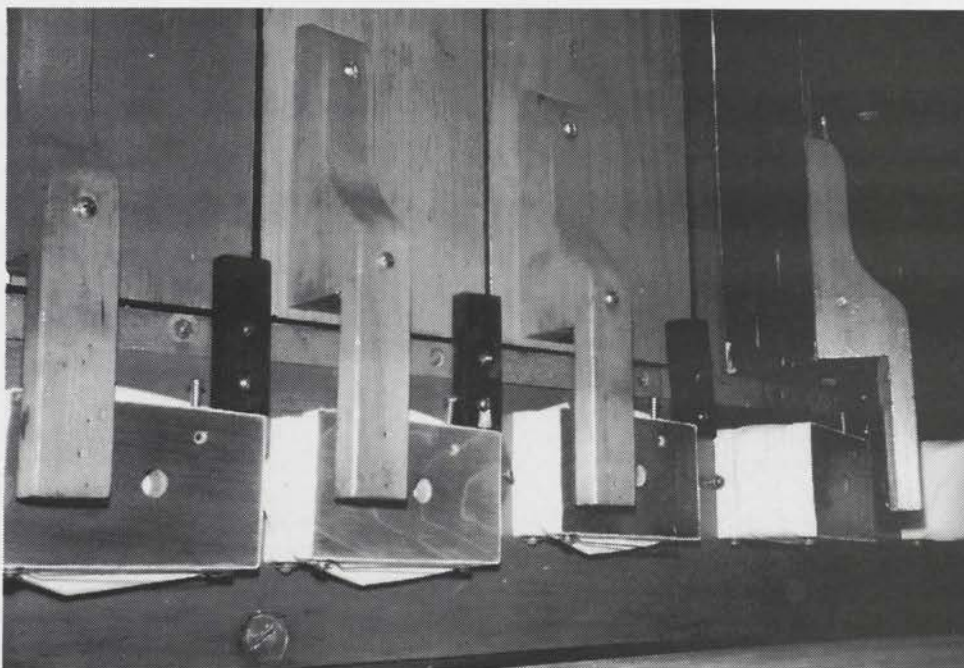
First, rebuild the shades in their entirety! Remove and clean the bearings. Use a strong solvent to dissolve the old grease and remove dirt and grit. Check each bearing to be sure it isn't defective. It is not unusual for individual balls to be rusted or broken, or for there to be grooves or depressions worn into the races. You will have to replace any bearings which do not turn freely when dry of the old grease.

Lubricate the bearings with a white, lithium-based grease, such as Lubriplate. Keep sawdust and other dirt and contaminants away from the bearings during the rebuilding process.

Insert each blade in the frame, applying lubricant to the upper wood bearing surface. This often involves application of graphite, although most old bearings will probably be just fine as they are.

Test each blade to be sure that it turns easily and quietly without any thumping or grinding noises.

Be absolutely certain that each blade exactly matches the position number in the frame. Blades are NOT interchangeable.



SWELL SHADES SHOWING SPACE BETWEEN BLADES, FELTED WOOD BUMPERS, PNEUMATIC CHECKS. RIGHT SHADE IS IN OPEN POSITION.

Locate the small bumper blocks. These are 1" x 2" wood blocks usually mounted on the OUTSIDE of each blade. These MUST be in place and properly felted. Some rebuilders have removed these blocks during shipping of the organ and never replaced them. The blocks must be felted so that each blade when closed lies parallel or flat to the frame and no two blades touch each other or the frame. There should be about 1/16" space between the blades when closed.

Often painting the shades will produce lumps of paint between the blades, or they will warp. You must deal with these problems as necessary. In worst cases, you will have to plane matching surfaces. In most cases, you can block the shades closed and pass a handsaw through the cracks, relieving the high spots as necessary.

You must be able to pass the cover of a book of matches through all of the gaps without any binding. If the cover sticks, those areas must be relieved or the felt on the bumpers increased.

Next, make sure all of the bearing blocks on the shades are screwed on tightly. Clean any rust or dirt off spring screw eyes. A wire brush on a bench grinder is appropriate for this task. Lubricate the screw eyes lightly. WD-40 is good for this. Make sure each eye is turned so that the fibre bearing rotates on the screw eye when the shade operates. The fibre bearing must not slide sideways around the radius of the eye. If it does, the shade will squeak, often only periodically, and almost never when you are trying to find it.

Recover the motors exactly as they were done originally. Note that there are different widths and the amount of opening (span) varies to compensate for different width blades. Sloppy rebuilding often has caused the motors to be mixed up, and heaven forbid that motors were mixed up between different sets of shades, which were later sold to different

buyers. I have encountered entire engines and motor pneumatics which had been mixed up and sold off to different buyers, never to be reunited with their proper mates again.

A wide variety of materials has been used and tried on shade motors. Only two appear to have any worth. Swell Shade Pneumatic Leather available from Organ Supply Industries and Black Percussion Leather from International Leather. I can most safely vouch for the Swell Shade Pneumatic leather. The black leather has only recently been available again, and only time will tell if it has the same properties as the original material.

Any other material is likely to snap or thump when inflating, or be short in life and need replacement in a few short years.

Check and relubricate the wood bearings on the heads of the motors. Thoroughly clean and polish the ends of the push rods and install them. Thoroughly clean and restore the spring eye rods, making sure the threads are good their full length. You will need to be able to adjust these rods.

Completely restore the shade motor primary action, including the primary pneumatics, the valves, and magnets. I highly recommend replacing all felt, leather and gasket materials. Klann Alathon nuts are recommended for the valves, and new valve wires will help adjustment later on. Be sure to use a nut on both sides of the inside valve, but only one on the outside of the outer valve. This will facilitate critical adjustment of the valve travel.

Recover the pneumatic checks and check bumper arms. The pneumatic checks are often called bumpers or bumper pneumatics. There are a few options which will improve the efficiency of these checks.

They should be covered with leather, not rubber cloth. The leather must be soft and supple, such as 2 oz. Cabretta, Alum Tanned Gusset leather, Valve Leather, or Black Percussion Leather.

continued...

Be absolutely certain to replace the check valve leather inside the pneumatic. Most of the Wurlitzer checks had the check valve glued at both ends. This typically impedes the airflow such that the pneumatic does not recover fast enough. If you use a heavy valve leather or a flap of the swell shade pneumatic leather, and only glue it at one end, the check will work much more efficiently. Bear in mind that the valve leather must be of a size and thickness which will not tend to blow out of the exhaust hole!

Make sure you do not reduce the span or amount of opening of this pneumatic. If you are going to err, it is better to increase the opening slightly if anything.

You should replace the leather on the bumper arm which engages the pneumatic check. Usually you will not have to replace the felt underneath. I recommend adding another layer of felt, a minimum of 1/4" to 1/2" added to the original. Experiment with this. You want the pneumatic check to collapse as far as possible when the shade closes. The pneumatic should be about 1/4" open when collapsed for the best results.

Either valve leather or black percussion leather will do to recover the bumper arm. You will need to graphite the leather where it rubs on the pneumatic. Dry graphite or tumbler lubricant will work for this, or as an alternative, you may use spray DRY Teflon lubricant. Do not use any oil or grease based lubricants as they will eventually cause the leather to squeak.

I have found that in cases where extreme quiet is necessary, the bare felt on the arm (without the leather covering) is preferable. The felt has to be of a type which is woven so that it will not delaminate or skew sideways as the felt rubs over the pneumatic check.

Now, reassemble everything and do whatever you have to do to make it work. Wurlitzer included regulators or equalizers (what some people call "Winkers") for the swell engines, and the pressure should be set for 12". You may vary this later if you need to. This was the usual factory setting, however, as evidenced by Wurlitzer installation drawings.

Next, adjust the blade return spring tension so that each shade opens and closes at the same rate. Specifically, the opening and closing rate of each individual shade should also be equal, no matter what the differences are between individual shades.

Now, you may have noticed when rebuilding the action, that the first two stages have a smaller opening on the pressure side. This seems to vary, but the pressure side is usually about 1/2" in diameter, while the exhaust is about 1". If your action was NOT this way, you may want to modify the action. You can do this by fabricating a piece of shirt cardboard with a 1/2" hole punched in it, and glue it centered over the valve hole on the inside of the chest.

This slows down the opening of the first stages which do not have to move the blade very far.

The next step is to adjust the outside valve or the overall valve travel to restrict the speed of the shade when closing. That's right, you are going to slow down each shade as it operates. It is difficult to specify the operating speed in writing, but if too fast, the shades bang, and too slow, they literally "ooze." The right point causes the shade to move completely in about 1/4 to 1/3 second.

It is possible to adjust the opening and closing speed so that the shades are quiet WITHOUT the pneumatic check even installed. Since Wurlitzer provided the first two stages with restricted opening, this can serve as a reference for the other stages when you are adjusting the valve travel.

Next, adjust the pneumatic checks so that they just slow down the closing enough so that they do not thump closed. You may want to experiment with the two adjustments until you achieve the best balance between speed and noise. Once you have accomplished this, go back and increase the spring tension until the shades close just a bit faster than they open. The reason for this is acoustic. When any given shade opens, the biggest audible change is in the first few degrees of motion. When the shade closes, it has to close almost all the way before you hear a change. If the shades are adjusted to open faster than they close (as many seem to be) the organists who keep the shades open and accent them closed merely keep the shades flapping in an exercise of futility.

Indeed, I have been to many concerts where the only effect of expression I got was from watching the right foot to see what the organist thought he was doing. There is possibly a not-too-well understood nerve which runs from the foot to the ear, which tells an organist he is imparting expression to a piece as long as his foot is moving, even if the sensation is not audible to the listener.

Now that we have adjusted the shade speed, we may want to compensate for shade size. Long shades require more force to move than short shades. For short shades (less than 6') you may want to drop the pressure to 10". For longer shades, you may want to go as high as 14". I would not recommend anything higher than 14", however, as you will have to adjust the valve travel too short and adjustment will become very critical.

If you have followed these procedures, you will probably find that the biggest noise created by the shades is the pneumatic check exhaust. I have been able to adjust a set of 40 shades to the point where the only noise was the "psssst" made by 40 pneumatic checks collapsing. I have tried all sorts of mufflers over the exhausts to no avail. If the shade situation is intimate, and the hissing bothers, then the only solution is to make up some small wood blocks to cover the exhaust holes with a piece of neoprene hose 1/4" ID to route the exhaust air to somewhere it can be buried out of hearing range.

Earlier, I mentioned that the most audible change in expression is in the first few degrees of opening. The blades are graduated in width and degree of opening so that the first shades open less than each successive shade. Usually the original design did not compensate quite enough and the first stages produce rather large changes in loudness. It has been customary to reduce the opening of the first two blades by restricting their motion somehow. Often this is done with twill tape or some other mechanical limiting device.

This can also be done by taking advantage of the mechanics of the shade design. The location of the push rod bearing block on the blade determines just how far the blade opens. The further this block is from the center of rotation, the less the blade will open. Relocating this block further toward the edge of the first blades will reduce their opening, and if necessary, you can maximize the opening of the larger blades. You probably will not have to move the block much more than 1/2" from its original location. Bear in mind that increasing the opening also requires more power, so don't get too carried away with this idea.

I have found that Wurlitzer apparently "customized" their shades in this manner as no two sets seem to have exactly the same push rod block location.

If you follow these instructions, you can surely eliminate most swell shade noises and "Things that go bump in the night." ■

In 1946, a small book was published in England to benefit a fund for organists. This book is entitled *Theatre Organ World*, and is a collection of articles by people involved in the field, among whom is an organist, Louis Mordish, whose career spans more than half a century. The first selection below was written in 1946; the second in 1990 for *Cinema Organ*. Mr. Mordish has been a participant in and observer of the theatre organ world since he was 14 years old. While his comments in the more recent article are specifically related to a somewhat controversial review of the 1989 Safari, we felt that our readers would enjoy sharing this gentleman's philosophy of theatre organ derived from his many years of experience. —Ed.

Reflections of Louis Mordish . . .

[1946] An Organist Looks at His Public

How many members of the public, as they sit more or less comfortably in their local cinema listening to the magical, marvellous, musical strains which come pouring, thundering, gurgling, oozing, screaming, whining, sighing, sobbing, trickling or lumbering from the "Mighty Organ" (it all depends on how they feel about it!) — ever give a sympathetic thought to the mortal responsible for these noises.

This poor soul, in his efforts to achieve the impossible, which in this case is the musical satisfaction of 100 percent of his audience at each performance, becomes more and more convinced of one thing only . . . and that is . . . that it is impossible to achieve the impossible because the possibilities of it being possible to achieve the imposs . . . of dear! . . . do you see what I mean? That's how it affects me!

When he (the organist) presses the button which will shoot him breathlessly to dizzy heights and which will leave him exposed to the cold mercy of the cynical listener, he is well aware of the different reactions which his sudden dynamic appearance will awaken in the bosoms of his public. He knows that on the one hand there will be the people who always say or think, "I do hope the organist isn't going to play any of that jazz stuff — we get enough of it all day long on the radio."

On the other, he knows the younger members of the audience will say, "Come on . . . give us some 'swing' . . . let's have some 'jive.' None of that dreary old-fashioned stuff for us." . . . And what about the vast multitude of people who are not really sure what they do like . . . so long as "it's something nice." And we organists, the dispensers of popular music, have to study the musical susceptibilities of the 1/- patron as well as those of the 3/6. Which brings us to the root of the matter.

Mention the word "music to the layman and he immediately thinks of the particular type of music in which he himself is interested. Talk to one man about symphonic or chamber music, oratorio, opera, etc., and mention Stavinsky, William Walton, Shostakovich or Sibelius and he'll stare at you and think you're mad.

Talk to another about "Swing," "jive," "in the groove," "riffs," etc., and mention Benny Goodman, Teddy Wilson or Gene Krupa and he in his turn will probably begin to edge away from you or get himself ready to restrain you by force if necessary! . . . Yet we, the long-suffering tribe of cinema-organists are supposed to know and play everything that has ever been written — from Handel's "Water Music" to "I've Got a Yen For My Rag-Cuttin' Baby" — or whatever the latest popular song is called — and what's more, play it just when it is asked for!

Which organist is there who has never yet met the man who modestly says: "Although I don't know a note of music, I have a good ear because I can always hear a wrong note. I always know a good piece of music when I hear it — I know what I like!" While not wishing to disparage the claims of the non-musician, I think all organists will agree that it is not a case of the man in question knowing what he likes — **he likes what he knows** — which is a very different matter indeed.

So here is our problem. Should the organist play "down" to his audience by playing only "popular" music, should he try to "educate" them by playing something a little more "highbrow" or should he ignore everybody and play just what he himself pleases?

We have the young enthusiastic "jive-hounds" in the front rows, the dear old ladies and gentlemen who come in for a nice rest, the harassed mothers and fathers taking their offspring for an outing to the "pictures," the romantic young couples in the romantic back-stalls awaiting their romantic love song of the moment, the cynical blase patrons in the front circle, etc., etc.

Yes . . . they all have their likes and dislikes and the organist has to try and please everybody, which, as I said at the beginning, is impossible.

So please, next time you go to the cinema and hear an organ interlude, spare a kind thought for the poor chap in his dilemma. Don't shoot the organist, he's doing his best . . . to please you all.

[1990] A Variety of Styles

Every individual has, of course, the right to like or dislike certain types of music and ways of playing the organ. What is pleasant and enjoyable to some listeners can be positively painful to others and no one has yet found the magic secret of pleasing everybody at once. While it is the ambition of some of the younger performers to slavishly try and copy the 'Blackpool sound' which for them is the acme of musical achievement, it is equally the desire of others to try and emulate the playing of the 'other school' — to each his own! (Have I said too much?)

However harsh Ian MacNaught may seem to have been, I think in all fairness to him, he was expressing a personal and honest opinion and I'm sure he was not trying to be vindictive. As a performer myself, it would be quite wrong for me to express an opinion as to whether or not I agree with him. Obviously I have strong views about the performances of some of my colleagues (haven't we all?) — but I keep them to myself!

I suppose I ought to feel flattered that Ian's only adverse comment about my contribution at the Kiburn Top Rank Theatre was the fact that he had heard me play some of the items in my programme before.

Whenever I give a concert, I always assume that the majority of the people in the audience are newcomers to my performances, and I play what is primarily an unknown programme for them; at the same time I realise there are bound to be some 'old faithfuls' among them. I had no idea that Ian had been following me around and had heard me on at least six occasions!

I can assure him that having been a professional musician since I was a boy of 14, I do know lots and lots and lots of music of all kinds and if he will let me know when he intends coming to my future concerts, I will gladly change part of my programme for him to prove it (which I think is what he's after!).

As regards his remarks about some of the items being repeated by different organists during the week of the Safari and the desirability of someone to check with the artist the contents of their programmes to prevent this sort of thing, surely the artist has the right to choose his own programme! Do 'serious music' concert-goers say to the London Philharmonic Orchestra or to people like Vladimir Ashkenazy — "You can't play that particular symphony or that particular concerto at your concert because we heard so-and-so play them yesterday!" Surely hearing the same pieces played by different organists on various instruments provides an opportunity to compare performances.

All of this brings me to another point. One might well ask "What is the prime purpose of organ concerts as given by different performers?" Is it to play music in a pleasing manner so as to give pleasure to the listeners — is it to 'entertain' — or is it to show the public how clever they are? . . . "Look, I'm playing all four manuals at once with lots of notes and my feet are playing both pedals and the effects pistons and giving you drum rolls and cymbal crashes all at the same time — and I can play as loudly as anyone else — and I don't like this piece of music as it was originally written so I'm going to up-date it with my very own harmonies — all 7th and 9th and change all the tempos which will make it much better than the composer's version and then for my next trick I'll play the organ while riding a unicycle!" I suppose that could be termed 'entertainment.'

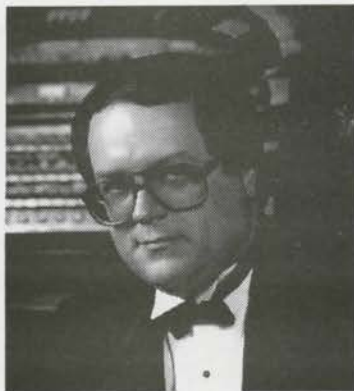
The above thoughts and comments have been prompted by the conviction that every performer — obviously — plays in the style which he likes and thinks right for the music — and who is to say whether he is right or wrong? He or she will undoubtedly please the listeners who like that particular style while at the same time displeasing others. I think experience — the magic word — is all important as is the ultimate aim of the performer. If he or she wishes to be acclaimed as a 'popular' organist and have a big following, then they will choose one particular style. If on the other hand he or she wishes to be a 'selective' kind of player, then they will adopt a different approach and be content with a 'minority' following . . . each to his or her own!

In the course of a very long career embracing all kinds of music, I have met and worked with many fine professional orchestral musicians and I have to say, with very great regret, that most of them do not like the theatre organ. When asked why, they say something like, "It's just a noisy mixed-up jumble of sound," or "It's loud, vulgar, muddy and tasteless," or "It's not a musical-sounding instrument — it's a mushy noise" — further examples of different musical tastes!

I've have many a difficult task trying to convince them it's not the organ which is at fault and that their opinions are what they are as a result of the way they've heard it played. Many of these musicians said they didn't know that solo individual tone colours were possible or that an organ could be played softly!

I realise I have probably stirred up a hornet's nest, but as I have already said, each person has his or her own ideas of what constitutes good organ playing and good taste. Like everybody, I have mine, which have been developed and moulded over a lifetime's experience of playing many varied types of music to all sorts of kinds of audiences — from 'classical high-brow' through the worlds of light music and show business to the frankly 'popular listeners.'

No doubt I shall be severely taken to task by some of your angry readers!



Pipes & Synths

by Charlie Balogh

In this age of fast changes in the music industry, I felt that I wanted to express some of my own thoughts and observations on various aspects of the theatre organ as it relates to the myriad of electronic instruments that are becoming a major part of today's music scene. My motivation for this article stems in part from a shorter article by Alden Stockebrand (September/October 1989), and a desire to promote a better understanding of why some of my colleagues and I have chosen to begin integrating these new instruments into our theatre organ presentations.

For the past 16 years, I've been performing in a pipe organ-equipped restaurant. This has given me some insight into how the public views our favorite instrument. Playing a theatre organ for John Q. Public is an enlightening experience in comparison to playing for people who are already familiar with theatre organ music. This is especially apparent with young people who will sometimes let you know in graphic terms whether you are entertaining them. Most people, however, are greatly impressed upon hearing the instrument for the first time. And this first impression is an initial step in gaining the modern listener's interest in the theatre organ. But there is a point at which this potential theatre organ enthusiast may lose interest.

Radio, TV, and other types of mass media unfortunately condition a large portion of the public into a pattern of music listening which encompasses only a small segment of the world's music output — a segment in which the sounds and rhythms are incredibly dynamic. So . . . if the public doesn't hear those things with which they are already familiar and comfortable, their initial enthusiasm for the organ may begin to wane. Therefore, we are challenged to keep their interest so they will actively seek more in the way of theatre organ music. The inherent value of today's music can and will be debated for decades. It is unfortunate that all forms of music are not presented and promoted equally. As a result, it's rather difficult to foster a new interest in the theatre organ considering the forces at work against us.

Today's music is decidedly percussive, rhythmic, and electronically dynamic. In some instances, it almost attacks the listener. Consequently, when this music is performed on the pipe organ, some of that excitement is lost in translation, so to speak, because of the slower response time which is characteristic of pipe organ sound. In order to afford the theatre organ that apparent musical punch and mainstream appeal, some new technologies are being incorporated into its presentation.

