

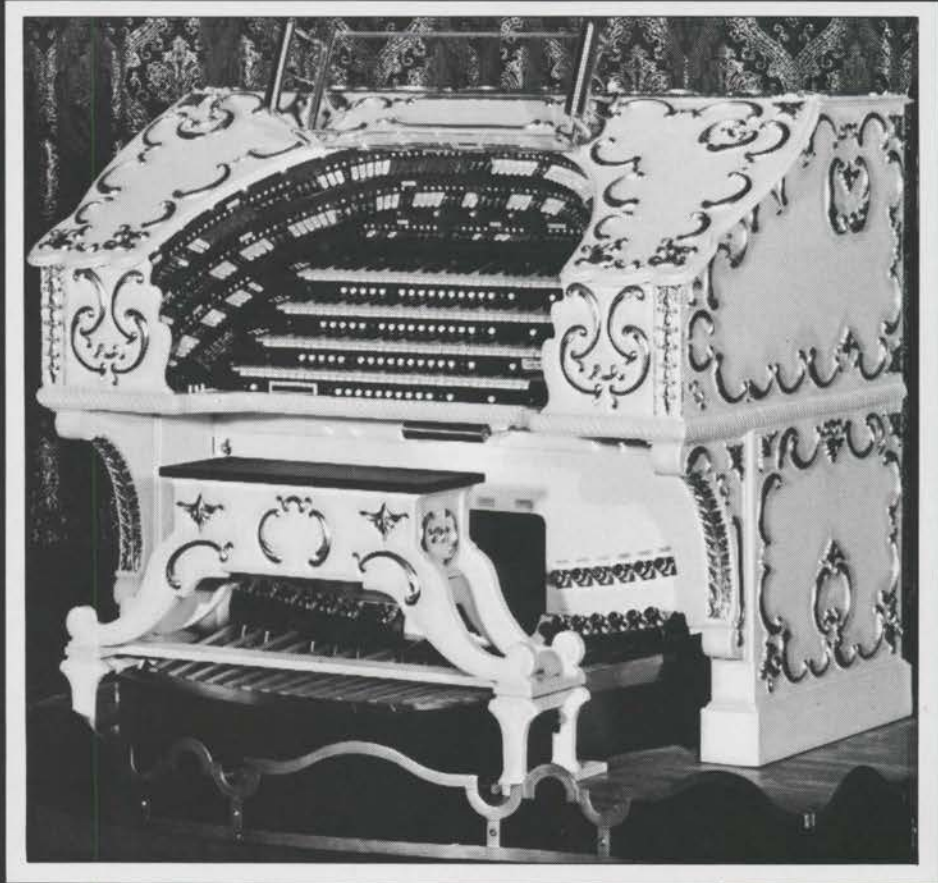
Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

JULY/AUGUST 1990



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JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 32, NUMBER 4

JULY/AUGUST 1990

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

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COVER PHOTO:
The FOX-Hanford Theatre, Hanford, California.
Home of Sequoia Chapter's 2/10 Wurlitzer and
1990 Regional Convention site.
W.H. Martin photo

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President's Message



"Retinting ATOS"

Well, it has been just about two years since I assumed the Presidency of the American Theatre Organ Society. During this time I have tried to focus on the future of the Society. I have repeatedly tried "to push your button" to elicit a response to the problems that we do face . . . and I have failed miserably. You could count the number of letters I have received over the past two years on your fingers and toes and still have enough left to play a passable minuet.

You say nothing which implies: things are great, leave things alone. Well, folks, things are going well now, but we must look to the future, to 2000 and more. Take a look at the hair color of most of the audience of the next theatre organ concert you attend. What color predominates?

1. Brown 2. Red 3. Blond 4. Black 5. Brunette 6. None of the above

If you picked number 6 you are most certainly correct. GRAY, FOLKS. That IS the color that not only predominates, it rules. Let us call it: **THE GRAYING OF ATOS**. Isn't it time we started tinting the audience with younger people? Accomplish this through a concerted effort toward *attracting* said audience. Invite your younger friends, relatives, acquaintances, even strangers you pass on the streets (good luck on that one) ANYONE who professes an interest in music. It doesn't matter what goes on inside the theatre if the potential audience is on the outside.

Once you get them inside keep them there by performing (Notice the use of the word "performing" rather than the more common "playing" . . . "playing" won't do today, folks, "performing" will) at least a portion of the program with contemporary (remember my rather vague definition . . . music after 1960) music *or music of an older period performed in a contemporary style*. And "a portion" does not mean one selection!

Members of the American Theatre Organ Society, we are the temporary trustees of unique pieces of Americana and if we don't help prepare for the future we will eventually have only computer disks of ancient performances to play on our deteriorating instruments because there won't be anyone around with the skills to maintain or play them.

HOW'S THAT FOR DOOM AND GLOOM!?!

HELP US RETINT ATOS!

Now, on a lighter note. Make plans now to attend the Indianapolis Convention, August 4-8; it promises to be a great one! On the same subject, I would like to announce The Second Annual President's Reception for Charter, Life and Honorary Members, and 1989 ATOS Donors. This reception will be held at the Indianapolis Convention at 6:30 Sunday evening, August 5. Check at the hospitality desk for the location. That's all folks! See you in Indianapolis!

John Ledwon

ELECTION RESULTS

Members who will be serving on your Board of Directors from 1990-1993 are:

VERN BICKEL
DOROTHY VanSTEENKISTE
GARY JONES

Vern and Dorothy are incumbents, and Gary is new to the Board. Gary is a member of Alabama Chapter and we are looking forward to working with him for the next three years.

We wish to thank all who participated in the election process and would hope that those who were not elected will consider running again next year.

John Ledwon, President

Directors' Corner

■ Ashley Miller

It was hoped that the Ben Hall Memorial Organ could have found a home in the Westchester Community College in Valhalla, New York, but, after a long period of deliberation, the College reluctantly concluded that the expenses entailed for restoration, construction of organ chambers in their theatre, and installation were too much considering today's costs as well as lower than expected funding sources and grants.

Two new locations, one a performing arts center and the other a privately owned theatre have expressed interest, but nothing positive can be reported at this time. The organ itself is the property of ATOS and most of us on the committee hope it can be retained and brought to life again on the East Coast where Ben Hall contributed so much time and energy to the cause of the theatre organ.

My thanks go to Allen Miller, Tom Stehle, Dale Mendenhall, Dave Kopp, and Biff Butler for their services and efforts on this committee.

Ashley Miller
66 Demarest Avenue
Closter, NJ

■ Vern Bickel

The ATOS Archives/Library surplus record auction was a smashing success! The response from members was very positive. Over 225 members sent in bids. The total amount raised for the archives account was in excess of \$4,000.

It is important that every member understand that material donated to the archives collection is catalogued and becomes a part of our permanent collection. Donations are received regularly, and occasionally items are duplicates of material already in the collection. Only duplicate recordings were offered for bid.

Remember, all donations to the ATOS Archives/Library are tax deductible. We need more theatre organ items from the 1920 to 1940 period. If you have such material in your collection, please consider donating it to the archives, where it will be carefully filed and preserved for the use of future generations of music scholars and historians.

Vernon Bickel
1393 Don Carlos Court
Chula Vista, CA 92010

■ Dorothy VanSteenkiste

As Chairman of the Young Organist Competition I find there is a new enthusiasm from our members and artists to continue our program. Several letters and many calls have been received, indicating there are many new routes that can be explored in encouraging new talent.

Suggestions for funding, obtaining sponsors, grading the tapes, and just overall information that I have received will be the ultimate criteria of the competition in 1991. There will be a meeting at the convention in Indianapolis for members of the committee and anyone interested in enhancing the Young Organist Competition.

The Competition is over for 1990. We have ten contestants and their tapes are in the hands of the judges. We have made several new contacts and next year promises to be quite exciting.

I have a great deal of respect for our adjudicators. They spend countless hours reviewing the tapes, making comments and making the final decision. It is not easy as we have a lot of fine talent.

I am very pleased when reading the chapter notes of my liaison chapters. Their activities encourage and help other chapters in planning, and this year one of the chapters submitted a new candidate for the National Board.

A meeting of the Young Theatre Organ Enthusiasts (YTOE) is planned for the convention in Indianapolis. I am sure they will make some very good plans for the future. The convention gives them a chance to get together and compare what is being done in their local chapters and to share ideas.

At the conclusion of three years as a board member, I wish to say that I have enjoyed serving and working with the members. I sincerely hope my efforts will continue to benefit the future of our organization. We must continue to grow. Let the world know who and what we are and what an important part THEATRE ORGAN is to our culture and that it remains one of the GREATEST ARTS.

Dorothy VanSteenkiste
9270 Reeck Road
Allen Park, MI 48101

1990 ATOS Young Organist Competition

Contestants listed in alphabetical order.

MARK ASTON

(Age 15)

Junior London S/O England

JOHN PETER DEVONA

(Age 16)

Intermediate Chicago ATOE

JOHN GIACCHI

(Age 20)

Senior Australia/Felix

GWEN HARBERT

(Age 17)

Intermediate San Diego TOS

WILLIE HARBERT

(Age 16)

Intermediate Sierra TOS

RUSSELL HOLMES

(Age 16)

Intermediate London S/O England

KEN MERLEY

(Age 14)

Junior Motor City TOS

VINCENT MIRANDI

(Age 21)

Senior Mid-Florida TOS

CHERYL MOREFIELD

(Age 15)

Junior San Diego TOS

ELENOR B. NARDY

(Age 16)

Intermediate Mid-Florida TOS

Winners:

Junior Division (Ages 13-15)

MARK ASTON

Intermediate Division (Ages 16-18)

RUSSELL HOLMES

Senior Division (Ages 19-21)

JOHN GIACCHI

Overall Winner:

MARK ASTON

Judges:

KAY McABEE

Karl Cole

Dennis Hedberg

Andrew Kasparian, Jr.

Jim Riggs

Letters To The Editor

Dear Editor:

Enclosed is a classified clipping from the April 5 edition of the Orlando, Florida, *Sentinel*. I found it quite amusing and thought possibly you might wish to share it with THEATRE ORGAN readers.

I have surmised that the advertiser is not a member of ATOS and probably isn't real sure of what a theatre organ might be . . .

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Sincerely,
Ron Bower
Altamonte Springs, Florida

Dear Editor:

Our church recently presented a program which I feel was so unique that everyone interested in this art form should hear about it.

On April 6, theatre organist and silent film specialist Jeff Weiler accompanied the Cecil B. deMille classic *King of Kings* on our 3/38 Aeolian-Skinner pipe organ. One might expect to see a silent film with organ in a great old movie palace with a Mighty Wurlitzer or Wonder Morton. But Jeff's enormous talent for film scoring (he writes his own) and the Skinner's vast tonal resources made this a very special Lenten treat. In addition to church members, attendees included local chapter AGO members, Chicago Area members and many area film buffs. Chicago CBS-TV station WBBM-TV did a live interview at the church with Jeff and viewers were given a brief sample of the film and the organ on the evening News.

If ATOS chapters across the country are looking for a unique audio-visual experience, I suggest they find a nice large church with good acoustics, a large classic pipe organ (Aeolian-Skinners preferred), and invite this very talented young Chicagoan to thrill your audiences with a great silent classic.

Sincerely,
Jerry Kinsella
Chicago, Illinois

Dear Editor:

Thank you for publishing the review of the Nicholas Martin recordings which I sent. May I add to it, please? First, all three recordings are available on LP records, and "TV & Film Favourites" is also produced as a cassette. Second, since I sent them we have sold out of the cassettes of "We'll Meet Again" and no more are to be produced; however, the LP record is still available. Third, there

has been an increase in the U.K. airmail rates and it is necessary to increase prices accordingly. The cassettes will be \$13.50, the CD will be \$21.50 and LP records will be \$15.50.

I can confirm the note in the February issue of ATOS *International NEWS*; all of the Buddy Cole organ is playing in the Imperial Suite of the National Motor Cycle Museum near Birmingham, but it is unrecognisable as the one which Buddy recorded so well. The console has been redesigned and the organ has been re-voiced and given harmonic couplers in a not entirely successful attempt to emulate the "Blackpool Sound." The chamber floors are below stage level with the shutters high up, speaking onto the stage through decorative drapes. The resultant sound is not what we would expect from such an instrument, but it's true that 95% of the audience at the dinner dance/party nights aren't organ lovers and may never have heard a live theatre organ before; consequently they're unaware of any imperfections and with the big-screen video, the laser light show and the singer it's all part of the entertainment and everyone has a thoroughly enjoyable evening out.

Yours sincerely,
Lawrence Whitfield
England

Dear Editor:

I am a 23-year-old college graduate and have been involved in the playing and building of both theatre and classical pipe organs since I was in seventh grade. I am also a pianist and a piano technician.

I want to congratulate Charlie Balogh for his article, "Pipes & Synths," which appeared in the May/June issue of the journal. This is one of the healthiest attitudes towards the theatre organ that I have ever seen. Additionally, Mr. Balogh lucidly and accurately explicated synthesizer technology as it applies to simultaneous use with a theatre pipe organ.

Besides appreciating the older music that is associated with being idiomatic to the theatre organ, I am very interested in the contemporary music scene, especially rock music. I am keyboardist in one of our city's most active bands and I have a collection of synthesizers and sample-playing keyboards, which I also "sequence" to play with me at the console of the organ at the church at which I am music director. The use of electronic keyboards really attracts the attention of everyone, especially high school and college-age people.

It is futile to fight technology. Give electronic keyboards a fair chance before you render the decision that they have no place with a theatre organ. I take a widely read magazine that focuses on synthesizers, electronic keyboards, and the players of them (*Keyboard*). Do you know that articles on the history and construction of the theatre pipe organ have been featured several times? Many of the electronic keyboard people are ready to acknowledge the theatre pipe organ as the predecessor of synthesizers. Shouldn't we be ready to accept synthesizers and electronic keyboards as the "offspring" of the theatre pipe organ?

Respectfully,
Matt Dickerson
Indianapolis, Indiana

Dear Editor:

Has any kind-hearted organ fan a spare photo of the delightful, blind lady organist, Candy Carley-Roth? I would love to have a photo of her. I have a couple of her tapes, and I would like to have a picture to go with them.

Many thanks,
Laurie Morley
26 Applegarth Court
Church Green
Northallerton DL7 8NT
North Yorkshire, England

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

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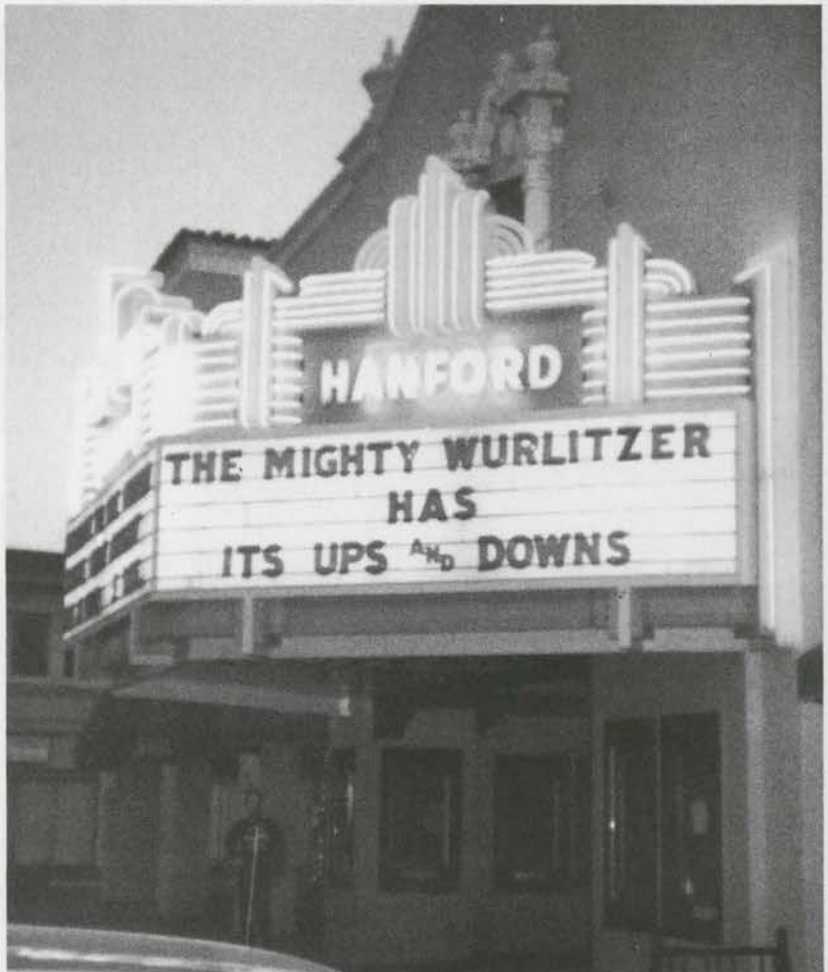


The Wurlitzer in the FOX-Hanford Theatre

*1990 is a good year for
Sequoia Chapter ATOS.
Foremost is the hosting of the
fall, 1990, Central California
Regional ATOS Convention.*

*It will also be the year
of the premiere of the
chapter-installed 2/10 Wurlitzer
Style 216 pipe organ.*

Photos by Howard Martin and Tom DeLay



Sequoia Chapter had, as one of its charter members, the late Richard S. Villeman. A well-known pipe organ builder who also had a deep love for the theatre organ, Richard was given posthumously, one of the 1988 Technical Awards and his sister, Mrs. Ruth V. Dresser, also no stranger to pipe organs, accepted the award on behalf of her brother. A couple of years before Richard's passing, Ruth had given the fledgling Sequoia Chapter a two-manual Wurlitzer of roughly seven ranks — all Wurlitzer, and one of the conditions of the donation was that the organ would be installed in a public location to be heard and enjoyed by the public.

Back in the early 1980s the Hanford, California, family of Dan Humason bought the 1929 FOX-Hanford Theatre. The house was virtually intact, sans pipe organ. Built by the William Fox interests, this 1200-seat house was a "budget" atmospheric, designed by the architectural firm of Balch and Standbury. They designed several such atmospheric theatres throughout California, most notable of which was their now (temporarily?) tripled FOX Theatre in nearby Visalia with its fabulous Burmese architecture. The FOX-Hanford was originally complete with twinkling stars and drifting clouds in a pleasingly indirectly lit auditorium. The illusion is not unlike a Caribbean/Spanish courtyard. The two organ chambers spoke through the Spanish "houses" on either side of the proscenium arch. A spectacular fire curtain completes the courtyard illusion.

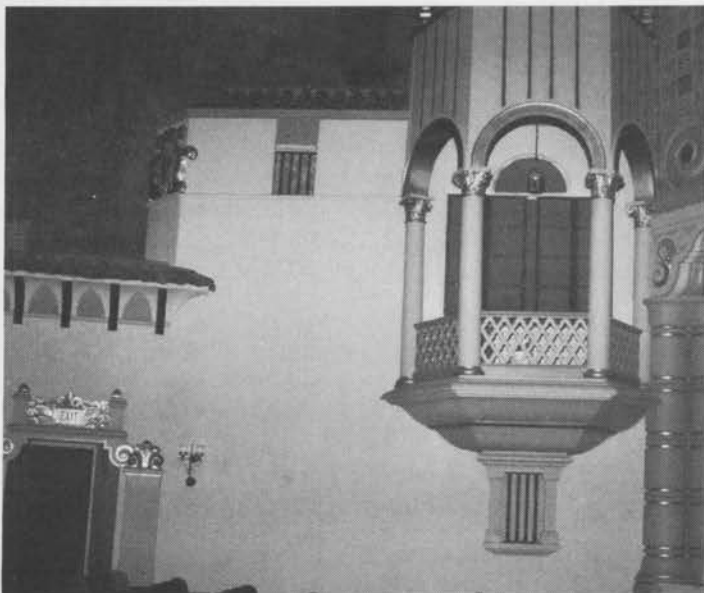
As was fairly typical of the smaller, rural, later FOX West Coast theatres,

transplanted theatre organs were brought in from earlier FOX houses that had installed newer instruments. Rather than junk the earlier organs, many such instruments were "souped up" by FOX West Coast organman Louis A. Maas. Maas was a great one for taking a four- or five-rank Wurlitzer or Robert-Morton and enlarging it with a Diapason, Clarinet, Tibia Clausa and Oboe Horn. True enough, the original FOX-Hanford organ was a transplanted Style B, opus 860, to which Maas added all but the Oboe Horn. This original FOX-Hanford organ was now a 2/7 with the entire Style B installed in the right chamber and the Maas additions installed with its own relay in the left loft. Maas built his chests to look very much like early Robert-Morton layouts, but employed a chest action built of Kilgen design. This 2/7 was found floating in the orchestra pit after a summer downpour. Thus, in the late 1950s its theatrical career ended; it was removed and

reinstalled in a miserable configuration in a local church where it remains in a mildly playable condition.

When the Humason family bought the FOX, the house, though intact, was a mess from neglect. Seats were ripped to shreds, and the lobby had a beautiful drop ceiling made of drab 1960's Celotex. Above this they found the remains of the original plasterwork. Molds were made of these remnants on site and were carefully made to fit the missing plaster decorations. These reproductions cannot be distinguished from the originals. It is fabulous to consider that these were made on site and did not require a city council, consultant, or lay committee to figure out how to accomplish the work. These carefully poured and painted "beams" and ceiling trim exactly duplicate what had been lost years before. Also, long gone is the cloud projector. The stars still shine, but the clouds will have to wait until a unit can be found to drift them back into the night sky.

MAIN CHAMBER



THEATRE ORGAN

SOLO CHAMBER



Sequoia Chapter's Style 216 in FOX-Hanford.

The present FOX-Hanford Wurlitzer is also a replication — of the rare Wurlitzer Style 216. Built only for FOX West Coast Theatre, the 216 can be considered the ultimate two-manual organ. Virtually all parts of the organ are from previously broken-up Style 216 Unit Orchestras. The entire Main chamber, shades, relay and percussions were from the Los Angeles Westlake Theatre. (The pipe-work from the original Westlake Solo chamber is now in a well-known Hollywood Philharmonic recording organ.) So, it was this division that required the parts of the FOX-California Theatre in Taft. The 216 from this theatre, as well as the Westlake instrument, had their consoles destroyed in separate fires. As a result, the present console controlling the organ is from Wurlitzer opus 433. It is a beautiful 1921 console style with closed keydesk brackets and more elaborate console paneling than was found on most mid-1920's panel consoles. An elegant style, it was probably discontinued by Wurlitzer as it might have been too expensive for mass production.



One feature of the 216, as with other similarly sized Wurlitzer units, was a 49-note Marimba/Harp. At present the Hanford organ does not have the all-important harp, but it does have a Wurlitzer pressure piano that came with opus 433. It is hoped to secure and add a Wurlitzer Harp to the organ in the not-too-distant future. Also missing was the 16' Pedal Tuba Profunda. A replacement set was found and purchased through the efforts of a generous gift from Nor-Cal member Bill Schlotter who is already up to his eyebrows supervising the installation of Nor-Cal's world class 4/33 Wurlitzer. Other Nor-Cal members also gave generously to the project: Bert Atwood, Dave Schutt and Ron Downer gave hundreds of feet of wire. Sequoia Chapter members also graciously gave over and above installation labor. Past President Lloyd Bledsoe gave a new set of stoprail contacts. When longtime enthusiast Howard Martin was faced with the assignment of straightening 32 sets of pedal contact blocks, he decided to donate a new set of blocks — then proceeded to install them. What some guys will do to get out of contact straightening! This has truly been a project in which many have con-

tributed. There would not have been a way for Sequoia Chapter to get the organ into the condition it is today without these many helpers. Harold Roque had his electricians drive the 80-mile round trip from Fresno to Hanford to install the rectifiers and DC wiring. The crew has remained completely faithful from start to finish! At the risk of omitting an essential name, we will not attempt to list them all, but we started with 6-8 people and finished with the same folks. Others would come and go as time permitted. The organ was installed under the direction of Tom DeLay and tonally finished by DeLay and Dave Moreno who have also tonally finished all the other theatre organs in the area.

The actual installation was started in late January 1989, with the organ being brought to playing condition one year later. The instrument consists of a typical five-rank Main: Concert Flute 16-1, Viol d'Orchestre 8-2, Open Diapason 16-4, Viol Celeste 8-4, and Clarinet 8. The Chrysoglott is unenclosed high above the Main chamber. The Chimes are installed in a similar location above the Solo chamber. The Solo contains a typical Vox Humana 8, unleathered Tibia Clausa

Main Chamber in FOX-Hanford 16' (metal) Diaphone is to extreme left.



8-2, Orchestral Oboe 8, Harmonic Tuba 16-8 (on 15" wind pressure), and the English Horn 8. The original console stoplist has been respecified to reflect more modern styles of theatre organ playing. There are no manual Clarion, Bourdons or tremulated English Horns! This, coupled with the fact all basses below 4' are off tremulant, all contribute to the big sound of this organ. Another factor is the auditorium itself. Being atmospheric, the ceiling is essentially a large, parabolic reflector. The organ mixes well to all parts of the house, even under the balcony.

Finally, mention must be made of theatre owner Dan Humason. A determined preservationist, HE is the one who approached the chapter about installing an organ in the FOX. He knew that a professionally installed organ was out of the question, but somehow hoped to have the "voice" returned to the FOX someday. How lucky Sequoia Chapter is to have had this opportunity! Dan and his family have lavished on this Wurlitzer beyond belief. As described in the original agreement between the chapter and Mr. Humason, the console was to be installed in a fixed position in the orches-

tra pit. However, while attending a theatre owners' convention in Los Angeles, Dan made the mistake of going to the Orpheum Theatre and seeing its fine 3/13 Wurlitzer rise up out of the pit. That was all it took! We now find the rather small orchestra pit covered over as an extension of the stage and at pit center the two-manual Wurlitzer now rises into the spotlight. Always one to figure out the impossible, Dan, together with his son, Dan Jr., came up with a lift that was virtually designed and built on site in the FOX-Hanford Theatre!

As in the case of the previously chronicled Fresno Warnors Theatre and organ, Sequoia Chapter and ATOS are very fortunate to have theatre owners who take a large interest in the fine organs installed in their houses. It is quite something to have one privately owned and preserved movie palace, but to have TWO is incredible. Now that the "voice" of the FOX-Hanford Theatre has been returned, it can easily be understood why a theatre organ's true place is, whenever possible, in a theatre auditorium. Only in a large, live room can the tonal resources of an instrument be allowed to bloom into the big sound we all treasure.

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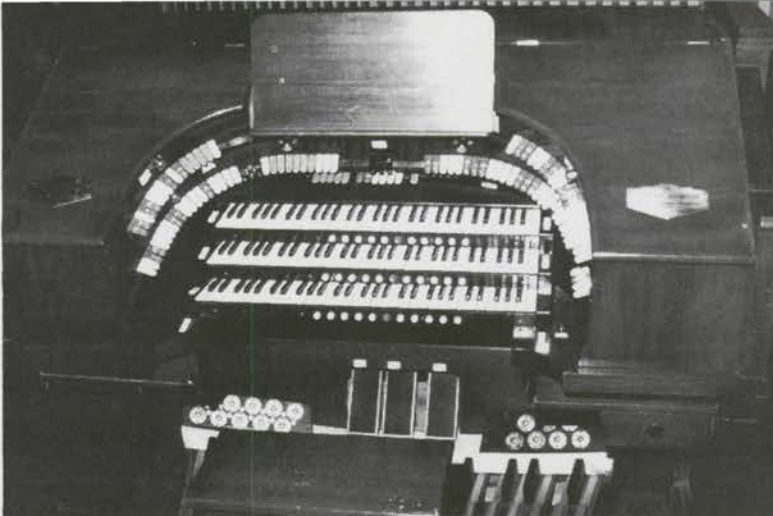
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Fresno Regional Schedule

(SUBJECT TO CHANGE)

MORNING

AFTERNOON

EVENING

THURSDAY

(Optional Bonus Concert)

Early arrival registration.

Sequoia Chapter monthly meeting
featuring John Seng at
Warnors Theatre, 8:00 PM
\$10.00

FRIDAY

(Convention Begins)

Registration

Registration continues
On-Your-Own Jam Session
at Bethel Temple Church,
3/10 Morton

JIM RIGGS
at Warnors Theatre
Optional jam session
at Pizza and Pipes

SATURDAY

TOM HAZLETON
at Episcopal Church
in Hanford

RON RHODE
at FOX-Hanford Theatre
2/20 Wurlitzer

LEW WILLIAMS
at Warnors Theatre

SUNDAY

KEVIN KING
at Pizza and Pipes
3/23 Wurlitzer

PAUL QUARINO
at Fresno Pacific College
3/20 Hybridtizer

DAN BELLOMY
at Warnors Theatre

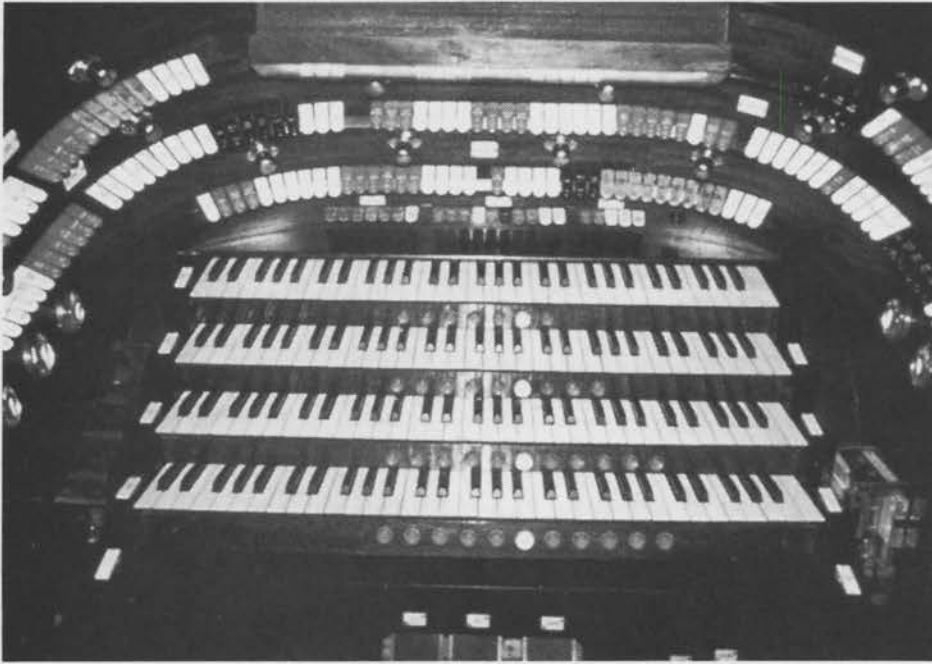
MONDAY

(Optional)

TOM HAZLETON
in public premiere concert on the
Sequoia Chapter's 2/10 Wurlitzer
in the FOX-Hanford Theatre,
\$5.00, travel on your own.

EXHIBITS: ALLEN ORGANS, RODGERS ORGANS, DEVTRONIX/WILCOX COMPUTER DEMOS

WELCOME TO FRESNO



4/14 Robert-Morton in Warnors Theatre. An original installation from 1928.



Jim Riggs



Lew Williams



Dan Bellomy



John Seng

Ask anyone who has listened to Johnny Carson or some of the other late night hosts, and you are sure to hear of Fresno taking it on the chin as the butt of one of their jokes.

SOMETHING THAT IS NOT A JOKE ARE THE SUPERB THEATRE ORGANS NOW TO BE FOUND HERE.

