

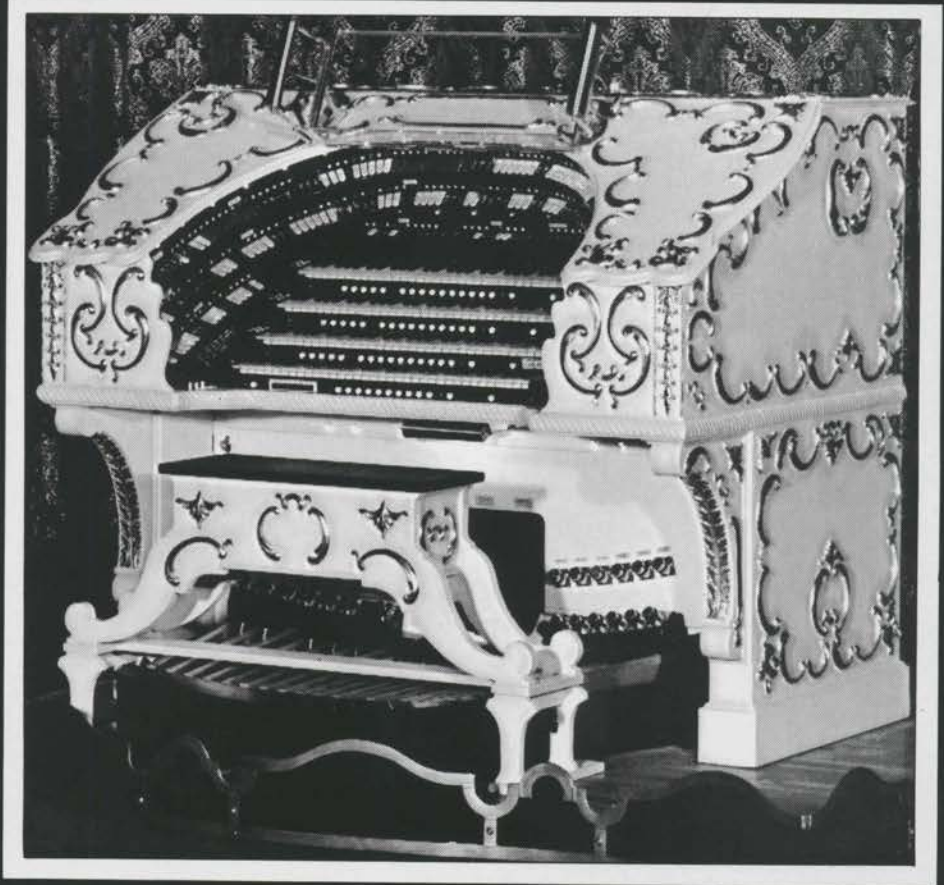
# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

SEPTEMBER/OCTOBER 1990



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# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 32, NUMBER 5

SEPTEMBER/OCTOBER 1990

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

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COVER PHOTO:  
J. Ross Reed Memorial Wurlitzer in Pasadena City  
College.  
*Tim Berreth photo*

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**Editorial** ..... Grace E. McGinnis  
4633 S.E. Brookside Dr., #58  
Milwaukie, Oregon 97222  
Phone: 503/654-5823

**Advertising** ..... Terry Robson  
3422 S.E. 8th Avenue  
Portland, Oregon 97202  
Phone: 503/233-7274

**Membership** ..... Douglas C. Fisk  
P.O. Box 417490  
Sacramento, California 95841  
Phone: 916/962-1019

**Back Issues & Binders** ..... Vernon P. Bickel  
1393 Don Carlos Ct.  
Chula Vista, California 92010  
Phone: 619/421-9629

**President** ..... John Ledwon  
28933 Wagon Road  
Agoura, California 91301  
Phone: 818/889-8894

**Vice-President** ..... Russ Hamnett  
Box 543, Hutton Ranch Road  
Flagstaff, Arizona 86004  
Phone: 602/523-5628

**Secretary** ..... Laurel Haggart  
P.O. Box 902  
Lake Arrowhead, California 92352  
Phone: 714/336-2909

**Treasurer** ..... Warren Dale Mendenhall  
4428 Pennsylvania Avenue  
Fair Oaks, California 95628  
Phone: 916/967-5060