SYNTHESIZERS!!! Apparently a dirty word in the theatre organ world. The word itself sounds cold and artificial. But rest assured, synthesizers are not the musical mutants or space age geeks that some people would have you believe. Admittedly, a lot of traditionalists are put off by synthesizers because of the weird and sometimes bizarre "bleeps," "Bloops," and "squawks" that these devices can create. Those sounds, however, are only a minute example of the almost infinite variety of sounds that are available to the musician who makes use of synthesizers. These instruments have seen great changes since the days of Wendy Carlos and her "Switched On Bach" recordings in the early 70s. The units of those days are musical dinosaurs compared with the "state-of-the-art" products appearing today. Modern day "synths," as they can be referred to, are incredibly sophisticated and beautiful sounding musical instruments. There are also many different types of synths

available. However, they can be divided into three general categories: analog synths, digital synths, and digital samplers. Analog synths generate sound by means of one or more electronic tone oscillators. (Most electronic organs used this system before the advent of digital sound.) That sound is then bent, twisted, and generally turned inside out to produce the desired effect. This method is flexible and very usable but is oftentimes cumbersome and difficult in performance situations where quick changes in sound are required. Digital synths are a relatively recent innovation and represent an evolutionary step in synth technology. They use a computer-generated waveform which is sent through a series of modifiers called algorithms and then translated into sound by means of a digital-analog converter. This system affords the performer a great deal more creative freedom as opposed to an analog device. Digital synthesis is a general category in which many manufacturers have entries. Yamaha was the innovator in this field. Their keyboards make use of what they term "FM tone generation." Other companies have developed their own versions of "FM" in order to compete. But they all fall into the digital synthesis category. The third synth category is that of the digital sampler which is, in effect, a sonic camera. That is, it takes a snapshot of any sound, changes it into computer code, assigns it to a keyboard, and then converts it back to an audio signal when a key is played. This system makes it possible to recreate highly complex acoustic instrument sounds with an uncanny degree of realism. If you have the opportunity, give a listen to the piano sound on a Kurzweil keyboard. It is a phenomenal re-creation of a full-size concert grand. There are, of course, many other brands of samplers available which can produce the same quality of sound. The listener ultimately has to decide which one he prefers. (Affordability is also a factor). It is this technology which makes it possible to electronically create an entire orchestra which sounds incredibly real and vibrant. Any one of these instruments is immensely versatile. And they are becoming even more versatile and musical each year. Sometimes each month! Yamaha has recently introduced a new instrument which combines digital synthesis with digital sampling to create even more realism and flexibility for the performer. If given a chance, they can be a terrific addition to theatre organ sound.

Now we get to the problem of how to integrate all this electronic wizardry with pipes. There are three ways to control a synth while playing the organ. The first is very basic and cumbersome. This involves setting the synth keyboard directly on the music rack or some place where it can be reached and played with one or both hands. An awkward and uncomfortable situation when one considers the size of some theatre organ consoles. (I speak from first hand experience). The second method is more logical and practical. In this case, the synth is keyed electronically from the organ keyboard via a system called MIDI, (Musical Instrument Digital Interface). MIDI is a standardized computer code which was adopted by the makers of electronic instruments. This enables any electronic instrument from any manufacturer to communicate with others of the same type. The theatre organs which have had computer-based relays installed in them possess this ability and can "talk" to the new instruments so that they can be played directly from the organ keyboard. However, only a limited number of such organs exist at the present time. Which leads us to our third method of synth control, sequencing. So far, this is the most convenient form of control in use by organists who choose to avail themselves of synthesizer units. In this case, the performer utilizes a computer to play the synth automatically while he or she plays the organ. This is also a point of controversy with many listeners. (i.e. — "We didn't come to hear a computer, we came to hear the organist!"). What most listeners fail to realize is that the music being played by the computer was arranged and played by the organist originally. We've all heard the statement that a computer can only do what a human being tells it to do. Therefore, a computerized music sequence is, in essence, an electronic extension of a human performer. In this way, the performer is able to extend beyond the physical limit to two hands and two feet.

The process of arranging for pipe organ and synths is often challenging and time consuming. My own approach is one in which I view myself as a soloist with an orchestra, the synths being

the orchestra. I write the parts which the orchestra is going to play. I then play those parts into the computer's memory. This process is referred to as sequencing. The computer then acts as a conductor for the orchestra which is playing the music sequence I've written. It is most definitely not a tape recording! The computer actually plays the synth just as if I were physically playing the keys. This is a method of music production for which I have been truly thankful over the past few years. I have often been frustrated when arranging a piece of music for organ which is orchestral in nature or associated with a big band because there are always parts of the arrangement that must be left out in order to reduce the score down to a manageable arrangement for two hands and feet. And when I try to adapt the latest "Top 10 Hit" for the theatre organ alone, the resulting transcription is dull and vanilla sounding when compared to the original. But with synths, I now have the ability to make that arrangement as complete as my heart desires. Because of the computer's incredible amount of memory and ability to crunch numbers, I can also impart to the sequence nearly every bit of phrasing, nuance, and imagination which characterizes my playing style. It is very human sounding and not at all artificial or mechanical. In other words, it has become my music. In addition, I can combine synth sounds and pipe sounds to create new timbres which have been previously non-existent. This opens up a whole new realm of possibilities for registration that wouldn't have been possible otherwise.

I believe that the reason I became a theatre organist was because of my desire to literally "play" an orchestra. With the advent of these new synths, that goal comes closer to being reached. My intent is not to sublimate the theatre organ but to augment it and perhaps re-define the term "unit orchestra" with an eye on the 21st century. And so I sincerely hope it is clear to the reader at this point that an organist who uses computerized synths in his or her program is not merely playing "canned" music along with the organ, but actually adding an extra dimension of their talent to the performance.

There are a number of striking similarities between the organ and the synthesizer. So many of them in fact, that space limitations do not permit a complete discussion of all of them here. (Perhaps in a future article?) Hence, there is sufficient evidence to say that the theatre organ and the modern day synth are kissin' cousins! It might be said that Robert Hope-Jones, father of the theatre organ, and Robert Moog, designer of the Moog Synthesizer, had much in common with each other concerning their respective inventions. The only differences being the result of the times in which they did their work and the tools available to them. Some interesting food for thought.

So far I've focused on the external means of preparing the theatre organ for the future. However, it is evident that the instrument itself is changing rapidly. It has been said before that if some manufacturers had continued to build theatre organs up to the present day, they might have made some intriguing innovations in design beyond those we have come to accept as standard features. (i.e. second touch, pizzicato touch, sostenuto, etc.). Some of the newer installations being made today are of highly modified instruments compared to those of only 10 or 15 years ago. And there are those of us who would rather not see these changes take place, preferring to keep the instruments as they were originally designed. That is certainly a laudable goal. But the changes taking place in the theatre organ are anything but detrimental. These new organs have computer-operated relay and combination action systems, radically new winding designs, and greatly expanded stoprail specifications that afford the organist an unparalleled amount of versatility and ease of control. The Wilcox residence organ, the Organ Stop Pizza organ in Mesa, and the Shea's Buffalo organ in New York are just a few shining examples of these new "old" instruments. Historically, theatre organs are only a flash in the pan compared to their liturgical counterparts and in reality are still infants in the music world. But they have undergone sweeping changes in a very short time. However, theatre organs aren't the only instruments that have undergone drastic changes in design. The piano is another case in point. For example, the instrument on which Beethoven performed is a 98-pound weakling compared to a present day concert grand. It has

gone through an evolutionary process necessitated by the ever-changing music needs of the times. (I think Ludwig would have been fascinated with a modern day Bosendorfer!). This process of change is inevitable with all musical instruments and sometimes necessary for their survival in the music world.

I believe that the future of the instrument will depend on how well it adapts to its musical environment. The use of synths in conjunction with pipes can be very beneficial and may be the next step in a continuing evolution. It takes a great deal of patience and experimentation in order to achieve an acceptable balance between these instruments. But the time and effort spent on these endeavors are well worth the fantastic results that can be accomplished. The benefits will not only extend to the presentation of pop music, but many other forms as well. It is now possible to interpret symphonic literature more realistically and with dazzling results. Older standards from the 20s, 30s, and 40s can be given glittering new arrangements as well. All of these things can help make possible a broader range of appeal for audiences who will ultimately determine the fate of theatre organs. Several prominent artists have already made successful efforts in these areas. Exciting things are in store for future audiences as we continue to improve upon these ideas.

I hope that this essay will generate some additional comments and discussion between other readers and those of us who are making a living playing theatre organs. By doing so, we will help to provide a better climate for constructive change. My comments are strictly from a performer's point of view and scarcely begin to address the large number of issues governing the future of theatre organs. I merely hope that they may shed some light on how some of us, as performers, view our work.

In closing, I would remind everyone that if Robert Hope-Jones hadn't had the desire to break with tradition and begin to experiment with pipe organ design, the instrument which we so love might merely have been a random thought rather than a pleasant reality.

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 let 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.

Help to ensure the future of the theatre organ and pay tribute to the man who gave so much to our cause . . .

Please make your tax deductible contribution payable to:

MID-FLORIDA THEATRE ORGAN SOCIETY
1216 Chelsea Place • Orlando, Florida 32803

"An Acre of Seats in a Palace of Splendor"

CASTRO THEATRE

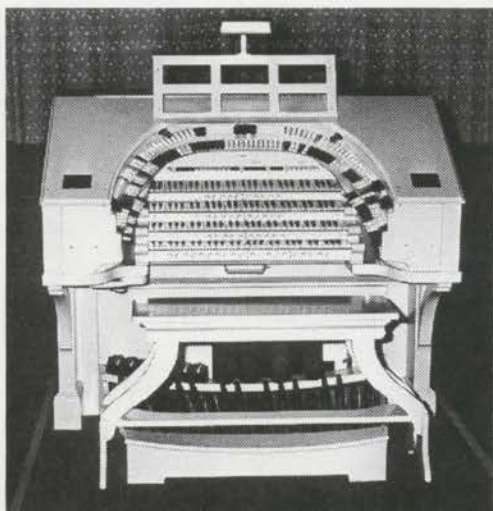
San Francisco, California

Architect: Timothy L. Pflueger

June 22, 1922

Organ: Robert-Morton 2/11
removed c. 1960

Wurlitzer 4/21 1979-present



The discouraging attrition of significant movie palaces since the 1950s has been tempered in recent years by the dozens revived as performing arts centers, plus those still able to survive as movie houses in an exhibition world vastly different from the one that made them possible. A star among the latter is the Castro, San Francisco's least-altered movie theatre and home of the City's only regularly played theatre organ.

The Nasser Brothers had been operating theatres in the Eureka Valley district for 15 years when they built the Castro, which established them firmly as major neighborhood exhibitors. Pflueger, who had never before designed a theatre, came recommended by the Humboldt Bank, financiers of the project. Features of his design included tapestry-like sgraffito panels on the sidewalls, a spectacular tented ceiling, and a permanent stage set, concealed in the 1950s by the CinemaScope screen. So pleased were the Nassers that they subsequently retained Pflueger to design or re-design all their houses most notably the Alhambra (1926), and the Alameda (1932).

Leased in 1976 to art-film maven Mel Novikoff, the Castro was successfully shifted from third run to a revival-art policy perfectly suited to its character and location. Since Novikoff's recent death, the house has been operated along similar lines by Blumenfeld Theatres, another local family circuit.

The installation of the present organ began in 1979 under the direction of Richard Taylor and Ed Stout. Assembled around the Publix-I console and relay from the Palms-State, Detroit, the all-Wurlitzer instrument will ultimately number 26 ranks, of which 21 are now in service. It is used every evening for intermissions and whenever silent films appear on the Castro schedule. These occasional programs often sell out the theatre's 1600 seats. A big part of what makes the Castro so special, the Wurlitzer will be featured at the 1991 ATOS Convention.

Auditorium: In this just-before-opening view, the drummer can be seen setting up his gear while organist Lloyd Carmichael practices with his hat on. The chamber floors are set high, leaving open spaces behind the little balconies. Percussions now fill these spaces. The original proscenium and stage set survive behind the present screen, though the area is jammed with loudspeakers and organ pedal. The sgraffito panels are out of the picture. Console: The Morton console sat fixed a bit right of center; the Wurlitzer sits dead-center on a new lift. Finished in authentic ivory, not stark white, the Wurlitzer looks factory-fresh.

Richard Taylor Photo

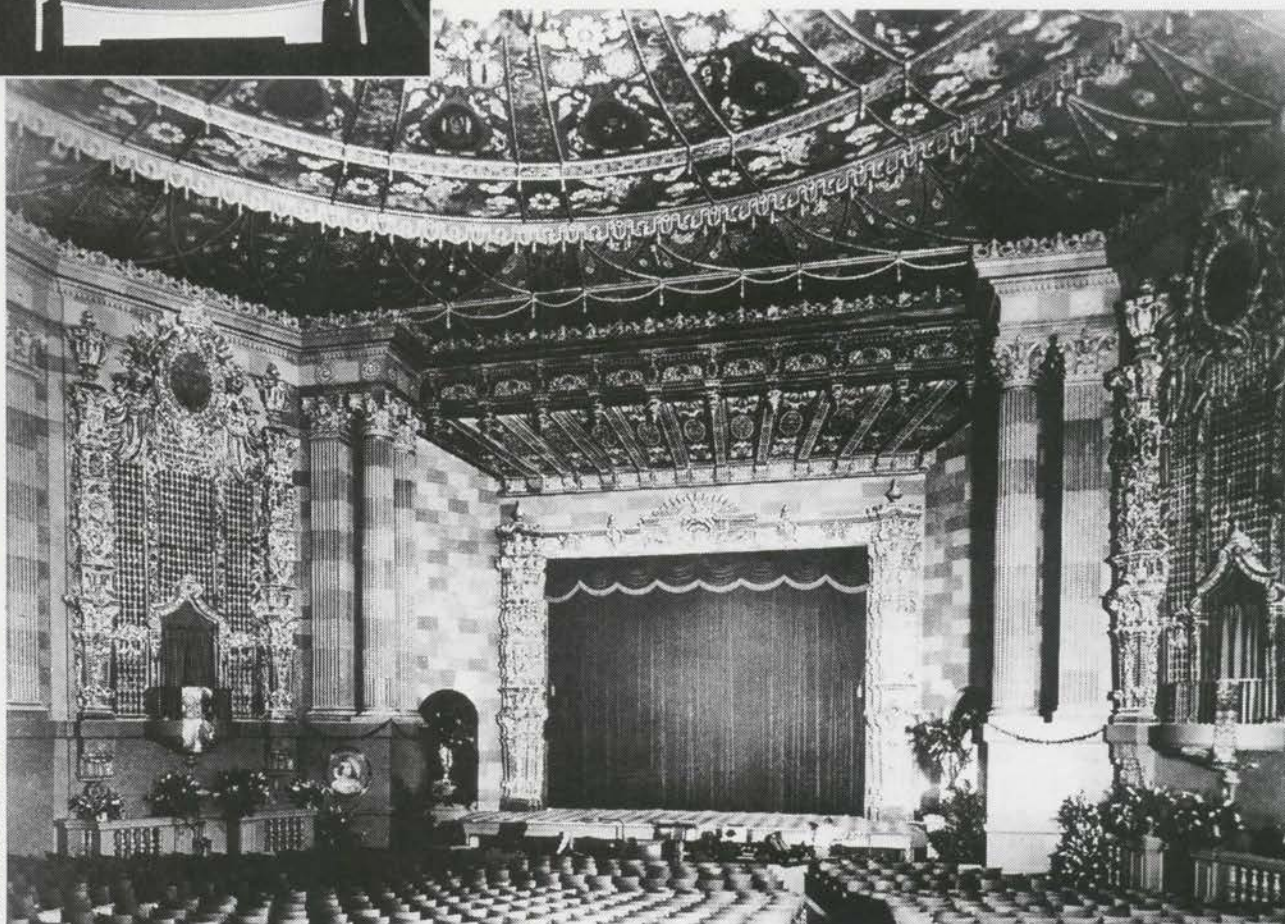


Photo: Steve Levin Collection

A TRIBUTE

EBY GIVEN TRIBUTE FOR FAMED ARTISAN ELECTRONIC ORGAN

by Orrin A. Gustafson

It was just another ad in Theatre Organ Journal's Classified section of the March/April 1990 issue—An opportunity for someone to acquire a small established business in Southern California.

But it was really more than that. In theatre organ history the sale of this enterprise would mean the retirement from a long and rather famous career of one man who was important to the electronic theatre organ—Robert L. Eby and the Artisan Organ.

It and Alan Douglas' "The Electrical Musical Instrument Manual" introduced a young pipe organ man to the mysteries of electronic organs, back more years than I like to think about. It was a monumental, pioneer work, and I still refer to it from time to time for information on very old electronics.

Somewhere in the archives I have several Artisan catalogs and bulletins. I was a friend of Eby's first Michigan distributor, the late Dale Martell, and every so often I run across an "original Artisan" that he or Martell sold. In all that time I have never met Bob Eby, but perhaps it can be remedied if he is still in California when next I visit there.

There is no doubt whatsoever that Bob Eby, his publications and products inspired and influenced a lot of people. I would estimate that if he had \$10 for every near-built "dream organ" that began with an Artisan ad or catalog, he could retire a very wealthy man.

It is also to the credit of Robert L. Eby the rebirth of accompaniment to silent films became the entertainment feature for the American public it is today. When Eby moved his business to the York Theatre building in Los Angeles from a smaller location, he made available to Gaylord Carter and the late Jim Day use of the theatre and one of his large Artisan organs. The two brought Flicker Fingers into being and Carter's success story is still running today.

Robert L. Eby made it financially and space-wise possible for the organ buff to have what was then the closest thing to a real theatre pipe organ. He was responsible for more than one organ aficionado becoming "theatre organ nuts". He certainly is deserving of recognition for what he has accomplished.

In this ad he has placed in Theatre Organ Journal, I assume it is to mark his imminent retirement. And to him, in this brief tribute, I know there are many who will join me in saying *Many Thanks!* for what you did for theatre organ.

GLEDHILL 'FRISCO DISC, TAPES AT CONCLAVE

Simon Gledhill's San Francisco Castro Theatre Wurlitzer recording will be available for the first time at the ATOS National Convention in Indianapolis, Ind., August 4 through 9.

As yet untitled, it will be issued on compact disc, regular tape cassette and possibly in the new DAT (Digital Audio Tape) format. Gledhill, who will be one of the featured convention artists, will be on hand to autograph recordings.

Denver Club Has T.O. 1st!

TOYOTA AMERICAN GIVES DISNEY CORP. \$1 MILLION FOR L.A. WALT DISNEY CONCERT HALL ORGAN

Toyota USA has donated \$1 million to the Disney Corporation to purchase and install a large concert organ in the Walt Disney Concert Hall which will be built adjacent to the Los Angeles Music Center, it was reported in a recent issue of the Los Angeles Downtown News.

Last year Mrs. Walt Disney donated \$50 million to the County of Los Angeles for the concert hall in memory of her late husband.

CHAPTER CELEBRATES 20th ANNIVERSARY

Cedar Rapids Area Chapter celebrated its 20th anniversary by presenting Walt Strony in concert at the Paramount Theatre Wurlitzer April 22. It was also an extra gala event—the Wurlitzer sounded off its brand new Trumpet rank. The organ is a three-manual, 11-rank Style 235 instrument.

Portland AGO Plans Pipe Organ Encounter

Portland Chapter AGO is sponsoring "Pipe Organ Encounter '90" at Lewis & Clark University, June 17 to 21. The Encounter brochure exhorts youngsters between the ages of 14 and 18 "WITH SOME KEYBOARD BACKGROUND" to (1) Find out how a pipe organ works; (2) Find out how to use your feet as well as your hands; (3) Find out about vocational opportunities in organ and sacred music; (4) Find new friends who share similar interests; and (5) Find excellent teachers and organs!

It was noted also in the brochure: "Recreational Opportunities May Include—Pizza & Theatre Organ; Roller Skating with Theatre Organ Accompaniment; Tennis, Swimming, etc." For alert ATOS Chapters, this idea could be revised (slightly) for a theatre organ workshop—with "an introduction to what classical organ is all about!).

Pizza Parlor Changes Name, Organ, Menu

Lansing (Ill.) Pipes & Pizza has changed its name to Fox Music Palace and is undergoing many changes, including a new menu and alterations to the organ. Dave Wick-erham is featured organist at the eatery which is located at 3526 Ridge Road in Lansing.

CHAPTER LIBRARY HAS MANY WWI SELECTIONS

Motor City Chapter, Detroit, maintains a library that has a large collection of music. Recently this was augmented through the efforts of Dorothy Van Steenkiste. She was instrumental in obtaining a large file of World War I music.

The library also has a great many organ study method books available. And for those who want to try out sheet music selections, there is also a Wurlitzer piano on hand.



MAY 1990

MAES MEANDERING— BUYS 7 ORGANS!

Organ Broker Bob Maes is once again scouting around, moving organs from long unused storage into hands of buffs who are anxious to set them up, add ranks, etc. Within the last month he has been involved in the purchase of seven instruments.

He purchased two 2/4 Robert-Mortons, one in Oklahoma, the other in Boonesville, Mo. One came from the Lyric Theatre in the latter-named village, the other from a church.

Down in Texas, he purchased the 3/16 Wurlitzer owned by Bob McGilivray which had previously been installed in Circus Top Pizza Parlor, Sacramento, Calif. (and before that it was a 3/12 owned by Charles Evans in Dallas, Tex.).