*The "big" 4/14 Robert-Morton in the Warnors Theatre has been documented in these pages, as have the installation in **Pizza and Pipes** (3/23 Wurlitzer) and the **Hybriditzer in Fresno Pacific College**. Our newest member to the list is the fine, **Style 216 Wurlitzer in the FOX-Hanford Theatre in Hanford, California.***

Add to this the sprightly Stan Kann as emcee and some fine artists like **JOHN SENG, JIM RIGGS, RON RHODE, PAUL QUARINO, TOM HAZLETON, LEW WILLIAMS**, newcomer **KEVIN KING**, and **DAN BELLOMY**, and you will have a superbly jazzy weekend. Jim Riggs, Lew Williams, and Dan Bellomy will bring the house down at the Warnors Theatre organ. Tom Hazleton will play an original installation 2/17 Murray M. Harris church organ. This is particularly appropriate as not only did the Harris firm build fabulous church instruments, they were also the predecessors to what became the California Organ Company, ultimately Robert-Morton. A theatre organ it is not, however, it IS in the big, majestic, absolutely non-baroque vein.

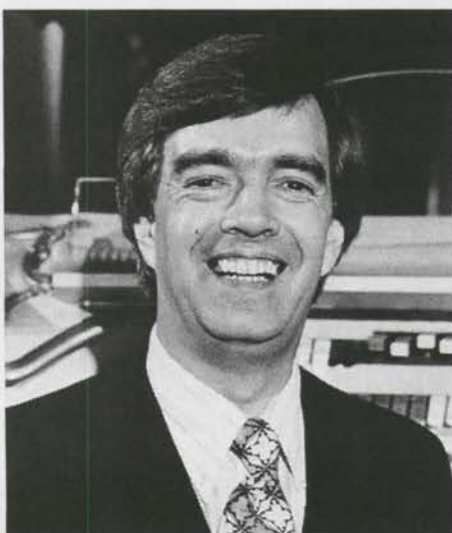
Ron Rhode will have the honor of presenting a private premiere to attendees on the newly installed Wurlitzer Style 216 in the FOX-Hanford Theatre. You will have to experience the acoustics of the Hanford to appreciate them. A 1929 atmospheric, the house is essentially a large parabolic reflector. The organ, though only 10 ranks, sounds like 20 ranks. It can be clearly heard in any seat in the house. Though not a part of the convention, attendees are welcome to go to the first public premiere of the organ on Monday, October 22 with Tom Hazleton at the console. Tickets for this will be a mere \$5.00 and will be available at the convention registration desk. So plan to take in this extra! Transportation to the Hazleton *public premiere* will be on your own.



Above: Murray M. Harris pipe facade from 1910 Episcopal Church of the Savior, Hanford.

► Moller console of Murray M. Harris organ in Episcopal Church.

Below: Tom Hazleton



Ron Rhode

► Sequoia Chapter's 2/10 Style 216 Wurlitzer.



Nor-Cal Chapter member Kevin King may be a new name to many, but he is well known in Northern California and Colorado theatre organ circles. Kevin will play the former Buffalo Shea's Hippodrome Wurlitzer Style 260-Special now in Pizza and Pipes. A BIG, formidable Wurlitzer sound, it also sports a 16' English Horn from another Hippodrome — New York City.

Portland's Paul Quarino will play the 3/20 Hybridtizer in the large gymnasium of Fresno Pacific College. The organ is unique in many ways. It has a well rebuilt console from KNX CBS radio, Los Angeles. The console is a front runner in the world's ugliest console contest. It does however push forth with an incredibly powerful, well-balanced sound. The organ started its Fresno concert career in less than optimum condition, but has recently been transformed into an incredible sound. Though all the chests are Wurlitzer, pipework is only half genuine "Gee, Dad" variety. The remainder reads like a list of builders from Dave Junchen's Encyclopedias. It was a genuine challenge to bring it all together into an ensemble.

The host for the event, Sequoia Chapter, ATOS has scheduled its chapter meeting to immediately precede the beginning of the 1990 Regional. This will take place on October 18, at Warnors Theatre with the incomparable John Seng at the 4/14 Morton. It will promise to be a fabulous night of inventive, modern pipe organ orchestration. Transportation to this event ONLY is on your own, but is a very short taxi ride from the convention hotel.



Pizza and Pipes 3/23 Wurlitzer.



Kevin King



Paul Quarino

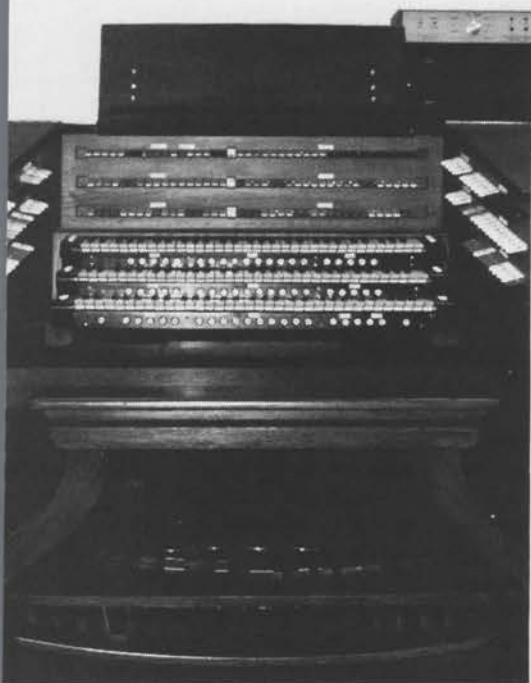
◀ 3/20 "Hybridtizer" with Balcom and Vaughan console, Fresno Pacific College.

*Come one and all
to the Central California
Regional Convention
in Fresno!*

Convention registration will be \$95, with all convention activities covered by bus transportation. The only exceptions are, of course, the optional John Seng program and the public concert by Tom Hazleton at the Hanford Theatre. The Seng program will be \$10 and the Hazleton show will be \$5. There will also be an optional jam session by volunteer artists at Pizza and Pipes. An on-your-own jam session for all who wish to play will take place on the 3/10 Robert-Morton in Bethel Temple Church — complete with second touch, traps, and percussions! This on-your-own venue is easily reached by car or city bus lines. The church will be open for conventioners all morning and afternoon on opening day while registration is in progress at the hotel. Directions will be available in the convention packet.

Convention headquarters will be the Holiday Inn, City Centre Plaza. Room rates are \$60.00 Single and \$65.00 Double, plus room tax. The hotel is very new, large and spacious. Convention registration will take place in a corner of the huge enclosed lobby/atrium.

Visitors will be pleasantly surprised to find Fresno is not a joke. It is relatively free of any earthquake motions, and above all, there are no raisins dancing in the streets as television might have us believe. Also plan to take in the nearby natural scenic beauty of Yosemite, Kings Canyon, and Sequoia National Parks. These are breathtaking sights you will not soon forget. All of this can be found during the great Central California Regional Convention — October 19-21 with optional "bonus" programs on October 18 and 22.



There is definitely more in Yuma, Arizona than hot air and sand!

The newly chartered Yuma Chapter not only has about 15 members, it also has an organ and is busily working to restore the instrument and install it in the Yuma Theatre.

Once this happens, Yuma will have the distinction of having the only working theatre pipe organ in Arizona.

The project and idea of forming a chapter began back in 1988 when Johnson's Mortuary relocated into a new building and offered to give their 62-year-old Kilgen 2/5 theatre organ to anybody who could make it play and find a suitable home.

Gene Mignery and Jim Harland had attended a fundraising recital which featured Walt Strony. Harold Applin, now a member of Valley of the Sun Chapter, Phoenix, started the project when he lived in Yuma, but was unable to acquire the "new home." Gene and Jim later contacted the mortuary, expressed their interest in the organ and proceeded to talk with Yuma Theatre Committee which is a branch of the Cultural Council of Yuma. Council and Committee gave permission for the organ to be installed in the Yuma Theatre during the summer of 1988.

Used for over 35 years for services in the Mortuary, the organ was purchased by O.C. Johnson from the Ebell Theatre in Long Beach, California, at the recommendation of Gene Savage. He had formerly played a theatre organ in Long Beach during the late 20s, but had moved to Yuma after the '29 Crash to work on Imperial Dam for the Works Progress Administration.

A classical trained musician in piano and organ, Savage graduated from Colby College in Maine and attended Juilliard in New York City to study organ. He played the piano for services at the Johnson Mortuary and taught lessons in Yuma.

Convincing Johnson that the organ was an excellent buy, Savage then hired a crew to move it to Yuma by railroad. With a few helpers, Savage installed the Kilgen in a chamber room atop the mortuary. The console was located in a small music room off the chapel and the sound came down through a swell chamber and curved plaster tunnel into the ceiling of the music room. Savage not only played the Kilgen for years, but maintained it with the assistance of Ed Hansberger, Jr. Savage died in 1967, and the organ



Gene Mignery (right) and volunteer repairing Melodia chest.

was used very little and fell into a state of disrepair. Ed still resides in Yuma and is working with the chapter on restoration of the Kilgen.

Mignery and Harland began removing the organ from the mortuary in January 1989, initially by themselves. They spent Saturday mornings and Sunday afternoons cutting and labeling wires, removing pipes, chests and other components and hauling everything to a storeroom behind the theatre in their pickups and cars. They were soon joined by a few more helpers and the moving process continued into March '89.

Yuma Kiwanis Club, of which Harland is a member, joined in and made the organ moving and restoration a Community Service project of the club. They also generously donated \$1,000 to get the project rolling. Several members assisted on Saturdays with muscle power and vehicles until the organ was completely removed and stored during mid-March.

Since then Harland, Mignery, Harland's

wife Barb, and about five other members and interested persons have worked on the organ. Thus far, the console has been refinished and is now being rebuilt; all pipes have been cleaned, the wooden ones refinished and most of the chests have been repaired. The main coupler chest is still in need of a considerable amount of work, and there is a myriad of re-wiring that remains to be done. Recently, the City issued a building permit for construction of the organ chamber.

Originally there was a Sullivan pipe organ in the theatre in the early 1900s. It was lost during a fire that gutted the theatre building. Two more fires almost destroyed the theatre prior to 1920. Rebuilt in the 20s and remodeled in the 30s, it was Yuma's main theatre and operated until 1970. The building was donated by the owner to the City of Yuma approximately four years ago and is now operated by the Cultural Council.

Chamber work is expected to take up most of the spring season and hopefully



Jim Harland (left) and Gene Mignery refinishing Pedal Flute pipes.

be completed before the hot summer arrives. Once this work is finished, installation of the Kilgen will start — one section at a time. A local architect, Keck and Associates, donated services for drawing chamber plans which permitted the issuance of the building permit.

Fundraising efforts for the project have been effective. Organ club members have presented programs about the organ to service clubs in Yuma and have received numerous donations from the organizations and individual members as well.

A local elementary school has also agreed to help. Their school, named after O.C. Johnson, mortuary founder who brought the Kilgen to Yuma in 1933, is presenting information to students in social studies and music classes. The student council has taken on this project to help raise money and inform students about the instrument and organ music. They recently had a field trip to St. Paul's Church in Yuma to look at and listen to a Casavant pipe organ. On Tuesday, May 1, about 90 students toured the theatre and viewed the organ's restoration progress and talked with members of Yuma Theatre Organ Society.

Local news media was on hand for television and newspaper coverage. The students are also sponsoring a raffle featuring merchandise donated by local merchants and will donate the proceeds to the organ restoration project.

Biggest boost to the effort occurred January 7 of this year when Walt Strony returned to Yuma for a repeat fundraising recital to help Yuma Chapter with the restoration work. John Crum of Arizona Organ Associates (Arizona Allen Dealer) provided the new large model electronic organ for the concert. The stage was filled with speakers and Walt filled the old theatre — which has beautiful acoustics — with the finest theatre organ music ever heard in Yuma. Over 650 listeners packed the auditorium and are still ask-

ing, "When are we going to do that again?"

Strony's program also included a sing-along using his slides, plus a 12-minute silent film which he accompanied after rushing through a one-time rehearsal. His artistry came off as though he had played the picture many times. A profit of \$2,400 was realized for the chapter. Strony also donated \$75 from his record and tape sales!

On the day prior to the concert/show, he gave a church organist's workshop using a two-manual Allen Church model. It was attended by about 25 local enthusiasts and church organists, most of whom were members of Yuma-Imperial Chapter of the American Guild of Organists.

Overtures have been made to Strony to return for another concert — hopefully next winter. There were some sceptics regarding the success of having a concert, but chapter members worked hard and produced an excellent publicity program. We proved to the community there is definitely a market here for good theatre organ music.

Upon completion of restoration and installation work of the Kilgen, there will still be things left to do. When the organ was moved from Long Beach all theatre components — percussions, toy counter, etc — were removed and subse-

quently lost or sold over the 60 years prior to Yuma Chapter acquiring the instrument. These items need to be replaced and that is the major effort for the next few months. Members are seeking additional pipework, percussions, stops, toy counter items and chests to have a complete theatre instrument.

Sources in California and Colorado are being contacted, and Valley of the Sun Chapter in Phoenix is assisting in locating suitable additions. Ray Danforth and Harold Applin have maintained great interest in the project and continually offer support.

Gene Mignery and Ken Tillotson, members of Yuma and Colorado Springs Chapters, have researched a Kilgen Opus listing and found detailed information about the Yuma instrument. It was originally installed in Radio Station WAMD, Minneapolis, Minnesota, in 1927. It was shipped from the factory as a 2/5, Style V013, opus 3814.

The original stop list included:

16' Flute	Xylophone
Pedal Bourdon	Chimes
25-97 Melodia Scale	Tambourine
8' String	Castanets
8' Tuba	Tom Tom
8' Vox Humana	Siren
8' Tibia Clausa	Birds
Marimba	Sleigh Bells
Second Touch on Accompaniment	



Members of Yuma Chapter with Walt Strony following his concert.



Audience at Strony concert in Yuma Theatre.



Theatre Organ and the 1990 National Electrical Code

*For the first time in many years,
the National Electrical Code (NEC)
has been revised, including major changes
which affect pipe organ installations.
The changes were not established without
considerable input from the pipe organ industry,
and the changes were made to set a
uniform standard of good wiring practice.*

Members of the American Pipe Organ Builders of America and the American Institute of Organ Builders helped draft the pipe organ section of the code, working with the National Fire Protection Association.

The new Code takes into consideration solid-state components and power supplies which were not in use when the original pipe organ section of the Code was written. Many of the changes are a considerable departure from previous standards, and definitely affect the wiring of theatre organs.

If you are involved in moving, restoring, maintaining, rewiring, or otherwise improving an existing pipe organ, you must be aware of the changes. Original wiring practices and materials are still valid only as long as no changes, modifications or additions are made. All work done after January 1, 1990 should follow the new NEC.

It is not within the scope of this article to cover all of the changes, and much of the NEC was left purposely "general" to give organbuilders some freedom in adapting their individual designs. The National Electrical Code 1990 is available in bookstores or electrical supply houses for about \$25, or may be ordered directly by calling 1-800/344-3555.

Specific Changes and New Requirements

The NEC section of interest is Article 650, which covers electrical circuits and controls of the sounding apparatus and keyboards of pipe organs. Electronic organs are covered in a separate section.

The source DC power must be a transformer type rectifier with a potential not greater than 30 volts. This precludes the use of original generators. The rectifier enclosure must be grounded, but not the low voltage side (plus or minus DC).

It should be noted that certain rectifiers of recent production (Astron, for example) DO have their negative terminal grounded to the case. Check with the manufacturer for proper procedure to eliminate this common connection if measurement with an ohm meter confirms a resistance of less than 1K between the output and the case.

Cables must be no smaller than AWG#28 for signal circuits (key contacts) and not less than #26 for magnet operating circuits. In addition, magnet return wires must be no smaller than #14. This refers to individual chest commons.

Insulation must be plastic. This includes modern telephone cable, hookup wire, and nylon/solvar types of wire such as is used by Peterson. Cotton covered (DCC) wire and enamel insulated wire is specifically prohibited. **This means that you may not use original cable if you move or otherwise modify the original wiring of a theatre organ.**

Cabling and bundling of wires and returns is covered by the NEC, and all cables (bundles) must have an outer wrapping or covering which is fire retardant or flameproof unless the cable is completely encased in a metal raceway or conduit. Most electrical tape previously used in pipe organ cabling is not fireproof, and would not be suitable. You can test fireproofing of tape by attempting to burn a short piece. If the tape will burn all by itself, it is not acceptable. If it won't burn at all, or will burn ONLY while a match is held to it, it is acceptable.

It is worth noting that standard Inside Telephone Cable is suitable for pipe organ wiring.

All circuits except for the main supply conductors must be protected from overcurrent by fuses or other such devices rated at not more than 6 amps.

Fortunately, as radical as the fusing requirement may seem, it is not very difficult to implement. Some relays, such as Peterson's have this protection built in. Z-Tronics relays call for such protection in the installation procedures. Other relays, such as Wilcox-Devtronix, Trousdale, and S'Andelco, and even original electro-pneumatic relays can be fused without major fuss.

The easiest way to comply is to run a separate return for each rank and fuse each return. In most cases, the return from each bottom board can be fused.

Within the console, SAM (Stop Action Magnet) units such as Syndynes draw enough current such that it is safe practice to run separate feeds and returns for every 10 stops (at 15 volts) and install fuses accordingly.

It might be worth noting that the popular use of double ceramic toggle magnet Syndyne SAM stop action units requiring 48 volts appears to be in violation of the new (and old) electrical codes. Even if more than 30 volts was allowed at all, a 2 amp fuse would most likely be required at the common

feed for each SAM unit. Fortunately, for those desiring a toggle more like original Wurlitzer "C" springs, Syndyne offers a special unit with one ceramic and one plastic magnet which feels the closest to original toggle to this technician, and will operate reliably at 15 volts if carefully adjusted, or at 20 volts in "worst" cases.

American Wire Gauge

For those not understanding American Wire Gauge (AWG), this is a standard way to designate the cross sectional area of wire. The smaller the gauge, the LARGER the size and current carrying capacity of the wire. It is helpful to remember a rule of thumb that any AWG size wire has twice the current carrying capacity of a wire size three gauges smaller.

Thus, a #14 wire will carry twice as much current as a #17 wire would, or four times the capacity of a #20 wire. Since wire is only available in even gauges between #4 and #28, the rule is only helpful as an approximation.

Large wire sizes below #1 are expressed in O's, such as 00, 000, 0000, usually referred to as 1/0, 2/0, 3/0, 4/0, or "four 'ought."

Wire should be sized according to the maximum current it may be required to handle as well as the minimum voltage drop allowable. The latter depends upon the length of the wire. As a rule, a #14 gauge wire will safely carry a continuous current of up to 15 amps without getting noticeably hot. A #12 gauge wire will safely carry about 25 amps. Using the 3 gauges = 2x formula, you can "guestimate" current capacity of about any gauge wire.

OHM's Law

You can calculate current draw of a magnet using Ohm's Law which states:

$$I = E/R$$

Where I = Current in Amperes; E = Volts; R = Resistance in Ohms.

For example, a standard 180 ohm Wurlitzer chest magnet on 12 volts draws 12/180 or .0666 Amps. Ten notes being played on a chest will add up to .666 Amps. It can be seen that a 6 Amp fuse will carry enough current to supply all notes of a standard 73 note chest under these conditions.

Likewise, a 28 Ohm SAM unit will draw .536 Amps at 15 volts, thus a 6 Amp fuse will handle 10 SAM units at 15 volts. A console with 150 stops would draw 80 amps when using a General combination. This kind of current draw is not to be taken lightly, and is just a part of the reason for updating the NEC. With high current supplies other than "pulse" type with capacitor storage, or with battery assisted supplies, most all electric consoles could be considered "welding equipment!"

Voltage Drops

A simplified table of resistance per foot of standard cable used in pipe organ is given from which you can figure voltage drop in the cable. To do this, add the resistance of the wire to the resistance of the magnet to get the total resistance of the circuit. Then divide this total resistance into the supply voltage to get the Amperage of the circuit.

WIRE RESISTANCE PER FOOT	
WIRE	OHMS
28	.0653
26	.041
24	.0257
22	.0162
20	.0101
18	.00651
16	.0041
14	.00257
12	.00162
10	.00102
8	.000653
6	.000410
4	.000259
2	.000162
0	.000102
00	.0000811

A complete table may be found in the National Bureau of Standards Handbook.

Transposing Ohm's Law for voltage, we get $E = IR$, or voltage = current times resistance.

If you take the current in the total circuit and multiply it by the resistance of the coil, you will arrive at the actual voltage across the coil. Likewise, the total current times the resistance of the wire will give you the voltage drop in the wire.

Some technicians like to size chest cables so that the voltage drop is less than 1/2 volt. With #24 wire and 180 Ohm magnets, this would limit the cable length to about 300 feet.

Solid-state relays with the drivers located in the chambers obviously eliminate the problem of voltage drop due to wire resistance except for the main rectifier feeds to the driver boards and chest commons. It should be taken into consideration that a transistor requires about .6 volts to operate, and thus most solid-state relays have a voltage drop of between .6V and 1.5V depending upon the design. Also, the rectifier voltage will drop as more notes are played.

Sizing the main feeds and returns to avoid additional voltage drops under maximum load will help reduce voltage loss to the chests. Another solution is to avoid long feed and return lines altogether by installing a rectifier in each chamber. In such cases, it will be necessary to establish a common negative or signal "ground" reference between each separate rectifier and the console or solid-state relay apparatus. Usually a relatively small conductor, such as #18 will suffice. The relay manufacturer should be able to assist you with proper hookup procedure.

This article is intended to inform the reader of the new code, a reasonable interpretation of its intent, and some guides for its implementation. Local codes may vary in their interpretations, and we cannot cover all circumstances. You should also be aware that other articles in the code cover 120 and 240 volt wiring systems, and that Article 518 imposes additional requirements for Places of Assembly accommodating over 100 persons.

Fortunately, the major organ supply houses and builders of electrical accessories and solid-state equipment are attempting to comply with the new code and should be able to assist you with specific questions concerning installation or use of their products.

I wish to acknowledge Jack Bethards, Richard Peterson, and the American Institute of Organbuilders for their input.



Don Myers gives the organ a workout



Pat's Wurlitzer 210 console.

Pat's Pet Project

Story by Ray Yokoyama

Photos by Randy Rock

WARNING:
The following article contains references to "electronics" being added to pipe organs or replacing actual wind-blown pipes. It should not be read by those of weak heart or narrow mind.

Combining his enthusiasm for theatre pipe organs with his expertise in high technology, Patrick Lajko created a new concept in the electronic synthesis of musical notes — an innovative development which may open up pipe organ installations for those previously limited due to space or cost.

"I know the idea of replacing pipes with electronics offends many people. Pipe organ relays have evolved from tracker, to electro pneumatic, to direct electric, and now to solid-state. There are those who reject solid-state relays as not being how Wurlitzer did it. Well, I think if they were still making pipe organs they would have gone solid-state because it saves space, cost, and time to install or repair.

"I also think they would have added electronic tone generation. The whole idea behind unification was to make organs smaller and more versatile. Elec-

tronic tone generation is most beneficial when used in the pedal. Those are the biggest pipes and they take the most wind. Going electronic from 8' and below would allow organs to have many more pedal stops without having to increase the blower or chamber size.

"Most electronic organs are just too sterile sounding, unrealistic or just plain bad. I think my system now provides an alternative which should be heard."

His project, called **DIGITAL PIPES**, utilizes an IBM-PC to process individual notes sampled from a pipe organ. Each note wave shape is analyzed by a software program Lajko wrote and the results are transferred to a microprocessor chip.

The chips are then organized on circuit boards, each board representing a rank of pipes typically found in authentic pipe organ installations. The most obvious benefit between a 16-foot pipe and the circuit board used for Digital Pipes is space.

But there are other benefits for Digital Pipes besides saving space according to Lajko. This concept of capturing notes from real organs and transferring the wave shape on to a computer chip allows Lajko to assemble a library of notes from various organs throughout the country. A person could pick the ranks he likes or copy his favorite sounding organ.

Lajko began his project more than two years ago while living in southern California. He sampled 18 notes of a 16-foot

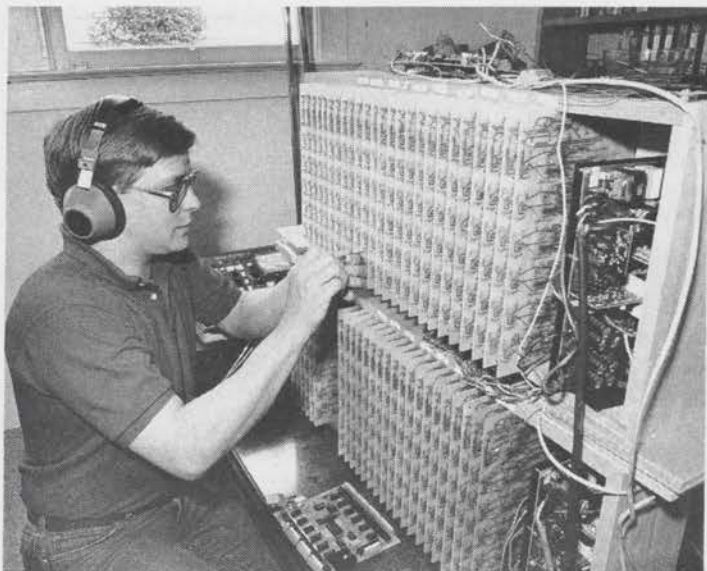
Ophacleide from the Fox Theatre organ which is presently installed at the Lantermann estate in LaCanada.

He tested his theory of digitizing organ notes on a PC and hooked up a prototype on his Thomas organ. It worked.

After moving to Seattle, Lajko installed in his home a two-manual, eight-rank Wurlitzer which he found in the classified section of the local newspaper. Many of the larger pipes could not fit in the extra room he dedicated as a pipe chamber, so it was an ideal time to proceed with a broader utilization of Digital Pipes.

At present, the following ranks are done electronically — Morton Tibia, Kimball Viol de Orchestre, Wurlitzer Vox, Wurlitzer Solo Brass Trumpet, and a Wurlitzer Tuba. He also has completed a small scale xylophone which has been described as "absolutely incredible." Although the entire organ could be done electronically, an 8' Morton Tibia, 4' Dulciana and the 8' octave of a Wurlitzer Flute are hooked up to a real wind. The Morton Tibia is the one which was "Cloned." By August, there should be a Celeste, Diapason and Clarinet and, hopefully, a wood Harp.

"The true test for electronics is to play it side-by-side with real pipes," Lajko says, "That is why I left the real Tibia hooked up. It is difficult to distinguish between the two. The volume, scaling and tremolos all match. Besides, you get a wonderful tibia celeste when playing both together."



All tuning and voicing can be done from one location. Headphones keep the cats from going crazy when the high notes are tuned.



Don Myers offers comments on the sound of the Digital Pipes. Note part of the Morton Tibia and Dulciana in back.

The ability to combine electronics with real pipes is another advantage of Digital Pipes. Adding more ranks and extensions can be done electronically giving more to play in the organ while saving both space and money. It is especially cost effective when adding more exotic and expensive ranks of pipes such as brass sax, wood harp, post horn or mu-sette. "Some things are just too expensive to buy, if you can find them. Then add to that the cost for installation and the space required. That is where people should seriously consider using electronics. Should someone have an electronic kinura, then they get a real one at a good price, they then have the electronics re-programmed for some other rank."

In order to test-drive the product before its debut at the ATOS Convention in Indianapolis, Lajko sent out tape recordings of Christmas songs played on the organ by Seattle organ enthusiast Don Myers. The feedback has been quite favorable.

Timothy Needler, Indianapolis Convention Chairman, said: "Pretty amazing. I did enjoy it and found it difficult to distinguish between the Morton Tibia and your own. I'll be eager to hear it in person at our convention." After playing the organ and comparing the Digital Pipes Tibia to the actual Morton Tibia it was cloned from, Bill Exner said "His Tibia Trem is particularly impressive. Absolutely realistic to my ear. If I hadn't heard it, I wouldn't believe it."

Preparations are being made to transport the console and electronics to Indianapolis for the convention. This entire project has been a labor of love, and Patrick has paid for everything himself. Patrick would appreciate any suggestions as to how to reduce the expense of transporting the organ from Seattle to Indianapolis and back again.

"My goal is to have an electronic sound so real that when played with the authentic organ, there is no difference," Lajko stated. "Pipe organ notes are imperfect and I went out of my way to reproduce the imperfections of real pipes. That is why I can play my electronics with pipes and it all blends together so well."

"Phoenix" Walt Strony's First Digital CD Recording of incredible power and dynamics-captured on the Krughoff's 4/33 Wurlitzer at its finest !!!



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Frolic in Fresno!

NUGGETS

from the
GOLDEN DAYS

Prospected
by
Lloyd
E.
Klos



Sources were *Diapason* (D), *Jacobs* (J) and *Melody* (M).

June 1925 (M) . . .

We have heard the old saw that if a man lives in a dense forest and makes the most perfect mouse-trap in the world, his eager customers will beat a path to his door, or words to that effect.

When that bit of homely truth is applied to pipe organs, the name of RALPH H. BRIGHAM comes to mind. He prepared for success by thorough study, being graduated from the New England Conservatory of Music. He was for a number of years organist and choirmaster in Northampton, Massachusetts. While serving in this capacity, his gift for improvising attracted the attention of S.L. Rothaphel, better known as "Roxy," and shortly afterwards Brigham was presiding at the console of the Strand Theatre's organ in New York where he remained for seven years.

He appeared as organist with Sousa's Band at the Hippodrome; has given more than 500 successful organ recitals; was organist at the Capitol Theatre in St. Paul, and the Senate Theatre in Chicago; and is a colleague of the AGO and a member of the National Association of Organists. At present, he is associated with the Orpheum Theatre in Rockford, Illinois. In all these activities, his sincerity and ability brought him success and audience approval.

He considers "perfect synchronization of music with the picture" the most necessary detail of the many which help make the theatre organist's work successful. He also contrives special featured numbers for his programs, and puts them over in a way which enhances the stature of the playhouse and himself.

November 1926 (J) . . .

JOHN B. DEVINE, the doughty and highly musical little son of Erin, who presides at the Wurlitzer console in Chicago's Biograph Theatre, is not trying to "console" his audiences with the usual

routine stuff one hears in movie houses. Instead, he is knocking them over without apologies or explanations. It may be that his recent plunge into the matrimonial sea has had something to do with it in the way of furnishing inspiration, but Johnny, like all sophisticated people when interviewed, insists that success is nine-tenths perspiration, and . . . oh, well, you know what we mean.

John was a pianist with leading dance orchestras of the Friar's in New York, musical director for the wonder Marvel, the deaf mute dancer who recently appeared at the leading Balaban & Katz houses; and has played some good movie houses in the middle west.

If you ever notice that the keys of the Biograph's console are belching forth smoke and flame, and cracking noises are heard, you needn't holler "Fire!" It'll be because Johnny is doing some red-hot jazz. And as for cuing pictures, making you emote is one of the easiest things he does. He understands "Themeing," cuing and anything connected with making a picture almost talk. One patron, having put the bandana away after an unusually dramatic moment which J.B. had beautifully accompanied, turned to a friend and said, "Can't John B. Devine?" We'll say he can!

(Editor's Note: It was on the sidewalk outside the Biograph on July 22, 1934, that John Dillinger, Public Enemy Number One, was gunned down by Federal Agents under Melvin Purvis after they had been tipped off by "The Lady in Red." The movie which Dillinger had seen inside was Manhattan Melodrama with Clark Gable.)