**Executive Director** ..... Douglas C. Fisk  
P.O. Box 417490  
Sacramento, California 95841  
Phone: 916/962-1019

**Board of Directors**  
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**Corporate Office**  
American Theatre Organ Society, Inc.  
1393 Don Carlos Ct.  
Chula Vista, California 92010

**Curator - Archive/Library** ..... Vernon P. Bickel  
1393 Don Carlos Ct.  
Chula Vista, California 92010  
Phone: 619/421-9629

## Journal Staff

Editor ..... Grace E. McGinnis  
Editor Emeritus ..... George Thompson  
Editor Emeritus ..... W. Stu Green  
Contributing Editor ..... Robert Gilbert  
Assistant Editor ..... Paul J. Quarino  
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Advertising ..... Terry Robson  
Publisher ..... Warren Dale Mendenhall

**Design & Typesetting**  
Stanley LeMaster Typesetting & Design  
3605 N.E. 18th, Portland, Oregon 97212

**Printing & Mailing**  
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# President's Message



After my last several messages where I have ranted and raved about the future of ATOS I thought I would take a few minutes to let you know how some of our projects are going and to say thanks to some of the people who work behind the scenes for the American Theatre Organ Society.

The Towe Ford Museum project in Sacramento is proceeding well. We have been asked to provide a small theatre organ for a 250-seat theatre that will be built within the complex. Eventually, we hope to have a larger location as a companion facility to the museum in order to have a permanent archives and "living" museum for ATOS. We expect to have several hands-on demonstrations available for the public to view and operate so that they may learn the history of the theatre organ and just what a theatre organ is and how it operates. Should you have a small to medium size theatre organ that you would be willing to donate to the American Theatre Organ Society please let us know. As you may or may not know, the American Theatre Organ Society is a non-profit, public benefit corporation that can accept tax deductible donations (financial or otherwise) through its IRS(501)(c)(3) status. If you, or someone you know, would like to make a tax-deductible donation please contact me or any of our officers and/or directors for details and procedures.

While our radio show has not yet made it to the airwaves, we are confident that it will shortly. We still need your help in getting stations to carry the program and would appreciate any help you can give us.

Bob Markworth has shipped the Chapter Handbook. We hope this handbook will assist chapters in areas that they may need assistance. Contact your local chapter president if you would like to peruse this rather formidable document.

I feel that there are a few people that should be recognized for having done an absolutely super job this past year. First of all, a lady who works tirelessly so that we will have a first rate Society publication, Grace McGinnis. Secondly, a wonderful lady who worked just about totally behind the scenes during the Board Election counting the 2500 ballots we received this past year, Margaret Ann Foy. Next, a man who not only donates a great deal of his personal time as curator of the archives but who also was responsible for generating over \$4000 for ATOS this past year with his record auction, Vern Bickel. To Dorothy Van Steenkiste for her stewardship of our Young Organist Competition, this year with ten entrants. To Laurel Haggart, who has been busy reading and answering over 150 letters from people interested in helping locate and catalog the remaining theatre organs in the world. And, finally, to Dale Mendenhall, our treasurer, who spends countless hours keeping the books for the Society, and making sure our bills are paid promptly and cheerfully. While I realize I haven't mentioned many others who work for the betterment of the Society, please accept my warmest thanks for all of your hard work and tireless effort.

Now, for your part as a benefiting member of ATOS: PLEASE, PLEASE TAKE THE TIME TO THANK THESE PEOPLE! They do what they do for the love of the organization and theatre organ, but a card or phone call would help them to realize that you appreciate all of their hard work.

Well that about does it for now, no lectures this time ... just a heartfelt thanks to all of those who help make the Society what it is.