Out California way he bought the 3/19 Robert-Morton that once was in a San Diego location and later moved to storage in San Francisco. Another acquisition was a 6-rank Holzinger church organ.

Then it was a long jump to Boston where he picked up what was left of Wurlitzer Opus 1099, called the "Crawford Organ". Fred MacLennan was the seller.

His seventh purchase was the 22-rank Kimball with player from the Hale residence in Oklahoma City. This organ was re-sold immediately to Jim Weisenborne in Detroit.

It was also learned Maes was the man who sold a large amount of Wurlitzer components to Britisher Michael Main, the man who took home the 3/13 Wurlitzer from Los Angeles Greek Cathedral. Main plans to put together a many-ranked wonder Wurlitzer in Brighton, England.

ASILOMAR IS SOLD OUT!

Still more than four months away from its play dates, the Home Organ Festival at Asilomar, Calif., has already sold out of its 1,200 room reservations. Anyne planning to attend the show Sept. 11 to 15 is advised to contact motels.

Rocky Mountain Chapter ATOS and Denver Public Schools are making plans for an organ festival that may have national impact on theatre organ and its art form.

This first in the ever-continuing drive to promote theatre organ has the ATOS unit and Denver Public Schools of Colorado developing plans for a three-day Theatre Organ Extravaganza, to be held at the Denver Paramount Theatre next October.

The festival will encompass three concerts for approximately 8,000 students, and special seminars dealing with electronics and how they relate to the pipe organ and music presentation. Seminars will be held at various career facilities throughout the metro area.

Concerts are geared for the young and their taste in music. For the last two years RMCATOS has sponsored one concert a year for Denver students which have met with overwhelming success, from students and faculty alike. The Denver Public Schools have put new infuses on their Music curriculum and have expanded many of their programs.

With the Wicks theatre organ now being installed in East High School, school officials will strive to make theatre organ come to the forefront and expose as many students as possible to this art form, with its many possibilities, for meeting today's music.

"It is the goal of DPS and RMCA-TOS to develop a following for the theatre organ by exposing tomorrow's musicians and audiences to the endless possibilities of the grand instrument," stated David Love, President of Rocky Mountain Chapter. "Only in the creativity of the young lies the future of the theatre organ and the preservation of its rich heritage," he added.

T. O. PREXY GIVES CLUB TRAIN RIDE!

Jack Lawson, President of New South Wales Division, Theatre Organ Society of Australia, celebrated his retirement after 46½ years with the Australian Railways by driving steam engine No. 3642 on its last trip and hauling a train of antique carriages filled with fellow organ society members.

Steaming through Sydney's suburbs, out into the country, the trip included stopping for lunch at a bowling club and a presentation of an antique shunter's lamp and name plate to Lawson.

Then the train puffed down the mountain line to the ocean and back to Sydney. Camera fans were happy the entire train could be photographed on curves, and there was sufficient black smoke to add to photo composition. —TOSA News

May 1990

CHI CLUB REMOVES ITS ORGAN FROM SCHOOL

Chicago Area Chapter complete dismantling and moving from Mair North High School Auditorium at Des Plaines, Ill., its 3/10 Wurlitzer and placed it in storage. The school, declared surplus several years ago, has been taken over by the police academy and the organ did not fit into plans and had to be taken out. Last parts of the instrument came out of chambers Wednesday, April 4.

According to Jim Koller, Editor of VOX CATOE, the chapter would like to install the Wurlitzer in the Tivoli Theatre at Downers Grove, which is operated by member Willis Johnson. There is a slight hitch to this—the theatre already has a Barton organ installed.

McAbee Gets Top News Publicity In Albuquerque

by Rich Garland

Kay McAbee's photo greeted readers of the Albuquerque Journal on Sunday, March 18, along with a feature article about the organist and the Ramada Classic Inn Kimball organ he plays for hotel events and private affairs like weddings and dances.

ATOS received good publicity in several parts of the article which referred to Phil Maloof, who is a member and whose family owns the hotel. He related how he came to engage McAbee as resident organist.

McAbee was also pictured in another photo in the article, this one a classic 1954 view of him playing the Aurora, Ill., Paramount Theatre Wurlitzer.

Pacific Coast Tour Set

A guided tour, "Distinguished Pipe Organs of the Pacific Coast," will take place July 7 through 20. Directed by David Dahl of Pacific Lutheran University, Tacoma, Wash., travel will be by air conditioned buses starting in San Diego and concluding in Seattle. The two-week jaunt will include 45 organs; some of the builders represented are Austin, Aeolian-Skinner, E. M. Skinner, E. & G. G. Hook, Kilgen, Murray M. Harris and Wurlitzer.

For information write Anglican Heritage Tours, 3683 Midway Drive., Ste. G., San Diego, Calif., 92110.

Keswick Premiere Holds

Installation of Delaware Valley Chapter's Moller organ in the Keswick Theatre at Glenside, Pa., under direction of organman Sam La Rosa, was brought in on schedule and the "ify" date set for premiering it May 5 became an advertised fact during April. Organist Andy Kasparian will play the opening concert.

COS ANNOUNCES FIFTH ANNUAL WORKSHOP

An all-star cast of organists signed up to appear in the Cinema Organ Society 1990 Summer Workshop, the fifth such event, which will be held August 18 through 22 in London.

Organists include Carlo Curley, Lew Williams, John Barlow, Keith Beckingham, Simon Gledhill, Martin Harris, David Lowe, Nigel Ogdin, Victor Patterson, David Shepherd; organist/orchestral arranger Robert Tapsfield; and organ technicians and personalities John Albson, Richard Cole, Frank Fowler, John Leeming and David Pawlyn.

Venues are South Bank Polytechnic Wurlitzer; Top Rank Club (Kilburn State Theatre); Watford Town Hall; Goldsmith's College; Brentford Museum; All Souls, Langham; BBC Broadcasting House Concert Hall; Central London Polytechnic; New Gallery Cinema, Regent Street; Odeon Leicester Square Cinema; Cannon, Walthamstow; and St. Alban's Musical Museum.

Full particulars are available from Mrs. Pauline Conte, 206 Valley Road, Streatham, London, SW16 2AE, England.

Aussie Scribe Will Up 2/6 to 3/24 or 28!

Ian B. MacLean, Australian theatre organ scribe, reports he has acquired a three-manual console and enough extra pipework to increase his Style D Wurlitzer, now a standard 2/6 instrument, to between 24 and 28 ranks. He is also planning to add an electronic relay which will be built in Australia.

Seedy Showcase Will Be Refurbished In Portland

by D. W. Stubbs and Jim Martin
Portland, Maine's stately State Theatre, which had degenerated to a seedy reputation as a showcase for X-rated movies and became one of the downtown area's smuttier landmarks, is now destined to become 'pure' again and fit in with the city's historic preservation movement.

Opened Nov. 29, 1929, the 2,200-seat theatre was regarded as the most opulent of the city's three theatres. Its owners are now cooperating with Greater Portland Landmarks, Uptown & Co., and others to restore the State to something approximating its former condition.

In an editorial about the movie palace, which appeared in the local press, it was mentioned—"...a Mighty Wurlitzer pipe organ to provide dramatic musical settings for silent flicks and between-films entertainment." The organ, a 2/8, Model 190, Opus 2067, shipped 9/14/29, is still in the theatre and can be restored and used.

Mills Completes 6 Years AT Proctor's Theatre

During his recent eastern sojourn, Allen Mills presented 'Theatre Organ Classics,' a pop show which also featured two singers at Proctor's Schemectady (N.Y.) Theatre. This program completed his sixth year at the showcase. Mills noted the audience of 1,400 included two bus loads of members from Rochester Theatre Organ Society. He flies to Detroit from Los Angeles to present a concert on May 19 for Detroit Theatre Organ Society.

Olivera Plays Own Organ For Community Concert

Driving his large mobile home and towing a trailer behind it, organist Hector Olivera arrived in Glendale, Calif. during the final days of March. He unloaded his self-designed electronic organ—a Yamaha HX with Roland synthesizer third manual—at Glendale High School, set it up and presented a concert for Community Concerts ticket holders April 1 and played to a packed house.

Programs by CC are not widely advertised, nor are individual program tickets available to the general public, but only through series subscription.

In attendance at the performance were Los Angeles Theatre Organs Society President Don Linton and member Dick Shaefer, who were given tickets by a CC patron. Following the show the two men met with Olivera and discussed arranging a double concert idea—having him play both a classic program on a large classic organ during an afternoon and then presenting a theatre organ concert on the J. Ross Reed Memorial Wurlitzer at Pasadena City College during the evening.

Olivera approved the idea and will work with LATOS to plan a show. No date has been set.

Kingston Adding To Its Kimball Organ

Kingston Theatre Organ Society has cancelled its concert schedule for the club's Kimball organ installed in Church of the Redeemer, Kingston, Ontario, Canada, while the instrument is down for a complete overhaul. It resulted in cancellation of Australian organist Neil Jensen's concert last March.

In place of the extensive pipe concert series, there are planned fundraising events to bank \$36,000 for Kimball repairs. One of these features John Steele, Pontiac, Mich. organist playing an Allen Digital electronic.

Readers with "flowing purse strings" are advised donations may be sent to Treasurer Ken Brown, Inverary, KOH 1X0, Ontario, Canada. Tax receipts will be issued.

Four Organ Shows At Kalamazoo State

Southwest Michigan Chapter is sponsoring a series of four organ concerts, silent films and sing-alongs at the State Theatre in Kalamazoo. Jim Lauck opened the series April 29; Col. Jack Moelmann will bring comedy and flag waving May 20 with a Laurel & Hardy film and "A Very Special Tribute To America" finale; Don Haller will accompany a Laurel & Hardy comedy, "Gingerbreadman," cartoons and a sing-along June 24; Matt Edwards and Ken Butela close the series July 22 with silent films, sing-alongs and "Battle of the Theatre Organs".

Wurlitzer's Odyssey Takes It To Germany; New Owner Has Beautiful Organ Philosophy

Wurlitzer organ, Opus 394, started life Feb. 24, 1921 in the Warwick Theatre, Kansas City, Mo., as a Style 160 (no Tibia). It was expanded from its 7 ranks while in the theatre and then went back to the factory when talkies silenced it. A three manual console was added and it was sold to a radio station. Nine owners later it was in Southern California and eventually the tenth owner showed up from West Germany. He is Willi Wiesinger, who happens to be a member of Valley of the Sun Chapter, Phoenix, and is considered about one of the most enthusiastic organ buffs to be found anywhere in the world.

Willi packed and shipped the Wurlitzer to Celle, West Germany. It arrived Nov. 20, 1989 in a 40-foot overseas container. Willi had built six "Rollies" (his description for small four-wheeled dollies) which he used to unload the instrument—without help. The organ was out of the container and stored within two hours. "There were no organ enthusiasts within a 300-mile vicinity," he said, "and I left big items on the 'Rollies' to facilitate working on them." He proudly proclaims his 3/9 is the first Wurlitzer to have left USA after World War II for shipment to West Germany. There is another Wurlitzer, a 2/6, in Frankfurt Kommunales Kino, a movie museum.

He spent two weeks inventorying the organ and found it was all there. And it was cleaned when removed—a vacuum cleaner, brush and damp cloth "made a virginal-looking organ out of Opus 394," he declared.

To facilitate restoration, Willi has started overhaul of the console, which he describes as "handiwork". The big factor, however, is his "brainwork"—his plan to know the organ, its possibilities and limits, and troubles. He has prepared drawings (physical layout) and diagrams (electrical) of the complete organ. He has checked complete wiring which includes wiring from stops to spreaders throughout, to junction boards, to switchstacks, relays and chests. This has resulted in preparation of 70 large drawings. "It has been an enormous amount of work but gives an exceptional good knowledge about the instrument," he noted. "Now I have an obligation. The organ has me under contract to bring it back to a fine sounding life. So I have to treat it like a doctor—I must know my patient internally and externally."

There is no disagreement with Willi's philosophy—and his 70 drawings could well be the basis of a 'How To Do It' manual for all beginners!

CARPENTER CENTER ASKS ATOS HELP!

Carpenter Center, former Loew's Richmond (Va.) Theatre, has recently purchased the Style 235 Wurlitzer that was originally installed in the Ebersson atmospheric movie palace. It is now being refurbished by local organ enthusiasts and is slated to be premiered next Fall, according to Russell H. Chambliss, Carpenter Consultant for Development.

Chambliss read in the Jan/Feb issue of Theatre Organ Journal President John Ledwon's timely message devoted to discussing the future of the theatre organ. He then wrote a letter to the President. The final paragraph is of interest to all members:

He noted the cost to get the organ playing will amount to \$112,000. "Carpenter Center is a not-for-profit performance hall, and depends on funding from the private sector. We have written to previous contributors, and have been successful in receiving some contributions. We are hopeful the American Theatre Organ Society will help in our endeavor. Any contribution the Organ Society could make would be appreciated, and any publicity that could appear in Theatre Organ Journal that would help us in our funding would also be appreciated."

ATOS ASKED TO HELP SAVE ELKO THEATRE

Faced with an estimated annual deficit of around \$100,000 if the City of Elkhart, Ind. were to take control of the Kimball organ-equipped Elko Theatre, this factor has resulted in less than enthusiastic support of the idea. According to Fred Beals, ATOS member who is interested in saving the 2,064-seat house, he asked ATOS National Prexy John Ledwon to write a letter to the mayor of Elkhart offering Society support of city sponsorship. Joe Haug, President of Southwest Michigan Chapter, also wrote the mayor about saving the theatre.

Loew's Kings Due For Redo In Brooklyn

Brooklyn, N.Y. Borough officials have announced tentative plans calling for a \$7 million rehabilitation of the Flatbush Avenue area where Loew's Kings Theatre is located. The long-closed movie palace would be the focal point of a community center and officials have requested ideas for its use.

Several local organ buffs have suggested securing the Wonder Morton owned by the late Peter Schaeble for installation in the theatre. The original instrument, also one of the five Wonder Mortons, was reportedly destroyed after it had been removed and donated to Town Hall, but never installed.



DOUBLING THE DEV—The ultimate in organ engineering is taking place in the hinterlands of California—Visalia, to be exact. Organut (and, of course, ATOS member) Pete Sweeney is shown above standing between his two consoles after completing what he notes most people would call a dumb thing—wiring together the two pipe consoles (nine ranks of Wurlitzer, including piano) into a Devtronix Multi Action Organ Control "so not only will we be able to provide facilities for duo-artists, but will be able to play back performances as recorded." In charge of the fancy fitting is Dave Schutt of San Jose, and Lee Sundstrom is designing electronic supplements, including a space-saving marimba harp and vibraphone. To top off the cake's frosting, a nine-foot Steinway of 1906 vintage has been added to the music room—fully restored. If you're ever in Visalia (consult your maps), the Sweeney family would like duo-artist input for output enjoyment!

Lowe Can Accept Added Engagements For Tour

British Organist David Lowe has five confirmed concert dates for his U. S. tour next October and November and can accept additional engagements.

He opens his tour Oct. 27 for Los Angeles Theatre Organ Society playing the J. Ross Reed Memorial Wurlitzer at Pasadena City College; Nov. 4 he appears at the Castro Theatre, San Francisco, for Nor-Cal Chapter; Nov. 9 he plays at Fresno Pizza & Pipes during the evening; Nov. 10 will be a morning concert for Sequoia Chapter in Fresno; Sunday, Nov. 11 he will present a concert for Sierra Chapter at the Clubhouse in Fair Oaks.

To arrange concert dates, he may be contacted by writing to 72 Primrose Lane, Gilstead, Bingley, West Yorkshire, BD16 4QP, England.

San Jose Theatre May Get Original Wurlly Back

Restoration of the Fox Theatre, San Jose, Calif., and an effort to return the original Wurlitzer organ to the former movie palace, made headlines recently when Mayor Tom McEmy called for a \$10 million renovation of the structure.

The 1927 building will receive structural improvements, electrical, plumbing and mechanical rehabilitation and new plush seats. The theatre will also be retrofitted for the handicapped.

KANN TAPES SALES SHOW IN FLORIDA

Stan Kann spent the last week of March in Clearwater, Florida taping his "Stan Kann's Gadget Magic" for cable TV presentation which is aired once each month for the Home Shopping Show.

On June 3 he will play a concert for San Diego Chapter. It may be the final program on the chapter's Wurlitzer before it is removed from the California Theatre. On June 13 he will accompany a silent film at the Palace Theatre in downtown Los Angeles on an Allen electronic for Los Angeles Conservancy's "Best Remaining Seats" series.

Riggs Pleases Britishers

Organist Jim Riggs was well received by British audiences during his recent tour in England. "Unlike some USA organist, he has adapted very well to the Compton organs over here, and his performance at the Plough Compton (a pub situated in about the most unlikely far out farm area that always attracts full house patronage for concerts—Ed) was about the best I have heard by anybody," stated British organist David Lowe.

"At South Bank and Kilburn (where the largest Wurlitzers are installed), Riggs was really at home on the big Wurlitzers, and some thought his Kilburn concert, for ATOS London Chapter, was perhaps the best. We shall certainly have him return 'ere long," Lowe added.

Less Butterflies Now In Lanterman Wurlly Blower

This month there are less butterflies in the blower of the Lanterman 4/36 Wurlitzer organ. La Canada/Flintridge City Council voted 4 to 1 April 5 to approve a five-year operating agreement with the Lanterman Foundation, clearing the way for restoration of the residence as a museum.

The organ still presents a problem in that neighbors object to it being "inappropriate for the quiet residential neighborhood." This has been refuted by museum backers who state sound from the organ does not up decibel ratings when monitored outside the house.

It was also learned that a well-known organ buff continues to raise his purchase price ante in hopes of convincing the council to sell him the instrument. It is said he plans to use the 36 ranks as part of a much larger (60 to 70 ranks) organ and would have a five-manual console to play it.

SLIGHTLY AUGMENTED

Just a slight over-augmentation in the April issue described the forthcoming Fort Wayne Embassy Theatre production for the ATOS National Convention program Tuesday, August 7, when Lyn Larsen, Jack Bethards and his 'augmented' orchestra present their Film Music of the 30s and 40s. Larsen advised the orchestra would total 45 pieces, which is more than double the customary size for this type of show. Somehow, type gremlins really went to town on that count—they topped out the musical aggregation at 145!

Church Donates Organ To Joliet Area Chapter

Donation by Stewart Ridge Congregational Church of Tinley Park, Ill., of a seven-rank Moller organ to Joliet Area Chapter was announced during late March. It is reported the organ is in good condition, but the blower is missing. It was discarded some time ago.

May 1990

O'Brien Plays Silent With Allen Park Symphony

Organist Tony O'Brien will appear with the Allen Park Symphony at the Redford Theatre, Detroit, Mich., May 12 in "A Night at the Movie Palace." The orchestra and organ will accompany "Phantom of the Opera" and a stage show featuring the Taylor Ballet.

Recently Installed Organ Getting Larsen Revamp

On Oct. 28, 1988, Terry Hockmuth and Dan Stankey opened their Wurlitzer organ with a lavish evening party in New Lenox, Ill. Ron Rhode was the artist. Now the instrument is undergoing, revamping to fit a new specification prepared by Lyn Larsen, who is also working on the organ.

Included in the project is shipping the top half of the console to Crome Organ in Los Angeles where Sydnyne stops will replace all pneumatic units in a new backrail with two rows of stops, installation of additional combination pistons; and a double row of toe studs is being fabricated for the pedalboard. All of this will be controlled by a new Devtronix Multi-Action Organ Control system.

In chambers a new 16' Diaphone by Kirkwood (Rodgers electronic); a new solo-scale Vox by Trivo and the addition of a Leiblich Flute in the main. Trivo is also supplying a new Post Horn from 8' up in the solo side (replacing a new set made in '86). Vox ranks in both chambers will be repositioned, along with various percussions and other ranks for better tonal egress. And, finally, the addition of a 16' Austin Violone.

Larsen and Ron Mitchell, a Riverside, Calif. buff, have been doing final revoicing work on some ranks—"The laying on of hands, as it were," quipped Hochmuth.

Foot Recording Wanted

Jane Loderhose, Bay Theatre, 340 Main Street, Seal Beach, Calif. 90740, is looking for a copy of Reginal Foot's "Christmas In Your Heart." This title is a 'new' one to NEWS staffers—they've never heard of it. A taped copy or the original platter is wanted.

Aussie Club Adding Ranks To organ in theatre

In Adelaide's suburban Goodwood area, South Australia Division of Theatre Organ Society of Australia has shut down its 4/19 Capri Theatre organ, which is a hybrid Christie/Wurlitzer, for addition of six to seven ranks. The Division also owns and operates the theatre. It was learned that Jonas Nordwall is expected to go to Adelaide to do the tonal finishing work after the new ranks have been installed.

Club Buys New Rank For Joliet Rialto Barton

Joliet Chapter has purchased a rank of English Post Horn pipes for the Rialto Theatre in Joliet, Ill. The 61-note set, which cost the club \$2,000, will replace the original Barton rank that has been missing for many years.

A French Trumpet had been used in its place but was inadequate for the Barton and theatre acoustics. The make of the new rank was not identified.

Cathedral Wurlly To Go Into Redundant Church

Michael Main, British organist who was in U. S. during the third week of March to dismantle, pack and ship to Brighton, England, the Wurlitzer organ from Los Angeles Greek Cathedral, disclosed he hopes to place the instrument in a redundant church building in the Brighton area where it will be used for concert presentations and teaching/practice sessions.

Assisting Main was David Houlgate, who accompanied him here from England, and John Olson, Portland, Oregon ATOS member.