September 1927 (D) . . .

HENRY FRANCIS PARKS is one of the best-known theatre organists in the United States and a first-class musician. Mr. Parks realizes the need of thorough training for good theatre work, just as is required for church or recital work. He is one of the prominent theatre organ teachers, being on the Chicago Musical College faculty. Mr. Parks insists that his pupils use both feet on the pedalboard, that they become familiar with Bach and other masters' works, and that they attend theory lectures and study harmony. During his summer master classes this year, he lectured on "Dramatic Plot Psychology," "Orchestration for the Theatre Organ," "Registers and Their Influences," "Musical Synchronization" and "Emotional Playing."

Mr. Parks was born in Louisville, Kentucky, October 27, 1895. When he was four, the family moved to New Orleans and a year later he began piano study. Next, he studied in Mexico at the

National Conservatory under Ignacio Lazcano and Raphael Rodrigues. At 19, he returned to the United States and some of his first work was as conductor of light opera. He also did piano accompanying and studied the flute and cello. For two seasons, he conducted the 60-piece Butte, Montana, Symphony Orchestra.

Mr. Parks next turned to the organ. For a time, he was the official Wurlitzer demonstrator in Chicago, then opened the Alamo Theatre in Louisville. He has graced the consoles of many of the best houses in America: Lyric and Metropolitan in Cincinnati; Mary Anderson, Walnut, and Alamo in Louisville; Wigwam in El Paso; Isis in Houston; American in Butte; Rialto and Blue Mouse in Tacoma; Lyceum in Minneapolis; Tower in St. Paul; and the Hollywood in Chicago.

At present, he's at the Roosevelt in Chicago, having also the orchestra contract until recently when the pressure of other duties made it wise to confine his work to featured organist. Mr. Park's compositions have been published by Presser, Forster and others. A new work, "The Jazzology of Organ Playing," will be published soon.

March 1928 (J) . . .

by Roxy organist, Emil Velazco

During the past year, a wave of despondency has swept the ranks of eastern organists. This mood of falling spirits has become reflected in the columns of some organ periodicals. It appears that this condition has been created by the demands of eastern theatre patrons for a more modern style of organ playing. For the last 10 years, they have sat back contentedly and listened to conservative playing; now they are twisting uneasily in their seats and vociferously requesting something more in keeping with the trend of the times.

Both the radio and talking machine have had much to do with this restlessness of a heretofore tame public. These two agencies have been spreading the playing of our western organists into eastern households, and the members thereof have acquired a taste for this occidental article. Many players, conscious of impending change and fearing disaster, have sat down to weep instead of examining the cause of their premature grief. Were they to do the latter, they would be agreeably surprised and heartened, for this threatening and ill-omened cloud has a real silver lining. The western of California style of organ playing, by raising theatre organists to stardom, has brought higher salaries and better living conditions in its train.

(continued on page 30)



ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN'S

Left Hand Counter-Melodies — Part 1

Improvising or creating a musical counter-melody is one of the most interesting and challenging aspects of playing popular music on the organ.

A counter-melody is formed by holding down one note of each chord while playing a rhythmic accompaniment with the other fingers. Leaning on the little finger, sustaining the lowest note of each chord, creates a drone — not a musical counter-melody. It should always harmonize with the main melody of a song, like a duet with a second person singing the alto or tenor part.

A counter-melody can improve the left hand accompaniment in three ways by:

1. Eliminating the choppy effect of a plain rhythm accompaniment;
2. Adding a melodic second voice to the principal theme;
3. Occasionally completing the chord by adding the missing part between the melody and the pedal.

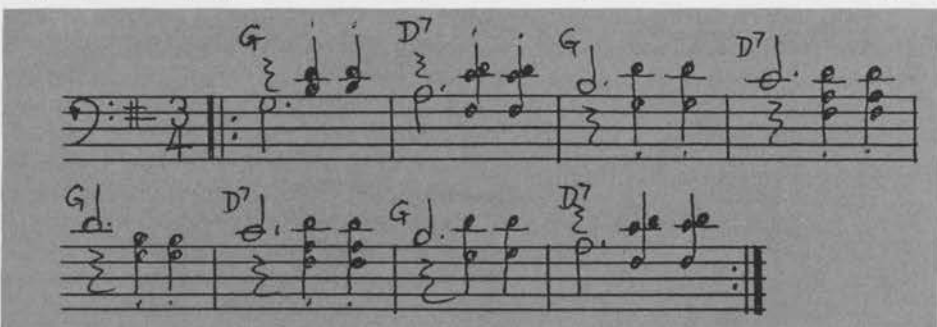
A counter-melody should always be used when playing solo melody. It can also be used when playing detached chord melody, but is not necessary when playing legato chord melody.

If you have never played a counter-melody, the first step will be to practice holding down any one finger while playing all the other notes of the chords staccato — very short. Press the first note of each measure down firmly and lean on it while moving the other fingers down and up quickly. Count time slowly and evenly. Keep all the counter-melody notes connected.



Repeat many times and then do the same thing on many different chords. When your left hand becomes tired, practice a few scales and finger exercises with the right hand while resting the left hand.

The best counter-melodies are those which move to the nearest note in the next chord. Practice this exercise slowly and always listen. You must be able to hold down any finger while playing a staccato rhythmic accompaniment with the other fingers.



Repeat many times and make up similar exercises using other chords. Next time, I'll explain how to apply this procedure in many songs.

Journal of American Organbuilding

Quarterly Publication of the
American Institute of
Organbuilders

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

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

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

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“An Acre of Seats in a Palace of Splendor”

St. Louis Theatre / Powell Symphony Hall

St. Louis, Missouri

Architect: C.W. & George L. Rapp

Opened: November 23, 1925 / January 25, 1968

Organ: Kimball 4/29

This handsome house, the Orpheum outlet in its prime, is celebrated today for having been the pioneer movie-palace-to-performing-arts-center project, for which we all should be thankful. Somebody had to be first: the success and low cost of the St. Louis Symphony Society's conversion inspired many more nationwide, saving dozens of significant theatres from certain oblivion.

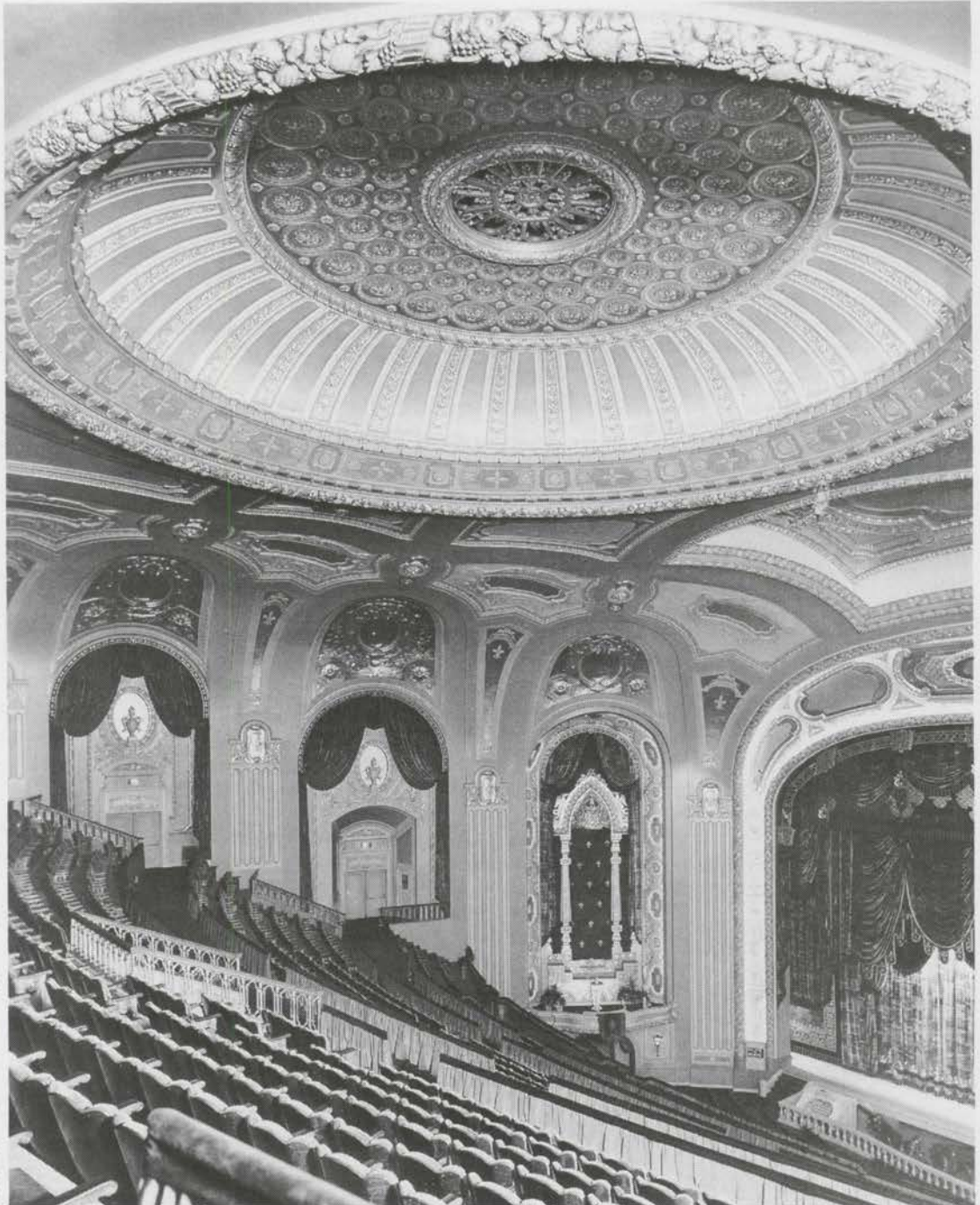
As it looks somewhat different today, Powell cannot be called a true restoration, but most of the original theatre has been preserved. The lobby is particularly fine. Powell is strictly a concert hall, with a fixed orchestra shell on the stage.

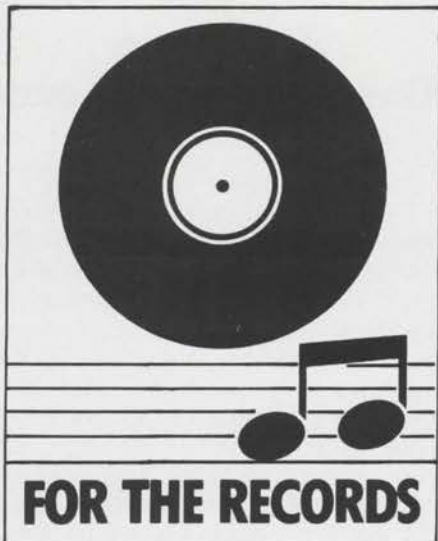
Offices now occupy the former fly space above. The Kimball, with its rare four-manual console, was removed prior to the renovation and broken up. Always painted in the theatre, the console found its way to the Colonial Theatre, Phoenixville, Pennsylvania, while losing its paint job. A nice photograph of the console in natural wood can be seen on the cover of *THEATRE ORGAN*, (July/August '89).

In this well-assembled view, the house's general similarity to the Palace, Chicago, another Orpheum venue, is quite apparent, despite many differences in ornament. Few theatre photographs from this era do justice to the house's own lighting scheme: here is an exception, with Rapp & Rapp's characteristic cove-lit proscenium especially well-captured.

Photo Credit: TSHA Archives

For membership information write:
**THEATRE HISTORICAL
SOCIETY OF AMERICA**
2215 West North Avenue
Chicago, IL 60647





MEMOIRS OF A ROXY USHER, by Bob Meyer, P.O. Box 269, New York, New York 10028-0003. Postpaid price \$18.95.

This 58-page, soft-cover book chronicles Mr. Meyer's years as an usher at the Roxy (1950-56) in four "poems" entitled "Ode to My Alma Mater," combined with 23 full page line drawings, by artist Sam Berland, of stars who appeared there, either in films or on stage. These drawings are, by and large, the best thing in the book. The last twenty pages are an autobiographical testimonial of Meyer's personal faith.

This book will appeal to those who may wish to collect some "drawings for the den" or who are interested in an autobiography of Mr. Meyer. However, if you are looking for historical information about the Roxy Theatre, we suggest that you look somewhere else. *Grace McGinnis*

SOUNDS OF GRANADA. Robin Richmond plays the 4/14 Wurlitzer, Gaumont Theatre, Manchester. Available from the Organ Literature Foundation, 45 Norfolk Rd., Braintree, Massachusetts 02184-5915. Cassette only, \$12.00 postpaid.

This recording and the one following are re-issues to correspond with the installation of the Gaumont organ in the Granada Studios Tours complex in Manchester.

Robin Richmond is an upbeat, bubbly player who could also be accused of fidgeting from time to time. He needs to play closer to what you might call old-school British theatre organ.

As is usual with British recordings, the recording engineer did a very good job. The organ is bright and lively and the room acoustics are well captured.

As is also often the case with British recordings there are too many medleys, so what follows are selected highlights: When the Red, Red Robin, Medley: Musical Comedy Memories, Please/Thanks, Ain't She Sweet, Dream, Hindustan, Beyond the Blue Horizon, After You've Gone, Nightingale/Yesterday. *Bob Shafter*

HELLO, GRANADA. Len Rawle at the 4/14 Wurlitzer, Gaumont Theatre, Manchester. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, Massachusetts 02184-5915. Cassette only, \$12.00 postpaid.

It is always a pleasure to review a recording made by Len Rawle. From the pit-raiser "There's No Business Like Show Business," throughout the remainder of the recording I marveled at Len's brilliance.

Presumably the same engineer did this recording as did the previous one. It sounds like the same excellent work. The review copy was a little too hot in some places.

The organ heard here and in the previous recording is a very, very bright instrument and after listening to it for about an hour and a half it got to be a little much.

Tune list is: There's No Business Like Show Business, Soldiers in the Park, It Had to Be You/Have You Ever Been Lonely/You Were Meant For Me, Birth of the Blues, Eleonora, Theme from The Onedin Line, Everything's Coming Up Roses, September in the Rain, Washington Post/Liberty Bell, Forgotten Dreams, Everything's In Rhythm With My Heart/Somebody Stole My Gal/Sweet Georgia Brown.

"Eleonora" is especially interesting because Len approaches it from a slightly different angle than usual.

This recording is highly recommended. *Bob Shafter*



PATTI SIMON PRESENTS. Patti Simon plays the 4/48 Wurlitzer in the Dick Wilcox residence. Available from Patti Simon, 8205 Dolly Madison Drive, Colorado Springs, Colorado 80920. Dolby-Chrome cassette \$11.00 postpaid.

Patti Simon is a technically accomplished performer whose performances don't suffer from being either extravagant or over-arranged. She plays accurately and well and tends to let the music speak for itself.

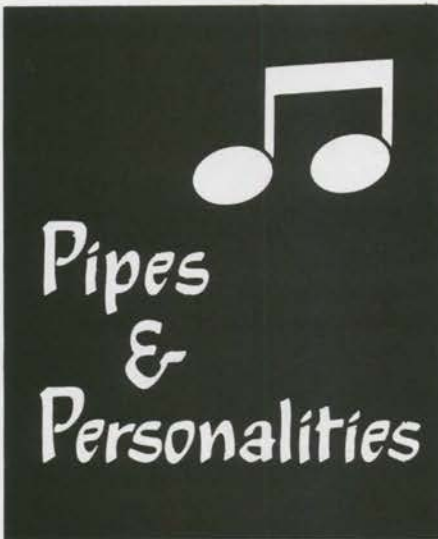
The Wilcox residence organ has been beautifully tonally finished. It is bright without screaming and has a magnificent cohesive sound. In this case the recording engineer and organ technician were none other than Patti's husband, Ed Zollman. The recording is excellent. The organ and the room acoustics were well balanced. The review copy was mastered a little too hot in places and the left channel cut out a couple of times on side A.

Tune list is: Radio March, You're Here and I'm Here/I'm Old Fashioned, The Cascades, A Dream is a Wish Your Heart Makes, Miss Celie's Blues, War March of the Priests, Eve Wasn't Modest Til She Ate That Apple, But Beautiful, Radetsky March, There's A Place in My Heart For You, My Hero, The Lost Chord.

This recording is recommended.

Bob Shafter

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



Donna Parker Joins Rodgers

Richard Anderson, Director of Marketing at Rodgers Instrument Corporation, Hillsboro, Oregon, has appointed Donna Parker as Product Specialist. She is involved in music arranging and publishing, writing owner's manuals for keyboards and organs, concertizing, and developing a music education program.

Donna, a native of Los Angeles, began her organ studies at the age of seven. She studied with some of the top teachers in the theatre organ world. At thirteen, she began classical organ instruction with Richard Purvis, former organist/choirmaster of Grace Cathedral, San Francisco.

Donna's organ debut was with the American Theatre Organ Society's Los Angeles chapter. At fifteen she recorded her first record album and was appointed the first Official Organist for the Los Angeles Dodgers baseball team. She majored in organ at California Polytechnic State University at Pomona, California. Subsequently, she was organist at the Organ Stop Pizza in Phoenix; the Roaring Twenties in Grand Rapids, Michigan; and, the Paramount Music Palace in Indianapolis, Indiana.

Sequoia Chapter Hosts Organ Crawl

LATOS recently made a trek north to Fresno in another of their series of "Organ Crawls" that have taken chapter members to areas such as Phoenix, Santa Barbara, and now Fresno. Over 100 members of LATOS and Valley Organ Society from Burbank made the trip. Several others also made the trip on their own from as far away as Santa Barbara.

Attendees were treated to an opening dinner at Pizza and Pipes to the Post Horn-accented music of Ed Smtih. Ed, a veteran theatre organist, very capably played the 3/23 Wurlitzer and its 16' English Horn throughout the evening.

Leaving for the next venue, LATOS, Sequoia, and VOS members heard San Francisco's Warren Lubich at the recently refurbished 3/10 Robert-Morton in Bethel Temple Church. Though the organ is considerably smaller than the Wurlitzer he plays regularly at Redwood City Capn's Galley, Warren adjusted his registration to the Morton. Many folks took advantage of the open console held later at Pizza and Pipes, including Gary Miller, Warren Lubich, Shirley Obert, and trip co-ordinator Dick Sheafor.

Dave Moreno did the console honors on Sunday morning at Pizza and Pipes. The group then met in downtown Fresno at Warnors Theatre to hear ATOS National President John Ledwon play selections of modern music on the 4/14 Robert-Morton. During his concert, John stressed the need to keep the music of the theatre organ current and up-to-date. Following John was the one and only Larry Vannucci, whose music is always jazzy and up-to-date. Though many of his selections were out of the past, once the music passed through Larry's hands, it sounded modern and up-to-date. Though Larry's playing time had to be cut short due to a rigid bus schedule, he nonetheless made the absolute most of his 45-minutes at the Morton. One thing we learned a long time ago about Larry; you may have heard him play some songs previously, but his on-the-spot arranging is so fabulous, you are really hearing a completely different approach. Hearing Larry Vannucci is an absolute must!

Many thanks to Dick Sheafor, LATOS, and Virginia Klomp of Valley Organ Society for putting together a fast, fun-filled weekend.

Tom DeLay

(Pictures of this adventure may be found with the LATOS Chapter Notes. Ed.)

Update on Gaumont, Manchester

by John Potter

(See January/February 1990)

The console is now complete in decorative form as it had to meet the deadline for the opening of a new complex where it is to be situated. This is shown on the black and white shot with the console up on the lift. The area that you can see is the foyer of "Projections" which is an extension to a major tourist attraction in Manchester where the television company covering the North West, Granada, opened some of its most famous sets to the public including Coronation Street (Britain's premier long running soap opera) a year or two ago, since when it has been a big success. Yes, the Granada Television Company is part of the Group that started with Granada Theatres and thereby hangs a tale!

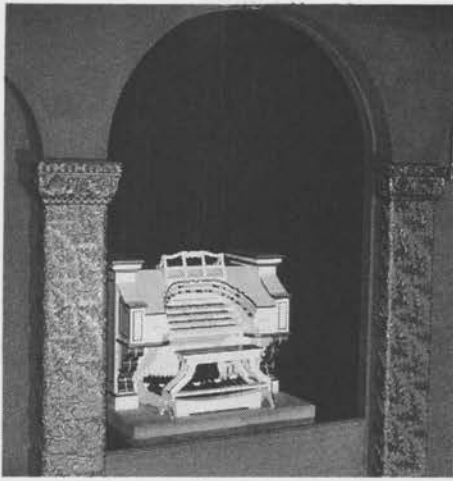
The Gaumont, Manchester which opened in 1935 was built for Granada Theatres and the architecture of the building followed closely the designs of their major cinemas built up to then and the interior of the Gaumont had many of the characteristics of the famous Granada, Tooting in London. The console of the 4/14 Wurlitzer similarly was of the style known as a "Granada Style."

Just before the opening in 1935, for a reason not known, Granada leased the theatre to Gaumont who subsequently purchased it, and the building operated as a Gaumont throughout its life, the organ being played for many years by the famous Stanley Tudor.

"The Lancastrian Theatre Organ Trust bought the instrument when the theatre closed in 1974 and the instrument was removed two years later. Since then it had been in store and a severe blow came in 1988 when the original console which had survived a bomb attack and fire during the war, was destroyed by fire together with many parts of the organ although fortunately not the pipework.

The Trust set about organising a rebuilt console and during this period the new proposals for an exhibition of the cinema past and future to be built in the Granada Studio Tours Complex in Manchester became known and the Trust worked closely with those responsible on the inclusion of the Wurlitzer in the project.

The entrance to the "Projections" building is a reproduction of the foyer of the Granada, Tooting. Here there is a montage of Sidney Bernstein founder of Granada and the reasons why he came to choose the name Granada. Here also



Console in Gaumont, Manchester ready for opening
Norman Edwards photo

is a similar montage giving the background to Robert Hope-Jones who was born near to Manchester, who sub-contracted some of his early work to the Manchester organ builders, Jardine and Company, and who went on to become known as the father of the Mighty Wurlitzer.

From the foyer the public walk up two grand staircases into a Hall of Mirrors. At the top of the staircase are the chamber frontages and leading off the hall is the entrance to an old fashioned flea pit cinema where early films are shown on a postage stamp size screen. At the end of this presentation the audience moves into the cinema of the future with the Movie Master, brought over from the U.S.A., and featuring the full participation of the audience on moving seats linked into the actions on the screen. From this show the customers walk out into an area where souvenirs can be bought but this also includes a small museum of old showcards, clocks, uniforms and other memorabilia; and a mock-up operating booth (projection box).

In the few weeks that it has been opened it has already been very successful and the main attraction in the foyer is the Mighty Wurlitzer which has now, one might say, come home to rest with Granada!

Restoration of the chests and pipe-work is now proceeding and it is hoped to have the organ playing in about twelve months (all work is voluntary) and the Trust are grateful to several American companies for their contributions, namely Devtronix for the Multi-action organ control, Hesco for the stop tabs and labels, and Iesspro for the stop action magnets.

In order to complete the project the Trust are about to launch a major appeal for funds and contributions would be welcomed and may be sent via the writer at 9 St. John's Road, Knutsford, Cheshire, WA16 0DL, England.



John Muri, 1990 Hammond Achievement honoree.

Hammond, Indiana Achievement Award

The Hammond Achievement Award was originated as a way for the City of Hammond to honor and give recognition each year to a living man or woman who was born, raised or educated in Hammond or spent a significant number of years in Hammond; who has achieved national or international fame in the field of arts, science or business and industry; and who was not from the same field of endeavor as the previous awardee. A plaque bearing the seal of Hammond and of the United States and listing the major achievements of the recipient will be on permanent display by the Hammond Historical Society in the Community Room of the Hammond Public Library.

The 1990 honoree is John T. Muri, educator and theatre organ music pioneer and concert musician.

John Muri, born in 1906 of Swiss parentage, came to live in Hammond at what is now 417 Logan Street. He attended Riverside School and graduated from Hammond High School in 1923. He began piano lessons at an early age, and while at the University of Chicago, became interested in the pipe organ.

Today this lively 83-year-old gentleman lives in Atlanta, Georgia, and continues to maintain his position as the nation's premier theatre organist. Having years earlier passed the doctoral exams for both French and German, he is now studying Chinese! And he is quoted as saying "I still the love the organ, and I shall play until I lose it in my hands."



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Whence hath the church so many organs and musical instruments?

To what purpose, I pray you, is that terrible blowing of bellows, expressing rather the cracks of thunder, than the sweetness of a voice?

AELRED, ABBOT OF RIEVAULX,
Circa 1160



CLOSING CHORD

Phil Hedback

Entrepreneur, philanthropist, and theatre organ enthusiast par excellence PHILIP R. HEDBACK passed away suddenly on April 23 at the age of 79. An honorary member of the Central Indiana Chapter, Phil and his wife Betty owned the 2/11 Page/Wurlitzer in the Hedback Community Theatre in Indianapolis, Indiana. Having bought the building that originally housed the Indianapolis Civic Theatre and was located across the street from his highly successful heating/air conditioning distributorship, Phil's object was the parking lot next to the theatre. The theatre, however, became the home of an amateur musical comedy troupe named Footlite Musicals upon donation by Phil. He also renovated the facility, mostly at his own expense, and bought the theatre pipe organ for the 400-seat house and had it installed by the late Tom Ferree. Phil and Betty became members of CIC-ATOS and supported every endeavor with great vigor. Under the tonal direction of John Ferguson, they expanded the instrument and made it one of the finest smaller theatre organs in the country. Phil made it available to our membership for individual practice at no charge, and our membership provides musical interludes prior to each performance of Footlite Musicals. In addition to his interest and great support of theatre pipe organ, Phil collected antique automobiles and at one time owned a pair of Cords, an Auburn Boattail Roadster, a Packard Limousine, various Lincolns, and other vintage autos. He also sponsored for many years a race car at the Indianapolis 500. In addition to his wife Betty, Phil leaves two sons and a daughter and numerous grandchildren. His verve, enthusiasm, energy, and business acumen will be sorely missed. We have lost a generous benefactor, true, but we have more importantly lost a very good friend. May he rest in peace.

Tim Needler

Eloise Rowan Dilling

Eloise Rowan Dilling passed away on November 17, 1989, in southern California. She was 84 years old.

The name of Eloise Rowan was well known in professional circles during the great age of theatre organ, and her accomplishments were impressive. While she was still in college her family moved from Fargo, North Dakota, to Minneapolis. Her first encounter with the theatre organ was on a visit to the State Theatre where she heard Eddie Dunstedter. He

became her inspiration, and a career as a theatre organist became her number one goal — a goal she was to realize. From the State Theatre to radio station WCCO to the Denver Paramount Theatre, back to station KSTP in Minneapolis, Eloise Rowan stayed active in the world of theatre organ both as performer and teacher until failing health in the 1980s forced her to retire. (see THEATRE ORGAN, October/November 1980).

Eloise is survived by her husband, Charles, a daughter and a son.

Coulter Cunningham

E.W. Coulter Cunningham, a retired commercial airlines pilot, who was also an organist, died May 17 in the crash of his experimental plane on its first flight. Coulter and his wife Mildred lived in San Diego since 1968. He is survived by four children and nine grandchildren.

Coulter devoted much of his spare time to playing the organ and working on organs. He bought an electronic organ for their home and installed nine ranks of pipes, creating a powerful pipe organ.

Serving in the past as President as well as on many committees for the San Diego Theatre Organ Society, he helped restore the pipe organ in the California Theatre. At our last Membership Meeting at the California Theatre, Coulter showed another side of his talent by playing his trumpet along with Walt Slocumb on the pipe organ. Their selection of the "Last Chord" will never be forgotten.

Family and friends gathered at his home for a Memorial Service and played his favorite music on the pipe organ. The family shared very special memories of their Dad.

Coulter gave so much of his time and talent that Society members will never forget him. We thank the Cunningham family for sharing Coulter and all his love.

A Memorial Fund has been established in E.W. Coulter Cunningham's name. Donations may be sent to Theatre Organ Society of San Diego, P.O. Box 1788, Chula Vista, CA 92012.

Bob Norris: A Word of Tribute

The word is dedication. Bob passed away this winter, after a two-month stay in the hospital. And with Bob's passing, we have lost a man with a great sense of responsibility for our organ society. With our chapter, Bob was everywhere and into everything, with great gusto and sincerity.

Through his hard work, his accomplishments were many. He organized a number of events at the Rahway Theatre including the presentation of *Wings*, coupled with his publicity work and hustle, rendering a sell-out crowd. Bob worked hard with the people at Asbury Park Convention Hall for the summer concerts this past year. He was involved with programs and ideas for the War Memorial Concert Series. He was always looking for ways and places to expand the scope and range of our cause — the theatre organ.

Bob was active in the political ring as well. He served as Vice-President of Garden State Chapter for two years and President for one year. At best, with all of its points of view, politics is a rough and rocky road, but Bob handled it with dignity and pride as our President last year.

Bob's crowning achievement for Garden State was his devotion and dedication to acquiring grants from the New Jersey Arts Council for our organ society. The mountains of paper work, thousands of calls, and thousands of hours of labor that went into this effort resulted in several grants of several thousand dollars each. Bob, along with his wife Alice, had far reaching goals and broad horizons for our chapter, and the grants were a possible means to those goals. We thank him. Without Bob we have a gaping hole in the functions of our chapter.

It's an old cliché, but with sincerity and from the bottom of our hearts — "Bob, we'll miss you."

Bruce Williams

■ ■ ■
*All the disorders, all the wars which we see in the world,
only occur because of the neglect to learn music . . .
Were all men to learn music, would not this be the means of
agreeing together, and of seeing universal peace reign
throughout the world?*

MOLIERE, 1670

Gladyce Elinor Campbell — Musical Moma

January 2, 1904 — October 29, 1989

by Gladyce W. Bouley

When the dying Gladyce Campbell was told grand-nephew Otis might offer his fine tenor voice for her funeral services, she asked, "Who will play for him?"

A logical question, from a woman who played organ or piano for family weddings and funerals for decades.

Gladyce Elinor Kittredge was a child prodigy in Chicago, soon joining mother Elinor at the piano keyboard with father Rufus on violin. She played "Pony Boy" for company at age four and never forgot the applause. Proudly exhibited like a fragile Mozart by her teacher, she began composing at age nine, and went on to classical studies at the Chicago Conservatory of Music. Along the way, she fell in love with "the grandest instrument of all" — the pipe organ.

When the family was disrupted, the teen-aged performer's earnings helped her mother, alone in California with three daughters. Younger sisters Lucille and Elaine studied dance while Gladyce accompanied vocalists and dancers at recitals and played organ in theatres, adding to her classical, popular and sacred repertoire. In 1918 at age fourteen, she played a two-week engagement at Penny's Theatre in Los Gatos which featured the silent film *Four Years in Germany*.

"My first real job in 1920, at age sixteen," she wrote, "was in a silent movie theatre in San Diego, California." She played a Style 25 American Fotoplayer, sharing with two boys the honor of being youngest organists on the West Coast. The eighty-eight-keyed Fotoplayer had trap pulls for bells, whistles and drums; two chests held three ranks of organ pipes.

Young Gladyce played a variety of theatre organs, including a "Giant Wur-litzer," combining her classical background with new American music of Gershwin, Berlin, Cohan and Joplin, to match the drama, pathos and humor on the silent screen. "I still associate Strauss's 'Gold and Silver Waltz' with Elmo Lincoln or Frank Merrill as Tarzan swinging through the trees," Gladyce told Bertha Barron during an interview in 1981. Music of the 1920s forever summoned memories of screen idols Rudolph Valentino, William S. Hart, Lionel Barrymore, Corrine Griffith and Erich von Stroheim.