Sincerely,  
John B. Ledwon

## Fresno Frolic!

### BEST TRAVEL ROUTES TO HOLIDAY INN CENTRE PLAZA

FROM THE AIRPORT . . . Call for hotel shuttle from courtesy phone in baggage area.  
FROM SANTA FE DEPOT (AMTRAK) . . . . . Short taxi ride (three blocks).  
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# Letters To The Editor

Dear Editor:

Reading Mr. Woods' and Mr. Lowe's letters in recent issues regarding the theatre organ scene in England prompts me to reply that there are many groups who have preserved theatre organs and are giving pleasure to their members. They are thriving and are in good financial status. Lancastrian Trust, Portslade, Gosport, Worthing TOC, Craig Theatre Stevenage, Guild Hall Southampton, ATOS London Chapter, and museums at St. Albans, Brentford, Turners Northampton, Thursford, Birmingham Cycle Museum (where Buddy Cole's organ is), Sanford Park, all are playing to packed houses each weekend.

It would not do for all of these to be under one umbrella. Each venue must show its own initiative to do its own promotions and not consider the others as opposition. It has been described as cutting the cake in too many slices. That is the wrong attitude to take. The more venues, the more organs will be saved, as long as the venues are promoted and presented well and run correctly with the financial side in the hands of responsible people. London Chapter has presented choirs, Barbershop, orchestras, soloists and dancers with the organ. Our monthly tea dances are a great success, and we run, in conjunction with the Windsor Trust, two buffet dances each year with the Compton organ. We all work as a team and, hopefully, in 1991 will see tea dances in our own area dancing to the chapter Wurlitzer in the Local Arts Centre.

Our Annual Competition brings forth new faces each year, so we say "Good luck" to all groups who present and preserve the theatre organ and to the new presenters of the future. Our chapter is always ready to help out in any emergency as many will know, but we still keep our identity as a society, and certainly we are NOT in opposition as some folk imply. However old you are, you can always work toward keeping the theatre organ alive and not be classed as destroying the theatre organ's future. It is the older ones who pass on the tips and experiences to the younger ones. The opportunity is there if you have the inclination to learn. One cannot do without the young or the old to get a good job done.

Sincerely,  
Edith Rawle, Concert Secretary  
London Chapter

Dear Editor:

I have read with great interest Thomas L. DeLay's account of "The Forgotten

Estey." At the risk of shattering his dream, I can assure Mr. DeLay that the Sacramento Estey is definitely NOT the only "intact example of a four-manual Estey cash-register organ playable in the United States." There is a fine example of one in the Scottish Rite Auditorium on Lakeside Drive in Oakland, California. This organ is completely unaltered in any way since it left the builders' hands. It is used frequently and is in superb condition.

The reeds are gorgeous, the strings shimmer (especially the big three-rank Celeste in the Solo), the flutes are warm and colorful (the Harmonic Flute in the Solo is probably the most beautiful large solo stop I have ever heard), the Principals are robust and warm in the style of their period (1927). To sum it up, the organ serves perfectly in the role it was built for: to support and enhance the ceremonies of the Scottish Rite order.

Unfortunately, the organ, like many others in this area, was severely dealt with by the Loma Prieta earthquake last October. The 16' Open Woods were torn loose from their bracing and fell across the main Great windchest. Many large reed pipes (especially on offset chests) were ruptured and thrown about. Since some of the divisions moved structurally within the building, a number of the wind lines were broken, damaged, or torn. Since the entire four-manual console moved, throwing exposed terminals against metal ductwork, the organ had extensive ciphering. Now, however, all has been restored to its original "as new" condition and the lovely old organ continues to serve its owners.

Indeed, the light-up push-button stops do pose a problem. If you play by ear in semi-darkness, the stops are beautifully visible. However, if you use a score and have the music light "ON," about all you can do is trust the pistons to give you what you want; even squinting hardly makes it possible to see the individual stops.

Unfortunately, the building is not normally open to the general public; do rest assured, however, this lovely old gal is in good hands and continues to earn her keep just as she was originally designed to do.

Sincerely,  
Frank H. Taylor  
Oakland, California

Dear Editor:

Fairly recently a movie was released with actor Robin Williams called *Dead Poets Society*. One scene took place in

what appeared to be an original teens or twenties theatre.

In the doorway of the front, right-side auditorium exit could be seen a shadowy outline of a two-manual theatre organ console of some sort. A few scenes later the same console could be viewed with its console lights turned on.