Rosa Takes Organist Holiday In Florida

Guess what an organist does on holiday? Rosa Rio ran off to Florida recently to sun and surf for two weeks for a change from her busy teaching schedule in Connecticut. While in the sunny clime she shaded her sun time with four private concerts on plug-ins and theatre pipes at Winter Park, Hobe Sound, Boca Raton and Fort Myers. She called it a rest?

New Canadian Club Open

A new Canadian theatre organ group—O.T.O.S.—Ottawa Theatre Organ Society has been organized and is headed by David R. Evans. Although the group owns a Warren theatre pipe organ (stored), originally installed in Winnipeg's Capitol Theatre, they are considering purchase of an Allen Digital organ to use at Kanata High School while they devise ideas to raise funds and find a home for the Warren.

Carter Capers In Calif.

Gaylord Carter capers in California during June and July. June 2 he will play a silent film at Pasadena City College on the J. Ross Reed Memorial Wurlitzer; June 20 is an electronic romp for Valley Organ Society, Burbank; and July 14 he will accompany Harold Lloyd's "Girl Shy" at the Oakland Paramount Theatre.

Get Pipedreams Program

"Pipedreams" program brochures may be obtained by writing Minnesota Public Radio, 45 E. Seventh St., St. Paul, Minn. 55101. The brochure lists weekly classical organ programs heard over the American Public Radio Network.

T. O. Being Planned For Former L. A. Theatre

A meeting between Bill Coffman and Bill Field, operators of Old Town Music Hall, El Segundo, Calif., and officials of the Dr. Gene Scott Television Ministry, is slated as this issue goes to press to discuss installation of a suitable theatre pipe organ for the Los Angeles United Artists Theatre on South Broadway in downtown Los Angeles. The church group recently signed a 10-year lease on the ornate structure and it is currently being completely restored, even to replacing ornamentation that was jack hammered off when the house was converted for Todd A-O large circular screen productions.

One instrument under consideration is the former Seattle Music Hall 4/16 Robert-Morton, owned by Bonnie Ciauri of Hemet, Calif. It was last installed in the Carl Greer Inn, Sacramento, and has been stored for many years. Last year there was talk of returning it to its original theatre location in Seattle, but the project was later abandoned.

Another possible instrument may be the former Lorin Whitney Studio 4/32 Robert-Morton. It is stored in the local area.

The United Artists Theatre was the original home of the Buddy Cole 3/16 Wurlitzer that is now installed in a convention center in England.

Wurly Not Going Back Into Chicago Oriental

Hope of returning the 4/20 Publix #1 Wurlitzer to its original home, the Chicago Oriental Theatre, was shelved last month following the decision by Chicago Opera Theatre not to move its base operations there. Chicago Area Chapter officials had been given some assurance that should the opera group take over the former movie palace the organ, which is owned by the unit, could be re-installed. After studying the site and options it presented, opera officials decided against moving there.

San Francisco Loses T. O. Historian To Old Victorian Town Of Port Townsend, Wash.

Steve Levin, one of theatre organ and historic theatredom's leading San Francisco authorities is leaving the City by the Golden Gate for the Victorian land of Port Townsend, Washington. He has already shipped his three-manual Wurlitzer—it originally entertained patrons of Oakland's T & D Theatre and later Berkeley United Artists Theatre audiences—to storage until he builds a studio addition for it at his new residence.

Why is he deserting Bagdad By The Bay? "Well," he explained, "San Francisco is no longer the place it used to be—and I've fallen in love with Port Townsend." He noted it is a town that 100 years ago had been predicted to become the biggest port on Puget Sound. On this basis visitors became citizens and a town of Victorian structures blossomed. Predictions didn't come true and the town settled down to merely existing and has become a fascinating place—one that is attractive in its old time ambiance.

Through the years Levin was one of the driving forces at Oakland's Paramount Theatre and helped return a theatre organ to its empty chambers. He also presented many illustrated lectures throughout the area about theatres and theatre organs. His family at one time operated a chain of theatres on the San Francisco Peninsula, and he was also a projectionist at several downtown San Francisco theatres. But the town has changed and isn't nearly the fun it used to be.

So Steve has closed his office and will move into one of Port Townsend's historic homes. Then he will undoubtedly start delving into Washington State theatre and theatre organ history and become an authority in that area.

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Editor.....Tom B'hend

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

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

Movie House Is Now Arts Center

In Mount Vernon, Washington, the Lincoln Theatre has been taken over by the Lincoln Theatre Center Foundation and will be a performing arts house. The theatre has its original two-manual Wurlitzer organ which will be used for various programs.

Vaughn Plays Silents In Three Different Locations

Stanford Theatre is currently presenting a Greta Garbo festival that runs through May 20. Organist Bob Vaughn plays the silent features—"Love," May 6, "The Torrent," May 31, and "A Woman of Affairs," May 20. He also played a series of Fatty Arbuckle comedies at the Castro Theatre April 23 through 27 in San Francisco.

On Friday, June 5, at U. C. Theatre, Berkeley, he will accompany "Phantom of the Opera" and a "Rocky Horror" combination movie show using an electronic organ.

Cook Conks Finger, So He Practices Pedals

Organist John Cook recently had plenty of time to practice pedal work—he couldn't play due to breaking a finger while helping organ technician Jim Hayes with an organ job.

Wibbels To Close Series

Tom Wibbels will close the 1989/90 organ concert series at the Renaissance Theatre, Mansfield, Ohio, May 20 at 3pm.

Special ATOS Gifts Recognized

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

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

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NUGGETS
from the
GOLDEN DAYS

Prospected
by
Lloyd
E.
Klos



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

June 1925 (M) . . .

After thoroughly preparing for a musical career by studying with Frank and Carl Hauser, Claude B. Ball, and Dr. Anselm Goetz, following preliminary work at the Dana Musical Institute, VERMOND KNAUSS entered upon a successful professional career, as conductor and organist. This included conductor of the Tulsa Band, Hagerstown Municipal Band, the Kilties' Band, the Rose Maid and Pinafore comic opera companies, the Martelli Grand Opera Company; and guest conductor of the National Symphony Orchestra (later joined with the New York Philharmonic) when his own symphonic poem was presented.

During this time, Mr. Knauss was also conductor and organist at some of the Fox theatres in New York. At present, he is organist at the Pergola Theatre in Allentown, Pennsylvania.

This extensive experience has given Mr. Knauss a complete understanding of theatre organ work. In order to give others the benefit of this experience, he has established in Allentown the Vermont Knauss Studio of Theatre Organ Playing and to it have come aspiring and well-advised organists from all over the country. There is a special course for those pianistically trained who are broadening their talents to include theatre organ work, and another for the organist whose previous experience has been confined to church work. There are courses in theory, orchestration and conducting.

Mr. Knauss has installed a Kimball concert organ, especially designed to acquaint the student with the resources of any organ he may use in theatre work. After the pupil has completed the course, he is assisted in securing a good position to start a career which will be limited only by his own ability and ambition. So far as training, advice and opportunity go, Mr. Knauss sees that nothing is lacking.

Radio fans can hear him every Tuesday and Thursday at 11:00 p.m. on Allentown's WSAN at the 229-metre wave length.

October 1925 (M) . . .

By George Allaire Fisher. Many theatre organ fans have listened to the Boston Chamber of Commerce recitals, broadcast by WEEI. In response to questions about the organist, we secured some very interesting information.

LOUIS WEIR one of the youngest concert organists, was born and raised in Roxbury, Massachusetts. Although his first instruction was on the piano, he became interested in the organ, and when only 15 became assistant organist at the Codman Square Theatre in Dorchester. While here, he continued studies under Humphrey of Boston, then later attended Germany's Leipzig Conservatory.

Weir is 21, and the amount of practice and diligent effort which have made him successful at an age when most young men are on their way through college, can be better imagined than expressed.

The C of C organ is a Hope-Jones Unit Orchestra, built by the Wurlitzer Company. It has two manuals and 63 stops, and though not as large as other Wurlitzers, its tone quality is believed to be inferior to that of no other organ.

The radio programs have been remarkable for their variety, cleverness and artistry. Special numbers have introduced reproductions of almost every sound with which the average person is familiar: the choo-choo of a locomotive, the clang of fire bells, the yodels of Swiss villagers, Scottish bagpipes, the street corner hurdy-gurdy, the calliope of the circus, and the whistle of the care-free truant from school on his way to the old swimmin' hole. Standard concert numbers have not been neglected, presented with just as much cleverness and musicianly understanding as are manifest in the popular selections.

When one appreciates the resources of the C of C organ and the care with which the WEEI programs have been arranged so that every listener, no matter what his inclination or disposition, will hear something which he likes, played as well as it can be played, it is not difficult to understand the popularity of these programs.

June 1927 (D) . . .

Just as the process of nature robs us of the great performers of the past, so it compensates by developing new giants to replace those who pass into history.

Occasionally a youth comes into the light of publicity who shows progress toward greatness which can hardly be halted except by some calamity. One of

these is a Chicago man, still in his twenties, rapidly making a reputation as an excellent player. Primarily a movie organist, the career in which he started, he also holds a good church position and is in demand for concert work and performances with orchestras.

EDWARD EIGENSCHENK began playing motion pictures at 16. He has held positions at the Broadway Strand, Stratford and Archer's Metropolitan, and for the last five years, has been at Lubliner & Trinz's Michigan Theatre, all in Chicago. Last November, he was appointed organist of the Universalist Church of the North Shore. He is first assistant to Frank VanDusen at the American Conservatory of Music, where he teaches a large class of pupils, besides conducting special classes at the Fulco Little Model Theatre, which he and VanDusen established for the school of motion picture organ playing at the Conservatory.

The secrets of Mr. Eigenschenk's rapid rise as stated by his closest friends: hard work and application.

Mr. Eigenschenk's first honor was in 1922, the American Conservatory's gold medal for excellence in organ playing. In 1925, he won first place in the organ contest of the Society of American Musicians and gained distinction as soloist with the Chicago Symphony Orchestra. In April 1926, he played the premier performance of Eric DeLamarter's "Weaver of Tales," composed for the organ festival of the Illinois Chapter National Association of Organists.

Mr. Eigenschenk's latest kudo was won May 5 when he took the first prize of \$250, offered by William H. Barnes in the organ contest conducted by the Illinois Federation of Music Clubs.

June 20, 1927 (LP) . . .

Those in the Rochester area who enjoy organ music will be interested to know that WHAM is making extensive improvements to the organ studio in the Eastman School of Music. While the former acoustical treatment was fine for listeners in the room, it was not the latest development for radio presentation.

Ernest E. Chappell, manager of WHAM, with cooperation of the school, has caused many yards of loose woven cloth to be draped throughout the room. The ceiling will be especially treated.

March 1936 (V) . . .

"Radio Theatre of Famous Classics." With EDDIE BAKER (Doc Bebko) at the organ. Broadcast over 43 stations.

Along the highbrow side, but definitely good radio, are these adaptations from the classics and near-classics in the book world: Ibsen's "Doll House" and

(continued on page 42)



ORGAN-IZING POPULAR MUSIC

by
AL HERMANN'S

As you can see, the performance of popular music on the organ is an extensive subject that includes many details which can be taught to and learned by the average student. Musical talent comes in many degrees, and those who have less can compensate with more studying and practicing. In the field of popular music, much can be learned by listening to others. But be careful to study with or listen to those who have mastered the subject and can explain it.

At age nine, I discovered the sound of the theatre organ. From then on, I studied the radio programs every day and listened to all the organ programs that were available in the Philadelphia area. During my junior high school and high school years, I absorbed the artistry of Fred Feibel, Ann Leaf, Lew White, Jesse Crawford, Dick Leibert, Karl Bonawitz and a great many others. I did not take long to perceive that some organists sounded much better than others. Usually, the best ones were featured on the networks from New York and Chicago. The next step was to determine what it was that made the great ones sound better than the others, regardless of the organs they were playing. With careful listening, several things became apparent: 1) contrast and variety of registration; 2) a definite connection between registration and style of performance; 3) active left hand accompaniments, using fills, counter-melodies and various rhythmic patterns; 4) imaginative arrangements, including introductions and endings.

I then discovered that most of their arranging techniques could be analyzed and reduced to simple rules and formulas that anyone with an organ to practice on could learn. This is what I am presenting in this series of articles. In 1966, I explained my ideas for a comprehensive organ course to the officials of Big 3 Music Corporation in New York. They immediately produced it and, as a result, I became their organ solo arranger from 1966 to 1978, succeeding Jesse Crawford, Fred Feibel, Richard Leibert and others in that position.

In the next issue we shall take up the important subject of Left Hand Counter-Melodies.

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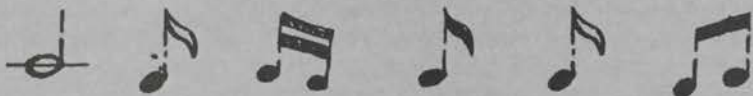
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NOSTALGICALLY YOURS. Dudley Savage at the 4/24 South Bank Wurlitzer. Available from: Cinema Organ Society - Sales Officer, 105 Highview, Vigo Village, Meopham, Kent. DA13 OTQ, U.K. Price \$15.00.

This is an excellent tape. The South Bank Wurlitzer is one of England's best and best known organs.

Dudley Savage who was previously unknown to me is, as it turns out, a very competent organist. He plays a very relaxed and listenable style.

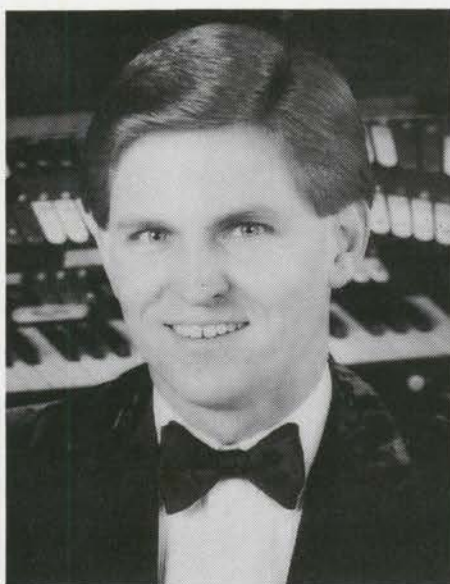
The recording engineer, John Leeming, has once again done a masterful job of capturing the organ and the room in such a way that you believe you are there in person. It is digitally mastered and dolby encoded. The recording is all-round high quality.

As is often the case with recordings from England, most of it is medleys. Since naming all of the tunes played would make for a rather long list, I'll mention selected highlights: Rodeo March /Her Name is Mary, I'm In the Mood For Love, Louise, A Nightingale Sang in Berkeley Square, Long Ago and Far Away, Scottish Melodies (medley), The Stars and Stripes, All I Ask of You, Autumn Leaves, We Just Couldn't Say Goodbye, Great Day, ending with a salute to Irving Berlin.

The only selection I felt wasn't up to the quality of the rest was "The Stars and Stripes." It was sort of an approximate stab at the tune and should have been left out.

This recording is recommended because of the organ, and overall listenability.

Bob Shaffer



THE BYRD SINGS. Ron Rhode at the 4/17 Wurlitzer, Byrd Theatre, Richmond. Available from: VTOS, P.O. Box 7082, Richmond, Virginia 23221. Price \$18.00 - CD, \$12.00 - cassette, postpaid.

In this recording Ron Rhode is joined by his brother, Chuck, who sings to Ron's accompaniment in five of the sixteen selections. Ron Rhode is, as everyone knows, an excellent professional organist. As such there is a certain level that he never falls below, which, of course, is a good deal better than most people could ever hope to get. The playing is good, but there is that certain spark, that certain something extra that is missing from this recording. That certain indefinable something that we usually get. Registrations seem to lack variety and interest as well.

The Byrd Wurlitzer is an incredible organ. However, I believe that it was recorded too close to the chambers in this recording. It lacks the sweetness of tone that we have all come to associate with this organ. This may also be partly due to the way it was registered as well. The addition of Chuck Rhode to this recording doesn't do much for it one way or the other, except to point out one of the many roles a theatre organ can play.

Selections are: Barcelona, A Shine On Your Shoes, Slow Poke, Bahn Frei, Every Day is Ladies Day, The Gypsy, Me Too, Slaughter on Tenth Avenue, Hello Bluebird, If You Were The Only Girl in the World, Liberty Bell March, Night and Day, Intermezzo from *Cavalleria Rusticana*, I'm Lookin' Over a Four Leaf Clover, Look for the Silver Lining, Light Cavalry Overture.

Taking my somewhat disparaging remarks earlier for what they're worth, this is still by anyone's standards a good recording.

Bob Shaffer



THE ALL-AMERICAN MUSIC OF IRVING BERLIN. Dwight Thomas at the 4/42 Paramount Music Palace Wurlitzer. Available from: Newport Classic, 106 Putnam St., Providence, RI 02909. Write for catalog.

Dwight Thomas has come a long way since he was last reviewed in this column. These are all believable arrangements from someone who has relaxed enough to let his personality catch up to his stunning keyboard technique. This recording is full of thoroughly enjoyable performances.

This monstrous instrument is very well known, so I'll forego any comments except to note that Mr. Thomas uses it to its best advantage.

The only disappointment is the way the organ was recorded. Since many theatre organ buffs are also audiophiles, the lack of clarity in the loud passages and the downright muffled sound in the softer passages, will probably be viewed as unacceptable. Those of you who are not so critical might not mind.

Selections are as follows: Alexander's Ragtime Band, Let's Face the Music, This is the Army, Change Partners, Always, Heat Wave, Annie Get Your Gun, Puttin' on the Ritz, With You, Me, *Top Hat* Medley, Slumming on Park Avenue, Russian Lullaby, Give Me Your Tired/God Bless America (with the Indianapolis Symphonic Choir).

In spite of the fact that I did not like the recording quality, I would still recommend this recording because of Dwight Thomas' performances.

Bob Shaffer



PIPES PLUS. Charlie Balogh at the 3/31 Wurlitzer. Available from: Good Time Charley's, 4515 28th St. S.E., Grand Rapids, Michigan 49508. Price \$16.50 - CD, \$11.50 - cassette, postpaid.

As you might surmise from the title there is more here than pipe organ. Don't stop reading. It is to date the best example I've heard of pipe organ and electronics. Charlie Balogh makes a very convincing marriage between Wurlitzer and synthesizer. "Clair DeLune" is a particularly brilliant example of the usefulness of electronic keyboards in conjunction with a pipe organ.

This recording is, all in all, a very upbeat and spirited performance, played on an organ that is more than adequate to the task.

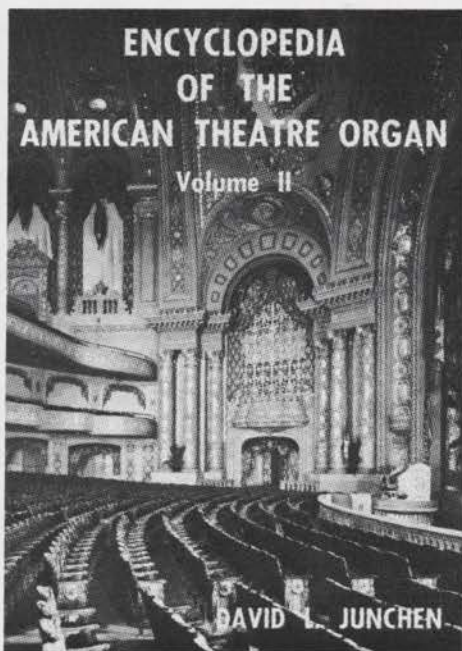
The recording engineer did a very good job of recording, mixing and mastering. There is more detailed recording information on the jacket which I'm sure many listeners will find interesting.

Selections are as follows: Strike Up the Band, Hard-Hearted Hannah, Lush Life, Theme from *St. Elsewhere*, Love Look Away, The Waltz in Swingtime, Jump Shout Boogie, Clair DeLune, In a Mellow Tone, My Romance, Hooked On Classics.

This is a well-played and entertaining recording and is highly recommended.

Bob Shafter

**See You
in
Indianapolis!**

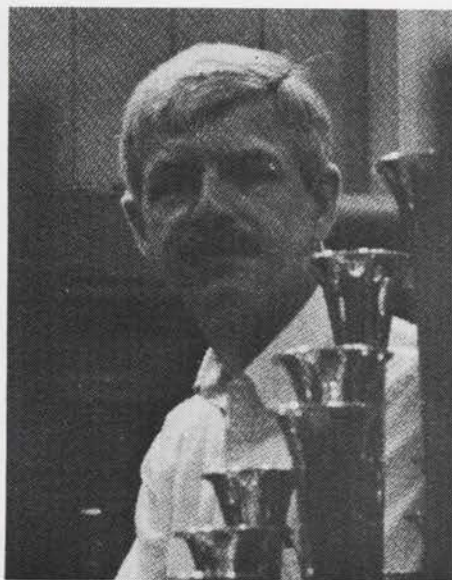


BOOK REVIEW

ENCYCLOPEDIA OF THE AMERICAN THEATRE ORGAN, VOLUME II, by David L. Junchen. Available from Showcase Publications, P.O. Box 40165, Pasadena, California 91114. Cost is \$65 plus \$4.25 postage and handling (California residents add tax for your district).

We who love the theatre pipe organ and its music are exceptionally fortunate that David Junchen has elected to compile the *Encyclopedia of The American Theatre Organ*. He is, without question, the foremost authority in this field for our time. His personal experience with theatre pipe organs has included designing, installing, voicing, maintaining and consulting for many of the major venues in this country. He has also been a gracious and helpful resource for anyone who has approached him with a question about an installation or an instrument or a company connected with the industry.