She recalled how reels of silent films arrived at a theatre with a stack of cue sheets, some scenes requiring but a line of melody. "In two days, I had the cues memorized. After that, I read a book while I played through the film."

Improvisation was her forte. Adapting classics for theatre organs to create moods for silent movies, she played waltzes, marches and excerpts from operas, including the Anvil Chorus from *Faust*, Strauss's E-Flat Waltz from *Die Fledermaus*, the Quartet from *Rigoletto*, dramatic arias from *Carmen*, the Sextette from *Lucia de Lammermoor*, tragic arias from *Madama Butterfly*, and emotional Wagnerian themes.



A student of the organ, and already an accomplished pianist, Gladyce (Kittredge) Campbell was a dedicated musician at age twelve, when this photograph was taken. Photo courtesy of family of Gladyce Elinor Campbell

Working for Fox Theatres in 1924, Moma wheeled my baby carriage into the orchestra pit for organ practice at the New Mission Theatre in Santa Barbara, where she played selections from *Aida* between films *Along Came Ruth*, with Viola Dana and Walter Hiers, and *My Baby Doll*. She used a harp effect in the overture to *Aida*, building drama into the stirring march with trumpets. In 1926 she performed with the original Fred Waring group and Rudy Vallee at the Stanley Theatres in Newark, New Jersey.

With her grace, artistic skill and depth of expression on piano and organ, Gladyce was a born concert artist. She

loved audiences, as they loved her. She transposed and rearranged music spontaneously, giving life to music the way an actor turns dialogue into an emotional experience. But throughout her life, our musical Moma sacrificed career for family, accompanying vocalists, performing endless Chopin on ballet studio upright pianos so some of us could have lessons, playing a theatre organ when she could. All too soon, "Talkies" relegated theatre organists to intermission interludes and church music.

Like many artists during the 1930's Depression, Moma held menial jobs and gave piano lessons, rarely collecting the twenty-five cents. She was thrilled when a Santa Monica movie house offered her a small fee to play the theatre organ for a silent film revival in 1934. During World War II she appeared as Kitty Kittredge on the Hammond and Thomas electric organs, then the rage in Southern California. Her theme, "Painting the Clouds with Sunshine," (from Chopin's "Fantasie Impromptu") began evenings at Ruben's and Jewett's restaurants in Long Beach. In 1946 she relished the rare chance to perform again on a Wicks theatre organ in the Orange Theatre.

Year after year, she gave patient instruction in piano and organ, many of those years at Delian Music Store in Westminster, California, proud of her students' performances at spring recitals. She was still conducting organ classes in her eighties.

Her feet did more on organ pedals than some hands do on consoles. Wistfully she rued, "I never danced — I was always the one playing the music." Her "tango" was done on the pedals, and there appeared no limit to her range, from opera to popular. Adept at classical and jazz, she loved the Big Band sounds of the 1940s. Whether a rag or sonata, Porter, Friml or Romberg, her special signature, *Heart and Soul*, was keyed into her registrations.

Musical lore has been added, at Gladyce's wish, to the American Theatre Organ Society Archives, including "Mars" and "Venus" from her unfinished suite on the planets; "Your Loveliness (Is Like a Rose)," a song she wrote when daughter Sally was born in 1928, and "Dear One!" (1939). Her spiritual, "Gwine A Ride Dem Clouds," deserved a full gos-

pel choir rendition — with a grand diapason on a pipe organ. Seeing the mathematical structure of music akin to the order of planets in astronomy, she developed her own system of rhythm and harmony and devised an instruction method with a folding keyboard, long before similar systems were marketed.

Theatre organs were her lifelong passion. She visited famous Wurlitzers and Kimballs with friend and enthusiast, Hugo Smith, retired film projectionist. She was an avid rockhound, loved to cook for "potlucks" among musical friends (doing much augmenting, diminishing and transposing of foods in her kitchen). When not at a keyboard, her hands, stiffened by arthritic nodes, crocheted, embroidered and did exemplary crewel work.

Moma studied composers, world religions, geology, American Indian art, mythology. And she wrote of places, people, food, health. Registrations for each musical instrument she touched: the Yamaha ... the pipe organ ... the Wersi ... the Conn ... the Allen. Notes for her organ classes. Lists of "sets" to play at musicales.

Perhaps her last decade at "Goforth Village" mobile home park in Orange, California was happiest. This haven for musical senior citizens houses several organs in its recreation room. Goforth owner Tom Caldwell says Gladyce was remarkable, "... a 'purist' as oldtime theatre organists are about electronic 'poor imitations for a pipe organ,' "and that with talent, she didn't need all that gadgetry to achieve her effects. But he said she was unable to resist the challenge of digital computerized organs and was soon having fun with the theatre Model 650 Conn organ (her favorite), a three-manual organ with American Organists Guild (AGO) concave pedal board.

Gladyce thought the Allen 675 at Goforth sounded like a real pipe organ, also enjoyed the three-manual Lowrey GX325. But she was really intrigued by the DX 500 two-manual Wersi, with its complicated computer combinations and stops, and undertook to learn the instrument, even joining a Wersi club. "There's nothing worse than a Wersi!" her letters moaned, but when we visited, she gleefully demonstrated Wersi's variety. In our last video of Moma at eighty-five in May 1989, she performs on several organs in the club room.

Most amazing was Moma's persistence in refining her musical skills. She adapted classic "curved fingers" into an arthritic stiff-fingered approach to the keyboard. Despite lower vertebrae fractures, bursitis, arthritis, two carotid artery surgeries, and falls resulting from osteo-

porosis — one requiring an aluminum hip replacement, another breaking the left hand (she continued practicing with the right) — she never stopped progressing with her music or learning new music. The will of steel in that small, delicate body kept her lucid, optimistic, caring and sweet up to her last agonizing days.

Mornings began with practice on her Serenate spinet piano — Chopin, Liszt and Beethoven ("I expect to meet Beethoven one day and want to be ready," she said). Then she was off to the recreation room to rehearse programs for organ group meetings and devise new combinations and effects. Until weeks before her death, she was active in "The New Dimension Wersi Club;" "Mo Sarts," Lowrey enthusiasts who meet at Mo's Music Store in Fullerton, California; "The Tuesday Night Club that Meets on Wednesday," as well as the "Organized" club meeting regularly at Goforth's.

At her funeral, praise and affection flowed from Gladyce's musical friends. At Goforth, she achieved the stardom that eluded her younger days. On a card crowded with personal messages sent to the hospital, her "landlords" and friends, Tom and Marge Caldwell wrote: "Everyone at the 'Sunday musicale' wants you to know we all love you and miss you ... (and) your beautiful music ... You have made our musical instruments come alive like no one else ..."

Gladyce's musical gifts and her gentle existence will enrich us throughout our days. A note penned during her last year says: "Be open to new ideas ..."



At the Wicks theatre organ, Gladyce Campbell performed in the Orange Theatre in Orange, California, in 1946. Photo courtesy of family of Gladyce Elisor Campbell

That it has successfully invaded New York is an acknowledged fact, and above the keening of the local mourners, it has been accepted with whoops by the public. The writer was a resident of Chicago when the fateful invasion swept in from the coast. The cry of "To Arms!" was raised, and the faithful among organists rushed to defend their citadel, which they fondly and mistakenly believed to be the only bulwark capable of sheltering "good music." I saw many others join the invaders, and I'm happy to say that I was among them. The effect on good music did not bear out the forebodings of the Old Guard. It was not murdered by barbarian hordes, but tastefully bedecked and presented anew in a more entertaining if not quite so dignified a manner. The irreconcilables of the Windy City are still casting a sheep's eye at the past and bemoaning the sad state in which they find themselves.

We are prone to forget that people go to a show to be entertained — not educated. An organist with an itch for uplift should not join the ranks of the motion picture brethren. As a matter of fact, most of the latter are at the job because it pays well.

See you next time. So long, sourdoughs!
Jason & The Old Prospector

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CLUB TOLD NOT TO SPEND PROFITS ON ORGAN MAINTENANCE

Initial plans by the Cinema Organ Society to use Odeon Leicester Square concert profits for maintenance of the famed five-manual "Duchess" Compton organ have been rejected by theatre officials. The Rank Organisation, operators of the big London cinema, instead have informed COS the company will pay for all organ maintenance work carried on by organist Ron Curtis.

They have asked COS officials to use the profits towards costs of future presentations, and also help promote and encourage young theatre organists in any way the Society deems advisable.

"We were very pleasantly surprised by this most generous offer and extremely pleased that the Rank Organisation considers the entertainment value of the theatre organ and wants it playing a continued role at the Odeon Leicester Square," said COS President David Lowe.

WELL 'ORGAN-IZED' THEATRE PLANNED FOR LEEVE TOWN

Just a few miles south of Sacramento, Calif.—20 miles to be exact—in the Sacramento River levee town of Walnut Grove, ATOS member Joe Svogar is currently involved in a project that borders on the format employed by Coffman and Field at their Old Town Music Hall in El Segundo, Calif. He is planning to restore the old 1919 Grove Theatre—an 800-seat house that reportedly was the first theatre on the west coast built exclusively for movies—and install the former Fox Oakland (later re-named Orpheum) Theatre 3/18 Moller organ which will be upped to 23 ranks and have two consoles.

Organ chambers will be built on the stage and Svogar hopes to get the theatre open in October.

Hey Potters! Miller Warns About Metal

Hot Gluers who sent for the extra page of the June NEWS which explained a holder for brushes—a simple wire convenience—now have an advisory from organman Allen Miller. He told the NEWS this month that hot glue might become contaminated by metal.

"I thought I made it quite clear in my T. O. Journal article, "Ah Sweet Mystery of Hot Glue," that the brush is kept covered, which keeps it moist and clean. Glue should not be contaminated with anything other than a good quality stainless; the hardware cloth would certainly contaminate it," he said.

STUDENTS ADOPT ORGAN PROJECT

Kids care about their community, too! Local students from Yuma, Arizona's O. C. Johnson Elementary School are proving the point by adopting the Yuma Theatre Organ Restoration project as a school activity. They toured the Yuma Theatre May 1 at 10:30am to see and learn about the theatre organ, and begin planning to sponsor a fundraising raffle at the school to benefit the project.

Joan Davis, Executive Director for Yuma's Cultural Council, will direct the tours. Members of Yuma Theatre Organ Society will be on hand to talk about the Kilgen organ and its restoration plans.

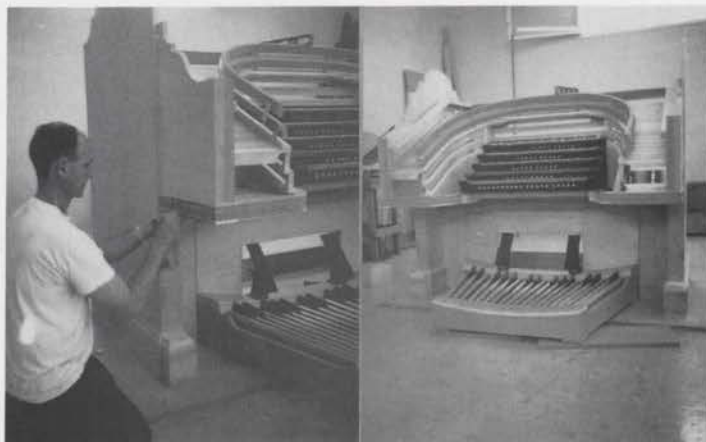
"We wanted to get children involved in this project, and students at O. C. Johnson School seemed a logical first choice," explained Jim Harland, Society President. "We were delighted the students jumped at the chance to get involved," he added. The organ was donated by O. C. Johnson Mortuary.

Proceeds from the students' raffle will be donated to the restoration project. Mrs. Durham, faculty advisor for the student council, is heading the students' efforts.

MEMBERS WILL GET PREVUE OF ORGAN

Members and guests of Sequoia Chapter will have a special prevue presentation of their 2/10 Wurlitzer organ that volunteer crew members have installed in the Fox Hanford (Calif.) Theatre on Friday night, Sept. 28 at 8 o'clock.

Not open to the public, the show features Bob Vaughn at the console accompanying Buster Keaton in "Steamboat Bill." Open console follows the show.



KEN CROME checks composition decoration (ormolu) he and ATOS NEWS Editor Tom B'hend have just finished mounting on the keydesk section of the five-manual Wurlitzer-style console Crome is building at his Los Angeles shop for the new Sanfilippo organ. The huge console is pictured at right on the shop erecting room floor. —B'hend & Kaufmann Archives photo

TWO BRITISHERS AND AUSTRALIAN WIN YOUNG ORGANIST COMPETITION



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More Can Attend Afterglow

Chances for late registrants to attend the ATOS Convention Afterglow picked up during June. Arrangements were made to expand attendance from 300 to 400, it was announced by convention official Tess Moses.

Two Artists Make Museum Recording

During their midwest tour, Tony Fenelon and Lyn Larsen arranged their itinerary to be in southern California May 9. They spent the day at San Sylmar using the new Devtronix Multi Organ Control system, recently installed, in a recording session. They recorded selections that will be played during museum tours.

Next was Phoenix and Valley of the Sun Church of Religious Science. The Wurlitzer was played for the last time before removal and re-installation in a nearby Mesa church.

The two also opened Ron Wehmeier's newly installed residence Wurlitzer in Cincinnati.

Mark Aston, London & South of England Chapter, has been declared winner of the 1990 ATOS Young Organist Competition. He also was winner in the Junior Division, ages 13 to 15. Mark is 15 years old.

Russell Holmes, 16, also London & North of England Chapter, won the Intermediate Division, ages 16 to 18. John Giacchi, 20, Felix Chapter, Australia, won the Senior Division, ages 19 to 21. All three winners will be brought to the National Convention.

Other entrants were John Peter Devona, 16, Chicago Area Chapter; Gwen Harbert, 17, San Diego; Willie Harbert, 16, Sierra; Ken Merley, 14, Motor City; Vincent Mirandi, 21, Mid Florida; Cheryl Morefield, 15, San Diego; and Elena B. Nordy, 16, Mid Florida.

Judges were Kay McAbee, Karl Cole, Dennis Hedberg, Andrew Kasparian, Jr., and Jim Riggs.

OPERA HOUSE ORGAN SUFFERS DAMAGE

Serious damage to the Marr & Colton organ in Thomaston (Conn.) Opera House has been done by contractors who are currently bringing the structure up to fire code regulations. The organ, owned by Conn Val Chapter, suffered over \$8,000 damage.

Solo chamber doors were broken down and the area left open to concrete and plaster dust. Contractors installing a sprinkler system ran a water line over the Pedal Coupler circuit board and through the main console junction.

Air conditioning ducts were put through the relay room and due to a miscalculation, the saw went through a portion of the Peterson relay and part of the main chamber cable.

The chapter has been assured repair costs will be covered by the responsible parties. Repairs will be made in mid-July when the present work is completed.

Adams Heads Plan To Save Opera House

Anyone curious to learn how to go about saving a theatre might do well to contact ATOS member Steve Adams, who has launched a campaign to save the Neenah, Wisc., Opera House.

Early in June he called about 10 leading citizens to a meeting on his front porch to discuss steps in arranging a "Save The Opera House Committee". "It should be interesting to watch the evening progress, even though I know each person has a special interest in seeing the building continue in the community. The truth will come out when it comes time to raise money," he said.

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Volunteers Save Big Installation Costs

Re-installation of its original Wurlitzer organ in Carpenter Center Performing Arts (formerly Loew's Richmond) is costing \$112,000. The job is being done by Pipe organ Services, Inc., of McMinnville, Tenn., and seven Richmond-area volunteers headed by Fred Berger and Nick Pratt.

Berger told Carpenter Center Board members the job would have cost an additional \$100,000 if the volunteers had to be paid.

Melissa Ambrose Playing Concerts

Melissa Ambrose, young Detroit organist, is busy in both classical and theatre organ worlds. In addition to teaching students, she recently played classical concerts at Nativity Episcopal Church in Birmingham, Mich., and at St. Joseph's Church in Detroit.

A theatre organ concert at the Redford Theatre, Detroit, included the 100-voice Rackhoe Symphony Choir under direction of Frederick de Haven. The finale was a stirring presentation of "Battle Hymn of the Republic."

She has fall concerts slated in Tonawanda and Rochester, New York; a Sept. concert for Quad Cities Chapter in Iowa; and a concert in Toledo, Ohio.

She will begin her Master's program in organ performance at University of Michigan under tutelage of Marilyn Mason.

Fenelon Plays PCC Wurlly-Anxious To Return For Concert

An Australian whirlwind romped through Southern California Monday, May 21 in the person of Tony Fenelon. On his way home after appearing with Lyn Larsen in several mid-west concerts, the popular artist flew into Los Angeles International Airport at 11 am.

At 2pm he was trying out Los Angeles Theatre Organ Society's J. Ross Reed Memorial Wurlitzer at Pasadena City College. Those who heard him endorsed his playing as enthusiastically as he endorsed the beautiful, responsive Wurlitzer. He vowed to return for a concert.

At 3:30pm he was seated at the console of the Leslie-Peterson Opus One combo pipe/electronic organ in Altadena. Once again, his enthusiasm for this organ brought effusive entertainment from Carolyn and Don Leslie to "return again—ANY-TIME!"

At 9:30 that night, Fenelon was airborne to Australia. Quiet descended on Southern California.

Philadelphia Is Becoming Organ Conscious Again, Paper Suggests

Philadelphians are becoming aware of theatre organ once again. In its May 19 edition, the Philadelphia Inquirer noted that it had been almost 60 years since a theatre organ rose from the pit of a Philly theatre as a prelude to a stage show."

Today there is again rising consoles—the two in Civic Auditorium that play the big Moller organ. The classic console was prominently featured for incidental music, processions, recessions and vocal accompaniment for the three-day Penn Gala (25th anniversary of the University) held May 17, 18 and 19.

A 104-piece orchestra, massed choirs and marching bands heightened the festivities. Lowell Ayars and Chris McCutcheon, both Penn alumni, were the featured organists.

This Is How the Enquirer Told It

The University of Pennsylvania's observance of its 250th anniversary climaxes tonight with Penn ULTIMATE Gala at Convention Hall in the Civic Center. The show will feature Bill Cosby, Dolly Parton and Kenny Rogers, among others. And there will be another feature that should warm the hearts of longtime pipe organ buffs.

At the outset of the show, the classic console of the Hall's restored organ will rise on a lift, in the manner of the organ at the old Mastbaum Theatre. As it comes up, organist Christ McCutcheon will play the theme from the Cosby Show.

And if you spot a gentleman with an ultra-broad smile, it probably will be Irvin R. Glazer, of Springfield, Delaware County, the coordinator of restoration of the famous old organ.

FOR THE RECORD

Organist John Cook, young Massachusetts concert artist, concerned that incorrect facts surrounding the story about his broken finger, which appeared in the May issue, might escalate into news that would have him less than alive, has advised, "I read with interest the story of my injured finger. Since a lot of the story was far from true, I wish to state the facts, hence someone probably has me dead and buried.

"The injury occurred while helping the friend mentioned carry fire wood into his home, not during an organ maintenance session as written. After having x-rays taken it was discovered my finger had suffered a fracture, it was not broken.

"This happened back in February and within six weeks I was back at it one hundred percent. In fact, I was playing the organ minus one finger the day after the x-rays were taken.

"Thank you for letting me set the record straight. It isn't often the chance comes along."

Crow Plays Benefit To Save Theatre

Organist Andy Crow was presented in concert playing an electronic organ in the 7th Street Theatre, Hoquiam, Wash., on May 25 as part of a drive to raise funds to restore the movie house as a performing arts center and secure another theatre pipe organ to replace the Wurlitzer that once filled the chamber space. The 1,100-seat theatre is the only atmospheric-style house in the state.

Station Increases T. O. Music Time

In the New England Northeast area many people now know about theatre pipe organ music. According to Bob Legon, Malden, Mass. organist, AM/FM Radio Station WPLM is broadcasting theatre organ music over 1390AM and 99.1FM.

"I recently talked with Jane Day, an official of the station, and gave her a list of organists' names. As a result there was an increase in the amount of organ music played.

Taber Fears Akron Civic Organ Is Damaged

On June 2, organist Bill Taber went to Akron Civic Theatre (formerly Loew's Akron) for a brief practice session. He frequently plays the Wurlitzer for various programs. After turning on the blower and selecting his stops, he started playing. What he heard was less than should have sounded, plus a great deal of air noise. It didn't take long to determine the Tibia rank was mostly sounding the whoosh of wind. Those pipes that did speak sounded as if they had been revoiced.

Unable to enter the chambers because they are locked at all times and he does not have a key, Taber asked theatre personnel if they had any knowledge of what caused the malfunction. No one could offer an explanation.

"Lyn Larsen re-regulated and re-voiced the set when he played a concert there last March," Taber told the NEWS, "and the Tibia sounded excellent. Now it sounds as though it had been wrecked."

He left the theatre without being able to inspect the chambers and noted that under the circumstances he has resigned as resident organist.

Helms Finishes Work In Palace Solo Side

Tom Helms, Pensacola, Fla. organist and technician, has recently completed tonal finish work in the solo chamber of the Kimball organ in the Palace Theatre, Cleveland, Ohio. It was announced late in May similar work would commence in the main chamber around June 1.



A NEW WURLITZER IN AUSTRALIA—Australian theatre organ scribe Ian MacLean went on an organ buying binge last year during his visit to U. S. He purchased the Ernie Manly 3/9 Wurlitzer in Kirkland, Wash., and a load of extra components from other sources. Organ buffs Russ Evans and Greg Smith of Seattle assisted his acquisition and collection spree, and then packed the lot in the shipping container shown above. It was hauled to his home in Aranda and the scene above pictures the result of a six-hour unloading job which required four people. The Seattle duo spent three days getting it all in. MacLean will add a studio to his residence to house the organ.

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ATOS Member Donates Organ Books To Library

Richmond, Va. Public Library has one of the most complete references on theatres and theatre organs to be found anywhere, thanks in part of ATOS member Miles Rudisill. He has recently purchased David L. Junchen's two volumes of the *Encyclopedia of the American Theatre Organ* and has donated them to the Library. The third and last volume in this prodigious work will also be donated when it is published.

"To make certain the final volume will be in the collection, I have a promise from Lin Lunde, popular Richmond organist, that he will see to it the Library gets a copy should I not be around when it comes out," Rudisill said.

"Volume Two is great," he added, "and I am very anxious to see the best and last!" (It will be devoted entirely to Wurlitzer—Ed).

Announcer Bounced Off Program For Flippant Remark

When producer-announcer Hal Sanguinetti closed his "Gee Dad, It's A Wurlitzer" show on Radio Station KPCC Sunday night, May 3, he did so by saying—"Stay tuned now for the comedy hour next!" referring to a political debate by Democratic contenders Dianne Feinstein and John W. Van de Kamp for the California State Governorship election coming up June 5. A station executive heard the announcement and suspended Sanguinetti for one week.

The following Sunday the program went on as scheduled. Los Angeles Theatre Organ Society President Don Linton was ready to sub for Sanguinetti as he had done several times in the past. But station officials put in one of the staff announcers. It is reported she opened the show with a Virgil Fox non-theatre classical item and then spun another long hair platter starring Carlo Curley.

At this point something happened because the long hair music gave way to the more entertaining curly-haired theatre organ style selections.

Dutch Organs Need Tonal Regulation

Theatre organs in Holland were found to be in need of tonal finishing and regulating, it was reported by organist David Lowe, who recently played four concerts in three days in his brief concert tour of Holland.

He noted at the Tuchinski Theatre in Amsterdam he was able to get about 20 minutes rehearsal time. "The large four-manual organ is almost impossible to hear when seated at the console and there were no pistons!"



LOBBYIST—Patrons of Detroit's Fox Theatre were ushered in to the sound of a great prelude on the 3/12 Moller lobby organ played by John Ledwon opening night of the Frank Sinatra show. During intermission he really kept a full lobby entertained. He was in town at the invitation of the Detroit Theatre Organ Society and played a beautiful concert on the 4/32 Wurlitzer in the Senate Theatre. To quote the DTOS review, "An Evening of True Organ Pleasure." Concert goers look forward to his return.

—Van Steenkiste photo

Rocky Mountain Planning Mile High Party

Rocky Mountain Chapter has long been known for its love of "putting on a good party." To keep this image alive they are inviting all theatre organ lovers to Denver for a Mile High Weekend Sept. 14, 15 and 16.

RMCATOS and the Friends of the Wicks are staging this weekend as a fund raiser for the re-installation of the Wicks theatre organ in Denver's East High School. The two groups will be presenting six theatre organs and six different organists. Some of the organs to be heard are Denver's Paramount Theatre Wurlitzer, Mt. St. Frances, Colorado Springs, Wurlitzer, and the fabulous Kremer home installation. Lew Williams, Patti Simon and John Lauter are some of the scheduled artists.

A party jam session will be full of surprises that will not be long forgotten. Other events include a meet-the-artist reception, and a tour of some of Denver's historic landmarks.

Cost of this event is only \$45, with the option of leaving-the-driving-to-us for an additional \$22. The hotel is the Colorado Blvd. LaQuita in suburban Denver with rates at \$35 for singles and \$39 doubles, plus tax.

For more information call or write "Mile High Weekend," Bob Castle, 12350 E. 48th Ave., Denver, Colo. 80239, or telephone 303/371-7006, or David Love at 303/421-1190. Reservations for the event and hotel accommodations can be made by phone. Master Card and Visa are accepted. There is limited space and early reservations are advised.

Sierra Chapter Gets Publicity In Marshalltown, Iowa Paper For Restoring Former Capitol Theatre Morton Console

by Irv Eilers

Sierra Chapter, Sacramento, Calif., became fairly well known in Marshalltown, Iowa last May 20 through a lengthy feature story written by Lois Jacobs and published in the Times-Republican daily newspaper.

"How many remember the Capitol Theatre in Marshalltown and its Robert-Morton organ?" Jacobs queried. And then the information came out that "Today that organ is now in the Fair Oaks Community Clubhouse in Fair Oaks, Calif., after a \$7,000 restoration project and a dedication concert by world famous artist Rex Koury on April 22 to a standing room only audience.

From that point on Jacobs described the organ when it was in the theatre, named its first organist—

Rufin W. Boyd, and told about the picture palace burning in 1946. Obviously removed from the Capitol prior to the fire, the organ went to Radio Stations KMTR and then KTLA in Los Angeles. In 1948 Buddy Cole purchased the organ for his residence studio. Cole noted on an album cover the instrument was returned to the factory from the Capitol and then went to United Artists studios. But this could be in error since that studio had an Estey three manual theatre instrument which eventually was moved to the Walt Disney Studios on Hyperion Blvd. and later donated to La Sierra College near Riverside, Calif.

When Cole enlarged his studio instrument by adding the Los Angeles United Artists Theatre Style

260 Wurlitzer, he sold the Morton console to Steve Restivo in Northern California where it remained in storage for a number of years until he donated it to Sierra Chapter and members restored it for their Wurlitzer.

The feature included three photos—one of Koury seated at the newly restored keydesk, a frontal view of it and another showing the console in pieces when Sierra received it from Restivo.

Noting the organ is in Fair Oaks, Jacobs did not realize the entire Morton was not installed. Sierra member Dale Mendenhall, assured the NEWS only the console was donated. Sierra Chapter's Wurlitzer, which is the Seaver Memorial organ, remains and is played from the new keydesk.

McAbee Toots Post Horn First Time

by Hal Pritchard

Kay McAbee returned to his former theatre organ home, the Joliet (Ill.) Rialto Theatre, May 20, to play a concert sponsored by the theatre. There were more than 1,700 in the audience, and McAbee was the first to use the newly installed Post Horn rank which has been donated to the theatre by Joliet Area Chapter.

Extensive upgrading, voicing and tuning by G. Fred Gollnick was evident in McAbee's performance. Compliments are still flowing in about the great improvement in the Barton organ. Joliet Chapter crew members have also spent considerable time repairing wind leaks and sealing chests.

Tours Held To Build Fund To Save Theatre

by Michael Chervenock

In groups of 40 to 50, a total of 800 people toured the Paramount, 5th Avenue, Music Hall, Moore and Coliseum Theatres in Seattle, Wash., Saturday, May 19 during the day. It was a sponsored, guided program in Preservation Week to raise money for the Music Hall Defense Fund—to save the theatre from demolition.

Don Myers presided at the console of the 4/20 Wurlitzer in the Paramount when tours took place in the theatre. The governor's wife attended the event.

Keswick Opener Put Off

Premiere plans for Delaware Valley Chapter's Moller organ in the Keswick Theatre, Glenside, Pa., will take place possibly in September. The chapter is within its contract period to complete the organ before April 1991.

July 1990

Kann Given Standing Ovation At Theatre

Stan Kann was given a rousing standing ovation for his superb accompaniment of "Show People," starring Marion Davies and William Haines, Wed. night, June 13, at the Palace Theatre, Los Angeles. Sponsored by Los Angeles Conservancy as one in its series of "Last Remaining Seats," to raise funds for saving the downtown theatres, Kann played the new Allen three-manual theatre organ.

The organ was brought from Oakland for the program by Henry Hunt of Church Organs, Inc., Pasadena. Hunt and a helper carried eight large speakers up to the second balcony of venerable old showplace. The excellent theatre pipe sound was rated highly by organ buffs who were in the audience.

Lansing Pizza Parlor Folds; Future Of Organ Unknown At Present

Pipes and Pizza Restaurant in Lansing, Ill., closed May 20. It was reported organist Dave Wickerham, who was always generous in his presentations, outdid himself in utilizing all of the fine features of the organ, and going out in fine style. Fate of the instrument is unknown at present.

Clark Wilson Will Play For Historic Society

Clark Wilson will be a featured artist for the Organ Historical Society national convention July 25. He will play the Barton organ in the Madison, Wisc., Civic Center theatre.

Classic Organ Series Set

Portland, Maine, Municipal Organist Ray Cornils opens the Kotzchmar Organ Summer Series July 10 at 8pm in City Hall. The classical programs are free to the public.

Author Dislikes Crediting Theatre Organs

Much as many instrumental musicians disliked admitting theatres were equipped with pipe organs, there was hardly any manner of not acknowledging them in one way or another. This came to light in a book, *Film Music—A Neglected Art* by Roy M. Prendergast. It dwells on the history and techniques of a new art form, from silent films to the present day. And on page 19 the author publishes a paragraph under the title *Music in the Early Sound Film*, written by an Ernest Irving in *Music and Letters*: "And then, as Jack London would say, 'the thing happened'. Came the miracle of the film that talked, and like the leaves on Vallombrosa's brooks, the kinema orchestra disappeared, conductor, drummer and all. The leaves in the Kinema music library became so much waste paper, and the empty orchestra pit became the den of a new and monstrous machine, an electric complex of wobbling wails called a "Wurlitzer." This phenomenon, hidden in darkness on the mezzanine floor, upheaved at the interval in an incandescent tremolando, equipped with a player apparently belayed to his seat. Having assisted at the sale of chocolates and ice-cream, and gilded with glistening gambas the promises of next week's "attraction," it subsided again to its oozy bed; its glow faded and died, and its sound was heard no more. Its operator was free to go, like Gilbert's sentry in "The Gondoliers," in search of beer and beauty. For the film shown on the screen now carried its own music, contemptuously labelled by the displaced musicians as "canned".