Question is, where is this theatre and, of course, what is the organ? As the setting for the film took place in New England, it might be assumed to be in that part of the country, though not necessarily so. Chances are, once we know the theatre, the organ will be known.

Anyone have some information?  
Sincerely,  
Thomas L. DeLay  
Fresno, California

Dear Editor:

In response to George Nitchman's note about his being 43, I say NO ONE is too old to learn something new! Any instructor who truly teaches, encourages, and gets you to play simple songs so as to *apply* the scales, chords, arpeggios and technique, is the best thing you can do for yourself at the present time. If you do all the exercises, but never play a tune, then you will have made a mistake.

I, personally, would without hesitation take you on and get your earliest tunes to sound as theatrical as possible. You'll also discover that organ music's hidden virtue is that it naturally relaxes you better than pills or vacations (except for our conventions). When a person foot-pumps a song on a player piano, one song is equal to one or two laps on a track.

No, you are never too old to learn, provided you never allow yourself to become "frozen" or "wedded to your ways." To seek a second career in organ requires that plus sacrifice, realistic availability of organs, both pipe and electronic, and not relying entirely on automation except combination pistons. You must be a real optimist, point yourself in a real direction to accomplish the career you seek, and not allow anyone to discourage you.

Yes, there should be a competition for older starters and lesser known players. When chapters feature their own people as well as the better known artists, they will be proving that they are truly educational as well as non-profit. We must share theatre organ with all people. It is, after all, music's youngest musical instrument. So keep up your courage and you'll be encouraging others, too.

Sincerely,  
Robert K. Legon  
Malden, Massachusetts

*continued ...*

Dear Editor:

Re: "An Acre of Seats in a Palace of Splendor," may I thank you for the inclusion of this feature and I would like to correct information "Organ: Kimball 4/29, St. Louis Theatre, MO." The number of ranks was 19 confirmed by console purchaser, Jim Breneman, Colonial Theatre, Phoenixville (THEATRE ORGAN, July/August '89). The 19-rank figure is also verified by the Kimball opus list, *Encyclopedia of the American Theatre Organ*, Volume I, David Junchen.

You suggested in your review of the 58-page, soft cover *Memoirs Of A Roxy Usher*, "... if you are looking for historical information about the Roxy Theatre, ... look somewhere else." I would like to suggest the Theatre Historical Society publication, Vol. 11, No. 1, 1978, which featured a most comprehensive historical and pictorial coverage. This is still available from THS, address page 24, THEATRE ORGAN, July/August.

To President John Ledwon's request for ways to attract new audiences for theatre organ, I would like, as a start, to suggest an update of the repertoire. In previous correspondence, I have indicated that I shall take a walk during the next rendition of ubiquitous "Diane" — the background music written for a silent movie in 1927!

There are many contemporary ballads adaptable for theatre organ but I don't see them programmed. I remain unimpressed by displays of digital dexterity. It sometimes seems that organists are playing for each other. Constant use of the tremolo and over-use of the Tibia show lack of imagination. Sustained projection of chimes, marimba and piano is counterproductive. The organ produces a majestic orchestral sound, and I find that this concept comes to me in small quantities contemporarily. There have been too many occasions when I mentally compared the rendition to the sound of a hurdy-gurdy or carousel.

Years ago, there was a device called a color organ which featured a hand painted disc projected on a cyclorama and which blended an evolving color/artistic impressionistic scheme coordinated with the mood and tempo of the specific rendition. An amateurish imitation of this idea is unwittingly attempted by current programmers who change the stage lighting during the playing. Classical concert organist Virgil Fox attracted large audiences with his showmanship. His flair and theatricality created an interest among the younger generation. I could write pages more.

One man's opinion — I wait for those few moments that thrill me with the sound of the instrument.

Sincerely,  
Irvin R. Glazer  
Springfield, Pennsylvania

Dear Editor:

Could a kind person tell me where I might secure one or two bottles of Sound Guard record preservative or Lifesaver record preservative?

I apply either of these products before playing organ recordings the first time of use. It does reduce static electricity on the vinyl surface.

I am now using my last bottle of Sound Guard, and the manufacturer advises me that the product is discontinued.