From the cover photograph of the elegant Philadelphia Mastbaum Theatre to the nostalgic scene of the New York City Roxy Theatre foyer on the back, Volume II is packed with fascinating and invaluable information of the same calibre that is found in Volume I. Richly illustrated and carefully indexed, the thoroughness of Junchen's research in both primary and secondary sources reveals the work of a true historian in the finest sense of the word. Readers will find the reproductions of company publicity and advertising materials very like taking a trip back in time to the mood and feeling of the original builders and suppliers. Photographs of the factories and workers add to the sense of presence that the stories convey. For those who already own Vol-



Dave Junchen

ume I, it is interesting to note that author Junchen has included, in this edition, several pages of corrections and additions to the opus lists in the first book, which mark the work as the product of excellent ongoing research and a desire on the part of the writer to present a history that is as current as possible.

Volume II covers the history of organ-builders, from the L.D. Morris & Co. to the Wm. Wood Pipe Organ Company and of some 84 firms that were providers of parts and products essential to the industry. We are now eagerly awaiting the third volume which will be devoted to the fascinating and intriguing Wurlitzer Company.

Grace E. McGinnis

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**35th ANNUAL
ATOS
CONVENTION
AUGUST 4-8**

NUGGETS cont. from page 38

"Master Builders," Guy deMaupasant's "The Inn" and "Artist," R.L. Stevenson's "Suicide Club" and "Dr. Jekyll & Mr. Hyde," Dumas' "Camille," Wilde's "Importance of Being Earnest." These form the mainstay. Dished up in good adaptations, done with drama and suspense, with competent acting and directing, the series clicks. Such a platter as "The Inn," for instance, seemed highly professional with good diction as well as drama, the standout.

The program, on about a year, has an estimated \$1100 cost.

GOLD DUST . . .

10/38 DICK LEIBERT and singer Dick Todd over New York's WJZ; JESSE CRAWFORD, NBC Network; GEORGE LUNDQUIST, Jamestown, N.Y.'s WJTN; MARY FOUNTAIN, Harrisburg's WHP; "Between the Bookends with Ted Malone and organist ROSA RIO, NBC; FRANK RENAULT, York, Pa.'s WORK; TRUMAN TAYLOR, Syracuse's WSYR; TOM GRIERSON, Rochester's WHAM; HARRY SPRINGER, Elmira, NY's WESG; "Console & Keyboard," Philadelphia's KYW; CHARLES PAUL, CBS Network.

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

CLOSING CHORD

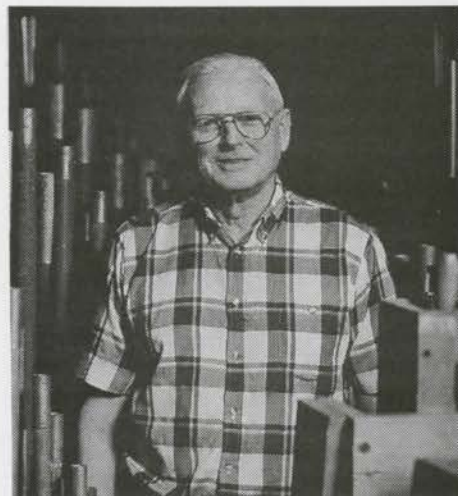
Leonard Vernon

A charter member of ATOS and of the Oregon chapter, Leonard Vernon passed away on February 16. He was 68.

A lifelong resident of Astoria, Oregon, Leonard had a Robert-Morton theatre pipe organ in his home and, on numerous occasions, hosted chapter events as well as visiting organists from all parts of the country (see January/February 1990 THEATRE ORGAN).

Leonard's interests and talents ranged far beyond theatre organs, however. His life was closely tied to the Columbia River, and he served as a volunteer at the Columbia River Maritime Museum. He was well known for his slide show presentations of Columbia River steamboats. He was also active in Boy Scouts, Kiwanis and the Association of Steam Engine Enthusiasts.

He is survived by his brother, Bill, and nephew Blaine with whom he served as volunteer crew members on the Lightship Columbia. He will be missed.



Virginia Byrd Wolfram

Virginia Byrd Wolfram, sister of ATOS Hall of Fame member Dessa Byrd, passed away suddenly on February 11, 1990, at the age of 76. Well-known in musical circles in Indianapolis, Indiana, Virginia carved herself an enviable career. Although too young to have played for silent movies, she appeared at the consoles of many local theatres in the thirties. She was the first demonstrator locally for the Hammond Organ Company.

Virginia was a lifelong entertainer in many venues including radio and TV stations. For 35 years she was Music Director at WISH-TV Channel 8, and at the time of her death she was organist at Unity Truth Center. Also active in many Indianapolis arts organizations, including the Central Indiana Chapter of ATOS, she was a member of the Indianapolis Symphony Orchestra Women's Committee, the Indianapolis Opera Guild, Matinee Musicale, Mu Phi Epsilon, and the Indianapolis Chapter of the American Guild of Organists.

She had held many offices in Central Indiana Chapter and was a trustee of the Dessa Byrd Memorial Scholarship Fund that she founded to honor her sister's memory. Proceeds from this fund are used as awards for the chapter's Young Organist Competition. Winners of this local competition have gone on to win four of the five national ATOS competitions.

Her wit, charm, talent, energy, and enthusiasm will be sorely missed by us all.

Tim Needler

Chester E. Klee


Chester E. Klee, known as "The Music Man of Olean" (New York), died on February 28 after a long illness. He was 84.

A composer, teacher and performer, he was dedicated to bringing good music to Olean for 55 years. While attending the Eastman School of Music in his native Rochester, he played the organ in the Madison Theatre and several others, and led a jazz combo. He earned a Bachelors' Degree in music with emphasis on piano and theory, and a Master's Degree in composition.

For nine years he was assistant professor of music at St. Bonaventure University, then opened a private studio in 1936, teaching voice, organ, piano, theory and composition. As organist at St. Mary's in Olean, he played for more than 1,000 weddings and 2,000 funerals.

A charter member of the Olean Civic Music Association, he was responsible for bringing many greats of the concert world to the city. Mr. Klee served on the Board of Education, wrote a column for the Olean *Times-Herald* and received keys to the city in 1959 and 1974.

He is survived by his widow, a son, two daughters, two sisters and four grandchildren.



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Chapter Notes



ATLANTA

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Long ago, somewhat before stereo equipment and VCRs, your grandmother and mine brought music to the parlor, without actually employing musicians, by installing player pianos. The more wealthy installed player pipe organs! And so, on January 21, our chapter went over to Callanwolde, the home of the first Coca Cola president, to hear the pipe organ that, 70 years ago, relaxed the master of the house after a hard day at the office. It was a 3/56 Aeolian, installed in 1920 with music-roll capability and still going strong. Then it was "played" by a servant who changed the rolls one after the other. There was even a special roll player, now missing, that changed the registration and expression according to the rolls' directions.

For our visit, it was our own Charles Walker who, though an organist himself, gave an almost completely no-hands performance with selected rolls from the organ's collection. Charles did have to set registrations and provide appropriate expression. All else, however, to the wonder of the chapter members, was automatic!

Charles played (well, why not? We "play" the radio, don't we?) some ten or eleven classics for us, including "Danse Macabre," "Valse Triste," and *Nutcracker Suite* overture, all prepared long ago by Samuel P. Warren of the Aeolian Pipe Organ Company. Warren orchestrated music so that the rolls could be produced. During the period 1910-1930, we understand, many orchestral pieces for the organ were produced as a result of the popular organ recitals in municipal auditoriums by Edwin H. Lemare. Our visit to Callanwolde gave us a fascinating excursion into the past.

A month later, on February 25, Charles Walker appeared on TV news, playing his 2/9 (mostly) Robert-Morton, under some somber circumstances. A deadly fire in a nearby high-rise apartment building for the elderly forced some 90 residents to flee in the middle of the night. Charles took 58 of them out of the cold and into his Theatrical Paraphernalia auditorium, and was caught by the TV cameras comforting them with his organ music.



John Muri shows them how it's done, on *Theatrical Paraphernalias' 2/9 Robert-Morton*. His admirers are grandsons of chapter members Mr. and Mrs. Al Greenway.

The Chapter had, meanwhile, met at the Theatrical Paraphernalia, on February 11, to see and hear three silent films accompanied by the well-known John Muri on the Morton. John showed Laurel and Hardy in *Sugar Daddies*, and in *Liberty*, and a pretty, little Czech film of the 1940s entitled *Inspiration*. The Czech film was lovely; the Laurel and Hardy films, hilarious, as would be expected. John's organ accompaniment was provided with his usual skill and sensitive interpretation, to everyone's delight.

Bill Hitchcock



"Look, ma, no hands!" Charles Walker operates the console of the Aeolian player organ at Callanwolde.



CENTRAL FLORIDA

Tampa

407/870-7861 or 813/894-8323

The initial meeting for 1990 was held in January in downtown St. Petersburg at the Ponce deLeon Hotel, one of those fine old buildings with loads of character that are too quickly disappearing, like some theatres we all remember too well. Hosted by Mary and Sam Bond, a very nice crowd was on hand for the meeting and an excellent program presented by organist Mark Renwick and his charming wife Carrie, who has a lovely voice and a fine stage presence. Mark and Carrie are from North Florida Chapter and came in on a moment's notice to fill in for Central Florida member Vince Mirandi who had the chicken pox. Mark Renwick played a Rodgers which belongs to the hotel and the Bonds. The large area, where the meeting-concert was held also has a very nice Conn. Refreshments were supplied by members and the Bonds, and it was a most pleasant afternoon for everyone. Good music, good singing, and good company.

The February meeting was held in Hudson, which is slightly north of the Clearwater-Tarpon Springs area, at the lovely home of Libby MacIntyre. Chris Secrist, past president of North Florida Chapter, presented a widely varied program to some 50 members who attended the meeting. Libby is a new board member with some fresh new ideas for the chapter.

It looks as if the City of Tampa and the Tampa Theatre will be coming up with some monies to help repair some of the damage done when a large city employee fell on the console while he was walking around the stage in near darkness. Once the funds are advanced, we will be able to order the replacement parts and supplies, and when they are on hand the console can be taken out of service for as short a period as possible. At the same time, regulators in the Main chamber will be re-leathered and corrective winding can be done at the same time. We are starting to think "concerts" once again, although that must obviously depend on several things.



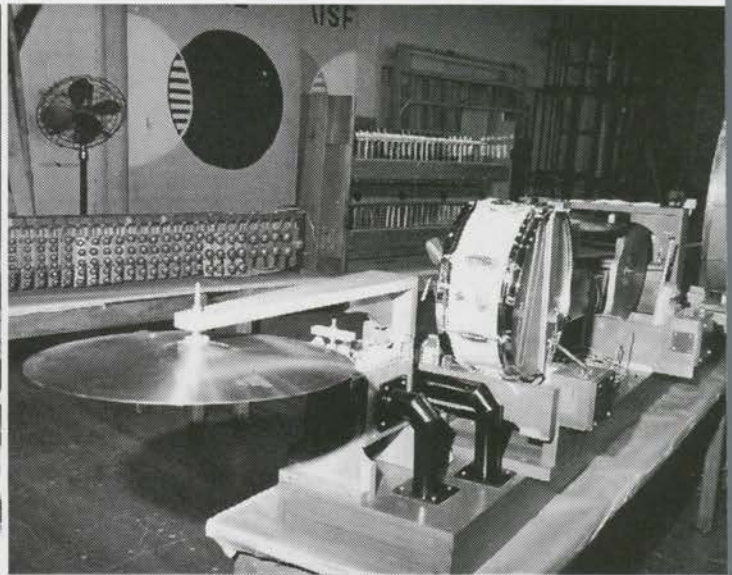
CENTRAL INDIANA

Indianapolis

317/359-4194 or 317/353-7321

Hello to all! We of Central Indiana Chapter have a low, low and a high, high to report. The low and sad is the loss of our Virginia Byrd Rectoris Wolfram on February 11. She was such an inspiration to us — always a smile and a willing hand. Virginia, we miss you.

Our high, high is getting "our" Manual High School organ ready for you this August. Pipes have been washed and shined, leather cut and formed, wood sawed and fitted — much carrying and lifting — and after 2½ years and many helping hands, it is just so wonderful to see it fall into place and think, "Maybe something I cut or sanded or glued is part of what's playing now!" And on top of that, we were privileged to hear it in February — and not with one artist, but with three of our very own — Barbara Johnson, Carlton Smith and Warren York. Barb is a great organist and has played numerous times at open console — but for the formal program — well, we were impressed. Carlton does not often play publicly so his splendid expertise with the instrument was an unexpected and pleasant surprise. And Warren who can play anything with great variations galore —



Portion of the toy counter ready for installation on stage of Manual High School.

◀ Bill Tandy at the Hedback Community Theatre.

we're glad he's one of us. From this writer's viewpoint, it was MOST interesting to hear these consecutive performances as their individual interpretations brought forth such varied combinations from "our" organ. The marbelized finish on our 3/26 Wurlitzer console is very pretty, different and intriguing to top matters off — like none in America, I'm told.

January found us at the Hedback Theatre on the 2/11 (mostly) Wurlitzer. This "kind" theatre organ is among our favorites and you're invited to come along in August to join us there. Bill Tandy was our artist for the afternoon. Besides play-

ing a delightfully varied program, he has a great sense of humor which prevailed throughout his performance. Tunes were mainly of the 1920s vintage with a few on into the '40s. Two "new" ones to most of us were, "True Blue Lou" and "Brazilian Sleigh Bells." "The Nearness of You" was absolutely fantastic.

We're getting very excited about National and our perfectly marvelous "new" installation at Manual. You'll just have to come to Indy to see it for yourself. So . . . save that money . . . get that reservation in . . . and SEE YOU IN AUGUST!

Betty B. Schmidt

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CENTRAL OHIO

Columbus
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The Blegen residence, ever a house of hospitality, was our meeting place January 28. 41 members and guests were comfortably ensconced in their joining living room/dining room listening area where they could view and hear Jim and Irene's Conn 651 organ with its remote Leslie and stereo sound system. The icing on the cake was quality of entertainment: Ruth and Bob Tyo. Ruth an obviously accomplished organist and (as we later found out) vocalist gave the major performance with Bob joining her in the latter half of their program on his Lowrey keyboard synthesizer.

Ruth's rhythmical renditions of "Grenada," "76 Trombones" and "Almost Like Being In Love" were followed by some nostalgic oldies such as Victor Herbert's "I'm Falling In Love With Someone." Nor will we forget Ruth and Bob's rousing rendition of "Beer Barrel Polka" and "Almost Like Being In Love."

After their performance, President Garcia conducted our business meeting, welcomed new members and introduced guests. The open console that followed lasted until 9 p.m. in no small part due to

the spirit of cameraderie that prevailed and the delicious food provided by our membership.

Our club is thrilled to have within short travel distance the opulent Renaissance Theatre in Mansfield, Ohio, where the magnificent Warner-Stearns-Carson Wurlitzer resides. We're thrilled also that manager Tony Miller and members Don and Virginia White, along with other devoted people in Mansfield, arrange four to five theatre organ programs on this instrument each season. And so it was that on February 18 we listened with rapt attention to 1989's Theatre Organist of The Year — Ron Rhode. Attired in white coat, a maroon bow tie and cummerbund he came across every inch the professional he is. The event was well attended and the audience was delighted with Ron's low-key humor, spiked with informative introductions to each of his numbers. Early in the program we heard such toe-tappers as "Oh By Jingles, Oh By Gosh," and Fats Waller's "Ain't Misbehavin'." His contrasting style, first with the sobbing Tibias in the right chamber and then the interspersed honky tonk piano rhythms, served to make his delivery spicy and intriguing.

Not too many of us were acquainted

with the "Chicken Dance." But we now know what it is. Recruited from the audience was a delightful young lady who proceeded to demonstrate to the audience what it was all about. With appropriate flapping, gyrations, squats and grinds she left no doubt in our minds what it's all about.

Ron's renditions of "In a Persian Market" and "Intermezzo" were impeccable. It was interesting to learn that on the reverse side of Ethel Smith's record of "Tico Tico" was another Latin rhythm she recorded entitled "The Carrot." The melody had a strange familiarity — almost as if it were the mirror image of "Tico Tico." Ron's reverence to Phoenix's Madeline LiVolsi was touching as he played old favorite "Paddlin' Madeline Home." Perhaps most striking of his second half of the program was the familiar "The Nearness Of You." Here the Carson Wurlitzer's lush Tibias and Vox, Diapason/Tibia brought out the melodious strains of this ballad with all of its nostalgia. The closing number, "Light Cavalry Overture," was followed by such sustained applause that Ron was persuaded to play two encores. It was easy to see why ATOS chose him Organist of the Year. *John Polsley*

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DEADLINES:

November 10 for January/February

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CHICAGO AREA

312/951-1098 or 312/282-0037

Once upon a time the walls of Jericho came tumbling down. Recently, in our time, the roof of the Granada Theatre came tumbling down, at least part of it did, but not as planned. This was part of the demolition of Chicago's beautiful Granada Theatre on the north side of town near the lake shore.

The theatre's organ left some time ago for known and unknown locations. These superb instruments rarely stay put, thus today's address for an organ may not be that of tomorrow.

We have had some very interesting socials which re-introduced some refurbished organs and their "homes."

Carl Schurz High School's 4/96 Moller was last heard by CATOE in March 1988. The organ has been improved since then and used for several programs. February 16 was a CATOE social at the high school with Mike Jacklin at the console. The weather was rough, but didn't hold back the enthusiasts and an enjoyable evening of music and sociability resulted.

Downers Grove, a suburb of Chicago, is the location of the Tivoli Theatre which is owned and operated by Willis and Shirley Johnson. They are pipe organ enthusiasts and had a 2/7 Barton installed in the existing chambers by Evan Chase and Frank Minnis. Tom Wibbels was soloist for the organ's premier in September 1986. Several young, local organists play this instrument during intermissions and before and after show time. This gives them added experience. The interest and cooperation of the Johnsons in the organ's use is greatly appreciated by our area's organ lovers.

Our January social was held at the



Paul Grosnick at the Rollerway 3/11 Wurlitzer.

North Avenue Rollerway in Melrose Park, with Paul Grosnick and Joe Skubish at the console of the 3/11 Wurlitzer. Paul and Joe are staff organists at the Rollerway and provided a terrific and varied program for this premiere of the new installation. This Wurlitzer has gone through some interesting moves and changes during past years. Its console was rebuilt and installed by Century Pipe Organ Co. and Greg Simanski.

Freddy Arnish, former staff organist of the now defunct Hub Roller rink, presented some of his many faceted talents at this Wurlitzer console during the social. We always appreciate hearing Freddy Arnish play.

Our entry for the ATOS Young Organist Competition is John Devona. He is being assisted by Lee Maloney, and his practice time is arranged by Bill Barry on the Downers Grove High School's 3/10 Wurlitzer for which Bill is crew chief. We are thankful to all concerned for this assistance.

Almer N. Brostrom

CUMBERLAND VALLEY

Chambersburg, Pennsylvania

717/263-0202

In January about 20 members of the Chambersburg chapter of the American Guild of Organists visited the Capitol Theatre as guests of Cumberland Valley. Following a guided tour by Mark Cooley, which included a visit to the organ shop above the lobby where the theatre's original 3/14 Moller is being restored, the group travelled on to the home of Bob Eyer, Jr. and a silent movie accompanied by Bob on his 3/7 mostly Moller theatre organ. Open console followed, with several AGO members trying their hands. All present thoroughly enjoyed the afternoon and the opportunity to share a common appreciation of organs and organ music. Several AGO members subsequently joined our chapter.

The Capitol Theatre Moller's four-rank main chest of the Solo chamber, which has consumed over a year of redesign and restoration work by Cumberland Valley's organ crew, is completely finished. A two-rank chest from the same chamber has been re-leathered and now is being rewired. Both chests then will be air-tested to detect any malfunctions, and are expected to be re-installed and playing by early Spring.

The organ's French Trumpet rank of pipes, an especially beautiful solo and ensemble voice, has been completely reconditioned by the Trivo Company of Hagerstown, Maryland. The pipes, many of which had been damaged over the years by improper tuning techniques, are as good as new and are ready for installation.

The chapter's first business meeting of the new year, held in January, included the election of officers. Membership continues to grow, and though most of our members live in or near Chambersburg, some of our members are from other regions of Central Pennsylvania, including the Harrisburg, York, Pottsville, and State College areas.

Bob Maney

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DELAWARE VALLEY

Glenside, Pennsylvania
215/828-8663

On February 18 members and friends returned to the home of Mr. and Mrs. James Shean in Levittown, Pennsylvania, to hear guest artist Barbara Fesmire perform on the Shean's 2/15 Wurlitzer. The organ and its setting were previously described in Chapter Notes September/October, 1989.

Ms. Fesmire was a student of Leonard McClain, later becoming staff organist at the Atlantic City Convention Hall for eight years. She is currently teaching piano and organ at a local music studio.

Ms. Fesmire presented a program of generous dimensions including unfamiliar material with the expected familiar tunes thereby adding additional interest to the program. She used her flawless technique and her mastery of registration to produce a beautiful musical sound. Percussions were used sparingly to decorate and emphasize the musical line rather than for the sake of novelty alone. If a tune indicated forte, playing the forte was evident, but Ms. Fesmire always eschewed bombast for musicality.

Open console followed the concert. To have a second opportunity to play this organ confirms last year's impression of a "player-friendly" instrument. Our turnout this year exceeded that of last year, and many people took advantage of the opportunity to play the Shean's Wurlitzer.

The Society thanks Mr. and Mrs. Shean for inviting the members into their home once again.