Organ To Be Installed In Polk, Fla. Theatre

Polk Landmarks, Inc., a non-profit organization that owns and operates the historic Polk Theatre in downtown Lakeland, Florida has announced that the pipe organ the organization purchased some three years ago is now in the process of undergoing a complete restoration.

The organ, a three-manual, eleven rank Robert-Morton was originally installed in Loew's Grand Theatre, Canton, Ohio in 1927. In the mid-sixties it was installed in a private residence in Solon, Ohio. From there it was moved to Scampi's Pizza in Austin, Texas.

In the mid-1980s the organ was sold to Polk Landmarks for installation in the theatre the group was restoring. After several years in storage, the instrument will be completely restored including complete re-leathering, solid state relays and combination action, returning the console to its original mahogany finish, and new keyboards.

Landmarks has provided an entire floor of an adjoining office building as space for workshops. All work will be carried out by volunteers under direction of Thomas Drake, of Winter Haven. Drake is a Florida Sales and Service Representative for the Wicks Organ Co. Assisting him will be Don Jeerings, of Plant City, Fla.

Former Organist Dies

Charles Holden, 73, former Indianapolis theatre organist, died recently in Naples, Fla. He began his career playing silent films at the Rivoli Theatre while in the seventh grade and was billed as the 'Boy Wonder'. He later directed dance bands on ocean liners and was the leader of society bands at El Morocco and Stork Club night-clubs in New York.

Bud Iverson, well-known northern California organist has died of cancer, it was learned early this month. Many times he was an artist for Conn, along with the late Don Baker, at the Home Organ Festival, Pacific Grove, Calif.

11 Ranks Of Shop Organ Will Go In Long Beach Club

Plans have been made to install approximately 11 ranks of the former Joe Koons Motorcycle Shop organ in the Long Beach Pacific Coast Club, 231 No. Pine Ave. The organ will play into what was once the main lodge room of the converted Masonic Temple which was built in the late 1800s. It has been restored by Lloyd Ikerd and will be available to groups for lease for private parties.

Ken Crome is currently laying out specifications for the instrument. Much of the work will be done by volunteers under his direction.

Long Beach Church To Have Koons-Type Saturday Programs

Double organ pleasure every Saturday night has returned to Long Beach, Calif. Where formerly theatre organ music was available at

Joe Koons Motorcycle Shop up until late last year when the business was sold and the organ was removed, beginning June 9 both classical and theatre styling returned to town. *Starlite Music*, an evening of Theatre and Classical Pipe Organ Music is heard starting at 8pm in First Congregational Church, 241 Cedar Avenue. All organists are invited to play and practice time is available from 6:30 to 7:30 before each event. Admission is free and donations are accepted. A donations box is placed at the back of the sanctuary.

Approval to start the new musical venture was obtained by Jeff Wolverton, who is caretaker at the church and a theatre organist. Formerly a member of ATOS, he told the NEWS he has just filled out a new application to rejoin the Society. He also said that organists desiring to become more acquainted with the big four-manual Moller organ at times other than the early Saturday evening hours can call him and if there are no events scheduled, they are welcome to come in and practice. His number is 213/436-2256.

Station Ordered Two Consoles For Organ

St. Louis Radio Station KMOX has ordered a large Kilgen organ for its new studio. The instrument will have both three and four manual consoles. It is of the legitimate concert type organ instead of being purely theatrical and is the third organ purchased by the station since its founding. All previous organs were built by Kilgen, it was reported in the January 1932 issue of *Diapason*.

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All matters pertaining to subscriptions or changes of address must be sent to ATOS Membership Office, P. O. Box 417490, Sacramento, Calif. 95481.

KNOW ANYTHING ABOUT ORGANS IN BRISTOL?

In Bristol, Tennessee there were two theatres—the Isis and Paramount. The Isis had a two-manual Robert-Morton organ, which was installed in 1923; the Paramount had a Wurlitzer. Now the latter house is to get another Wurlitzer, this one from the Charlottesville, Va., Paramount.

So far so good—are you still with us? Ann M. Hicks, 713 Cypress St., Bristol, TN. 37620, is researching these three instruments for her thesis. She is looking for photos (the incoming Wurlly had a substitute Kimball console due to a fire in the '40s), stop lists, etc.

She has no idea where the Morton wandered off and settled. Any help readers can give her will be appreciated.

Juicer Playing In Calif. Pizza Parlor Weekends

Shakey's Pizza Restaurant at 1027 Harbor Blvd., Anaheim, Calif., has returned to pleasing patrons with organ music. Following many years absence, when the eaterie was equipped with a theatre pipe organ and National Past President Jack Moelmann was among those who played it (when he could get away from his Air Force duties), an electronic organ has been installed and is played by John Brown every Thursday 7 to 10pm, Friday and Saturday 8 to midnight, and Sunday 7 to 10pm.

Spreckels Outdoor Organ Summer Series Is Set

Spreckels Organ Society of San Diego has started Monday evenings at 8 Summer Organ Festival. Programs are scheduled July 2, 9, 16, 23, 30, Aug. 6, 13, 20 and 27 in Balboa Park. This year is celebration of the diamond jubilee of the famed outdoor organ. Concerts are open to the public without charge.

Of particular interest to theatre organ buffs, Dennis James appears Aug. 13 to accompany a Laurel & Hardy comedy and a Buster Keaton full length feature photoplay.

Hazleton Tape Sells Well

Tom Hazelton's "Something To Remember You By" tape, recorded on the Thomaston Opera House Marr & Colton organ, is still available from George Bell, 130 Ponus Ave., Norwalk, Conn. 06850 for \$12—\$13 overseas.

The Pipe Piper

This is a reasonably up-to-date listing and schedule of use of **theatre pipe organs** in public locations in the United States and Canada. Additions, corrections or deletions should be promptly reported to Lloyd E. Klos, 104 Long Acre Road, Rochester, New York 14621.

DEADLINE IS DECEMBER 1. Remember! This list is for your convenience and we cannot keep it updated if information is not sent to the above address.

Editor's Advice: Status and use of each installation are subject to change. Inquiry is recommended before visiting.

ALABAMA

- BIRMINGHAM
Alabama Theatre
1811 Third Avenue North
4/21 Wurlitzer. Often.
Fairview United Methodist Church
2700 31st West
2/8 Wurlitzer. Weekly.
S. Side Baptist Church, Foster Auditorium
1016 Nineteenth Street South
3/6 Kimball. Periodically.

ALASKA

- JUNEAU
State Office Building
333 Willoughby Avenue
2/8 Kimball. Friday noons.

ARIZONA

- MESA
Organ Stop Pizza
2250 Southern Avenue
4/37 Wurlitzer. Nightly.
- PHOENIX
Fellowship Hall, First Christian Church
6750 Seventh Avenue
2/12 Wurlitzer. Often.
Phoenix College Auditorium
1202 W. Thomas Road
2/10 Wurlitzer. Wednesdays.

ARKANSAS

- FAYETTEVILLE
Media Center, University of Arkansas
2/0 Hybrid. Periodically.

CALIFORNIA (North)

- CASTRO VALLEY
Cathedral of the Crossroads
20600 John Drive
4/14 Wurlitzer-Morton. Weekly.
- DALY CITY
Capn's Galley #4
146 Serramonte Center
3/15 Wurlitzer. Nightly.
- FAIR OAKS
Community Clubhouse
7997 California Avenue
2/11 Wurlitzer. Periodically.
- HEALDSBURG
Johnson's Winery
8329 State Highway 128
2/7 Marr & Colton. Often.
- MARTINEZ
Bella Roma Pizza
4040 Alhambra Avenue
3/15 Wurlitzer. Nightly except Monday.
- OAKLAND
Grand Lake Theatre
3200 Grand Avenue
3/13 Wurlitzer. Weekends.
Paramount Theatre
2025 Broadway
4/27 Wurlitzer w/two consoles. Periodically.
- REDWOOD CITY
Capn's Galley #2
821 Winslow
4/23 Wurlitzer. Nightly except Monday.
- SACRAMENTO
Arden Pizza & Pipes
2911 Arden Way
4/20 Wurlitzer. Nightly.
Grant Union High School
1500 Grand Avenue
4/22 Wurlitzer. Periodically.
- SALINAS
First Baptist Church
3/20 Hybrid. Often.
- SAN FRANCISCO
Castro Theatre
429 Castro
4/26 Wurlitzer. Nightly.
Cinema 21
2141 Chestnut
2/6 Robert-Morton. Occasionally.
- SAN JOSE
Angelino's
3132 Williams Road
3/13 Wurlitzer. Tuesday through Saturday.
- SAN LORENZO
Ye Olde Pizza Joynt
19519 Herperian Boulevard
3/13 Wurlitzer. Nightly except Mon., Tues.
- STOCKTON
Masonic Temple
2/11 Robert-Morton. Often.

CALIFORNIA (South)

- ANAHEIM
Anaheim High School
811 W. Lincoln Avenue
3/10 Robert-Morton. Rarely.
- CATALINA ISLAND
Avalon Casino Theatre
4/16 Page. Regularly.
- DEATH VALLEY
Scotty's Castle
3/15 Noll-Weite. Daily.
- EL SEGUNDO
Old Town Music Hall
146 Richmond
4/26 Wurlitzer. Regularly.
- FRESNO
Fresno Pacific College
Chestnut Street
3/19 Hybrid. Periodically.
Pizza & Pipes
3233 First Street West
3/22 Wurlitzer. Nightly.
Warnors Theatre
1402 Fulton
4/14 Robert-Morton. Periodically.
- FULLERTON
Fullerton High School
780 Beachwood Avenue
4/22 Wurlitzer. Rarely.
- HERMOSA BEACH
Parker Hall, St. Cross Church
2/10 Wurlitzer. Periodically.
- LOS ANGELES
Elks Lodge
607 S. Parkview Avenue
4/61 Robert-Morton. Rarely.
Founders' Church of Religious Science
3281 W. Sixth
4/31 Wurlitzer. Often.
Orpheum Theatre
842 Broadway South
3/13 Wurlitzer. Weekly.
Shrine Auditorium
649 W. Jefferson Boulevard
4/73 Moller. Occasionally.
Universal Studios
100 Universal City Plaza
3/12 Robert-Morton. Occasionally.
Wilshire Ebell Theatre
4401 W. Eighth
3/13 Barton. Periodically.
- MONROVIA
Monrovia High School
2/8 Wurlitzer. Occasionally.
- PARAMOUNT
Iceland Amphitheatre
8041 Jackson
3/19 Wurlitzer. Tuesdays.
- PASADENA
Civic Auditorium
300 E. Green
5/28 Moller. Occasionally.
Sexson Auditorium
Pasadena City College
3/24 Wurlitzer. Often.
- SAN BERNADINO
California Theatre
562 W. Fourth
2/10 Wurlitzer. Periodically.
- SAN GABRIEL
Civic Auditorium
320 S. Mission Drive
3/16 Wurlitzer. Often.
- SANTA ANA
Santa Ana High School
520 W. Walnut
2/10 Robert-Morton. Rarely.
- SANTA BARBARA
Arlington Theatre
1317 State
4/24 Robert-Morton. Often.
- SEAL BEACH
Bay Theatre
340 Main
4/42 Wurlitzer. Rarely.
- WESTCHESTER
Fox Studios
10201 W. Pico Boulevard
3/14 Wurlitzer. Occasionally.

COLORADO

- COLORADO SPRINGS
City Auditorium
Kiowa & Weber
3/8 Wurlitzer. Often.
Mount St. Francis Auditorium
W. Woodman Valley Road
3/20 Wurlitzer. Occasionally.
- DENVER
Paramount Theatre
1621 Glenarm Place
4/20 Wurlitzer w/two consoles. Periodically.
- FORT COLLINS
Lory Student Center Theatre
Colorado State University
3/19 Wurlitzer. Periodically.
- PUEBLO
Memorial Hall
Elizabeth & Union
4/58 Austin. Periodically.

CONNECTICUT

- HARTFORD
Bushnell Memorial Hall
166 Capitol Avenue
4/75 Austin. Occasionally.
- SHELTON
Shelton High School
Meadow Street
3/12 Austin. Often.
- WILLIMANTIC
Windham Technical School
Summit St. Extension
3/15 Wurlitzer. Periodically.

DELAWARE

- WILMINGTON
Dickinson High School
1801 Milltown Road
3/32 Kimball.

FLORIDA

- DUNEDIN
Kirk of Dunedin
2686 U.S. Alt. 19
4/100 Hybrid. Monthly.
- MIAMI
4150 S.W. 74th Avenue
4/15 Wurlitzer. Often.
Gusman Cultural Center
174 E. Flagler
3/15 Wurlitzer. Periodically.
- PENSACOLA
Saenger Theatre
118 S. Palafox
4/23 Robert-Morton. Often.
- TAMPA
Tampa Performing Arts Center
711 N. Franklin
3/12 Wurlitzer. Often.

GEORGIA

- ATLANTA
Fox Theatre
660 Peachtree N.E.
4/42 Moller. Rarely.

HAWAII

- HONOLULU
Hawaii Theatre
1130 Bethel
4/16 Robert-Morton. Occasionally.
Waikiki Theatre
2284 Kalukua Avenue
4/16 Robert-Morton. Friday, Saturday.

IDAHO

- BOISE
Egyptian Theatre
700 Main
2/8 Robert-Morton. Occasionally.
- MOSCOW
University of Idaho Auditorium
2/6 Robert-Morton. Occasionally.

ILLINOIS

- CHAMPAIGN
Virginia Theatre
201 W. Park Avenue
2/8 Wurlitzer. Periodically.
- CHICAGO
Aragon Ballroom
1106 W. Lawrence
3/10 Wurlitzer. Occasionally.
Carl Schurz High School
3601 N. Milwaukee
4/46 Moller. Often.
Chicago Stadium
1800 W. Madison
6/51 Barton. Often.
Chicago Theatre
175 N. State
4/29 Wurlitzer. Rarely.
Copernicus Center
5216 W. Lawrence
3/12 Wurlitzer-Kimball. Often.
Fernandez Theatre
4/31 Kimball. Periodically.
Patio Theatre
6008 W. Irving Park
3/17 Barton. Occasionally.
WGN Studios
2501 Bradley Place
3/11 Wurlitzer-Kimball. Periodically.
- DOWNER'S GROVE
Downer's Grove High School
4436 Main
3/10 Wurlitzer. Periodically.
Tivoli Theatre
5021 Highland Avenue
2/7 Barton. Weekends.
- ELMWOOD PARK
Elmwood School of Dance
7332 W. Diversey
2/8 Barton. Often.
- HINSDALE
Hinsdale Theatre
29 E. First
3/21 Hybrid. Periodically.

ILLINOIS cont.

- JOLIET
Rialto Square Theatre
102 S.E. Van Buren
4/21 Barton. Often.
- LYONS
19th Hole Lounge
7909 W. Ogden
3/12 Wurlitzer. Nightly.
- MUNDELEIN
St. Mary of the Lake Seminary
176 Mundelein
4/26 Wurlitzer-Gottfried. Occasionally.
- PARK RIDGE
Pickwick Theatre
5 S. Prospect Avenue
3/11 Wurlitzer. Often.
- ROCKFORD
Coronado Theatre
312 N. Main
4/17 Barton. Often.
- SPRINGFIELD
Springfield High School
101 S. Lewis
3/11 Barton. Often.
- ST. CHARLES
Arcade Theatre
105 Main East
3/16 Geneva. Saturdays.
Baker Hotel
100 Main West
3/10 Geneva. Periodically.
- WAUKEGAN
Genesee Theatre
203 N. Genesee
3/10 Barton. Occasionally.

INDIANA

- ANDERSON
Anderson Music Center
1325 Meridian
2/6 Wurlitzer. Rarely.
- FORT WAYNE
Embassy Theatre
121 W. Jefferson
4/15 Page. Often.
- INDIANAPOLIS
Hedback Community Theatre
1847 N. Alabama
2/11 Page. Often.
Manual High School
2405 Madison Avenue
3/25 Wurlitzer. Often.
Paramount Music Palace
7560 Old Trails Road
4/42 Wurlitzer. Daily except Monday.
- LAFAYETTE
Long Performing Arts Center
111 N. Sixth
3/17 Wurlitzer. Often.
- VINCENNES
Vincennes University Auditorium
3/12 Wurlitzer. Occasionally.

IOWA

- CEDAR RAPIDS
Cedar Rapids Community Theatre
102 Third S.E.
3/14 Barton. Periodically.
Paramount Theatre
123 Third Avenue
3/12 Wurlitzer. Periodically.
- DAVENPORT
Capitol Theatre
330 W. Third
3/12 Moller-Wicks. Monthly.
- SIOUX CITY
Municipal Auditorium
Gordon Drive
3/13 Wurlitzer. Occasionally.

KANSAS

- KANSAS CITY
Granada Theatre
1015 Minnesota Avenue
3/20 Barton. Periodically.
- WICHITA
Exhibition Hall, Century II Center
225 W. Douglas
4/39 Wurlitzer. Periodically.

KENTUCKY

- LOUISVILLE
Louisville Gardens
525 W. Muhammad Ali Boulevard
4/17 Kilgen. Rarely.

LOUISIANA

- NEW ORLEANS
Saenger Performing Arts Theatre
111 Canal
4/23 Robert-Morton. Weekly.
- SHREVEPORT
Strand Theatre
619 Louisiana Avenue
2/14 Robert-Morton. Periodically.

MAINE

- OLD ORCHARD BEACH
McSweeney Auditorium,
Loranger Memorial School
Saco Avenue
3/13 Wurlitzer. Occasionally.
- PORTLAND
State Theatre
609 Congress
2/7 Wurlitzer. Occasionally.

MARYLAND

- COLLEGE PARK
University of Maryland
University Boulevard & Adelphi Road
3/10 Kimball. Periodically.
- FREDERICK
Weinberg Center for the Arts
20 W. Patrick
2/8 Wurlitzer. Periodically.

MASSACHUSETTS

- GREENFIELD
Garden Theatre
353 Main
3/9 Marr & Colton. Occasionally.
- SPRINGFIELD
Paramount-Sanderson Theatre
1700 Main
3/11 Wurlitzer. Periodically.
- STONEHAM
Stoneham Town Hall
35 Central
2/14 Wurlitzer. Occasionally.
- WELLESLEY HILLS
Knight Auditorium, Babson College
Wellesley Avenue
3/13 Wurlitzer. Often.

MICHIGAN

- ALBION
Bohm Theatre
201 S. Superior
3/8 Barton. Occasionally.
- ANN ARBOR
Michigan Community Theatre
603 E. Liberty
3/13 Barton. Often.
- BENTON HARBOR
Good Old Times Antique Shop
3/7 Wurlitzer. Often.
- DETROIT
Fox Theatre
2211 Woodward Avenue
4/36 Wurlitzer. Periodically.
3/12 Moller. Rarely.
Redford Theatre
17360 Lasher Road
3/10 Barton. Often.
Senate Theatre (DTOS)
6424 Michigan
4/34 Wurlitzer. Monthly.
- FLINT
Flint Institute of Music Recital Hall
1025 E. Kearsley
3/11 Barton. Often.
- GRAND RAPIDS
Good Time Charley's
4515 S.E. 28th
3/31 Wurlitzer. Daily.
- KALAMAZOO
State Theatre
404 S. Burdick
3/13 Barton. Saturdays.
- MARSHALL
The Mole Hole
150 W. Michigan
2/4 Barton. September-December.
- MUSKEGON
Frauenthal Center
407 W. Western Avenue
3/8 Barton. Often.
- ROYAL OAK
Royal Oak Theatre
318 W. Fourth
3/16 Barton. Often.
- SAGINAW
Temple Theatre
203 W. Washington
3/11 Barton. Often.

MINNESOTA

- MINNEAPOLIS
Powder Horn Park Baptist Church
1628 E. 33rd
3/13 Robert-Morton. Often.
- ST. PAUL
World Theatre
488 N. Wabasha
3/21 Wurlitzer. Periodically.

MISSISSIPPI

- HATTIESBURG
Saenger Center
Forrest & Front Streets
3/8 Robert-Morton. Often.
- MERIDIAN
Temple Theatre
2318 Eighth
3/8 Robert-Morton. Occasionally.

MISSOURI

- POINT LOOKOUT
Jones Auditorium, School of the Ozarks
Highway 65
3/15 Wurlitzer. Periodically.
- ST. LOUIS
Fox Theatre
527 Grand Boulevard North
4/36 Wurlitzer. Periodically.
2/10 Wurlitzer. Rarely.

MONTANA

- BOZEMAN
Ellen Theatre
27 Wurlitzer. Often.
- MISSOULA
Wilma Theatre
104 S. Higgins Avenue
3/10 Robert-Morton. Occasionally.

NEBRASKA

- BELLEVUE
Little Theatre Playhouse
203 W. Mission Avenue
2/5 Wurlitzer. Periodically.
- OMAHA
Orpheum Theatre
409 S. Sixteenth
3/13 Wurlitzer. Periodically.

NEW HAMPSHIRE

- BERLIN
Berlin Middle School
2/10 Wurlitzer. Often.

NEW JERSEY

- ASBURY PARK
Convention Hall
1300 Boardwalk
3/7 Kilgen. Summer months.
 - ASBURY PARK
Convention Hall
1300 Boardwalk
3/7 Kilgen. Summer months.
 - ATLANTIC CITY
Convention Hall
2301 Boardwalk
7/45 Midmer-Losh. Rarely.
4/42 Kimball. Occasionally.
 - BOUND BROOK
Brook Theatre
10 Hamilton
2/4 Wurlitzer. Occasionally.
 - CINNAMINSON
Cinnaminson High School
1621 Riverton Road
3/17 Wurlitzer. Being repaired.
 - NORTH BERGEN
Immaculate Conception Chapel
Broadway between 78th & 79th
3/12 Robert-Morton. Regularly.
 - OCEAN GROVE
Ocean Grove Auditorium
27 Pilgrim Parkway
4/71 Hope-Jones. June thru August
 - RAHWAY
Union County Arts Center
1601 Irving
2/7 Wurlitzer. Often.
 - TRENTON
War Memorial Auditorium
W. Lafayette & Wilson
3/16 Moller. Often.
- ## NEW MEXICO
- ALBUQUERQUE
Regency Ballroom, Classic Hotel
6815 Menaul Avenue
5/27 Wurlitzer. Regularly.
 - ROSWELL
Pearson Auditorium, New Mexico
Military Institute
3/19 Hilgreen-Lane/Wurlitzer. Periodically.

NEW YORK

- BINGHAMTON
Broome Center for Performing Arts
228 Washington
4/24 Robert-Morton. Occasionally.
Roberson Center for Fine Arts
30 Front
3/17 Link. Periodically.
- BROOKLYN
Long Island University
385 Flatbush Extension
4/26 Wurlitzer. Occasionally.
- BUFFALO
Shea's Theatre
646 Main Street
4/28 Wurlitzer. Periodically.
- CORNWALL-ON-HUDSON
New York Military Academy
Academy Avenue
4/31 Moller. Periodically.
- CORTLAND
Old Main Auditorium
State University College
Link. Periodically.
- ELMIRA
Clemens Center for Performing Arts
State & Gray Streets
4/22 Marr & Colton. Occasionally.
- LOCKPORT
Dale Building, Senior Citizen Center
33 Ontario
2/8 Wurlitzer. September-May. Monthly.
- MIDDLETOWN
Paramount Theatre
19 South
2/10 Wurlitzer. Periodically.
- MINEOLA
Chaminade High School
Jackson Avenue
3/15 Austin/Morton. Often.
- NEW YORK CITY
Beacon Theatre
2124 Broadway
4/19 Wurlitzer. Rarely.
Radio City Music Hall
Rockefeller Center
4/58 Wurlitzer. Occasionally.
United Palace
175 E. & Broadway
4/23 Robert-Morton. Sundays.
- NORTH TONAWANDA
Riviera Theatre
67 Webster
3/19 Wurlitzer. Saturdays, Third Wednesdays
- ROCHESTER
Auditorium Theatre
875 Main East
4/22 Wurlitzer. Monthly, September-May
Eisenhart Auditorium
657 East Avenue
3/11 Wurlitzer. Occasionally.
- ROME
Capitol Theatre
218 W. Dominick
3/7 Moller. Occasionally.
- SCHENECTADY
Proctor's Theatre
432 State
3/18 Wurlitzer. Periodically.
- SYRACUSE
Mills Building, State Fairgrounds
3/11 Wurlitzer. Monthly, September-June.
- UTICA
Proctor High School
Hilton Avenue
3/13 Wurlitzer. Occasionally.

NORTH CAROLINA

- ELON COLLEGE
War Memorial Gymnasium
Haggard Avenue
3/12 Wurlitzer. Periodically.
- GREENSBORO
Carolina Theatre
310 S. Greene
2/6 Robert-Morton. Periodically.
Masonic Temple
426 W. Market
2/7 Wurlitzer. Often.

NORTH DAKOTA

- FARGO
Fargo Theatre
314 N. Broadway
3/15 Wurlitzer. Weekends.

OHIO

- **AKRON**
Akron Civic Theatre
182 S. Main
3/13 Wurlitzer. Periodically.
- **CANTON**
Palace Theatre
605 N. Market Avenue
3/9 Kilgen. Often.
- **CINCINNATI**
Emery Theatre
1112 Walnut
3/27 Wurlitzer. Weekends.
- **CLEVELAND**
Gray's Armory
1234 Bolivar Road
3/13 Wurlitzer. Periodically.
Judson Manor
1890 E. 107th
2/9 Kimball. Often.
- **COLUMBUS**
Campus Center, Capital University
2199 E. Main
2/12 Wurlitzer. Often.
Ohio Theatre
39 E. State
4/20 Robert-Morton. Often.
- **DAYTON**
Victory Theatre
138 N. Main
4/13 Estey-Wurlitzer. Often.
- **HAMILTON**
Shady Nook Theatre-Restaurant
879 Millville-Oxford Road
4/32 Wurlitzer. Nightly except Monday.
- **LORAIN**
Palace Theatre
Sixth & Broadway
3/11 Wurlitzer. Occasionally.
- **MANSFIELD**
Renaissance Theatre
136 Park Avenue West
3/20 Wurlitzer. Often.
- **MARION**
Palace Theatre
276 W. Center
3/10 Wurlitzer. Often.
- **MEDINA**
County Administration Building
3/16 Austin. Occasionally.
- **OLMSTED TOWNSHIP**
Plum Creek Inn
7068 Columbia Road
3/11 Kimball. Thursday & Saturday.
- **SPRINGDALE**
Springdale Music Palace
400 Yorkhaven Drive
4/33 Wurlitzer. Daily.
- **SPRINGFIELD**
State Theatre
17 S. Fountain
3/7 Wurlitzer. Weekends.
- **TOLEDO**
St. Hedwig's Cultural Center
3114 LaGrange
4/10 Marr & Colton. Occasionally.
- **WILMINGTON**
Wilmington College
2/7 Wicks. Rarely.
- **WORTHINGTON**
Worthington High School
300 W. Granville
3/16 Wurlitzer. Rarely.

OKLAHOMA

- **MUSKOGEE**
Muskogee Civic Center
3/7 Robert-Morton. Often.
- **OKLAHOMA CITY**
Music Hall, Civic Center
200 N. Dewey
4/15 Kilgen. Often.
- **TULSA**
Central High School
3101 W. Edison
4/46 Kilgen. Periodically.
Christ Chapel, Oral Roberts University
7777 S. Lewis
4/21 Wurlitzer. Often.

OREGON

- **COOS BAY**
Egyptian Theatre
229 S. Broadway
4/18 Wurlitzer. Occasionally.
- **CORVALLIS**
Gill Coliseum, Oregon State University
2/9 Wurlitzer. Often.
- **PORTLAND**
Alpenrose Dairy Park
6149 SW Shattuck Road
2/5 Kimball. Occasionally.
4/50 Skinner. Occasionally.
Oaks Park Roller Rink
Foot of SE Spokane
4/18 Wurlitzer. Daily.
Organ Grinder Pizza
5015 SE 82nd
4/48 Wurlitzer. Daily.
Scottish Rite Temple
709 SW 15th
3/13 Wurlitzer. Often.
- **SHERWOOD**
Oriental Theatre
125 First NW
3/12 Wurlitzer. Temporarily Closed.

PENNSYLVANIA

- **ALLENTOWN**
Nineteenth Street Theatre
527 N. 19th
3/7 Moller. Often.
- **CHAMBERSBURG**
Capitol Theatre
163 S. Main
3/14 Moller. Often.
- **DORMONT**
Keystone Oaks High School
1000 McNealy Road
3/17 Wurlitzer. Often.
South Hills Theatre
3075 W. Liberty
2/6 Wurlitzer. Often.
- **ERIE**
Gannon Univeristy
109 W. 64th
2/10 Tellers. Periodically.
- **HERSHEY**
Hershey Community Theatre
15 Caracas Avenue
4/45 Aeolian-Skinner. Periodically.
- **MARIETTA**
Marietta Theatre
130 W. Market
3/37 Wurlitzer-Page. Often.
- **PHILADELPHIA**
Civic Center Convention Hall
34th & Civic Center Boulevard
4/21 Moller (theatre console). Rarely.
4/86 Moller (classic console). Rarely.
Wanamaker's Store
13th & Market
6/469 Hybrid. Daily.
- **PHOENIXVILLE**
Chester County Center for Performing Arts
227 Bridge
4/32 Kimball. Weekends.
- **POTTSTOWN**
Sunnybrook Ballroom
3/11 United States. Often.

RHODE ISLAND

- **NEWPORT**
Jane Pickens Theatre
49 Touro
2/8 Marr & Colton. Wednesday & Saturday.
- **PROVIDENCE**
Columbus Theatre
270 Broadway
2/6 Wurlitzer. Occasionally.
Ocean State Performing Arts Center
220 Weybosset
5/21 Wurlitzer. Occasionally.
- **WOONSOCKET**
Stadium Theatre
329 Main
2/8 Wurlitzer. Occasionally.

TENNESSEE

- **CHATTANOOGA**
Tivoli Theatre
709 Broad
3/12 Wurlitzer. Occasionally.
- **KNOXVILLE**
Tennessee Theatre
604 S. Gayl
3/14 Wurlitzer. Twice monthly.
- **MEMPHIS**
Orpheum Theatre
197 S. Main
3/13 Wurlitzer. Periodically.

TEXAS

- **BEAUMONT**
Jefferson Theatre
345 Fannin
3/8 Robert-Morton. Often.
- **DALLAS**
Lakewood Theatre
Abrams Road & Gaston Avenue
3/8 Robert-Morton. Often.
Scottish Rite Temple
Harwood & Canton
2/15 Wicks. Periodically.
- **FORT WORTH**
Casa Manana Theatre
3101 W. Lancaster
3/11 Wurlitzer. Often.

UTAH

- **SALT LAKE CITY**
Capitol Theatre
50 W. 200 South
2/11 Wurlitzer. Occasionally.
The Organ Loft
3331 Edison
5/38 Wurlitzer. Saturday.

VIRGINIA

- **FAIRFAX**
George Mason University
4400 University Drive
2/8 Wurlitzer. Periodically.
- **RICHMOND**
Byrd Theatre
2908 W. Carey
4/17 Wurlitzer. Weekends.
Carpenter Center
800 E. Grace
3/21 Wurlitzer. Periodically.
Mosque Auditorium
6 N. Laurel
3/17 Wurlitzer. Occasionally.