Earl E. Strausser



EASTERN MASSACHUSETTS

Wellesley
617/662-7055

What nicer way to begin the new year and decade than with Donna Parker returning to our 235 Special Wurlitzer at Babson, January 6. Mrs. Robert C. Mac Neur, in private life, played an "out-of-the-rut" concert with selections of many tricky rhythms. Her large audience really appreciated her artistry to ensure a fine evening.

Donna opened her program with a lively "Clap Yo' Hands." Seldom heard numbers such as "Doing the Raccoon" (written when the rage was wearing a 'coon coat or hat), "At the Codfish Ball" (a Shirley Temple favorite), "Forever and A Day" (written by one of her pizza parlor patrons) and the "Jump Shout Boogie"

were included in her up-beat collection.

A requested classical number, Widor's "Toccata in F" from his *Fifth Symphony* received most enthusiastic applause and reflected her Richard Purvis training. For this she changed into lower-heel shoes for the extensive double pedalling necessary. Her finale was an exciting "Slaughter on 10th Avenue." However, her several hundred listeners wanted more and Donna obliged with a fast moving "Hoe-down." With Lyn Larsen as her theatre organ teacher, her credentials were formidable and she did not disappoint.

The annual meeting was held at Babson on January 28 with the Treasurer's and Organ Committee Chairman's reports the prime focus. Dick Linder, on concluding his reading of the extensive organ work to be accomplished, resigned his long-held position; Gary Phillips will replace him.

Our artists for the afternoon were five in number with a limit of three selections each. President Bruce Netten led off followed by Bill Forbush, John Cook and the father/son team of Myron and Mike Bigelow. Considerable variety of style and material were forthcoming and made for not only good listening, but also showed much "home-grown" talent.

February 18 saw our "clan" gathered together again around our Wurlitzer. The indomitable Bob Legon was our organist with a nine-selection-plus-encore program of familiar tunes. One was a dance style in the Tower Ballroom, Blackpool, manner to which he invited those present to "do their thing." Bob also volunteered to play the musical score for a showing of *Phantom of the Opera* for two viewings to paid audiences at Babson on April 27

Stanley C. Garniss

EGYPTIAN

Boise, Idaho
208/386-9506

This is the first, but assuredly not the last, report from the Egyptian chapter. Let me share with you a few facts about the organ and the theatre which is its home.

The organ is a 2/7 Robert-Morton that is still in its original installation. It is completely intact in two chambers on either side of the proscenium. There have been many years of neglect with dust and lack of maintenance taking their toll. Considering all this, however, the organ works remarkably well.

The Egyptian Theatre is patterned after Grauman's Egyptian, only on a smaller scale. The theatre originally had more than 1000 seats, but during a renovation in the 1970s the seat spacing was expanded for larger and more comfortable seats. More information will come in subsequent reports.

In early March the Idaho Centennial Committee presented a fashion show featuring original turn-of-the-century costumes. Chapter President Douglas Lemmon played the Morton for the entire show, which included a Charlie Chaplin short and a sing-along. The audience thoroughly enjoyed the movie. Doug always comes through with a great performance.

Music Week in Boise is always a big celebration and, with Idaho's Centennial this year, will be bigger than ever. Egyptian Chapter will host a free concert and silent movie, accompanied by Doug Lemmon. This is always fun and is sure to generate more interest in our group from people who might not otherwise go to an organ concert.

Phil Housh



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but finds its food in music.*

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A January picnic was planned to help counteract the winter doldrums which settle like a cold, dark cloud after all the Christmas festivities. Members were invited to the home of George Pasquaye in Wallington on January 14. His newly completed, large entertainment room features a 2/10 Wurlitzer with a toy counter attractively mounted in recessed areas on the wall. George also has a grand player piano connected to the organ. An added attraction is a beautiful hand-made cabinet which houses a rare roll player which registers and plays the organ.

Though the day was dreary and raining, it didn't stop a group of enthusiastic members who came loaded down with food and drinks and lots of music for open console. The party started at 2:00 p.m. and lasted well into the evening. We especially enjoyed the Jessie Crawford rolls played by the special roll player which uses three manuals on the organ. The third manual is a special-built relay by George who is a master pipe organ technician. As usual at any party, where everybody makes their own fun and enjoyment, the day was a nine-plus on a scale of ten.

NEW PROGRAM

The Garden State Theatre Organ Society is developing a new program in keeping with our tax-exempt status. This is a program which begins with students in high school, following a special course of study with lesson plans involving sound, electricity and musical instruments. This course culminates in a visit to a local theatre containing a theatre pipe organ and a large new projection booth.



Garden State picnic at home of George Pasquaye.

Bob Raymond photo

Dr. Jean Scibetta, a member of GSTOS was the key figure in formulating this type of program. She received school approval and inaugurated the course of study which was taught by the student's teacher, Leslie DeCarlo. Jean brought in samples of flutes, strings and diapason pipes. At the end of the course each student makes a type of musical instrument.

On February 16 a school bus with 24 students arrived at the Pascack Theatre in Westwood. The students were divided into four groups which rotated. One station was the large new projection booth (the theatre recently quaded) where theatre manager Austin Gordon explained and demonstrated the process of computer-operated film projection. Another group of students surrounded the Wurlitzer console and listened while Jinny Vanore demonstrated the various voices and toy counter. The third group entered the easily accessible pipe chamber on the former stage where Joe Vanore explained the mechanics of the pipes and wind chests. When the toy counter was demonstrated from the console the students had a touch-on experience. The fourth group gathered around Dr. Jean in the work area where examples of soldering pipes, and many pipes labeled helped the students to understand a little more what they were taught in class.

After each group rotated, they were

seated in the auditorium and viewed a short, silent Laurel and Hardy film. Jinny Vanore accompanied the film fulfilling the purpose for which these wonderful theatre organs were created.

The whole experience was enjoyed by the students and, hopefully, a few will follow up their curiosity and come to love the big wonderful sounds of pipes. Another group of students will visit in April.

The winter concert of our Trenton War Memorial Series took place February 25. The artist was Tony O'Brien, a young, talented organist from the Detroit area who captured our attention performing in the national ATOS convention held in Detroit last summer. This was Tony's first concert for us. He has been described as a "multi-faceted musician with innovative high energy performances," and his Sunday afternoon concert proved this without a doubt. While he played many favorite songs, he dressed them in new, interesting stylings and registrations. Tony's musical background in classical organ was constantly displayed in his pedal technique, ranging from a pedal solo string melody line of the "Ave Maria," to the latest upbeat, all-over-the-pedal-board, modern music. The audience was most enthusiastic, and we look forward to hearing him again. Tony joined our members on stage for picnic supper and getting acquainted.

Jinny Vanore

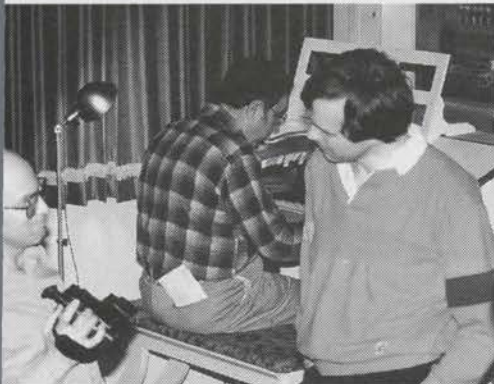


Pascack Theatre manager Austin Gordon explains film projector to students.



Ninth grade students watch Jinny Vanore at Pascack Wurlitzer.

Ed Marr photos



L to R: Bob Raymond, Tony Juno, George Andersen.



Tony O'Brien at Moller console. Jinny Vanore photo

GULF COAST

Pensacola, Florida
904/932-3133 or 904/433-4683

As usual, our last chapter meeting was held in the Pensacola Historic District home of our console builder/vice-president, B.D. Rhea, MD, with Scott Brodie, President, presiding. Our plans were firmed for the January 20 concert of Ron Rhode. Jimmy Scoggins, our top-notch technician, was sojourning along the banks of the Seine, seeing the Eiffel Tower and enjoying many of the organ installations in around Gay Paree, so our first-rate assistant, Curt Goldhill, capably filled his shoes for the evening. Poor Curt just got out of his cast for a broken leg a few days before, but trooper that he is, the show must go on, and he saw that it did.

Another twist we planned was that our members were to wear red/white/blue ribbon boutonieres for identification to the audience. This is just in case anyone wanted to question us about our organ or organization. Ron cooperated at the console by wearing one on his lapel. It matched his red cumberbund quite nicely.

Back to Ron. Here is another story. He was due to arrive here in Pensacola, on January 19, to play our magnificent 4/23 Robert-Morton in the Saenger Theatre on January 20, W-E-L-L, his plane came here with Ron aboard, but lacking parachutes to deplane — the plane, of necessity, headed 230 miles eastward to land in Tallahassee. We were fogged-in like San Francisco and London combined! Now all you gazeteer experts know that distance is just a mite too far for a taxi ride. So here was our official chauffeur, B.C. Melvin, in "Big Green" at our fogbound airport, waiting for Ron's plane, and Ron was in Tallahassee. By this time, it was almost midnight. Poor Ron. Many phone calls later, we made contact with him at the Tallahassee airport. Then he called us a little later to let us know the name of the hotel where they put him up, how he was and to tell us the only plane out of THERE into HERE arrived at 3:30 p.m. the next afternoon (the same night as the concert at 8:00 p.m.!).

The next afternoon the fog had lifted, and his plane could land. We met him, and rushed him to the theatre. He looked at and sized up the organ like the pro he is, and declared he was ready to go to his hotel here. After a brief respite, we fed him, took him back to the theatre, and he performed a magnificent program of the music of yesteryear and this year. Simply wonderful, too wonderful for words. How we do enjoy hearing our organ when these excellent artists play.



Ron Rhode at 4/23 Robert-Morton, Saenger Theatre.

The after-the-concert rehash was doubly enjoyable since we hadn't had a chance to chat with him before. To listen to his plans is a lesson in discipline. He is building a house, studying for a degree in elementary education, working, practicing his craft, and still flies all over the world giving concerts on the theatre organ. WOW! How do these people do it? All this for two or so wonderful hours of music to remember on the organ at each concert.

We have a most exciting piece of news to share. The Friends of the Saenger, a group organized to help expedite activities in and for our Saenger Theatre, and truly supportive of our efforts with the organ, have donated funds to our chapter specifying that we add to or improve the organ rather than apply this money to operating expenses. Mr. Brodie announced this news to the audience from the stage the night of Ron's concert. We have many plans for the money, but mostly we hope to add the two ranks that have been planned for some time. These ranks, both recommended by each of the professionals who played here, will be our first choice. Getting these ranks installed, plus a permanent installation of the xylophone are top priorities for our ever-capable technicians. At this point, our xylophone has to be "jerry-rigged" on the balcony under the right chamber for each performance and then dismantled and put away after the show. A royal pain-in-the-neck but necessary at this point.

We discovered an audience pleaser at our Ron Rhode concert when Curt, (our aforementioned technician) held "court" at the console during intermission to answer the eager questions asked by the curious and interested in the audience. Curt fielded these inquiries beautifully. We received many favorable comments on this aspect, so we decided to do this again. We, who are so totally familiar with the organ, must remember there is a vast audience out there who needs familiarization with the organ and this is a good way to do it.

Dorothy Standley

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The Spring 1990 edition of our journal, THE POET, is off the press. This issue's Addendum, for members only, is an advertisement from the May 3, 1933, edition of THE DAILY FILM RENTER, published in England. It reveals that Jesse Crawford made two short-subject sound films at the New York Paramount studio Wurlitzer. Besides *Trees* he also made *Koffee And Kisses*. The tunes listed are: A Cup of Coffee, A Sandwich and You, You're the Cream in My Coffee, Sugar, and Let's Have Another Cup of Coffee. *Trees* featured *Trees*, In the Shade of the Old Apple Tree, A Shady Tree, and Lullaby of the Leaves. Tenor Charles Carlile was the featured vocalist in the films. Carlile later sang with Jesse Crawford's Orchestra during their 1937 tour. Other organists in the series were Lew White, who made six films; Don Wallace who did three; Ann Leaf and Harold Ramsay each did one of the thirteen Sing-Song Melodies with vocalists.

Charter Member H. Clealan Blakely recently celebrated his 80th birthday. Although his actual birthday isn't until November 8, the celebration was held July 14 & 15, 1989, when his friends and family could attend. Blakely wrote the Preface to Dr. John Landon's book, *Jesse Crawford, Poet of the Organ; Wizard of the Mighty Wurlitzer*. He has been very involved with theatre pipe organs for over sixty years and is known as "Mr. Theatre Organ of Canada."

Clealan's two daughters, Mary Lou Lubeseder of Yellowknife, NWT, and Edith Blakely-Jackson of Baptiste Lake, Ontario, organized a special theatre organ concert for him with the assistance of the Kingston Theatre Organ Society. Rosa Rio played a special concert during which

family and friends were joined by the audience singing "Happy Birthday." Rosa Rio then followed with a piece appropriately dedicated to Clealan, "Young at Heart," on the Kingston Kimball. Charter Member Dr. John Landon was in the audience.

The following day Landon, Rosa and husband Bill Yoeman drove back to Blakely's Baptiste Lake home with Clealan. When they drove around the Fell corner turnoff they were startled by a big sign "HAPPY BIRTHDAY, MR. THEATRE ORGAN OF CANADA." Arriving in the driveway they found a fully decorated yard full of balloons and crowds of people. Some of his oldest friends and fellow theatre organ enthusiasts came from Kingston, Toronto, Ottawa and Picton. A specially keyboard-decorated birthday cake was served. Blakely's Baldwin electronic organ and Heintzman piano got a workout that afternoon. The entire event was videotaped.

We are having a membership drive. Members enrolling in 1990 will receive membership certificates. For information write J.C.T.O.S., 3115 Second Avenue North, Billings, Montana 59101 enclosing stamped self-addressed envelope.

Ed Mullins



Don Springer at WGN-TV Wurlitzer. Bill Rieger photo



Lee Maloney.

Bill Rieger photo

JOLIET AREA

P.O. Box 471
Joliet, Illinois 60434

The February 10 social at WGN-TV Studios featured "Dandy" Don Springer at the console of the 3/11 Wurlitzer/Kimball. Don tailored his program to fit the limitations of this nationally famous instrument, originally meant to be heard as accompaniment or background music for monaural radio shows. Showcasing tunes associated with WGN, those written by his favorite composer (George Gershwin) and arrangements made popular by Jesse Crawford, Don entertained the club most satisfactorily. The gourmandizing made possible by voluntary donations of generous members was served on tables borrowed from BOZO's Circus!

On February 11, President Lee Maloney played a program for Land of Lincoln Chapter at the Coronado Theatre in Rockford. Lee surprised the audience by sticking mainly to ballads instead of the heroic circus and marches for which he is most famous.

On March 11, we traveled to Lyons, Illinois, to hear Bobby Ropollo and Don Springer duet on the 3/12 Barton and the Hammond X-66 electronic. Now, here is a team that has excellent coordination and knows which tunes its patrons enjoy. The 19th Hole is a watering spot featuring owner Bobby Ropollo, and is a favorite dance hall for the Over-29 set.

Hal Pritchard

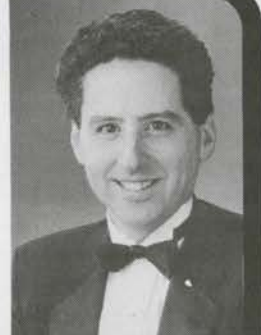
June 22 thru 24	Chamber Music Festival, Naples, ITALY
July 7 thru 14	Farnham and London, ENGLAND
July 29	Konzerthaus, Vienna, AUSTRIA
August 4	Art Museum, Seattle, Washington
August 13	Spreckles Organ - Balboa Park, San Diego, California
September 14 to October 10	Glass Music Tour, FRANCE
October 13	Symphony Hall, San Diego, California
October 16	Austin Symphony, Austin, Texas
October 26	Carpenter Center, Richmond, Virginia
October 29	Castro Theatre, San Francisco, California
October 30	Wharton Center, Lansing, Michigan
October 31	I.U. Auditorium, Bloomington, Indiana
November 3	Walker Art Center, Minneapolis, Minnesota
November 10 thru 15	Minnesota Theatre Organ Tour
November 17	Symphony Hall, San Diego, California
November 30	Pacific Film Archive, Berkeley, California
December 2	Music Sources, Berkeley, California
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Today, as I type, there is a winter storm watch, with freezing rain, big snowflakes and temperatures in the 30s. There is very little traffic and radio announcements report many cancellations of scheduled events.

With the hustle and bustle of the Christmas season over, January was ushered in by concerts on January 13 and 14 with Father Jim Miller at the console of the big Wurlitzer at Phipps Center for the Arts in Hudson, Wisconsin. This time Father Jim didn't have to rush home to Fenton, and we took advantage of his time by having open house at Verna Mae's home in St. Paul after his Sunday afternoon concert, when 25 friends showed up for refreshments and get-acquainted time. Her Kimball Stardust could always be heard from the music room and we especially enjoyed Father Jim's jovial friendliness.

The Organaires met at Bob and Jean Dewe's on January 25 and at the home of Joe and Ruth Vaes in Woodbury on February 15, the day Verna Mae left during a snowstorm for a visit in Lincoln, Georgia, with nieces and nephews. It was 81° when I landed in Augusta in bright sunshine, with many flowering shrubs in bloom — dogwood, camellia, forsythia — and dry highways!

We were saddened for the bereaved family of Bill Lundquist, our chapter's Vice President, when his wife, Jean, passed away after a brief illness, with memorial services held on January 18 in Stillwater. Many of us were unaware of Jean's awards and accomplishments as a famous Minnesota archaeologist and her "digging" jaunts.

Land O'Lakes Chapter's annual election was held on Sunday, February 11 at the Metropolitan Community Church in Minneapolis and we were pleased to have approximately 80 persons in attendance, including new members, Dr. and Mrs. Frank Hoffman from Mason City, Iowa, and the Routt family from Colorado Springs who has recently moved to Minnetonka, Minnesota and has a teenage daughter, April, who has performed several times in Colorado in concert.

Tim Stevens, house organist from Phipps Center for the Arts, was our guest artist for the afternoon, who delighted us with one of his creative selections —

"Jesu, Joy of Man's Desiring" which turned into "Home on The Range!" He used the recently installed Post Horn (usually an organist's secret weapon) to great advantage and was skillfully brought out by Tim. After the concert, several members gathered at Nora's Restaurant for dinner, reluctant to have the afternoon come to an end.

February 13 found Mike Erie a guest artist for the Robbinsdale Robinaires playing the Lowrey Spinet recently donated to their club by Norma Carlson. As usual, Mike's artistry and especially familiar tunes were well received.

Verna Mae Wilson



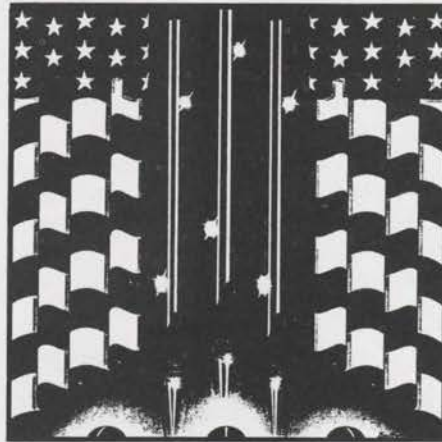
Father Jim relaxing while Tim Stevens plays the Kimball Stardust.

Father Jim sitting in rocker that belonged to Wendall Anderson, former Governor of Minnesota. Tim Stevens at the organ.



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Chris Elliott returned to Los Angeles on February 3 to play his first public concert for the Los Angeles Theatre Organ Society at the J. Ross Reed Memorial Organ in Sexson Auditorium at Pasadena City College. He has performed a number of times at LATOS social events, either as an open console participant or as a featured artist in a mini-concert. He played for the 1987 ATOS convention at Founders Church in Los Angeles where he was resident organist at the time. As a staff organist, Chris has also played noon-time concerts at the impressive Hazel Wright organ in the Crystal Cathedral in Garden Grove, California.

The first half of the splendid concert had lots of variety, from a Gershwin medley to Vierne's "Carillon de Westminster." As the console rose with an empty bench for the second half of the concert, the organ was playing "That's Entertainment" and Chris had to make a mad dash across the stage to get control of the beast playing itself with the assistance of the Devtronix computer! Chris was soon in command and lowered the lift to accompany the Laurel and Hardy silent film, *Putting the Pants on Phillip*. There was a resounding thud that echoed around the auditorium as the lift reached the floor and the jolt caused the computer to signal for a cipher. After the computer was shut down and "rebooted," all went well for the film and Chris did his mentor, Gaylord Carter, proud.

On February 25, LATOS presented the winners of the Young Organist Competition in the Stars of Tomorrow concert in Sexson Auditorium at Pasadena City College with each of the four young people playing three numbers.

Thirteen-year-old Jason Koh from Arcadia impressed the judges with his rendition of "Bumble Boogie" to become the outstanding performer of the day. What a command of the pedals this guy has!



Stars of Tomorrow judges and contestants: (L to R) Rosemary Bailey, Gene Roberson, Gwen Harbert, Jason Pfeiffer, Willie Harbert, Jason Koh, Tony Wilson and John Ledwon. *Zimfoto*

Jason competed in the 1988 Stars of Tomorrow competition winning first place in the Junior Division.