WASHINGTON

- **BELLEVUE**
Pizza & Pipes #3
550 112th NE
3/17 Wurlitzer. Nightly.
- **BELLINGHAM**
Mt. Baker Theatre
106 N. Commercial
2/10 Wurlitzer. Nightly.
- **BREMERTON**
Community Theatre
2/11 Hybrid. Periodically.
Masonic Temple
2/8 Wurlitzer. Occasionally.
- **CARNATION**
Goliath's Pit Tavern
3/7 Wurlitzer. Daily.
- **MT. VERNON**
Lincoln Theatre
2/7 Wurlitzer. Occasionally.
- **PULLMAN**
Physical Sciences Building,
Washington State University
2/7 Robert-Morton. Periodically.
- **SEATTLE**
Haller Lake Improvement Club
12579 Densmore
3/8 Wurlitzer-Marr & Colton. Often.
Neptune Theatre
1303 45th NE
2/10 Hybrid. Periodically.
Paramount Theatre
907 Pine
4/20 Wurlitzer. Occasionally.
Queen Anne High School
215 Galer
3/10 Kimball. Rarely.
- **TACOMA**
Pizza & Pipes #2
19th & Mildred West
3/17 Wurlitzer. Nightly.
Temple Theatre
49 St. Helens
2/9 Kimball. Occasionally.
- **VANCOUVER**
Uncle Milt's Pizza Company
2410 Grand Boulevard
3/18 Wurlitzer. Nightly.

WISCONSIN

- **BARABOO**
Al Ringling Theatre
136 Fourth Avenue
3/9 Barton. Occasionally.
- **HUDSON**
Phipps Center for the Arts
First & Locust
3/15 Wurlitzer. Often.
- **MADISON**
Oscar Mayer Theatre
211 State
3/14 Barton. Occasionally.
- **MILWAUKEE**
Avalon Theatre
2473 Kinnickinnic Avenue South
3/25 Wurlitzer. Mondays.
Organ Piper Music Palace
4353 S. 108th
3/27 Moller. Nightly except Monday
Oriental Theatre
Farewell & North Avenues
3/40 Kimball. Often.
Pabst Theatre
144 E. Wells
4/20 Moller. Rarely.
Riverside Theatre
116 W. Wisconsin Avenue
3/14 Wurlitzer. Occasionally.
- **RACINE**
Theatre Guild Playhouse
2519 Northwestern Avenue
2/7 Wurlitzer. Occasionally.
- **WAUSAU**
Grand Theatre
415 Fourth
3/6 Kilgen. Occasionally.

CANADA

British Columbia

- **VANCOUVER**
Orpheum Theatre
884 Granville
3/13 Wurlitzer. Rarely.

Ontario

- **KINGSTON**
Church of the Redeemer
Kirkpatrick Street
3/21 Kimball. Often.
Hockey Rink, Queen's University
207 Stuart
3/19 Hilgreen-Lane. Often.
- **TORONTO**
Casa Loma
1 Austin Terrace
4/18 Wurlitzer. Periodically.
Organ Grinder
158 The Esplanade
3/13 Hybrid. Nightly.
- **WINDSOR**
St. Clare's Church
166 Tecumseh West
2/7 Wurlitzer. Often.

Chapter Notes



Kurt and Gerry at the Alabama.

E.N. Boyd photo

ALABAMA Birmingham

205/942-5611 or 205/251-9492

January found a new friend at the console of "Big Bertha," the Alabama Theatre's Mighty Wurlitzer. Rick Phillips played a delightful program which included classical as well as popular organ works. Rick thrilled everyone with "big" arrangements of everything he played.

In February, a long time Alabama Chapter friend, Lance Johnson, made his way south to accompany the silent film, *The Gold Rush*, at The Alabama. After his performance, Lance spent several days working with The Alabama's Wurlitzer. His voicing skills along with his desire for perfection have made "Big Bertha" sound like she never has before. We're all pleased with the tonal work.

On March 4, the wonderful duo of Kurt Von Schakel and Gerry Gregorius provided one of the most unique concerts ever in Birmingham. This theatre organ and piano team did everyone proud. We hope to have them back soon!

The Alabama has received a \$100,000 grant from the State of Alabama and a \$135,000 loan from the National Trust for Historic Preservation for roof and window replacement and repair. December 31, 1990, is the deadline for retirement of the mortgage. A \$1.5 million capital campaign has been launched for retirement of the debt and restoration.

Gary W. Jones

ATLANTA

404/428-4809 or 404/948-0267

We couldn't miss a chance to experience the organ/piano duet team of Kurt von Schakel and Gerry Gregorius over at the Alabama Theatre in Birmingham. So, on March 4, we rented a bus, and some 60 or 70 of us got over to that event, the Alabama Chapter's Spring Concert. See Gary Jones' Alabama Chapter report for details. It was an exciting — and amusing — affair and we had a wonderful time. Thanks, Alabama, for including us.

Then, on April 1, we were entertained by a truly remarkable artist, 19-year-old Barry Baker from Ft. Thomas, Kentucky. Barry played about 20 numbers for us on Walt Winn's 4/18 Page organ in Walt's warehouse, from the sentimental, to the novelty, to the show piece, and it would have been an astounding performance by even an organist with three times Barry's experience!



Barry Baker at Walt Winn's 4/18 Page.

Barry's imaginative harmonies, his rapid and frequent registration changes, and his casual hops through virtually all the keys including frequent visits to the "remote" ones were very impressive indeed. He was in complete command of the Page and provided some beautiful stop combinations not heard before by this reporter, at least.

Barry made his theatre organ debut at the age of 10, while also studying piano. He refined his talents on several fine theatre pipe organs. He practices now on an impressive four-manual Wurlitzer installed in a residence, through the generosity of Ron Wehmeier of Cincinnati. Barry also studies theatre organ with John Ferguson and the classical piano

with Dr. David Hobbs of Northern Kentucky University. In addition to these studies, Barry attends Southern Ohio College, majoring in audio/video production.

Barry is now one of the regular organists at the Springdale Music Palace in Cincinnati, where he plays the 4/33 Wurlitzer. He was the overall winner of the Young Organist Competition at the National ATOS Convention at Detroit, in 1989. He'll be a featured artist at this year's Convention in Indianapolis, in August. Don't miss him! What a treat it was for us to meet and hear him play!

Bill Hitchcock



CENTRAL FLORIDA

Tampa

407/870-7861 or 813/894-8323

The March 11 meeting, originally scheduled at one of the music stores in Pinellas County, was re-scheduled at the very last minute when said music store suddenly remembered it had a prior commitment and had apparently forgotten about it. With less than a day's notice, several members formed an emergency "phone" brigade, and the meeting was moved to Chapter Secretary Tom Woollicroft's and John Burrough's home in downtown St. Petersburg. This turned out to be fortuitous, as the house is quite pleasant and a relaxing meeting with plenty of good "nibbles" on hand and plenty of opportunity for a relaxing open console. In the absence of President Rick Mathews, Vice-President John Otterson presided with some 31 members and guests in attendance. Tom Woollicroft's Rodgers was in fine shape and sound. It was a pleasant get-together.

The following Sunday, March 18, something new for the chapter and the Tampa Theatre took place. Earlier in the week, we were informed that a group of some 17 Soviet Theatre artists and administrators would be visiting the Tampa-St. Petersburg area as part of a Florida Exchange Program (in September 1989, 21 Floridians had visited Russia). The Tampa Theatre would be on their itinerary and it was requested that the 3/12 Wur-

(continued ...)

CENTRAL FLORIDA cont.

litzer be ready to play. After the Russians arrived and were welcomed to the theatre, John Otterson of CFTOS was introduced. John quickly gave an overview of theatre organ and the theatre's Wurlitzer in particular. Then Cliff Shaffer of Mid-Florida Chapter brought the console up with a rousing opener to considerable genuine and warm applause from the Russians. During the next hour or so, the Russians moved about the theatre, visited the chambers and marveled at the sound of a theatre organ, a new sound for all of them. Without a doubt, they had a wonderful time at the Tampa Theatre (John Ebersson atmospheric), and they loved and danced to the Wurlitzer.

In addition to Cliff Shaffer from Mid-Florida, new member Randy Ford and guest organist Jim Sickles entertained the Russian visitors, who ended up on the stage standing around the console with some dancing and all munching popcorn, also a new treat for them. Some souvenirs were presented to the chapter for our archives. As a follow-up, John delivered to the delegation before they left the area a short paper giving some background on theatre organ, ATOS and CFTOS, and the Tampa Theatre's Mighty Wurlitzer. A cassette of theatre organ music was also presented. Certainly we did our part to help make this cultural exchange a success.

The April 8 meeting was held at the home of John and Eloise Otterson in Brandon. Some 35 members and guests showed up and brought along some great food dishes, as this was a bring-a-dish meeting designed to be a socially comfortable get together. John's Hammond Concorde got good use with some fine sounds. In particular, Jinny Vanore, from Garden State Chapter, played some very nice stuff and she and her husband seemed to be having a great time. Earlier they had visited the Tampa Theatre, and Jinny had the opportunity to give the 3/12 Wurlitzer a beautiful work-out.

Member Bill Shrive recently purchased a 2/4 Robert-Morton, opus 2385, from a

church in Newton, Kansas, and Bill, along with fellow members Earl Wiltse, Bob Foody and a friend of Bills, drove to Newton to pick up the organ. Amid some rain, snow, and a tornado, they, along with some very nice townspeople in Newton, dismantled the organ, which since 1939 had been in the First Baptist Church. The organ, in beautiful condition, is now being installed in Bill and Becky's home in Pinellas Park and should be playing shortly. And while in Newton, the crew had the opportunity to visit with Dr. Dean Burnett in Halstead and see, hear, and play his 3/20 Kimball home installation. Theatre organ friendship and hospitality are still alive and kicking, Thank God!

John Otterson



CENTRAL INDIANA Indianapolis

317/359-4194 or 317/353-7321

Hi to all from Central Indiana Chapter! We're really getting excited about National next month — seeing old friends and making new ones. There'll be a lot of great organs, interesting places, comfortable, reasonably-priced rooms and best of all, great artists. Well, back to earth now.

March found us at our faithful standby (which you will hear during National) — the mainly Wurlitzer at the Hedback Community Theatre. Martin Bevis, a member of the Dayton, Ohio, ATOS, was our guest artist. Martin entertained for eight years at the Shady Nook, 10 years at the Emery Theatre in Cincinnati and the Victory Theatre in Dayton. His program was quite varied — Berlin songs from both World Wars and Jerome Kern to Sigmund Romberg. "The Ballad of the Rose" was especially melodic with unusual chording. Martin did an extremely good job of interposing "You're Just in Love" and Berlin's "Call Me Madam." (I'll never understand how they can do

that). There were excerpts from *Roberta* (written in 1933) and a cute march, "Gangbusters March." All this talent and a real estate title examiner, too, thank you, Martin.



Martin Bevis at the Hedback Community Theatre.

Now, we have extremely sad news. Hedback Theatre owner, Phil Hedback passed away in April. He so freely opened his theatre to us and supported our organ projects, including the Manual H.S. organ. He loved the theatre organ and he and his wife, Betty, attended meetings faithfully. We miss his lively personality and great sense of humor.

Our April meeting found us listening to a versatile brand new 1990 Allen organ in Holy Spirit Catholic Church. Our very own Dwight Thomas, a National winner of the Young Organist Competition, was guest artist. The scheduled organist was unable to make an appearance, and Dwight stepped in to play on an instrument he'd never touched and gave us a superb performance, all classical and complete with several anecdotes regarding the composers. There were four selections. Louis Vierne's "Carillon de Westminster" was followed by an early Bach melody titled "Prelude & Fugue in G Major" that got up and danced. Next came a haunting melody by the name of "Resignation" and Water Nymphs (you could hear the fountain gushing). These were also by Vierne. Last for the day was "Prelude & Fugue in B Major" by Marcel Dupre. It seems that

(continued ...)

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CENTRAL INDIANA cont.

Mr. Dupre was a student at the Conservatory of Paris and a great improviser. Mr. Vierre was a blind organist at Notre Dame in the late 19th Century.

Dwight is a student at the Indiana University School of Music on the Bloomington Campus, one of the best music schools in the country. He is also the Assistant Organist at the St. Paul Episcopal Church here in Indy.

Well folks, keep those cards and letters comin' in for YOUR reservation to your 1990 ATOS National Convention, then it's right this way to Indy.

Betty B. Schmidt

CENTRAL OHIO

Columbus
513/652-1775

On March 18 we converged on Worthington High School for our monthly meeting. The centerpiece and focus of our attention was our 3/16 Wurlitzer, brought center stage for our petite guest artist, Pattie Immel. After a brief business meeting and introductions, Jim Blegen presented Pattie, who, he told us, had been practicing like a Trojan for this occasion. And what credentials she had! A graduate of West Liberty State College, West Virginia, as well as a holder of a Masters Degree in Organ Performance from Ohio State University. She is presently a full-time teacher of classical and theatre organ in Chillicothe, Ohio. One of the refreshing things she told us was the enthusiasm she experienced among her young students in wanting not only to learn organ playing techniques but also in a desire to play theatre organ. It made us wonder — local phenomenon or turn in the tide?

She began her program with ever-popular "That's Entertainment" and then modulated into the nostalgic "Carmen, Ohio," followed by the Ohio State fight song, and "Beautiful Ohio." Changing pace, she showed her professionalism in a Toccata, and selections from show tunes, and a medley of patriotic tunes, closing with a moving, thunderous rendition of "Battle Hymn Of The Republic." We appreciated her tasteful registrations and selective use of the organ's untuned percussions. It was as much fun watching this diminutive young lady make lightning-like moves at the keydesk to coax that music out of our mighty machine as it was to hear the symphony of sound she produced.

The succession of members and guests that participated at open console together with the delicious spread of food made this meeting a particularly delightful occasion.



President Henry Garcia greets the audience at Werkmeisters.

J. Polsley photos

One thing you can count on if it's theatre organ you dig, and that's the continuing organ series at Mansfield's Renaissance Theatre. On March 28 we heard Springdale's Dave Weingartner in what can be characterized as a stellar performance. Here was Dave doing what, by his own admission, is his first love — concertizing. We gained new respect for him in the theatre setting and with it came the realization that this young man has adaptive skills to readily stylize his playing to different audience composition. And so it was that we heard such things as subtle changes in the lead melody alternately from the left then the right chambers — soft strings followed by a bold Diapason, then a subtle transfer to a plaintive Tibia and Vox combination. In such a manner, he lead us through Cole Porter's "Anything Goes," a medley of Irish tunes, and "Somewhere Over The Rainbow." Especially catching in the latter was a pedal counter-melody in a 2-1 cadence. Milton DeLugs's "Rollercoaster" had a delightful calliope introduction as well as a striking display of manual dexterity. In "Shenandoah" we heard a remarkably realistic bagpipe effect. We think Dave deserves plaudits for inviting audience participation in the sing-along, the "name that theme" challenge and the signalled vocal measures in his music. It's always more fun that way and the crowd really warmed up to it. The second half of his program included old favorite "Misty" in which he used a Tibia 8' and 5 1/3 most effectively with a Diapason counter-melody.

We found ourselves wishing we could linger to learn more about his registrations, but like all good things the program had to come to a close.

It was a great afternoon!

One of the neatest spring adventures ever, was our trip on April 22 to the home of Dennis and Carol Werkmeister in Dayton. Dennis and his wife have an attractive two-story home behind which is a two-story carriage house. With their imaginative talent they turned this two-story structure into an ideal setting for their 2/26 hybrid organ. Appropriately the regulators, tremolos and blowers are located on the ground level, whereas the chamber occupies one end of the second story, speaking through two sets of horizontal swell shades into the listening area. The studio portion of the second story is done in the decor of a cabaret, complete with circular tables and period furniture. As you might well guess, the organ at rest is whisper quiet. Sitting to the right of the two-manual Wurlitzer-style console is a Wilcox/Devtronix relay and combination action.

To top off the afternoon, it was our privilege to hear 1989's young theatre organist of the year, Barry Baker. This young man has already mastered a degree of stage presence and delighted us with a program of familiar selections from "Smiles" to the nostalgic Richard Rodgers' "Where or When," and a Noel Coward medley.

After Barry's program, the keydesk was seldom abandoned; a steady procession of members and guests entertained us. Meanwhile we were free to view Dennis's other hobby — model railroading. Adjacent to the studio was an elaborate display of trains and electric trolleys.

It was a delightful afternoon and we sincerely thank Dennis and Carol. We look forward to a return visit when they plan to have on line their four-manual "Wonder" Morton console which will have over 300 stops. John Polsley



Woody Windischman



Patti Immel



Barry Baker



CHICAGO AREA

312/951-1092 or 312/282-0037

Without organists there wouldn't be much, if any, interest in theatre organs. We are fortunate that interest in pipe organs has endured for years, though some of the original settings have departed.

We are also fortunate to have a fairly good supply of versatile organists in our area plus the ability to entice organists from other areas to present programs.

This past April, John Muri was in our area to receive the prestigious Hammond, Indiana, Achievement Award which is bestowed to an outstanding Hammondite who has earned national recognition and prominence, he found time to present a program at St. Mary of the Lake Seminary in Mundelein. This was a social and business meeting for us and resulted in a very pleasant and rewarding afternoon. John Muri has performed for CATOE many times on several area organs including the Chicago Theatre organ for the '77 ATOS Convention. John was staff organist at the Indiana Theatre, East Chicago, for several years. This 3/10 Wurlitzer is now owned by CATOE and was installed in Des Plaines Maine North High School. It was recently removed to storage awaiting a new home. Bill Rieger, John Shaffer and many willing workers



John Muri

accomplished the removal task. Another organ going through change!

Don Springer is a local theatre organist who has been entertaining organ buffs and the general public for quite some time. The last session with Don was April 1 at CATOE's Arcada Theatre show in St. Charles. Don presented an excellent program which was augmented by Bob Romba, ventriloquist and comedian. Don and Bob worked up an act at Sally's Stage a few years ago which they occasionally present. This comedy act meets with great approval and appreciation. This program also had an unusual musical saw act by Jim Dossa which was a complete surprise to the audience. Don Springer accompanied a Laurel & Hardy

silent *Liberty* very aptly and correctly. Thus we had another successful and interesting afternoon of entertainment.

Freddy Arnish and the Tivoli Theatre in Downers Grove "joined hands" for our March social. Freddy was the former Hub Rink organist for several years and guided the Rink's organ through many hours of delightful music for the skaters. Freddy "guided" the Tivoli's 2/7 Barton with a great variety of melodies and moods. This organ came from the Rialto Theatre in Champaign, where it resided for almost 60 years and then to Downers Grove and the Tivoli. This organ is used often for intermission music and is owned and promoted by Willis and Shirlee Johnson, owners of the theatre. The Johnsons graciously provided refreshments for this social. Thank you very much from all the attendees.

Rob Calcaterra is a product of the Midwest area who possesses a great amount of talent and ambition. He has presented programs in several world locations and was staff organist and musical director at Radio City Music Hall for some time. Evidently Rob has decided to stay put for a "spell" and has settled in our area. He is available for music students to whom he will teach technique and the fine points of organ performance. — a rare opportunity.

Mildred Berry is working on another Baker Bash for this coming October which will be a fund raiser for organ repairs and needs. It will be at the Baker Hotel on October 14. *Almer Brostrom*

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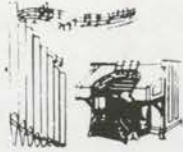
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CONNECTICUT VALLEY

203/357-4581 or 203/261-5269

Our 29th birthday party was held on February 10 at Shelton High School, and members Al and Eleanor Sabetta organized the sumptuous dinner feast and decorated the dining room. Eleanor Briggs was in charge of the appetizers and Jack Kozlak baked two birthday cakes which were ceremonially cut by current president Helen Kilburn and founding member Allen Miller. Don Hyde coordinated the arrangements.

John Lauter played his first Connecticut concert on our Austin on March 17 at Shelton High School. Something new was added as crew chief Norman Turner transformed the organ console from a very somber black to a sparkling white with gold trim. In the past the black console melted into the black stage drapes and if the artist wore black the audience had difficulty in separating the artist from the console. All is fixed now except for some additional ornamental trim work to be added to the console and painted gold.

The fire code violations have been corrected at Thomaston Opera House and the building addition to Town Hall to house town operations is nearing completion. There is much to be done in the opera house before we can resume our concerts but we are very happy that progress is being made. *Barry Goodkin*



Mark Herr at the console of Wilson College's 4/62 Moller.

CUMBERLAND VALLEY

Chambersburg, Pennsylvania

717/263-0202

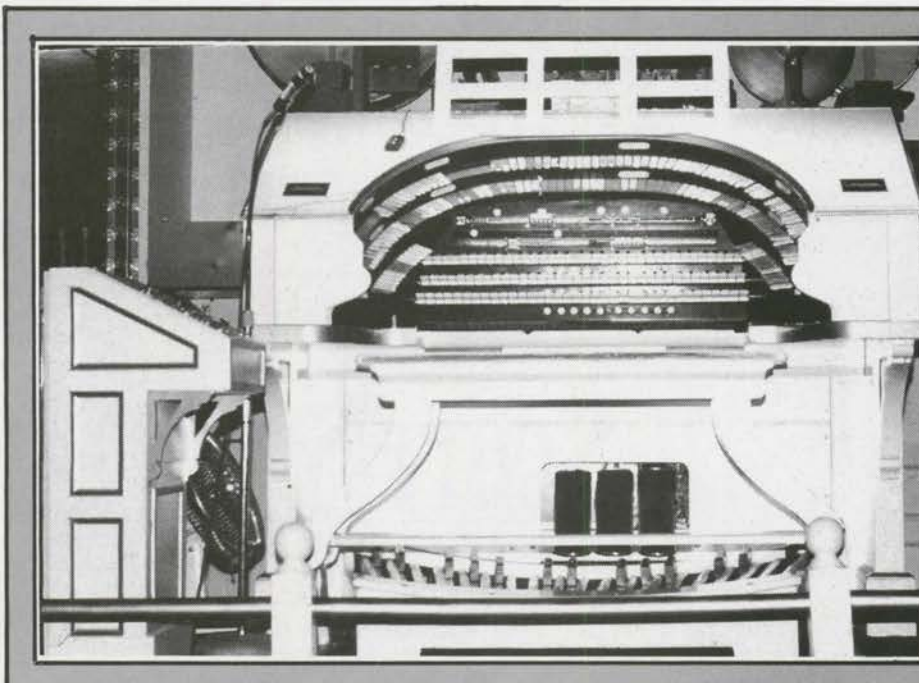
Wilson College in Chambersburg was the scene on January 15, 1938, of an organ recital in the main auditorium of the Frank Thomson Music Hall on campus. What made this recital a very special event was that not only had the new 4/62 Moller concert pipe organ been designed by organist Virgil Fox, but Mr. Fox himself was the performing artist dedicating the instrument that evening.

Over the years, the organ has been well maintained, and Cumberland Valley chapter members and friends had the pleasure of seeing and hearing this fine organ at the March meeting. The organ is housed in four chambers above the ceiling, with a tone-mixing chamber in front of them directly above a grill opening over the stage. Pipes up to four feet in length are made of pure tin, with the remainder of 90% tin and 10% lead, an unusual practice at the time because of expense. The original console was replaced in 1974.

The visit was arranged by Bob Eyer, Jr., who discussed and demonstrated the tonal resources of the organ. Bob played several classical pieces as well as popular selections with theatre-organ stylings. Open console followed, with Mark Herr, Paul Kehler, Bob Maney, and Jack Umholtz, and then a tour of the organ chambers.

Afterwards, after traveling across town to the Capitol Theatre, the group gathered in the Organ Shop and enjoyed an array of potluck soup and sandwiches.

Restoration of the theatre's original 3/14 Moller continues. A second chest (a two-rank unit) from the Solo (right) chamber is completely finished and will join the first chest completed (a four-rank unit) for air-testing. The toy counter has been rebuilt and is ready for reassembly. The harp has been completely restored, including releathering, and is also ready for reassembly. Our chapter's dedicated organ crew — Mark Cooley, Dean Faulk, Gil Singer, and others — continues to put in a great deal of time and effort, as the above accomplishments attest. *Bob Maney*



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On March 25, members and guests of the Society traveled to John Dickenson High School, Wilmington, Delaware, to hear fellow member Joseph Wentz in concert on the 3/25 Kimball. The organ is widely known to countless theatre organ enthusiasts from the concerts given here by virtually every concert artist in the theatre organ world under the auspices of the Dickenson Theatre Organ Society. TOSDV is fortunate to have these facilities made available to the Society.

Mr. Wentz presented a music program which might be placed in the category of "Easy listening." That it was enjoyable is understood. Generally, he chose tunes with little change in tempo from one tune to the next. Instead, he achieved variety and interest with his skillful use of registration and his exploitation of the emotional content of each tune.

Mr. Wentz knows a secret which is often unknown by many concert artists. That secret is knowing when to stop. Rather than tiring the ear with too long a program, Mr. Wentz left his audience asking for MORE! This is the first concert in recent times which Mr. Wentz has performed for the Society and the Society sincerely hopes that it will not be his last!

On another note, Society member Bob Wilkinson will host a one hour television program entitled, *GREAT PIPES*, featuring videotapes of the United States Pipe Organ located in Sunnybrook Ballroom, Pottstown, Pennsylvania, and of the Kimball Organ located in the Colonial Theatre, Phoenixville, Pennsylvania. (Readers may remember that a major story about the Colonial Theatre and the Kimball Organ, written by noted theatre historian and author Irvin R. Glazer, appeared in the July/August 1989 issue of *THEATRE ORGAN*.) The program will be carried on the Berks (Reading, Pennsylvania) Community Channel of the Public Television System. *Earl Strausser*



Joseph Wentz at the Dickenson console.



EASTERN MASSACHUSETTS

Wellesley

617/662-7055

Richard Knight Auditorium, Babson College, March 17, Steve Schlesing was again presented after a five year absence. With our 235 Special Wurlitzer in top form and a good "house," the stage was set for an evening of pure pleasure. Our artist delivered this in good measure with a breezy starter medley of "Great Day" and "Blue Skies."

This native Missourian has fine credentials with Lyn Larsen as coach on theatre organ and Ray Ferguson (Organist for the Detroit Symphony Orchestra) for classical. Currently he is Organist/Music Director for the Church of Today, Warren, Michigan, as well as one of the two house organists at the Fox Theatre, Detroit. In addition, since 1988, he is the Detroit Tigers official organist, has served organ fare in several pizza parlors, has students and concertizes regularly, so activity is descriptive of his daily schedule.

Steve, being young and progressive, introduced us to the '90s with a small keyboard mounted on the music rack which he occasionally played along with the organ. A complete pre-programmed drum part, well amplified, but used with

discretion blended well with our 20's Wurlitzer as he played a Beatles' tune, "Under the Boardwalk." Later, he used this electronic device in playing "Somewhere Out There" complete with strobe light. His somewhat impish character came forth as he played "The Mickey Mouse Club March," sprouting Mouseketeer ears and raising his voice an octave or more. Mickey's audience soon happily joined in with the words.

Our artist scheduled a good change of pace with his more serious side coming forth in Mendelssohn's "War March of the Priests" and double pedalling Strauss' "Radetzky March," the lovely "Musetta's Waltz" (from Puccini's *La Boheme*) and ever-popular "How Great Thou Art." Much spontaneity was evident as Schlessing's audience joined in the sing-along portion, including several Irish favorites, to honor St. Patrick's Day. Steve did a masterful accompaniment to a mirthful *One Week* silent starring Buster Keaton — an artform in itself. A well-played *South Pacific* medley, with mirrored ball sending light spots throughout the darkened hall, was his closer. A long appreciative applause had our artist playing a rousing "New York, New York" with synthesizer additions. Steve was "Alive" and transmitted it to his joyous listeners; Steve was innovative; Steve will come again!

Our new monthly program chairman, Bob Legon, introduced talented member John Cook as our March 25 Babson artist. As a group we all sit up and take notice when John mounts the console bench. His all-too-brief stint opened with the foot-tapping "National Emblem March" and closed with "Parade of the Wooden Soldiers." John's program included an appropriate tune to match the weather, "Spring Fever," and some Rodgers & Hammerstein music from *The King and I*. "God Bless the Child" was the least familiar, but beautiful, number very well executed. Cook could not get away with an encore and the fast

(continued ...)

Bill Vlasak

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EASTERN MASSACHUSETTS cont.

paced "There's No Business Like Show Business" was his closer.

We undertook an adventure into unfamiliar territory the evening of April 27 with two full length showings of the original 1925 two-part silent *The Phantom of the Opera*. Lon Chaney was Erik, the Phantom, and Marry Philbin was Christine Daae. Our double, paid audiences witnessed a smooth production with members Robert K. Legon handling the demanding accompaniment to match the screen on our great sounding Wurlitzer and Gary Phillips as organist during intermission, before and ending of the shows. Both gentlemen were "up" for their parts and Bob added musical humor where possible such as in the water scene beneath the opera house with "Row, Row Your Boat," etc. The driving force behind this venture was Executive Producer Lee Fernandez, of New England Media Associates. Lee long wanted to produce such a show and invested considerable monetary and time resources to insure success. Large blow-ups of portions of the grand staircase of the Paris Opera House were effectively placed in the lobby and on both sides of the stage flanking the screen. An elaborate program was produced. The console was decorated in weird patterns and bathed in blue florescent lights. A fog machine was employed at the end to add effect as the mob chased the Phantom along the banks of the Seine.

The production staff, excluding Fernandez, were all "home grown" with many taking part. The principals were

Donald Phipps as Concert Chairman (also on projection, lights and sound along with Vernon Miller); Murry Bubar and Richard Linder, the latter handling the elaborate sound effects including a Yamaha synthesizer for bass emphasis at crucial moments, also, laser beam. With mikes in the chambers tied in with Dick's controls, about 2,000 watts of power and two huge speakers — WOW!! Behind the scenes required publicity, refreshments (commercial popcorn popper and soft drinks dispenser), organ preparation, props, scenery, ticket takers, cleaners, etc., a team effort.

As Bob spread his "Bat wing" cape on leaving the bench to loud cheering and a standing "O" with the "fog" rolling up, it made the participants feel that it was all worthwhile.

The Club again met on April 29 with member "Big Ed" Wawrzynowicz, our artist. Ed had many medleys in his program, including his opener, "That's Entertainment" and "There's No Business Like Show Business" to get things rolling. While he is more used to electronics, he handled pipes with ease. Most of Ed's selections were nice old favorites, and he included one or more recent vintage such as "The Wind Beneath My Wings." Ed programmed a good variety of relaxing music with varied tempi and theme. Midway, a smooth trumpet was heard from the rear and a formally dressed gentleman walked forward picking up the tune Ed was playing for a pair of medleys. John Clegg was the man introduced and with whom Ed has worked on many occasions. John also sang well and en-

couraged the members and guests to join in. Our organist closed with an *Oklahoma* medley nicely played and, after much applause, was coaxed to the bench for an organ and trumpet duet of "That's All."

At a Board meeting following, Dick Linder, our deserving and long-time member, officer, organ crew chairman, Club recorder, etc., was unanimously voted in as a life member of EMCATOS in recognition of his many valuable contributions over the years. This was a fitting close for a busy weekend.

Stanley C. Garniss



New Jersey

609/888-0909 or 201/445-1128

April 1 was the last of the Trenton Concert Series. For the third successive year, the artist closing our April concert was Lew Williams, one of the famous "Phoenix Five" and a gifted artist second to none.



Three organists of the Year:
Lowell Ayars, Lew Williams, Ashley Miller.
Jinny Vanore photo

The concert began with Lew playing a mighty fanfare to wake all and launching into "Oh, How I Hate To Get Up In The Morning!" This was really appropriate as all of us had advanced our clocks an hour ahead. It was a lively beginning and his remaining program continued on a bright up-beat performance.

A new, interesting addition to the concert was seen when the curtains opened. For the first time the audience was able to have a close up view of the artist's hands playing and registering the three-manual Moller. A camcorder was placed

(continued ...)



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GARDEN CITY cont.

on the console and directed to the manuals and stoptabs. The picture was projected through a 100-inch Sharp Vision projector, onto a 6x6 screen. All were fascinated watching the screen. It added new dimensions and enjoyment to the concert. We especially wish to thank the Sharp Electronic Corporation for the use of the projector, and George Andersen who initiated and produced the wonderful clear viewing.

Our stage crew, after many working hours, prepared a bright spring setting for our large stage. Two huge, plywood gaily decorated Easter eggs were suspended, and an eight-foot flower pot with green foliage and huge yellow crepe paper daffodils was placed center stage. As the curtain opened, Lew played "Easter Parade" with all its trimmings.

During the second half of the concert, Lew asked for requests from the audience. Of course, he played our favorite, Glenn Miller's "String of Pearls" and "In the Mood." The entire program was varied, including classical as well as pop music, all demonstrating his extensive musical knowledge, ability and technique. The two hours seemed to fly by. He closed with the great "Jersey Bounce" (I'm prejudiced) and "Thanks for The Memories." The applause showed the audience's approval and enjoyment. Quite a number of people remained at the console afterwards to chat with Lew and take pictures.

Our usual party on the stage followed. An unusual treat was the six-handed concert played on the Moller by three ATOS Organists of the Year: Lew Williams, Ashley Miller and Lowell Ayars. All in all a wonderful, fun day.

Our chapter has inaugurated a new method of attracting new audiences to the theatre organ. We have been presenting short, classic silent films accompanied on our 3/16 Moller in the Trenton War Memorial. Our War Memorial building is surrounded by all the official state buildings, as Trenton is the capitol of New Jersey. All the state workers received notices of the silent film series along with their pay checks. The screenings were from 12 noon to 12:30. The admission was \$1.00. People were invited to bring their lunch and dine in the War Memorial Ballroom, either before or after the silent film.

Our artists were Ashley Miller and Lowell Ayars, each doing three films. The attendance has been about 150. It is a good start and we hope it can continue and enlarge.

Every year a traditional Easter Parade is held on the boardwalk in Asbury Park.



Stage crew with Easter decoration: (L to R) Denise Andersen, Elaine Dawson, Michael Cipolletti.
Jinny Vanore photo

Contestants in their Easter finery are judged and prizes awarded. This year rainy weather moved the parade from the boardwalk to the large convention hall. While spectators and contestants entered the hall, they were surprised and pleased to hear the big sound of our 3/8 Kilgen theatre pipe organ, superbly played by Ashley Miller. He gave an hour concert before the pageant began. Contes-

tants paraded around the huge hall and judging took place on the stage, all accompanied by Ashley's stirring music. About a thousand people enjoyed the events throughout the afternoon. Many inquiries were made about the organ which has only recently been restored and is maintained by Russ Sattur and his crew.

Jinny Vanore



Ashley playing for Easter Parade, Asbury Park, New Jersey.

Mike Ford photo

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Dan Bellomy at the 4/23 Robert-Morton, Saenger Theatre.

GULF COAST

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We met in the historic district home of console builder/vice president/treasurer, B.D. Rhea, MD, with seven members present. Scott Brodie, President, presided. We had a rather "beefy" agenda. So much to be done at this time. We are striving to be included under the umbrella of the local Arts Council. This will help with publicity but, more importantly, with finances. The few of us are still struggling valiantly to keep our organ series going.

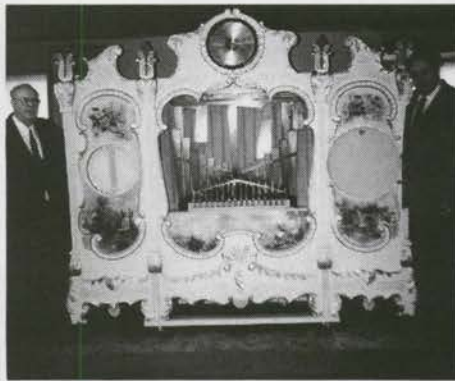
Speaking of which, our last concert on March 10 featured Dan Bellomy at our fabulous 4/23 Robert-Morton in conjunction with the local Pensacola Jazz Society. What a treat our listeners had! Lloyd Ellis, who formerly played with Pete Fountain, along with local jazzmen of fame, including Frank Horne, turned in a spectacular performance. We are grateful to member Norman Vickers, MD, who spearheaded this joint effort.

Mr. Brodie advised the Chapter of the purchase of two additional ranks for the organ, an Orchestral Oboe and a Kinura. Both are gifts of the FRIENDS OF THE SAENGER. These ranks were purchased after professional consultations with world-famous theatre organists who have played here. The experts agreed these ranks were top priority for the good of the organ. Our own technicians, Jimmy Scoggins and Curt Goldhill, will install these ranks for us.

We are hoping these will be operational by our first fall concert, scheduled for November 18.

To give our editor a summer break from too much editing, we'll keep this short by ending with: "we met, we discussed, we voted, we adjourned."

Dorothy Standley



The two Edward Lungens and the Wurlitzer Carousel organ that they recently restored.

HUDSON-MOHAWK

518/234-3974

We have been enjoying a variety of programs. In December, at the home of Stanley Jones and Maud Dunlap, members Ned Spain, Carl Hackert and Bill Hubert presented a very educational program. We were given a very thorough outline of some ideas on key changing, transposition, and introductions. These were put to use during open console on Stan's Allen and our Christmas Party ensued in the true spirit of the season.

In January, we celebrated "Down South in Dixie" with Gus Pratt, John VanLaak, Ned Spain, and John Wiesner putting Proctors' "Goldie" through her paces with appropriate songs and a sing-along.

We had "Razz-Ma-Tazz" in February with Goldie and five Vaudeville Acts ... placards (by Lucy DelGrosso) and all. Carl Hackert was emcee and opened the program as Professor Hackert and Strings. Mark Cornell on the violin and Mike Gasparovic on the cello accompanied Carl on "Goldie." They delighted us with "Moulin Rouge," "Mr. Lucky," and "Spanish Serenade."

Miss Robin Griffin (Miss Fulton County of 1989) played two classical selections. Stanley Jones, our Scribe, and a man of many talents, entertained us with Scott Joplin's "The Entertainer" on the Steinway Grand Piano. Bruce Loudon brought his marimba and played two selections with Jinny Vanore on "Goldie." He, then, had his "Almost All Girl Band" accompany them with various rhythm instruments. Performers and audience had a ball!

Last but not least, Carl Hackert accompanied Ned Spain on the sweet potato, melodica, and uke. The membership enjoyed singing "Five-Foot-Two," "Tea for Two" and others with him. Open console followed, and members were intrigued with playing those rhythm instruments. The "afterglow" was terrific.



Edward H. Lungen at the keyboard and his son, Edward J., demonstrating the Estey Minuette.

At another meeting we had "An Interview with Jesse Crawford" at the home of Helen and Bill Menz. Tessie Tibia (Betty Pritchard) and Jesse Crawford (Ned Spain) gave us many interesting facts about Jesse along with many appropriate ad libs. We listened to several of Jesse's songs on Helen and Bill's Allen organ and tapes supplied by Merrill Locke and Bruce Loudon.

An interesting time was had at the home and shop of Edward and Mina Lungen. Ed and his son played the Wurlitzer Carousel Organ, Model 20-B, 1909, and the Estey Minuette in the shape of a grand piano that they had just finished restoring. What beautiful and good-sounding instruments! After a buffet supper, open console on their three-manual Allen theatre organ and duets with their Symphonique Ampico Grand Piano were enjoyed. Mary Farmer pleasantly surprised us all by playing several selections on the piano while her husband, Dr. Ed Farmer played the organ. It is at affairs such as these that hidden talent comes to light.

Mina Lungen

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

IV tune list: Everything's Coming Up Roses, That Old Black Magic, You Made Me Love You, Can You Read My Mind, Give Me the Simple Life, If Ever I Would Leave You, Stompin' At the Savoy, 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.

Now Booking Concerts



Nelson A. Cahill, left, receives "First President" certificate from Jesse Crawford Chapter President Steve Plaggemeyer. Note back wall: (L to R) Jesse Crawford's membership certificate (1954) in the American Society of Composers Authors and Publishers (ASCAP); Photo of Crawford at a Hammond; Photo of Crawford at New York Paramount Theatre; Crawford's ATOS Honorary Member plaque (1959-the first); "Forgotten Melody" mat. Ed Mullins photo



Montana-Northern Wyoming
406/248-3171 or 406/259-5555

Chapter President Steve Plaggemeyer recently presented Nelson A. Cahill with a "First President" certificate in ceremonies at our Billings, Montana headquarters. Kay Kayhill (professional name) was founding president of the Jesse Crawford Chapter. We sincerely thank Kay for his four years of service.

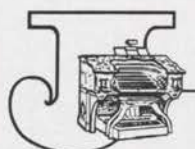
Jesse Crawford's widow, Mrs. Lucy Crawford, died in a nursing home in Alpine, California, in December 1988. Her Estate bequeathed the Jesse Crawford Chapter five boxes of memorabilia relating to Jesse Crawford. Materials included Crawford's scrap books, recordings, photographs, radio scripts, fan mail, etc. Among the effects were Crawford's membership certificate in the American Society of Composers, Authors and Publishers, dated January 28, 1954, and

the 1959 Honorary Member plaque in ATOS. These and some photographs are now proudly displayed in society headquarters in Billings.

The Crawford materials will appear from time to time in future editions of our journal, THE POET. Dr. Ed Mullins is Curator of the Archives and Editor of the journal. There will be many items published for the first time.

Charter member Dr. John W. Landon has presented the Archives a complete set of Cassette tape recordings of all of the 78 rpm phonograph disc recordings known to have been made by Jesse Crawford. We welcome this valuable addition to the Archives and are most grateful to Dr. Landon for his kindness.

We recently purchased a steel, fire-proof file cabinet to preserve the archival materials. The Society hereby publicly extends our gratitude to the executors of the Lucy Crawford Estate for the priceless addition to the Archives. It was like a gift from heaven. These materials will also be helpful in our efforts to have the United States Postal Service issue a commemorative postage stamp honoring Jesse Crawford. Ed Mullins



JOLIET AREA

Joliet, Illinois

The combined JATOE-CATOE social, April 22, at St. Mary of the Lake Seminary in Mundelein, Illinois, featured famed organist John Muri at the 4/24 Wurlitzer-Gottfried pipe organ. Mr. Muri presented a mixed program that he titled "A Variety of Rhythms and Tempos." The Mundelein organ is a fantastic instrument that filled the beautiful assembly house with its many splendid voices. At 84, Muri exhibited stylings that reflected his tenure as accompanist to silent films — something he did again in providing background music for the railroad buff film, *Pacific 231*.



Connie Purkey (left), John Muri and Joan McFadden at the JATOE-CATOE Special.

The retiring procurator of the University, Father Richard Schroeder was awarded a plaque by CATOE in appreciation of his support of the installation at Mundelein and his generosity in allowing the club easy access for socials and shows. CATOE Membership Chairman John Peters read a letter from "the owner of the organ" applauding the good father and CATOE for maintaining the organ in pristine condition — the owner being Joseph Cardinal Bernardin, Archbishop of Chicago.

JATOE has been fortunate during the past several months in receiving donations of stock and money as well as a small Moller pipe organ and two ranks of pipes for installation in the lobby of the Rialto Theatre in Joliet. The club has purchased and installed a complete English Post Horn rank in the Rialto and has hired noted technician and organ builder G. Fred Gollnick of Lake Geneva, Wisconsin, who has voiced several ranks and evaluated the condition and needs of the 4/21 Barton Grande at the theatre, in an ongoing upgrading of that fine instrument.

The club is looking forward to a busy summer season. Hal Pritchard

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LAND O'LAKES

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What a beautiful weekend to cut the green, green grass for the first time this spring, and to observe the new "Earth Guide" of leaving the clippings on the lawn. Almost a whole week of rainy days the week before was "heaven sent."

I'm really stymied as to what to write for Chapter Notes! It seems that our organizers for Chapter/public theatre organ concerts are "burned out" after our last unsuccessful concert at the World Theatre featuring Tom Hazleton with a poor attendance, blamed on an important VIKINGS game on October 15 and a delightful fall day.

The Organaires, however, are back in the swing. We met at the home of Ted and Marguerite Espe in White Bear Lake on April 19. The camaraderie that we all enjoy when we meet each month makes a happy evening. Beryl Ponthan is a newcomer in our group and an inspiration, as well. Larry Koch, former member of the Organaires, who moved to Kingman, Arizona, in 1988, is busy organizing a chapter there. The Devtronix he has been building over the past several years is now housed in his beautiful mobile home there.

Don Johnson and Bob Scholer, and occasionally Bob Schmidt, a new member of Land O'Lakes, are still putting in their time at the Metropolitan Community Church, starting to put in a combination action on the chapter's Wurlitzerized Robert-Morton.

Glenn and Harriet Bateman, John and Betty Zetterstrom, Roger Dalziel, Mike Erie and Verna Mae traveled to Cedar Rapids, Iowa, to hear Walt Strony in concert at the Paramount Theatre on April 22. The Paramount Theatre is truly beautiful and Walt, as usual, did a super job.

Verna Mae Wilson



LONDON & SOUTH OF ENGLAND

01-422-1538 or 093-256-6499

Our January concert at the Top Rank Kilburn featured a very fine artist, Walford James, who played a good selection of theatre organ stylings and music from many shows that we all still like to hear. We had an excellent cameo spot by our present winner of our chapter competition, Mark Aston. I promise you we shall be hearing a lot of this young man in the future.

In February we had our taste of the Blackpool style at the Cannon Theatre Harrow with Phil Kelsall playing to an almost full house. Already he has been booked for a return visit in 1991.

March 1 is our Patron Day in South Wales, being St. David's Day, and concerts are held everywhere to celebrate. The Memorial Hall Barry was no exception, and a special concert was arranged for the Support Group for Deprived Children. The artist at the Christie was Len Rawle who accompanied a harpist, Miss Scofield, who gave delightful renderings of Welsh Airs, along with Aber Male Voice Choir. Never has "There's Nothing Like A Dame" taken the roof off like this one — it was magic!

We were back at the Kilburn on March 4 to hear our USA artist Jim Riggs. It was good to have Jim and his charming wife on our side of the pond. He enjoyed the Kilburn Wurlitzer and played all the tunes we love to hear. We appreciate that our theatre organs are not the large models found in the USA, but Jim made it sound bigger than it really is. We look forward to his next visit.

Our Technical Team are extra busy getting the Tooting Wurlitzer console all painted up for the great day when it rises once again to entertain us. At the



Jim Riggs at the State Wurlitzer.

moment the theatre is undergoing refurbishment.

The Easter Bonnet Parade brought in 24 entries at Barry and six at our Windsor Dance. We gave the judges a hard time to choose the winners from all the lovely creations, but it was all good fun.

Our concert at Barry on March 11 was the third anniversary of the Christie installation. Our artist for this occasion was Douglas Reeve, "Mr. Brighton." He was most touched by the welcome he was given by the folk from South Wales. We are happy to report that the multiplex piston system is now ready for installation, which will make it easier for all the artists in the future.

April 22 we were back at the State Kilburn to hear the popular Nicholas Martin from Turners' Musical Merry-Go-Round Northampton. His music is lively and the content of his program suited all ages. Little did we think when he entered our chapter competition in 1979 that he would be one of today's busiest organists.

We are now anticipating our fall chapter competition and look forward to the new talent. Happy listening! *Edith Rawle*



London Chapter promotion: (L to R) Mavis Sharp, Muriel Jackson, Edith Rawle, Ray Tibbetts.

John Sharp photos



Phil Kelsall at the Cannon Theatre Harrow.



Nicolas Martin at the State Kilburn.



Theatre Organ Society

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Stan Kann (well known to late night TV audiences as the "vacuum cleaner man") presented a great variety show for LATOS at the Wilshire-Ebell Theatre on March 18. Stan played a number of show tunes, movie themes, and medleys on the LATOS-owned and maintained 3/13 Barton installation at this mid-town venue. The first half of the program included a demonstration of the various voices of the organ for those of us who don't know the difference between a flute and viol celeste. Variations on "Twinkle, Twinkle Little Star" closed the first half of this concert. Following intermission, Stan returned, to demonstrate various vacuum cleaners and other unique gadgets, attired in a suit made entirely of pieces of vacuum cleaner bags with various well-known brand names from the past and the present. An original canister-type cleaner which required one person to push and generate wind pressure and a second person to hold the vacuum wand was most unusual and made all us appreciative of improvements that have been made over the years in both vacuum cleaners and pipe organs. After this bit of hi-jinx, Stan went back to the Barton console to accompany Charley Chaplin's silent film *Easy Street*. Stan closed the delightful afternoon with "What is This Thing Called Love" and "Temptation." Stan is only one of our generous members who is always willing to help us with an emcee job or mini-concert in conjunction with a meeting or social event and who is always entertaining to our old timers as well as newcomers to the theatre organ scene.

The weekend of April 6 and 7 found a number of LATOS members in Fresno at another exciting organ crawl. This annual event, which has almost become LATOS tradition, was jointly sponsored by LATOS and the Valley Organ Society



FRESNO CRAWL: At Left: Ed Smith, staff organist. Above Fresno Pizza & Pipes.



Zirfotos

(VOS) and was organized almost single-handedly by long time member Dick Shaefer. Two busloads of pipe and electronic organ buffs from the Los Angeles area were joined in Fresno by visitors from the Nor-Cal, Santa Barbara, and San Diego chapters for a packed weekend of organ music and food hosted and managed in a most efficient and professional manner by Sequoia Chapter. The bus trip included a Saturday noon box lunch on the way to Fresno and a champagne picnic on the Sunday Afternoon return trip to Los Angeles. Saturday evening began with an early dinner at Pipes and Pizza with Ed Smith entertaining at the mighty 3/23 Wurlitzer with its mighty Post Horn. After dinner, the buses took us to Bethel Temple Church to hear Warren Lubich play the relatively small, but sweetest sounding 3/10 Robert-Morton anyone could imagine. The talented Warren Lubich did a tremendous job showing off this mellow sounding organ with its chimes and percussions. Then it was back to Pipes and Pizza for more beer and a jam session with open console.

Sunday morning brunch for the hardy group was provided by Larry Moran and his crew at Pipes and Pizza who did a first rate job of serving something quite

different from their usual offering of a variety of pizzas. Dave Moreno, who had spent a non-stop week preparing each of the organs heard, was fantastic at the console. A dual concert at the Warnors Theatre on the big 4/14 Wonder Morton, which rides to concert level on an unusual round lift and operates on 25" wind pressure, may very well have been the highlight of the weekend for many of those present. ATOS President John Ledwon, playing mostly contemporary show tunes and music of living composers, made this instrument sing like a bird and roar like a lion! After intermission, Larry Vannucci brought the musical portion of the weekend to a close with a concert of pretty Italian ballads and some nasty Fats Waller and Count Basie. Many of those who enjoyed the weekend "preview" are looking forward to a return trip to Fresno in October when Sequoia Chapter hosts the ATOS Regional.

Clark Wilson, a versatile young man from Organ Stop Pizza in Mesa, Arizona, and Minnesota, made his debut concert on the chapter 3/16 Wurlitzer at the San Gabriel Civic Auditorium on April 22. Clark plays in an orchestral style making extensive use of the vast tonal resources of the organ. Like many of our truly prof-

(continued...)

Chris Elliott

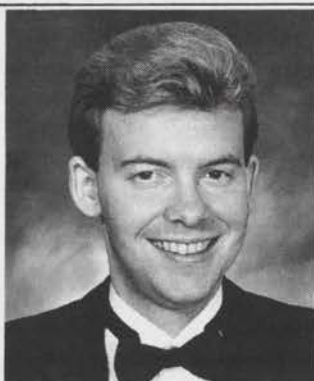
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Dave Moreno



Warren Lubich



Larry Vannucci



John Ledwon

Zimfotos

professional artists, he is trained in classical organ and is comfortable playing this type of music as well as theatre organ music. In addition to his popularity as a performer, he is also much in demand as a tonal finisher of organs, both classical and theatre. The concert was a superbly balanced mix of classical and theatre organ music including the "D Major Trumpet Tune" by John Stanley, "Two Cigarettes in the Dark" in the style of the late Jim Roseveare, a Jesse Crawford "Valencia," selections from *Les Miserables* as well as other show tunes and older popular music. Clark displayed exceptional abilities using combinations to create voices that are not included on this organ and have not previously been heard in this venue. Irv Eilers, LATOS resident musicologist; has revealed that the mystery encore, presumably unknown even to the organist was "I'd Love to Call You My Sweetheart." The San Gabriel organ, thanks to the talented LATOS organ crew that maintains the instrument and which recently rebuilt parts of the console, is in great shape, and many people observed that it has not sounded better in recent years than during this concert.

Wayne Flottman



MOTOR CITY

Detroit
313/537-1133

Melissa Ambrose was presented in concert at the 3/10 Barton at the Redford Theatre on April 28. Her varied program included selections from *Les Miserables* and was very well received. The Rackham Symphony Choir, under the direction of Frederic de Haven, performed in the second part of the program and included medleys from *Camelot* and *My Fair Lady*. For their finale, Melissa and the choir joined in a rousing rendition of "The Battle Hymn of the Republic." A graduate of Oakland University, Melissa has been accepted into the Masters Degree program at the University of Michigan where she will study organ with Dr. Marilyn Mason in the fall. The program was videotaped by the City of Detroit and will be part of a promotional tape to publicize the city.

A Shirley Temple Festival was held at the Redford Theatre on March 30 and 31. Two Shirley Temple films, *The Little Colonel* (1935) and *Wee Willie Winkie* (1937), were shown each night. Patrons had been encouraged to bring an original Shirley Temple doll and those who did received a prize. Many contestants participated in a Shirley Temple look-alike contest held on stage each night during intermission with prizes for the winner and runner-up.

The grant committee, chaired by Harold Bellamy, has assembled a final presentation to be submitted to various foundations and corporations to secure funds to continue theatre restoration and improvements. Two have already been submitted.

The chapter music library continues to grow. Anyone looking for a particular piece of sheet music is asked to call Margaret Tapler at 313/533-2282 to see if it is available.



Melissa accompanies the Rackham Symphony Choir in the Redford Theatre.
Bo Hanley photos



Lorraine Robinson, whose program featured a series of medleys each built around a specific theme, was the artist at our free Fourth Sunday presentation at the 3/16 Barton at the Royal Oak Music Theatre on March 25.

Dwight Thomas will appear at the Redford Theatre on October 13; Father Jim Miller will be at the Redford on November 24, and Tony O'Brien will be featured in concert at the Redford on December 8.

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



Redford Theatre patrons proudly display their original Shirley Temple dolls at the Shirley Temple Festival.
Peggy Grimshaw photo

July 29	Konzerthaus, Vienna, AUSTRIA
August 4	Art Museum, Seattle, Washington
August 13	Spreckles Organ-Balboa Park, San Diego, California
September 14 thru 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 2	Walker Art Center, Minneapolis, Minnesota
November 11	Art Institute, Cleveland, Ohio
November 15	Oscar Meyer Theatre, Madison, Wisconsin
November 17	Symphony Hall, San Diego, California
November 30	Pacific Film Archive, Berkeley, California
December 2	Music Sources, Berkeley, California
December 10	Castro Theatre, San Francisco, California
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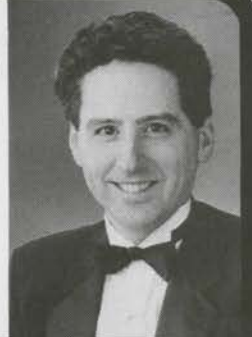
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Left to Right At the LIU/Brooklyn Paramount Wurlitzer: Hector Olivera, Ralph Ringstad, Mel Robinson.

NEW YORK

914/457-5393 or 201/302-1255

We prepared to greet spring with a March 18 concert at Long Island University in Brooklyn, featuring organist Ralph Ringstad, followed by an open console session. The LIU/Brooklyn Paramount 4/26 Wurlitzer is always a thrill to hear, and Ralph's performance was no exception. He opened the program with a rousing rendition of "Broadway Rhythm," and continued with a variety of theatre organ favorites. Highlights included Kreisler's "Liebesfreud" and an impromptu arrangement of "Under the Double Eagle," played in response to a request from the audience. A delightful medley of Irish tunes, fitting for the day after St. Patrick's Day, closed the program. Many members stayed to play at open console or to socialize with old and new friends.

On April 29, we returned to Long Island University for a truly unforgettable theatre organ experience with Hector Olivera at the console. Hector kept the audience

spellbound with a performance marked by varied and contrasting musical selections and arrangements, extraordinary tonal dynamics and his prolific talent at the keys and pedals. He took full advantage of the unique cathedral-like acoustics of the LIU basketball arena, formerly the Brooklyn Paramount Theatre, playing what he referred to as the "Wurlitzer ala St. John the Divine."

The program opener was "That's Entertainment," a song title that accurately predicted what the rest of the afternoon would bring. Hector moved from such melodic masterpieces as "I'll Follow My Secret Heart" and "Pieces of Dreams," showcasing the tremendous orchestral capabilities of both artist and instrument, to jazz arrangements and improvisations on "Sweet Georgia Brown" and "The Trolley Song." A selection from Cantata #29 demonstrated the ability of both the artist and the Wurlitzer to perform the music of J.S. Bach. Every selection was a highlight, but Hector's moving arrangement of "Don't Cry For Me, Argentina" and his closing medley

that included "Tico Tico" and "The Flight of the Bumble Bee" (the latter played on the pedals) brought the audience to its feet. Their reward was an encore, a brilliant orchestration of "The Battle Hymn of the Republic."

Hector seemed to enjoy playing the big Wurlitzer every bit as much as the audience enjoyed listening. At one point or another in the course of the concert he used every stop on the organ. And, much to the credit of Bob Walker and crew, they all worked! *Tom Stehle*



NORTH FLORIDA

901/268-9537 or 904/353-5812

Our March meeting was hosted by member Verdi Frampton and her husband, Bob. Verdi was also our guest artist and really showed us how theatre organ music is played on her Conn 635. And rightfully so as her organ teacher is well-known Conn artist Carol Jones. Verdi is also in charge of the organ department at Kelly's Music Store, the area Yamaha dealer.

April's meeting was hosted by Jim and Shirley Lawson of Palatka. Our guest artist was Norm Nelson, "Mr. Tibia" himself. Norm was a concert artist representing the Gulbransen firm through the 1970s and now lives in St. Augustine. Norm demonstrated his smooth, smulzy style as he showed off the wonderful sounds of the Conn 653 with its added speakers.

Along with our monthly general meetings/socials, other events representing our chapter are happening. Maryann Miller and Carrie Renwick worked together to provide music, special vocal selections and a sing-along at Southside Nursing Home here in Jacksonville this past February 3. On April 28 an organ/piano recital was provided for the residents of the Westely Manor Retirement Community. Erle Renwick provided the labor and organ for use in their main auditorium which seats 200.

President Erle Renwick continues to maintain efforts to accomplish three main objectives: 1) continue increasing public awareness of our organization; 2) find a home base for regular meetings and special events, such as a meeting hall, church or public auditorium; and 3) search for and accept a theatre pipe organ for our chapter to install, maintain and use on a regular basis. *Chris Secrest*

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NORTH TEXAS

Dallas-Fort Worth

214/256-2743 or 214/233-7108

Our chapter organ in the Lakewood theatre is finally nearing the point where it will be back in the fine condition it enjoyed before it suffered water damage a little over a year ago. Though we have been able to play the organ since last November, many loose ends have had to be taken care of, including all of the tuned percussions and the toy counter. As of our April 1990 meeting in the theatre, all percussions are now playing and the actions for the toy counter are releathered and back in the chambers (but not yet operating). In some regards, the organ is improved since the accident. We have refinished the console and bench in a new white and gold finish. We have also provided plug-in wiring to all of the chests to facilitate the rewiring when we eventually add the projected solid-state relay. And almost all leather is now renewed, including some that was not renewed when the organ was refurbished for installation in the Lakewood theatre several years ago.

For you technicians in other chapters with problem console lights on their Robert-Morton console, be advised that our chapter president, John Beckerich,

WHEN JOHANN SEBASTIAN BACH
WAS ASKED ABOUT PLAYING
THE ORGAN, HE REPLIED,

*"There is nothing to it.
You only have to hit the
right notes at the right time
and the instrument plays
itself."*

has found that some judiciously placed epoxy cured the flickering and intermittent outages that have plagued us. Since we have been unable to find suitable replacements, we are not only very pleased but also keeping our fingers crossed.

One of our newest members, John Batten, played the program on the Lakewood Robert-Morton at our April meeting. John has been well known to several of our members for his Hammond organ playing, solo and in combo, in the Dallas area. We somehow, however, hadn't made the connection to invite John to the pipe organ world of ATOS until member Dee Johnson did so after hearing him play at the Horse Show in the Dallas State Fair Coliseum recently. After John got his first "taste" of theatre pipes, he was an immediate devotee and joined our chapter. Though with only a very limited exposure to theatre pipes, John did not hesitate when asked to play our

program and has also joined the staff of member organists who play intermission music at the Lakewood.

John has made the transition from electronics to pipes beautifully and presented us with a most entertaining program of popular music, including show tune medleys, Big Band transcriptions and ballads. As might be expected, John has only limited experience with the subtleties of theatre organ registration, but his fine musicianship and keyboard mastery showed through his most enjoyable program. We are delighted to have John Batten with us now, and we look forward to hearing much more of his large repertoire of popular organ music. *Irving Light*



John Batten at the Lakewood Theatre. *Irving Light* photo

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..."

*The Herald Journal,
Logan Utah*

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Our March meeting was a delightful open console/open house at the Elsinore Theatre in Salem where members Clayton, Richard and Jeff Parks are installing a theatre pipe organ that was once in their home. This enthusiastic group has 15 ranks now playing, and we are sharing their excitement as the project grows. Vice-Chairman Loren Minear welcomed the group and introduced Rich Parks who gave a brief history of the organ and then led off the open console. Clayton led tours of interested buffs through the chambers while others were playing the organ. We are looking forward to the completion of this installation and will have a full story forthcoming in the Journal at that time.

Don Feely



Jim Riggs at the Organ Grinder.

In our last report, we reported that Jim Riggs had been unable to play for us because he had injured a finger making chicken soup. That bad news was changed to good news this month when Jim was guest artist for our April 21 meeting at the Organ Grinder. Jim really did justice to the magnificent 4/48 Wurmlitzer with his virtuoso styling and technique. He started with the show-stopping



Elsinore Theatre in Salem. Irv Ewen photos.



Richard Parks at the console in the Elsinore

"Paramount on Parade" and a 1929 novelty tune, "Singin' in the Bathtub." Jim said that very little has survived from the Golden Years of Hollywood except the music and that meant, for us, George Gershwin and Cole Porter with some Jesse Crawford styling tossed in. The Sydney Torch tune, "Dance of the Blue Marionettes," was sheer delight. We sang "Happy Birthday" to our own Paul Quarino, and when someone asked him how old he was, he answered, "I'm the same age as Dennis Hedberg." to which charter member Dick Raupach re-



Lobby of Elsinore Theatre.

sponded "Nobody is *that* old!" That brought Jim back for the second part of his program which he concluded with a rousing rendition of "Twelfth Street Rag," a true workout for both the organ and the organist. After wiping his brow, he returned to play an encore for us, and the members of our chapter knew that they had experienced a morning of real entertainment.