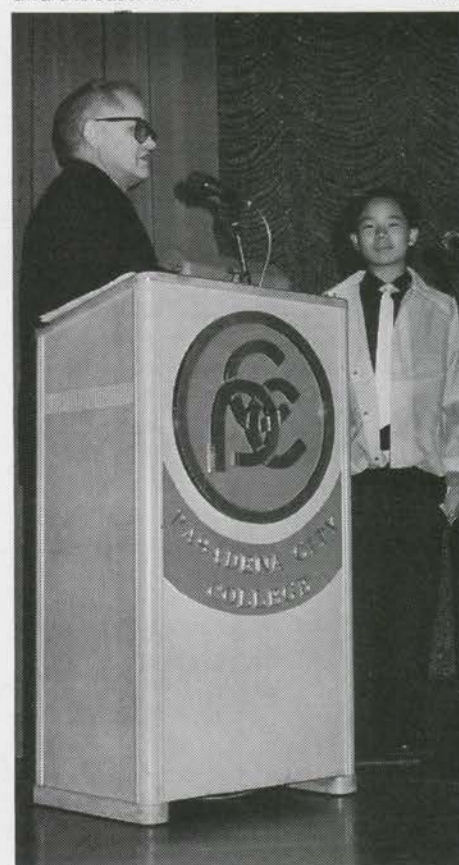
Willie Harbert is 15 and lives in San Diego. He had placed second in the Youth I division in last year's competition. "Root Beer Rock" by Billy Joel gave this young man's fingers a real work out!

Another Jason, this time Jason Pfeiffer, who is also from Arcadia, is a 16-year-old and 1988 Stars of Tomorrow first place winner in the Youth I division. His rendition of "Begin The Beguine" was outstanding!

Gwen Harbert, Willie's 17-year-old sister, played her own arrangement of "Get Me to the Church on Time" with some nice embellishments. Gwen also competed in the 1988 Stars of Tomorrow show winning third place in Youth I division.

The show was emceed by Stan Kann, the ever popular organist, comedian, and sometimes vacuum cleaner promoter, and the tough and unenviable job of selecting LATOS' Young Organist of the Year was left in the very capable hands of Rosemary Bailey, ATOS President John Ledwon, Gene Roberson, and Tony Wilson. Each judge made a cameo performance while the score sheets were tallied. Each contestant, wearing a bright yellow and blue LATOS jacket then came onto the stage to receive a check presented by LATOS Board Chairman Donn Linton. *Wayne Flottman*

LATOS Chairman Donn Linton presents special award to Jason Koh. *Zimfoto*



Chris Elliott

Organist

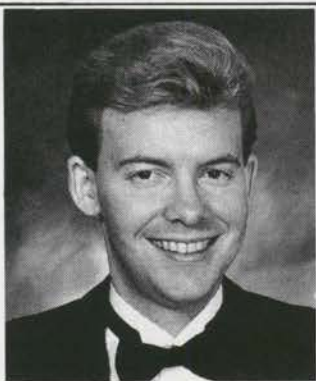
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A fine variety of foods was present at our February potluck dinner/open console meeting. Chapter members feasted as events of the past month were recapped.

President Cliff Shaffer appeared on the WFTV Channel 9 Community Calendar to increase public awareness of our Don Baker Memorial/Lake Brantley High School Organ Project. Media coverage such as this is a tremendous boon to an undertaking like ours. We look forward to getting more attention in the news as we continue to grow.

Member Susan Cole organized a Theatre Organ extravaganza on January 28, to benefit our Don Baker Memorial. Featured were nationally known artists Father Jim Miller and Wyn Wade and local artists Walter Kimble, Sean Muir, and Mark and Carrie Renwick. Father Jim's style and wit was a crowd-pleasing opener, and Wyn Wade's all Don Baker arrangements were a triumphant close. Many thanks to Susan for organizing this spectacular event which raised \$2000.

The Don Baker organ is progressing on course. The Seminole County Board of Education has approved the organ project, and we have met with the Board Architect and the Administration to discuss installation details. The structural modifications of Lake Brantley Auditorium will begin this summer.

Our gratitude goes out to all who have given to the project so far, but there is still a long way to go with our fund-raising. There are still many items needed to complete our Don Baker Organ. If you have any Wurlitzer parts, please contact us to see what is needed. We are also looking for Don Baker photographs and memorabilia to add to our archives.

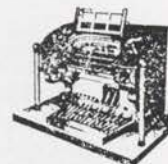


Winners in Motor City's Young Theatre Organ Contest were: (L to R) Gil Francis, 1st Hobby Division; Andrea Welc, 3rd Pre-teen Division; Sara Harvale, 2nd Pre-teen Division; Ken Merley, 1st Junior Division and overall winner; Susan Lewandowski, 1st Pre-teen Division and Bob Mills, 2nd Hobby Division. D. VanSteenkiste photo

Mid-Florida has two entrants in the ATOS Young Organist Competition: Elanore Nardy and Vince Mirandi. Our best to both as they prepare their programs.

A lot was attended to at our March all-business meeting. Annual elections were held, and each individual up for re-election was returned to his post for another term. A check was presented to Mrs. Caroline Walsh for final payment of the former J. Burns organ. At this time, we would like to thank Caroline and Chris Walsh for their patience and generosity in helping us to purchase the instrument and keep it in the area. The meeting was adjourned to refreshments and a slide show by Walter Kimble.

Vincent Mirandi



MOTOR CITY

Detroit

313/537-1133

John Lauter appeared in concert at the 3/10 Barton at the Redford Theatre on March 3. John's program was upbeat and included many audience-pleasing selections. John was joined in several numbers by drummer Jim Ellis, and accompanied the Harold Lloyd silent comedy *Never Weaken*.

Our sixth annual Young Theatre Organist Competition was held at the Redford Theatre on March 4. Ken Merley, a student of Steve Schlesing, won in the Junior Division, was judged the overall winner and will go on to the National ATOS Competition. There were three contestants, ages 11 and 12, in a Pre-Teen Division, each playing two numbers of her own choice. Although not eligible for the National Competition, all were exuberant and excited to be a part of the program. Susan Lewandowski placed first in this division, Sara Harvale won second place and Andrea Welc placed third. All are students of Melissa Ambrose.

(continued...)



John Lauter and drummer Jim Ellis at the Redford Theatre. Bo Hanley photo

Bill Vlasak

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Hilbert Junior High School students seek an autograph from Steve Schlesing during a school outing to the Redford Theatre.
D. VanSteenkiste photo

MOTOR CITY cont.

Gil Francis placed first in the Hobby Organist Division and Bob Mills placed second. Ken Merley received \$200 as division winner and overall winner, and the Pre-Teen winner was awarded \$50. Plaques were given to all division winners as well as all contestants in the Pre-teen Division.

Competition judges were John Lauter, Father Andrew Rodgers and Shirlee Schenk. Brian Carmody was chairman of the competition and, in addition, prior to the competition, presented a one-hour workshop in the outer lobby on chord progressions in the most popular keys.

Hearing a theatre pipe organ in its original setting was a new experience to students from Hilbert Junior High School, in Redford Township, who enjoyed an afternoon at the Redford Theatre in mid-February. Steve Schlesing introduced them to the theatre organ in a short concert which included a sing-along and the Buster Keaton silent comedy *Cops*. A slide presentation showed views of the pipe chambers, and students were invited to blow through several pipes that create the sounds of different instruments. Coordinated by Dorothy VanSteenkiste, over a dozen chapter members were involved in this presentation, which will be repeated for other schools.

Our Fourth Sunday program at the Royal Oak Music Theatre featured three chapter members, Judy Kline, Henry Calvert and Wally James, in January. Jack Uelsmann was the artist at the 3/16 Barton for our February Fourth Sunday morning concert at the Royal Oak.

Our seventeenth annual private charter moonlight cruise on the 88-year-old excursion steamer *Columbia* will be on Thursday, August 2.

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



NORTH FLORIDA

901/268-9537 or 904/353-5812

The last five months have been full of activities for our chapter. In October we participated in the Jacksonville Arts Assembly Arts Mania, an event which allowed all different cultural arts groups to "show off." Although there was no theatre pipe organ at the venue, our own chapter members had created a video which described our organization and a presentation of the principles of the pipe organ, offered by Ken Brouche. Not only did the event give us exposure to the public, but it also made us realize what can happen when we all chip in and do it.

November's meeting was hosted by Erle and Marge Renwick. Our guest player was Betty Ragatz, a member of our chapter.

Our December meeting was right in tune with the holidays — lots of goodies to feast on. Our host, David Walters, presented a Christmas program with his niece singing selected solos. Our new board was elected and, with new blood, promises to spark new goals and projects for the coming year. Also in December, many of our members traveled to the Tampa Theatre for the Mid-Florida/Central Florida Chapter event. It truly was an exciting and harmonious time among all the chapter members in attendance.

January's meeting was hosted by Erle and Marge Renwick. Presidents Cliff Shaffer and Rick Mathews came up from Orlando and Tampa and, during the general meeting, contributed many good ideas for our development and direction. After the short meeting, each played a short program.

February's meeting was quite unusual. Held at Kelly's Piano and Organ, Erle Renwick offered a lecture on the fundamentals of the pipe organ. As a goal of our chapter, Erle has worked to begin development of a lecture/presentation program to offer to other non-musical groups, such as church groups, women's and men's clubs, and possibly public schools. This is in line with one of our goals — to further public awareness of our organization.
Chris Secrest

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NORTH TEXAS

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North Texas members returned in February to the Lakewood Theatre for our semi-annual business meeting and to again enjoy the majestic sound of our 3/8 Robert-Morton there. We were delighted to find that our hard-working organ crew had completed the restoration and installation of three of the four tuned percussions. Now only the xylophone and toy counter remain to be completed. It has been an arduous year coming back from the destruction caused by a frozen water pipe last winter.

We were treated to a masterful program of popular pipe organ selections by member Glen Swope. While this was our first opportunity to hear Glen playing *these* pipes, most of our members recall the pleasure of hearing him during his long tenure on the Pizza and Pipes' Wurlitzer a few years back. Glen is also one of the professional members who volunteer to play intermission music at the Lakewood on weekends. We are fortunate that Glen has chosen to remain in Dallas and to be a part of our organization. We look forward to hearing more of his talented playing in the future.

Officers for the coming year were nominated and elected at our February meeting. John Friedel was thanked for his leadership the past two years as President. This tenure included the challenge of the restoration of our chapter organ and seeing it again in playing condition. Thanks also to Kathleen McDonald for her contributions the past year. The 1990 officers have their work cut out for them in getting our chapter organ back in full concert condition and building our chapter stature and membership.

Irving Light



At left: Glen Swope at the 3/8 Robert-Morton in the Lakewood Theatre.



Center: Walt Strony at Uncle Milt's Wurlitzer.
Don Feely photo



L to R: Terry Robson, John Olsen, Walt Strony and Dean Lemire at Uncle Milt's.
Don Feely photo



North Texas officers for 1990: (L to R) John Beck-erich, Mabel Westbay, Lorena McKee, Irving Light.
Irving Light photo



Thelma Strickland and Matt Neill in Thelma's music room.
Irv Ewen photo



503/771-8098

We were invited to an Open House/Open Console on January 20 at Matt Neill and Thelma Strickland's Music Room and Railway Center. Matt and Thelma have, for several years, shared their mutual love of music and railway nostalgia with organ groups in this area by providing a setting of electronic organs combined with a miniature railroad display. We wish to thank both of them for the fellowship and fun that is always a part of a meeting at the Music Room.

On February 24 we were privileged to have Walt Strony appear in concert at Uncle Milt's Pipe Organ Pizza, just across the river in Vancouver, Washington. Bright, sunny weather was the order of the day, which must have made Walt feel right at home, and which brought out many members to hear the 3/18 Wurlitzer in the hands of a very capable artist. From the beginning "Hooray for Hollywood," to "Victory at Sea," Walt presented a program that all enjoyed. We thank Milt Kieffer for opening his restaurant to us, and Walt for filling it with music.

Don Feely

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POTOMAC VALLEY

702/256-8640 or 301/652-3222

On January 27 our chapter sponsored a bus trip to John Dickinson High School in Wilmington, Delaware, where 40 of our members and guests enjoyed hearing Stan Kann on the fabulous Kimball, originally in the Boyd Theatre, Philadelphia. This was Mr. Kann's first performance on that organ. He served as house organist at the St. Louis Fox for over 20 years, and has also appeared as a comedian on many well-known TV shows. His antics, humor, and demonstration of hobby-collected odd gadgets make a great supplement to his superb, old-time theatre organ playing.

On February 25 we had a fun meeting at the home of George and Olean Johnson in Alexandria, Virginia. The guest artist was Dave Fortner, president of Mountain State (West Virginia) Chapter, entertaining on George Johnson's 2/7 Wurlitzer Hope-Jones Unit Orchestra. Others who took advantage of the opportunity to play the Wurlitzer were our Vice-Chairman Floyd Werle and members Hermon Hill, Lee Prater, and Ken LaCapria. Refreshments were served by Erdine and Hermon Hill.

We were saddened by the news that our chapter photographer Dan Swope, had suffered a stroke and could not be present.
Jack Little



Dave Fortner gives George Johnson's Wurlitzer a workout!
Herman Hill photo

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QUAD CITIES

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On January 27 we started the year off with a grandiose party at the Butterworth Center in Moline, Illinois, which was the home of the late Katherine Deere Butterworth (see May/June 1989 THEATRE ORGAN). Local members and guests from chapters in Cedar Rapids, Joliet, and Rockford filled the house. Next year, at the same time and place, we desire and expect to see more of you there!

A potluck buffet dinner was served at 6:30. Guests were seated in the huge dining room and in the parlor next to the music room. As guests made their way to the dining room, Ted Alexander seated at the organ began to play "Happy Birthday." As I escorted my wife, Carol, to the serving table, she realized that the crowd was singing to her. A large decorated birthday cake awaited the deft plunge of her serving knife.

Stanley Nelson, resident organist at the Center, presided at the dulcet-toned instrument which gave vibrancy to his program. His selections, twelve in all, celebrated the twelve months of the year. The first being "Auld Lang Syne" and the last "It's Beginning to Look A Lot Like Christmas." Stan certainly knows how to get every last bit of sound and expression out of that organ, which has undergone extensive rehabilitation and tuning.

Our new president, William McFadden, has implemented a "Cameo Appearance" as part of our regular chapter programs. The intent is to give (or force) the more shy members to show off their talents. The first person selected to "walk the plank" was a lovely lady, Doris Wood, who is our secretary. With some initial help from Stan Nelson to set suitable registrations, she presented an excellent program of several selections.

Open console followed the program as the refreshment committee worked in the kitchen.



Doris Wood at the 3/26 Bennett organ.



Selma Johnson and Stan Nelson play for the sing-along.



Stan Nelson at the 3/26 Bennett organ.
Withenbury photos

On February 18 the residence of Dean and Selma Johnson, Orion, Illinois (pronounced or-e-un), was the setting for our second get-together of the year. Their elegant 1913 farm home has undergone extensive remodeling during the 26 years of their residency. Bill McFadden made a few announcements and introduced Selma as the guest artist for the day. She emerged from the kitchen and exclaimed "A woman's work is never done." As she came into the room, she explained that there was a small problem because the signal from Radio Station WHBF, whose enormous towers are only a mile or so away, was coming through the organ. However, it was hardly noticed. Once seated at the organ, she stated that she was ill-prepared. Don't believe it! An accomplished pianist, Selma plays periodically in the rotunda at Von Maurs, one of the largest privately owned department stores in the area. She says that she is a better pianist than organist. Don't believe that, either!

She informed the audience that she was going to play selections that she usually plays on the piano, and not necessarily theatre organ music. Her 30-minute program included some of my favorites: "Alfie," "Georgia," "Blue Skies" and "Stardust." During the program her professional stature was easily recognized by the improvisation, the registration changes, the interchord harmony, and the fills and frills. Ted Alexander made a short cameo appearance.

After the program, assorted snacks and beverages were served, and several members and guests took advantage of the open console period. The afternoon climaxed with a group sing-along accompanied by Selma Johnson at the grand piano and Stan Nelson at the organ. Thanks, Dean and Selma, for a wonderful afternoon! *Richard P. Withenbury*

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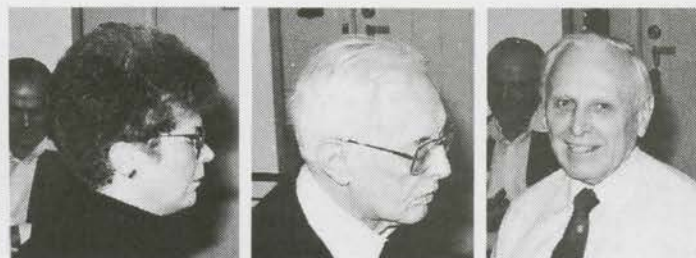
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Tom Jeffery, left, receiving the chapter's Tibia Award from Harold Kenney. Host Tom Wolfe looks on. Bob Markworth photo



Harold Kenney and Ed Martin enjoy a break among the Tibias. Tom Jeffery photos



Donna Van Riper George Rice Bill Durand



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Tom Wolfe hosted our January 20 meeting in his lovely home. It was a cold and snowy midwestern evening, but we were greeted by a fragrant hardwood fire in the hearth and hot mulled cider in the kitchen. Our President, Dick Zdan, conducted a short business meeting, which included initial planning for our next public concert at the Orpheum Theatre. Then, on behalf of the chapter, Harold Kinney presented Tom Jeffery with the Tibia Award for his work as Chapter Historian. The Tibia Award is beautifully hand-crafted of walnut by member Joe Hogya; mounted on a red fabric back panel are a working replica of a Wurlitzer Tibia and an engraved brass plate.

Our program for the evening was billed as "Amateur Night," but that was a misnomer, as we were entertained by a slate of five talented musicians. Host Tom Wolfe opened the program by demonstrating the resources of his Conn theatre organ and playing one number. Then Maurine Durand followed with "Japanese Sandman" and "Because." We prevailed upon her husband, Bill Durand, to follow suit; Bill played one untitled melody which turned out to be his original composition. Then, as a change of pace, Donna Van Riper played J.S. Bach's "O Lamm Gottes Unschuldig" and "Melody in Mauve" by Richard Purvis. Last, but not least, George Rice favored us with "Mood Indigo" and a romantic medley which included "Just a Kiss in the Dark," "Getting Sentimental Over You," and "Kiss Me Again." The meeting concluded with open console and abundant refreshments.

Work continues on the major rebuild job on Bob Markworth's 3/14 Kimball theatre pipe organ. Bob has had a lot of help from chapter members on this project, and we are anxious to hear this fine instrument when it is re-premiered. Tom Jeffery

Patti Simon

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ST. LOUIS

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Our January meeting was held on a beautiful sunny afternoon at the Bethany Lutheran Church in North St. Louis. They have a 3/10 Wurlitzer, and even though it's an original church installation, it has a horseshoe console and Tibias. It was put through its paces by Tom Doctor (who backs up Ernie Hays at Busch Stadium and the Arena) and his former teacher, Mark Gifford. Both performers did a great job playing light classics, show tunes, and popular selections. Even in its liturgical setting, there's no mistaking it's a Wurlitzer. Thanks to Marlin Mackley for arranging this visit.

February found us at the O'Fallon home of Les and Mary Hickory. Les is our newsletter editor, and has brought "Shutter Chatter" a new look with his computer graphics. Les performed for us on his Lowrey MX-1, doing some jazzy numbers and ballads. Even though O'Fallon is quite a distance out of St. Louis City, we had a good turnout, including the Gladfelters and Kikendalls from Springfield, Illinois, a two-and-a-half hour drive. Thanks to Les and Mary for their hospitality.

Work progresses on our 2/10 Wurlitzer in the Fox Theatre lobby. We finally got the wind pressure stabilized only to find that one of the chests was "re-leathered" some years ago with Perflex. This will slow us up a few weeks while we re-cover all the primary and secondary pneumatics. We still hope to be ready for the summer Monday Night at the Movies series.

Best wishes to Chapter Correspondent Dale Boring, who is recovering nicely from major surgery. *Chuck Wiltsch*



Dennis James at the Arlington.



Gordon Estey, "Lucky" Hawkins and John Oien on a chamber tour.

SANTA BARBARA

California

805/968-0035 or 805/682-1604

The past several months have been busy ones for our chapter. In November, Dennis James dazzled a large audience with his accompaniment of *Safety Last* and *Hot Water* and several organ solos that really demonstrated what a 26-rank Robert-Morton can do. His performance was so well accepted that he will be back next season for another engagement.

Patti Simon presented a beautiful concert on February 4. Her gentle touch and beautiful style demonstrated still another dimension of the organ's possibilities.

Plans for next season are set with Gaylord Carter, Ty Woodward, Dennis James and one other big-name artist yet to be selected.

In addition to concerts, the organ is played during the 7:30 to 8:00 intermission every night that a movie is shown. On March 1, Jerry Gerard played a thrilling 30 minutes before the Soviet Gymnastic event. The large audience of mostly young people was as thrilled with the organ as they were with the gymnasts.

Many other Arlington events are planned using the organ as part of the program. Next season the Santa Barbara Symphony will showcase the organ as part of one of their performances. With the ongoing support of Metropolitan Theatres, the organ is getting lots of exposure.

We were pleased to have Gordon Estey, of the Rochester Theatre Organ Society as a guest in December. Anyone in ATOS who is visiting Santa Barbara is welcome to see and play the organ. Give us a call and arrangements will be made.

John Oien



John Oien (left), Patti Simon and Bruce Murdock at Arlington Theatre for rehearsal.

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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, Leibestraum, 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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Burt Kuntz at the new console.