Connie Hodges



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- Nov. 23 . . . Rochester Theatre Organ Society - Detroit, Michigan
- 1991
- Oct. 19 Detroit Theater Organ Society
- Nov. 2 Gray's Armory - Cleveland, Ohio

PIEDMONT

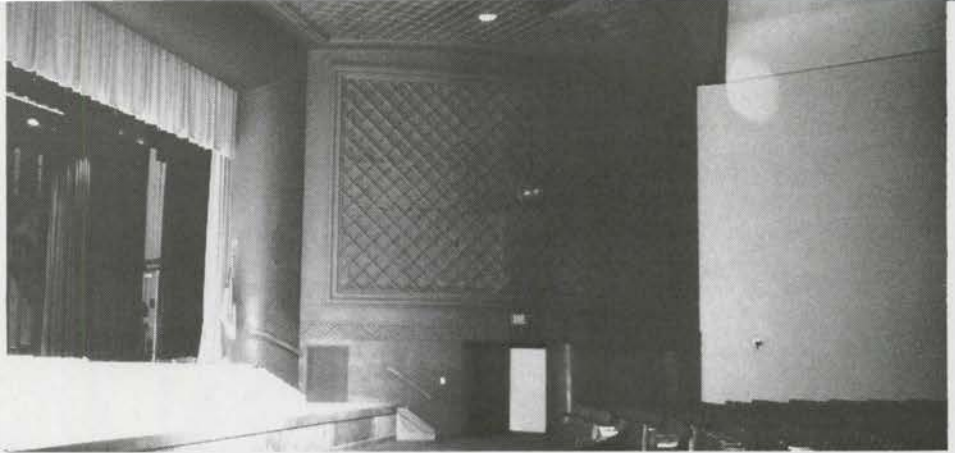
Graham, North Carolina
301/750-0806 or 301/765-1547

Our ranks are silent right now, but chapter members meet about every three weeks to work on the many projects in the Piedmont (North Carolina) area. Here are just a few of the projects we have going at this time:

Carolina Theatre, Greensboro, NC - 2/6 Robert-Morton. The theatre is closed at this time while they complete renovations. However the Main chamber, blower and relay suffered severe damage when roofers failed to connect drains and water from a storm flooded the building. At this time all endangered pipework is out of the chambers and we are preparing to start repairs after the chamber plaster ceiling is replaced.

Carolina Theatre, Lumberton, N.C. - 2/8 Robert-Morton. Eight years ago when Dr. Paul Abernety replaced his 2/8 Robert-Morton with a 3/8 the chapter was given the smaller organ. The organ remained in storage until the Carolina Theatre in Lumberton (at least every city had a Carolina Theatre) asked us to help them find an organ. There was one major problem. The organ would have to be installed on one side of the building only as the old Solo chamber was now an equipment room. Plans are to have the organ playing by the end of the summer.

Paramount Theatre, Bristol, Tennessee 3/11 Wurlitzer. You may well remember the organ at Elon College, N.C. It was about this time last year that the College let us know that they were no longer interested in the organ and it was to be given to the chapter. The chapter found a home for the organ at the Paramount Theatre in Bristol, Tennessee. A group of interested parties there have joined together and, with technical help from Piedmont Chapter, have begun the task of getting the instrument ready for installation and started fund raising. The three-manual Kimball console (as it came from the Paramount Theatre in Charlottesville, Virginia) can be seen in a store front win-



Williams High School, Burlington, N.C. Solo and Choir chambers, note the two sets of shutters for each.



Carolina Theatre 2/8 Robert-Morton.



Carolina Theatre, Lumberton, NC. Solo chamber is above Main chamber.

dow on State Street in downtown Bristol. Plans are to have BABY, as she is affectionately called, playing for the reopening in February '91.

Walter Williams H.S. Burlington, N.C. 3/17 Wurlitzer-Marr & Colton (with a Barton Console). This sounds like a collection of parts, but this will be THE ORGAN OF THE CAROLINAS. The high school had a 4/64 Standaart given to them in 1952, which after falling into disuse, was removed by the chapter. The chapter then arranged for a gift of a theatre organ to be made to the school. The organ would fit into the Great and Accompaniment chambers with room to spare and two more chambers to expand into. All chambers have four sets of shutters giving plenty of tone opening and enough height to double the organ if space ever becomes a problem. Each side of the building has its own blower with plenty of wind. This organ is in the clean-up stage with just minor repairs needed to make her playable.

Chinqua-Penn Plantation, Reidsville, N.C. 2/15 E.M. Skinner. This was an original installation residence organ with a roll player. In 1952 the organ was given to a local church which had the organ overhauled. This resulted in the removal of the roll player. Now the church has a new sanctuary and organ and is in the process of changing the old building into an educational building. Plans are to install it as it originally was and replace the missing roll player with a digital recording/playback system. *Buddy Boyd*

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POTOMAC VALLEY

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Our chapter-owned 2/9 Wurlitzer (in the Harris Theatre of George Mason University, Fairfax, Virginia) made a surprise debut on March 6, played by member Lou Hurvitz, in "An Evening of Opera." Colonel Arnald Gabriel, conductor of the George Mason University Symphony Orchestra knew about the organ and requested that it be used, on very short notice. The organ and organist performed beautifully. Organ curator George Johnson instructed Lou Hurvitz on what is now and what isn't yet!

Our 3/10 Kimball at the University of Maryland, College Park, had Warren Thomas as its curator for many years until (sadly for us) he moved to Daytona Beach. Happily, our new curator is long-time member/organist Ken LaCapria, an audio/electronics technician who works out of a Muzak truck! Volunteers are most welcome. Good luck, Ken!

Jack Little



Lou Hurvitz really enjoys a responsive Wurlitzer. Dan Swope photo



Don Walker at the Capitol.

QCCATOS

QUAD CITIES

319/359-8303 or 309/762-3209

The "Hard-Hearted Vamp of Savannah" has nothing on the "cold-hearted vamp of Davenport, Iowa" — the Capitol Theatre, that is. She was cold at our April gathering, coat-and-hat-cold. The weather outside was not delightful either. A splendid turnout, notwithstanding the negatives, proved that true organ buffs are made of the right stuff — real grit. No less stalwart was our own Don Walker who brought the Wicks Organ to life after a long winter dormancy. A glitch or two, instrument-wise, did not phase him, as he jogged around them masterfully. The youthful 24-year-old was chosen for this performance in keeping with our theme for 1990. He displayed great confidence, poise, and personality in his music and commentary.

To paraphrase Don, "I'm a medley man. You see, that way it isn't necessary to talk so much." And he did play medleys, and played them well, including medleys of Noel Coward music, and tunes from *Sugar Babes*, and *Rosemarie*.

As it turned out, Don is also a sing-

along type. He ended his program with "We'll Meet Again" which was an excellent choice considering the conditions. Yes, Don, we will meet again, on a SUN-
NY day.

Don is a 1989 graduate of St. Francis College in Joliet, Illinois, with a Bachelor of Business Administration Degree with a minor in music, and is employed in the Operations of First American Bank. He started his music career at the age of 12 with the accordion and later switched to the guitar, which only lasted a few months. At 16, with the encouragement of his aunt, Norma Peters, he started his formal study of the organ for five years.

Well, some of you missed it again! What I am referring to is the "Meet-the-Artist-Potluck" at the McFadden residence on April 28. I keep telling you about all of the great food that the members bring, but you don't do anything about it, so I am not going to tell you again. Come and see for yourself. And all of the fun, fellowship, and music. The guest artist plays and thrills us, the players at open console entertain us, and everyone enjoys the sing-along.

On April 29 we held our spring "Theatre Organ Spectacular" at the Capitol Theatre in Davenport. What a pleasure it was to have a young, talented, and professional artist grace our presence.

(continued...)

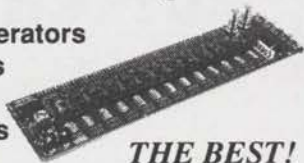


Organ curator George Johnson points out some features of the theatre to Lou Hurvitz. Dan Swope photo

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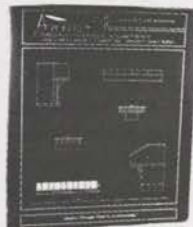


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QUAD CITIES cont.

Dave Wickerham, born in Los Angeles, California, in 1962, began playing the organ by ear at the early age of four. At five, it was discovered that Dave was blessed with the very special gift of perfect pitch. He formally started organ lessons at the age of seven with Geraldine Dana, who was noted for her teaching techniques with ear-gifted students.

From early on, Dave has enjoyed sharing his talent with people. Making his concert debut at the age of seven, and a half-hour radio broadcast that very same year, it was evident that performance was in his future. Playing many recitals, concerts, pageants, and other functions, Dave continued to grow musically. Soon Dave was competing in musical competitions and finishing with highest honors. His awards were many. They included two scholarships for higher education presented by the Los Angeles Professional Organist Club and awards of merit for outstanding achievement presented by Yamaha Musical Corp.

Dave first encountered a theatre pipe organ at the age of ten at Pipes 'N' Pizza in Reseda, California. By the age of twelve, he was one of the staff organists. In addition to this, he also held positions in two churches.

In 1976, Dave moved to Arizona. He continued his career as an associate organist with the famous Organ Stop Pizza Restaurants in Phoenix, Mesa, and Tucson. While in Arizona, his higher musical education continued with Roseamond Crowley, one of the few living descendants of the Louis Vierne line of students. Dave attended the University of Arizona in Tucson on a full musical scholarship, pursuing classical organ studies for six years with Dr. Roy Johnson.

In 1984, Dave moved to the Chicago area to take the position as staff organist with Pipes and Pizza in Lansing, Illinois. Aside from his performances at the restaurant, he enjoys concertizing regularly as well as ministering musically at various churches. He has enjoyed recording

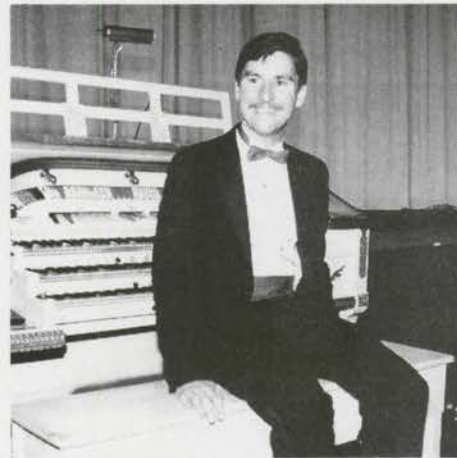


The crew at our concession stand at the Capitol Theatre.

Withenbury photos.



David Wickerham entertains guests in the McFadden residence.



David Wickerham at the 3/13 Wicks.

and is now enthusiastically working in the digital audio field.

Space does not permit listing his program, but if it did, you would know what to expect if you see his next performance. The only way to describe his presentation is "variety." The console rose to our favorite college song, "Iowa" (I-O-Way), which brought forth a rousing response from this Iowa audience. His program consisted of ragtime, jazz, marches, old-time favorites, classics, theatre organ standards, a hymn, a medley from *Phantom of the Opera*, and a sing-along. In keeping with the modern trend, he used some digital equipment to accompany a vibrant presentation of "Brazilian Sleigh Bells."

After intermission the audience was treated to an old silent movie favorite *Putting The Pants on Phillip*, starring Laurel and Hardy. Dave's performance was exceptional; his timing was perfect as he followed the action and used the various toys. The changes he made in melody, rhythm, registration, expression, and volume were very appropriate and imperceptible. Gaylord Carter once told us that when accompanying a silent movie the organist should play in a manner that the music is part of the movie and not discernable as the organ itself. Is there another Gaylord Carter in the making?

Richard P. Withenbury

Donna Parker

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RED RIVER

Fargo, North Dakota

318/287-2671 or 701/232-6325

We had a scare one night in February as we saw live coverage of a fire in downtown Fargo. Just two store-fronts away from the Fargo Theatre on the north corner, an old hotel was on fire. Fortunately, the wind was from the south and the theatre was in no apparent danger. It was tense seeing the scene on TV, with the marquee twinkling in the foreground and flames and smoke billowing in the background. The hotel and the three other businesses in it were gutted.

Many chapter members spent eight Saturdays this spring painting and generally spiffing up the dressing rooms and hallway area at the theatre. We decided that the one dressing room reserved for guest organists and other stars needed special attention, and had it done by a local decorator, Dawn Morgan. With several live shows in April, we had a deadline. The first star to use the "new" room was Gregory Hines. He appeared on stage for half an hour as part of a program with Red River Dance and Performing Company, and delighted the audience with his fabulous footwork. Not many days later, Cloris Leachman came to the Fargo Theatre to begin her current tour of the marvelously entertaining "Grandma

Moses: An American Primitive" with three performances.

Also in April, it was Silent Movie Night time, the 20th and 21st, as we presented the Fargo Theatre Big Band All Stars; under the direction of James Ployhar the Fargo Theatre Singers (quintet), and a special appearance by members of Red River Dance and Performing Company, in a tribute to the music of Glenn Miller. Emcee Kenn Bennett introduced each number with a bit of history on Mr. Miller's career. The show opened with "Serenade in Blue." The dancers performed (four couples) with "Little Brown Jug" and "St. Louie Blues March." Among the many other numbers, "Chattanooga Choo-Choo" and "In the Mood" were definite crowd pleasers. The first half of the evening closed with all performers on stage for "Moonlight Serenade."

Three comedy classics filled the second half. Buster Beaton in *Neighbors* (1920) scored by David Knudtson, theatre manager; Harold Lloyd in *Never Weaken* (1921) and Laurel and Hardy's *You're Darn Tootin* (1927) with scores by Lance Johnson. Pre-show entertainment was provided by David Knudtson on the lobby grand, and intermission music by Lloyd Collins and Lance Johnson on the lobby organ.

The beginning of May opened with another big production at the theatre with the Fargo-Moorhead Civic Opera giving four wonderful performances of Gilbert and Sullivan's *Pirates of Penzance*. According to the Fargo Forum newspaper review, the Mighty Wurlitzer was a defin-

ite hit, also, "Contributing greatly to the musical experience is the pairing of the Mighty Wurlitzer Organ, played by Lloyd Collins, with a string quartet. Conductor David Martin keeps the two elements balanced throughout and successfully incorporates some of the organ's unique capabilities into the performance. The result was a joyful sound just right for Sullivan's score." *Sonia Carlson*

CHAPTER CORRESPONDENTS: PLEASE NOTE

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Preceded by luncheon at the Olde Country Buffet, our March 24 meeting was held at the Bellevue Little Theatre, in Bellevue, Nebraska. Our host for the meeting was member George Rice, who serves on the board of the theatre. The Bellevue Little Theatre is the home of a 2/5 Wurlitzer, installed by George in 1967. Following a short business meeting, Dick Zdan played for a sing-along and then cued a 1920's era newsreel and Laurel and Hardy's feature silent film, *Big Business*. The films were furnished by Harold Neuman of Council Bluffs, Iowa, our adopted film historian. The program was capped-off with refreshments in the lobby.

The Boardwalk Cafe in Omaha was the site of our April 29 dinner meeting. Our hosts for the evening were renowned Omaha organist Sandy Anderson and partner Hugh Stuckey, who own and operate the restaurant. The dinner was a delicious hot and cold buffet, served by the Boardwalk's staff. During cocktail hour, chapter President Dick Zdan entertained at the console of Sandy's Wersi electronic organ. Our star performer for the evening was Sandy Anderson, a



Chapter members and friends at the Boardwalk Cafe.

Tom Jeffery photos

classically trained musician who operated Sandy's Keyboards for about 15 years. He has served as a church organist in Omaha and during Army service, for many years. Sandy was the recipient of an AGO Scholarship. He opened his program with a medley of Big Band tunes and TV themes. His rendition of "Misty" was truly memorable. He continued with an array of Broadway show tunes that included excerpts from *My Fair Lady*.

Sandy closed his program with requests from the audience, including "Battle Hymn of the Republic" and "Memories" from *Cats*. An attentive audience of 60 members and guests offered their enthusiastic applause.

Tom Jeffery



Chapter President, Dick Zdan favored us with dinner music.



Sandy captured an attentive audience with his unique keyboard stylings.



Sandy Anderson, our host and star entertainer.

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Ours is a fast growing, fun loving organization that is meeting the challenges of the 1990s. With the blessing of much talent and forward thinking we are having a very exciting year and would like to make fellow members aware of some of our special programs for 1990.

Our spring and summer programming will range from our second annual amateur organist showcase at Denver's Paramount Theatre, with guest organist Scott Smith, to our "Meet The Artist" concert series, with organist Ashley Miller, at the Riser's Music Hall, Henderson, Colorado. Developing new interest in theatre organ has paramount priority. One of the ways we get the "word out," is to put the club on the road. The summer gives us great opportunities to have booths at fairs and other public gatherings. Our members have a great time talking with people and spreading the gospel of theatre organ.

We are well-known for putting on a good party, so in September we are having a big one. The weekend of September 14, the Friends of the Wicks (a sub-group of RMCATOS) will be presenting a Mile High Weekend, when many of the fine theatre organs of the Denver and Colorado Springs area will be presented. This weekend has been designed to be low in cost and high in entertainment. For \$45 our guests will be treated to concerts from some of the finest theatre organists in the country, and a Jam Session that will not be forgotten. For more information or to make reservations, call us. We take Master Card and Visa.

October is time for an event that all of us are looking forward to. The Organ Festival for the Denver Public School Kids. This series of concerts and lectures will introduce over 8,000 students to the possibilities of theatre organ. The concerts will have a Halloween theme, so many of our members help by becoming "ghostly" friends to make the concert a real memorable program.

If you are planning a trip to the Denver area please look us up because there is a good chance that there will be something going on during your visit, or we could make a party happen. *David Love*



Quentin Bellamy outside the Fresno Warnors Theatre where he played for the February meeting.
Alexis Downer photo

SEQUOIA

Fresno, California

209/431-4305

1990 is proving to be a big year for us. We are very excited about presenting the Regional Convention in October. All artists have now signed on and are ready to roll. We will have a superb lineup of artists and a few optional extras if folks desire. Information is in this issue.

We started our year with a classical organ program by member Scott Horton on the 2/17 Murray M. Harris in the Hanford Episcopal Church of the Saviour. This magnificent organ was built in 1910 and is virtually intact except for the console destroyed some years ago in a fire.

In February, temporary resident of Nor-Cal Quentin Bellamy played for us. Quentin is attending an Episcopal Seminary in Berkeley. He played a fine program of popular music, some light classics and not-so-light classics on the 4/14 Robert-Morton in Warnors Theatre. In May, he will be heading back to Great Britain and assume his post as an Episcopal priest. We wouldn't be a bit surprised if someday one of his parish churches grows forth with a big brassy Christie organ!

March saw the return of Dennis Scott to play Pizza and Pipes' 3/23 Wurlitzer. Dennis had the instrument and the audience at his complete disposal. He included many show tunes and, as it was Saint Patrick's Day, a good selection of Irish music.

In April, we hosted the "Fresno Organ Crawl" by members of LATOS and Valley Organ Society from Burbank. In slightly less than 24 hours, Sequoia, LATOS, and VOS members heard Warren Lubich at Bethel Temple's 3/10 Morton, Dave Moreno at Pizza and Pipes, and ATOS President John Ledwon and Larry Vannucci at Warnors Theatre.

(continued ...)



Scott Horton at the 2/17 Murray M. Harris in Hanford.

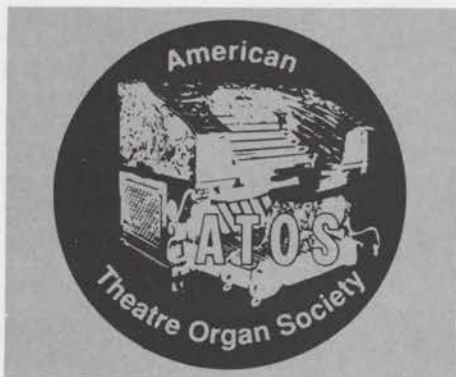
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SEQUOIA cont.



Dennis Scott played for Sequoia chapter on St. Patrick's Day, Pizza and Pipes, Fresno.

In May, Dave Hooper played his first concert for Sequoia. He has been heard many times by Nor-Cal, Sierra, and AGO chapters, to say nothing of his 15-year stint at what is now Angelino's (ex-Thundermug) Restaurant 3/13 Wurlitzer in San Jose. Dave played a fine selection of concert melodies for which he is very well known. His Saturday morning program took place at Pizza and Pipes.

The Sequoia Chapter 2/10 Wurlitzer organ is now fully installed and playing. It is a tremendously powerful little beast and capably fills every square inch of the 1200 seat FOX-Hanford Theatre — and quite probably half of the Presbyterian Church next door! In fact, the brassy Solo chamber CAN be heard in the city park across from the theatre. We'll have to watch the 2 a.m. practice sessions with that reputation. We are planning a private chapter sneak preview of the organ early this fall. The organ will be heard in its public premiere during the Central California Regional Convention with Ron Rhode, then two days later in a public concert by Tom Hazleton.

We hope to see as many folks as possible at the regional, but remember, it is limited to 400. Get your registrations in early!

Tom DeLay



Rex Koury plays dedication of Sierra chapter's new console.

SIERRA
Sacramento

916/961-9367 or 916/967-9732

I have always said, "When you have a good artist, you will have a good audience." Our dedication program for our new console, played by Rex Koury on April 22, more than proved that. We had a SRO, put in 50 extra seats and still had to turn people away. The audience loved and respected this man as he presented an excellent concert for Sierra Chapter.

Rex could do no wrong in the eyes of his following. His choice of selections were of a great variety, played in a very tasteful style and technique. His program included Chopin's "Valse Brillante," plus show tunes and "Jamaican Rhumba." I was totally surprised when Rex announced that he was going to play my composition, "Blue Ice." He did a great rendition and I want to thank him. This was a dedication well done. I am sure that Buddy Cole would have been proud to hear this program on his old console, now looking so new. Thanks, Rex, the audience sure loved you.

Sierra Chapter also wishes to acknowledge those who helped make this program such a success: Don Myers and Barbara Harris, Ushers; Mary Koury, Record Sales; Kay Ruland and Key Robinson, Programs at the door; Mac Wurtzbaugh, furnishing and operating the spotlight; and Charles Robinson for serving as emcee.

Bud Taylor

*The other arts persuade us,
but music takes us by surprise.*

EDUARD HANSLICK, 1854

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1/4 Horizontal (3 col.)	7-5/16	2 1/2
1/4 Horizontal (2 col.)	4-7/8	3 3/4
1/4 Vertical (1 col.)	2 1/4	7 1/4
* 1/4 Special	3 1/2	
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SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

It finally happened! Our 3/10 Robert-Morton is silent no more! Our March meeting was held at Tulsa's Broken Arrow campus Vo-Tech High School, with real music (no more manual pipe poking) on our own theatre pipe organ. Since we knew everyone wanted a chance to play, our program for the evening was open console "by the numbers." As chance would have it, first on the bench turned out to be Don Kimes — an appropriate lucky draw, since Don has been one of our most faithful installation-crew members. Twelve others played, each with their own unique stylings. The sound of our instrument is truly magnificent, and everyone present thoroughly enjoyed its re-awakening.

The first meeting was so successful we decided to have a repeat performance in April. Again, it was open console "by the numbers," with ten persons drawing numbers to play. Our players are becoming more familiar with the organ's capabilities as they feel their way through its registrations. *Dorothy Smith*

TOLEDO AREA

Ohio

419/691-0870 or 419/865-0111

On March 10, John Lauter of Detroit, Michigan, was the feature artist at the chapter Marr & Colton. In addition to a fine performance on the organ, John accompanied the Harold Lloyd silent film classic *Never Weaken*.

Our resident organist, Bill Yaney, performed pre-show at the "Mini-opera" *Cinderella* in March before an audience of about 900 school children. In May, TATOS met at Paul Wasserman's "Hobby House." Following the meeting, new member Lenny Norman entertained us on Paul's 3/8 (mainly) Wurlitzer. Paul's organ was originally the 217 instrument installed in the Toledo, Ohio, Pantheon Theatre in November 1919.

F. Michael Hornyak

WESTERN RESERVE

Cleveland, Ohio

216/521-7269 or 216/941-0572

We celebrated an early St. Patrick's Day with chapter member John Lane at the console of the Cleveland Grays' Armory 3/16 Wurlitzer on March 4. Following a medley of Irish songs including "When Irish Eyes are Smiling" and "My Wild Irish Rose," performed with John's easy-going artistry, open console time and lots of socializing were enjoyed by all.

Several members enjoyed a concert by Hector Olivera at Akron, Ohio's Holy Trinity Lutheran Church on April 20. After an all-classical half-concert on the church's freshly expanded classical pipe organ including Guilman's "Marche Religieuse" and Handel's "Cuckoo & the Nightingale," Hector brought down the house by introducing his famous "P-1 Orchestra." Selections on his electronic marvel included "All of Me," "New York, New York," and a medley from *Phantom of the Opera*. As an encore, Hector astounded the audience with a "Duet" — accompanying himself from the organ with a pre-performed O-1 arrangement of J.S. Bach's "Sinfonia To Cantata #29." Bravo!

Pooling resources with the Cleveland Chapter of the AGO, Western Reserve members enjoyed a Saturday afternoon, April 21, bus trip into the rural regions southwest of Cleveland. Our first stop was at the Schantz pipe organ factory in Orrville, Ohio (also famous as the home of Smucker's Jelly) for a close-up look at the manufacture of classical pipe organs. After an educating tour and lecture, we continued to our Program Director Jim Shepherd's alma mater, the College of Wooster for an interesting tour of three diverse pipe organs. Associate Professor of Music Jack Russell demonstrated the highlights of the 1953, 53-rank Holtkamp electro-pneumatic organ in the College's McGaw Chapel and then contrasted them with a 1980 tracker-action Wilhelm instrument in the First Presbyterian Church. Finally, a tour of the newly constructed

Scheide Music Hall and its Wilhelm tracker action practice organ rounded out the afternoon. Before the return bus ride, an all-you-can-eat buffet at the College of Wooster's award-winning student cafeteria was enjoyed by everyone. Our thanks go to the AGO and the staffs of the Schantz factory and the College of Wooster for a delightful and educational extravaganza!

On May 5, Western Reserve Chapter assisted the Cleveland Grays in the production of Larry Ferrari's unprecedented tenth appearance at the Cleveland Gray's Armory 3/16 Mighty Wurlitzer. A traditional Cleveland area favorite, Larry's spirited performance that night left no one disappointed, as his selections included Clarke's "Trumpet Voluntary," "Gigi," and the *Music Man's* "76 Trombones."

A rainy spring Sunday saw us travel to Mansfield, Ohio, on Mother's Day for a concert and tour at the fabulous Mansfield Renaissance Theatre. After its decline into the porn-film market and eventual closing in the 1970s, this former movie palace is now one of the premier restorations in the country. Equally history-laden is the 3/20 Kearns/Carson/Nelson Mighty Wurlitzer featured there. Selections by artist Jim Ackley including "Body & Soul," "Waitin' for the Robert E. Lee" and "The Perfect Song" — played to honor the fact that this was the instrument used by Gaylord Carter to accompany the *Amos & Andy Show* — made it a difficult choice for aficionados to decide what the afternoon's summit truly was. With the addition of abundant open console time, the only sure thing is that everyone who attended had a good time. *Jim Shepherd*

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Floyd Broussard, Chairman, SETCATOS

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FOR SALE

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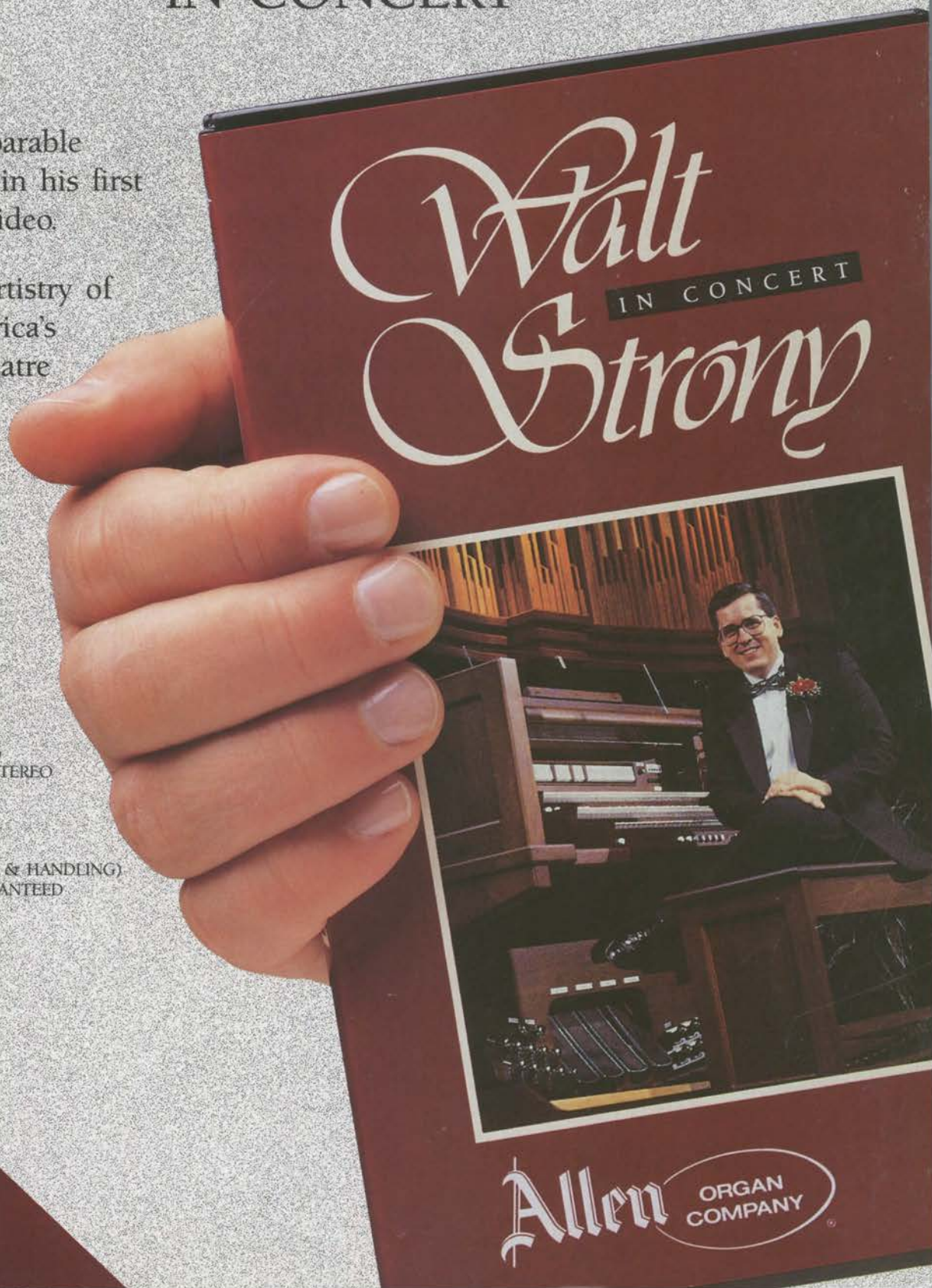
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