SIERRA

Sacramento

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March 4 was a dark and dismal day (because of a rain storm), but a large audience turned out for a return engagement of Bert Kuntz. This was Bert's third concert for us, and he really made the Seaver Memorial Wurlitzer stand up and talk. Bert's fine variety program kept his admirers tapping their toes. His style is very individual, and he has a large following in Sacramento. Highlights of his pro-

gram were the blending of a Tchaikovsky concerto and the "Rhapsody in Blue" plus a medley from *The Sound of Music* and a great arrangement of "Moonglow." The second half of his program consisted of requests from the audience, and his audience loved it.

Guests that day were the SIRS, a well-known organization here in Sacramento. The SIRS are the Sons in Retirement Society. Thanks to Kay Ruland and her kitchen crew for the excellent lunch and to Bert for a great afternoon. *Bud Taylor*

SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

January's meeting featured a mini-concert by Dick Van Dera on the 4/14 Robert-Morton at Tulsa's Central Assembly of God Church. We especially enjoyed a beautiful solo oboe playing the melody in "Til There Was You," and "Curt's Song," written by Dick's sister in honor of her son. And *nobody* plays "Chopsticks" on a mighty theatre pipe organ the way Dick does! At open console we heard from eight persons, including Doris Wood for her first time on a pipe organ.

Gareld Payne presented the mini-concert for our February meeting, again at Central Assembly of God Church. His professional stylings were evident throughout his program. He played a Walt Disney Medley that was especially enjoyable, as well as a number of other selections. Again, open console followed for all who wished to play.

At long last our club-owned 3/10 Robert-Morton is ready to play! Except for a few small things remaining to be done, the Vo-Tech High School installation is virtually complete. This has been a twelve-year project, involving the work of many volunteers. Now we are on the threshold of many, many *more* years of entertainment from our "King of Instruments."

We are saddened by the loss of another member. Mary Grossich died on February 5. We shall miss her.

Dorothy Smith

JEFF WEILER
Organist

"The melody, forceful and dramatic at first, became a haunting echo, and then a lighter, almost lilting refrain. Finally, with another resounding crash, the hall went dark and the movie screen hanging above the stage flickered to life..."
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Ron Rhode at the Organ Stop.

MLV photo



Simon Gledhill at First Christian Church

MLV photo



Lew Williams at FCC Wurlitzer.

MLV photo



VALLEY OF THE SUN

Phoenix

602/972-6223 or 602/278-9107

Simon Gledhill was on his way to a Northern California recording session when he stopped in Phoenix to play for our January 28 meeting. The meeting was held at the First Christian Church Fellowship Hall. Simon's "Thunder and Lightning Polka" was much more appropriate to his British weather than ours that warm Sunday afternoon!

We returned to FCC on February 25 to hear local organist Lew Williams. Temperatures were still warm, and Lew began with "We're Havin' A Heat Wave." His varied program included "Baby Face" and the Scherzo from the *Second Symphony* by Louis Vierne.

Our chapter always supports the Organ Stop Pizza concerts. Several members attended Ron Rhode's February 4 program which was followed by a reception at the home of members Glenn and Barbara Vandiver. Clark Wilson's March concert also found VOTS members in the audience.

Madeline LiVolsi

WESTERN RESERVE

Cleveland, Ohio

216/521-7269 or 216/941-0572

We opened the 1990s with a general business meeting and concert on January 28 at our home base, the Cleveland Grays' Armory. Performing from the keys of the 3/16 Wurlitzer, Dr. Larry Kass, whose fascinating home installation was featured in the January/February 1990 THEATRE ORGAN, provided a highly entertaining afternoon. His selections included "Slow Boat to China," "I Don't Want to Walk Without You, Baby" and an Irving Berlin medley featuring "Easter Parade," all presented in his amiable style. Following the business meeting, open console was enjoyed by everyone.

A spirited "refresher course" in the latest electronic home organs was provided by member Dennis Prichard of Sumwalt's Keyboard Music on February 11. Using a modern Yamaha home organ, our host enlightened us to the complexities of MIDI (Musical Instrument Digital Interface). He demonstrated how computer storage can be used to load registrations of digital duplications of real instruments, provide the accompaniment for "One-finger" organists, and even per-

form and record full arrangements of entire compositions. Exemplifying this, we heard selections including "Tea for Two" and "Autumn Leaves." A more light-hearted look at Lowrey instruments followed. As our host pointed out, some of these automatic music-makers are so feature-laden they can even be played like an organ! What will they think of next? Light refreshments accompanied a chance for us to try these instruments which rounded out a highly informative afternoon.

Heartbreak came in the form of a winter blizzard which coincided with our chapter's presentation of Tom Hazleton in concert at the console of the 3/16 Wurlitzer in Cleveland Grays' Armory on February 24. Although advance ticket sales were high, the storm prevented all but 81 members and volunteer workers from attending. Embodying the spirit of the "Show Must Go On," Tom presented an unforgettable night of entertainment, showcasing both his own versatility as an artist as well as that of the Wurlitzer. We only hope we will have the opportunity to fill the house for Tom next time, proving northeast Ohio is not just an area of "fair weather fans."

Jim Shepherd

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book theatre organist

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STEINWAY DUO-ART XR. Artcase. Player and piano action meticulously rebuilt. Beautiful ornamental walnut case. In excellent original condition. \$36,000. Call Terry Robson at 503/233-7274.

WURLITZER Chrysoglott 49 note, some repair needed. Metal bars. Complete minus one hammer. \$600. 217/528-7897 after 5 PM.

NEED MORE BASS? Nested set of 16' open diapason pipes. Low C measures 15" by 17" D.D. Best offer. FOB. Paul Nelson, 571 1/2 N. Wilson Avenue, Bozeman, Montana 59715. 406/587-9642.

Console, 3-manual custom built French Style Wurlitzer replica. SASE to Console, 823 Dorm Dr., Twin Falls, Idaho 83301. 208/734-1822.

WURLITZER: Over 40 ranks of choice Wurlitzer parts. Includes Solo Tibias, Main Tibias, Horn Diapason, Clarinets, Tubas, Voxes, Brass Trumpet, Sax, Chests, Regulators, Trems, Shades, Toy Counters, Beautiful Restored 3-manual French Console, 210 console, Style "D" console, Blowers - 3, 5, 7 1/2 & 15 HP, Peterson Relay plus tons of Misc. No list available due to fast sales. Call today, Bob Maes, 913/621-2232 or 913/281-5121 evenings.

16 RANK PIPE ORGAN. Last installed in Big Top Pizza, Sacramento, California. 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. Mc Gillivray, Ph.D., CPA, 409/796-1438.

ROBERT-MORTON 2/4 Theatre Organ with horse-shoe console with the relay and switch stack in back. Console has been refinished. Chests, reservoirs and tremolos have been re-leathered. Diapason, String, Vox and Flute. ALSO, another 2/4 Robert-Morton for parts to enlarge organ to 8 ranks: tibia, string celeste and trumpet with all chests and tremolos. Must sell — all \$5,000 or best offer. Please call Betty Weddle 918/834-1769 or 918/743-2891.

CIRCA 1950 3 rank Kilgen self-contained unit organ 2 manual/pedal \$8,000. 30 note Estey Haskell pedal string violone \$2,000. L.W. Leonard, 17 Winnicoash St., Laconia NH 03246. 603/524-4418.

THEATRE ORGAN CLEARANCE CENTER used Allen, Rodgers, Gulbransen and Conn. Bought, sold and traded. Choose from a large selection of used/reconditioned theatre organs. IF WE DON'T HAVE IT, WE WILL FIND IT!!! Keyboard Exchange International, 8651 Portside Ct., Orlando, FL 32817. 407/671-0730.

CONN "MARTINIQUE" MODEL 644 with extra Leslie speakers 720 and 540. Walnut 2-manual theatre console, all in immaculate condition. Factory repair manuals included. Cost new \$10K, asking \$2,750. All offers considered. Write or call for more information. Earl Burr, 3460 Kirk Rd., San Jose, CA 95124. 408/267-0729, days or evenings.

ARTISAN Solid-state tone generators. Solo changer + 7 octaves, Accompaniment changer + 6 octaves, Pedal changer, 32' & 16': 3 1/2 octaves, and heavy duty power supply - \$225. DEVTRONIX solid-state R-unit with power supply - \$75. ARTISAN Orchestral Bells - \$75.L. Springer, 363 Durst Dr. NW, Warren, OH 44483. 216/847-8622.

VIBRAHARP 3 Octave, gold plated bars. Musser Century Model 75. (New) electro-pneumatics. Diode keying and wiring included. \$3,500 plus shipping. Write for details. W.F. Whitney, 605 Boquest Blvd., Paradise, CA 95969.

CONN 550 THEATERETTE White/Gold, good condition, \$500. M. Dworin, 515 Via Esperanza, Tucson, AZ. 602/325-6961.

RECORDS 132 - 16" Radio Transcriptions: Dick Leibert, Lew White, Gaylor Carter and others. Make offer for lot. Wurlitzer 3/10 Relay, good condition \$150. G.T. Merriken, 2141 Briggs Chaney Rd., Silver Springs, MD 20904.

FOR SALE

SPENCER BLOWER - 2 HP, \$250. 3 rank Wurlitzer chest, \$150. Wurlitzer 16' Bourdon offset chests, \$75. 703/266-9380.

TIBIA/VOX custom electronic unit. Adjustable waveforms, trems. Made by Lee Sundstrom. \$1500. Devtronix 4 channel amp, \$150. Devtronix 97 note tibia/flute tone generator set \$400. Diapason 85 note set \$300. 25 note electric bells w/power supply/keyers, \$150. 703/266-9380.

THREE-MANUAL BARTON CONSOLE, ivory color with gold ornament includes new Hesco tabs and Syndyne stop actions, Peterson combinations action and relay for control of 17 ranks with full percussions and traps, currently playing in Lafayette, Indiana. Available mid-April, all for \$7,500. Also for sale: Wurlitzer toy counter, swell shades, 16' tuba, 2 four-rank chests: kinura, vox, tibia, tuba; vox, flute string, tibia and offset chests. Contact J. Kevin Aikman. 317/786-1514.

PIPEWORK: Barton 10" tibia, \$600; two Gottfried tibias, \$500 each; Gottfried clarinet, \$300; 16' Skinner Gamba 73 pipes, \$600; 16' Wurlitzer tibia 12 pipes and offsets, \$1200. Contact J. Kevin Aikman, 317/786-1514.

WURLITZER THEATRE PIPE ORGAN, Opus 1625, Style 175-E, originally 2/7, enlarged to 2/9 (Kinura and Posthorn added). Mint condition. Rewired with telephone disconnects for easy reinstallation. Presently installed in my home. \$20,000. Chet Summers, Fowlerville, MI (Detroit-Lansing area). 517/223-3293, evenings, weekends.

CONN 650 Theatre Organ - white, with pipes and 600 Leslie, like new. \$5000 or best offer. 616/938-9496.

ALLEN 2 manual theatre organ model 465 in walnut with 2 matching cabinets. Many features including capture action, toe studs, card-reader - \$15,000. Call J. White 604/324-6012 or 604/277-9897.

IMPROVED VOICING and tremolos for Rodgers and some other electronic organs, custom built electronic pedal generator systems, well voiced and scaled flue, reed, and tonal percussion ranks for pipe and electronic organs are offered by Lee M. Sundstrom, P.O. Box 398, Cave Junction, OR 97523.

I NEED A NEW HOME! Six rank theatre organ. Deagan master percussions. Great sound. Must sell to make room for another organ. (See *International News*, January 1990, p. 29). Offers? Bob Evans, 798 Old Warren Rd., Swansea, Mass. 02777. 508/379-0702.

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

DON BAKER — Personal residence Conn 651 3-manual with Electronic Pipe Speakers. Offers being taken by Fred DeWitt, 107 E. Lauren Ct., Fern Park, FL 32730. 407/830-0161.

CONN PIPES model 145: \$95/Offer. Conn low-boy cabinet speaker with Leslie model 255: \$95/Offer. Both units in good condition. Adaptable to different types of organs/installations. David. 408/735-7764.

AEOLIAN DUO-ART REPRODUCING pipe organ. 13 ranks, Deagan chimes, large scale harp. Custom oak console, carved bench, 9 rolls. \$9750. Call Jim Knudtson in Roseburg, Oregon days 503/672-2617; evenings 503/459-4454.

1951 MOLLER CONSOLE with pipework by representative builders. Three manuals, 22 ranks. Best offer — Buyer to remove. Contact: Norbert Krausz, St. Paul UCC, 115 West B Street, Belleville, IL 62220. 618/233-3303.

RARE 2/6 WICKS PLAYER PIPE ORGAN, complete, roll top console, circa 1940. Perfect for residence. Must sell. Asking \$6500. Make Offer. Paul Gramlich, 718/343-1261.

FOR SALE

SCHOBER transistor theatre organ. Two 61 key manuals, 25 pedals, 48 tablets, percussion, Dynabead, Reverbatap, vibrato, combination, Leslie speaker, bench. Asking \$1000, as is. 914/835-0934, Rye, NY.

GULBRANSEN RIALTO II with 1 large and 2 small extra Leslie speakers. 2 manuals, 25 pedals, ivory and gold console. 59 tabs and 5 poly-synthesizer stops, rhythm, alternate tibia drawbars, 7 combination pistons, 5 special solo pistons. Most beautiful sound. Excellent condition, must sell. \$6000. OBO. 813/949-9065.

ORGAN BARGAIN. 1950 Kilgen, II, 18R, Now in use. Buyer to remove by 6/1/90. All or parts. Best offer. Methodist Temple, 2109 Lincoln Ave., Evansville, IN 47715. 812/476-1306 or 812/867-6854.

WURLITZER WOOD DIAPHONE, 16', 18 notes; VDO and Celeste; Peterson 3/19 relay. Complete descriptive list available by SASE. All items are in mint condition. Terry Hochmuth, 101 North Reed, Joliet, IL 60435. 815/744-1422.

SWEATSHIRTS!! Wurlitzer logo in white on red shirts. Robert-Morton logo in white on black shirts. High quality Hanes sweatshirts available in M, L, XL and XXL \$29.00 ppd. Order while all sizes in stock from: Sweatshirt, PO Box 86776, Portland, OR 97286

RODGERS 333 OLYMPIC antique white, glockenspiel, transposer, 11 foot pistons, 23 stereo speaker system (twin column) Excellent condition \$10,500. Lloyd Eastman, 6655 Tunnel Loop, Grants Pass, OR 97526. 503/476-1806.

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WANTED

REUTER THEATRE 8' TIBIA & TRUMPET pipes. John R. Ross, 223 Linda Lane, Duncanville, Texas 75137. 214/298-4288.

GOLD RODS, Conn 650, M. Dworin, 515 Via Esperanza, Tucson, AZ. 602/325-6961.

LESLIE 700 series speaker for use with Conn 653. Gene Randolph, Dallas, Texas. 214/557-1449.

ANY MATERIAL CONCERNING KEN GRIFFIN an early Hammond organist. I am chiefly interested in obtaining any of his arrangements and pre-Columbia recordings: Rondo, Broadcast, Philips, Embassy, Brunswick, Esquire and Chicago Recording Studio labels — singles or albums. Also, I seek information on obtaining any films or tapes of his early '50s television appearances, particularly his television series "67 MELODY LANE." Please send specifics and terms to Kurt Armsden, Old Emery's Bridge Rd., South Berwick, Maine 03908.

PAIR OF BIRD WHISTLES (with action). Bob Ralston, 17027 Tennyson Place, Granada Hills, CA 91344-1225. 818/366-3637.

PAIR OF SOLO STRINGS 8'. Must be mint condition. Wurlitzer preferred, other manufacturers considered. Small Wurlitzer tremulants. Terry Hochmuth, 101 N. Reed, Joliet, IL 60435. 815/744-1422.

RECORDINGS

SWEET AND LOVELY. Now in its second release! This delightful recording by Gerry Gregorius, was recorded on Uncle Milt's Pipe Organ Pizza Restaurant's 3/18 Wurlitzer. Romantic, familiar standards fill this tape with 45 minutes of "Sweet and Lovely" memories. To add this fabulous tape to your collection send \$9.00 to: Tape, PO Box 86776, Portland, OR 97286.

BILLY LIVE AT WICHITA POPS - Sensational LP album. Rave reviews worldwide. An experience you will long remember from Billy Nalle and the great Wichita Wurlitzer. Postpaid: USA \$11.25. Also available: "Show Business" (Rochester Wurlitzer) Postpaid \$10.00. Billy Nalle Music, Suite 2205. 400 West Central Avenue, Wichita, Kansas 67203.

ORGAN VIDEOS! "Chuck Kramarich: Debut Concert." 98 minute VHS Hi-Fi/Stereo video tape capturing full length concert performed on the 3/22 Wurlitzer California Theatre, San Diego, October 4, 1986. Program included: "Chuck Kramarich: Return Engagement" on the California Theatre Wurlitzer. 93 minute VHS Hi-Fi/Stereo video tape capturing full length concert performed February 6, 1988. Program included. Price: \$24.95 each. PP. (California residents add 7 1/4 % tax). Order from: Aries Music, 2439 Patterson Road, Escondido, CA 92027.

Video Cassettes / Audio Cassettes / CDs: Classical, 2-organ, gospel, theatre and instructional. For free catalog write to Allen Organ Co., Box 36, Macungie, PA 18062-0036, or phone 215/966-2202.

Another Gem from the California Theatre: "Russ Peck in Concert" on San Diego Chapter's beautiful 3/22 Wurlitzer. 45 minute stereo cassette tape featuring songs from the 20s through 50s. \$12.00 PP. (California residents add 7 1/4 % tax). Order from: Aries Music, 2439 Patterson Rd., Escondido, CA 92027.

DEAN McNICHOLS - Closeout of four LPs. Haven of Rest Studio, Wurlitzer Factory Studio, Bell Friends Church — all Wurlitzers. \$6.00 each PPD. Send SASE for lists. Dean McNichols, 8603 Springer St., Downey, CA 90242.

Everthing's Coming Up Rosa II, III, IV. Three outstanding Wurlitzer pipe organ 60 minute stereo cassettes. Tape II Brooklyn Paramount. Tapes III and IV D.T.O.S. \$10.95 each or three for \$24.95 PP. Rosa Rio Studio, 130 Mill Street, Huntington, CT. 06484.

ORGAN CASSETTES. Many artists. Send \$1.00 for catalog (deductible from first order) to Dennis Koch, 3626 Herman Ave., San Diego, CA 92104-4202.

DON BAKER - "Farewell To Pipes, The Final Concert" recorded live, Redford Theatre, Detroit. This collector's item is now available - two cassettes. \$20.00 ppd (Canada & other \$23.00 US). Check or money order. Anne Baker, 111 Sea Fern Ct., Leesburg, FL 34788. Please allow 3 weeks for delivery.

Presenting: David Wasson's Concert Band Organ, "Trudy." You've never heard band organ music like this! 60 minute cassette tapes featuring traditional melodies and a few surprises. "Trudy, Volume 1," "Trudy, Volume 2." \$12.00 each PP. (California residents add 7 1/4 % tax). Aries Music, 2439 Patterson Road, Escondido, CA 92027.

JUST RELEASED: "Chuck Kramarich in Concert" What you've been asking for ... Excerpts from Chuck's concert videos on a 45-minute stereo cassette tape. 3/22 Wurlitzer, California Theatre, San Diego. Still Available: "Chuck Kramarich At The Mighty Wurlitzer." 45 minute stereo cassette tape, California Theatre Wurlitzer. Each Cassette \$12.00 PP. (California residents add 7 1/4 % sales tax). Order from: Aries Music, 2439 Patterson Road, Escondido, CA 92027.

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THREE-MANUAL ADC 4600 STOPLIST

GREAT

THEATRE VOICING		SECOND VOICING	
Tuba	16	Bombarde	16
Diapason	16	Gemshorn	16
Tibia Clausa	16	Quintaten	16
Violone	16	Contra Virole	16
Tuba Horn	8	Trompette	8
Diapason	8		
Tibia Clausa	8		
Orch. Oboe	8	Hautbois	8
Violin	8	Salicional	8
Violin Celeste	8		
Vox Humana	8		
Octave	4		
Tibia	4	Koppelflöte	4
Viole	4		
Twelfth	2-2/3	Quinte	2-2/3
Piccolo	2		
Tierce	1-3/5		
Fife	1	Mixture IV	
Piano*	8		
Xylophone			
Glockenspiel			
Chimes			
Solo to Great			

ACCOMPANIMENT

THEATRE VOICING		SECOND VOICING	
Tuba Horn	8	Trompette	8
Diapason	8	Prinzipal	8
Tibia Clausa	8	Bourdon	8
Clarinet	8	Krummhorn	8
Violin	8	Gamba	8
Violin Celeste	8		
Quintadena	8	Quintaten	8
Lieblich Flute	8	Klein Gedackt	8
Vox Humana	8	Schalmei	8
Tibia	4	Octave	4
Viole	4	Super Octave	2
Viole Celeste	4		
Lieblich Flute	4	Spitzflöte	4
Piccolo	2	Mixture IV	
Solo to Acc.			
Piano*	8		
Chrysoglott			
Harp			
Snare Drum			
Snare Drum Roll			
Tom Tom			
Tambourine			
Wood Block			
High Hat			
Cymbal			

*Optional Alterable Voice with Card Reader replaces these stops.

SOLO

Post Horn	16
Trumpet	16
Tibia Clausa	16
Saxophone	16
Kinura	16
Trumpet	8
Tibia Clausa	8
Krummet	8
Clarinet	8
Tibia Quint 5-1/3	8
Tibia	4
Piccolo	2
Piano*	8
Chrysoglott*	
Harp	
Xylophone	
Glockenspiel	

PEDAL

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

TREMULANTS

Main
Solo
Tibia

MIDI

Solo
Great
Accompaniment
Pedal