HELP!!!

Sincerely,  
Jack Kalman  
45-53 204 Street  
Bayside, New York 11361

PS: Letters published in THEATRE ORGAN bring a wide response.

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

Editor, THEATRE ORGAN  
4633 S.E. Brookside Drive, #58  
Milwaukie, Oregon 97222  
Phone: 503/654-5823

*(Errata: In the July/August For the Records the review of Robin Richmond's "Sounds of Granada," the second sentence in the second paragraph should read: He tends to play closer to what you might call old-school British theatre organ. Our apologies to Mr. Shafter and Mr. Richmond. Ed.)*



The ATOS Board of Directors at the meeting in Indianapolis approved a slight increase in the advertising rates in THEATRE ORGAN effective January 1991.

For new rates see page 60.



**ATOS OFFICERS**

**John Ledwon** . . . . . **President**  
28933 Wagon Road  
Agoura, CA 91301  
818/889-8894

**Russ Hamnett** . . . . . **Vice President**  
Box 543, Hutton Ranch Road  
Flagstaff, AZ 86004  
602/523-5628

**Laurel Haggart** . . . . . **Secretary**  
P.O. Box 902  
Lake Arrowhead, CA 92352  
714/336-2909

**W. Dale Mendenhall** . . . . **Treasurer**  
4428 Pennsylvania  
Fair Oaks, CA 95628  
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**Douglas Fisk** . . . . **Executive Director**  
P.O. Box 417490  
Sacramento, CA 95841  
916/962-1019

**ATOS BOARD MEMBERS**

**Lowell C. Ayars**  
72 Lincoln Street  
Bridgeton, NJ 08302  
609/455-0199

**Vern Bickel**  
1393 Don Carlos Court  
Chula Vista, CA 92010  
619/421-9629

**Laurel Haggart**  
P.O. Box 902  
Lake Arrowhead, CA 92352  
714/336-2909

**Gary Jones**  
P.O. Box 2372  
Birmingham, AL 35201  
205/942-5611

**Bob Markworth**  
8505 46th Street  
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402/453-7769

**Paul Quarino**  
3141 SE 90th Place  
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San Marcos, CA 92069  
619/727-6534

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312/248-5370

**Dorothy VanSteenkiste**  
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Administration Building, Pasadena City College. Sexson Auditorium is in the center of this building.

# DREAMS BECOME A REALITY

by Ralph Beaudry

## WHERE DID THE DREAMS BEGIN?

This is the brief story of four dreams  
and how they intermingled to become a reality.

### DREAM #1

When he was but ten years old Ross Reed took his first pipe organ lesson in a Pasadena church. The volume and variety of sound made a life-long impression on him though it wasn't until he was almost seventy before he bought his very own pipe organ.

### DREAM #2

Following the devastating 1933 Long Beach earthquake a new auditorium was built for Pasadena City College and in its plans were chambers to house a pipe organ. Sexson Auditorium is a 2,000 seat, fully equipped theatre — but its organ would not arrive for another fifty some years!



Ross Reed playing the organ in his LaMirada warehouse.

### DREAM #3

In the early nineteen seventies Ken Crome (whose family-owned organ business was established in 1898) decided to start assembling pipes and chests for the "ultimate" theatre instrument which he could install in his home.

### DREAM #4

During the seventies Marian Miner Cook's love of theatre organ resulted in her making a substantial donation to the Los Angeles Theatre Organ Society so we could one day purchase and install our own Wurlitzer pipe organ.

*continued ...*

## Now the dreams begin to merge

Ron Walls, fresh from his success with the organ-equipped Roaring 20s (now Good Time Charley's) pizzeria in Grand Rapids, Michigan, approached Ken Crome to locate another organ for his proposed Lansing restaurant.

Ken sold him the parts he had been assembling for his home organ and installed them for Walls — Lyn Larsen played the first program on the new instrument in November 1979. (As installed in Lansing the organ was 27 ranks — including a 4' Principal, three-rank mixture and Trumpet-en-Chamade which are no longer part of the instrument).

Unfortunately, the restaurant in Lansing was never successful, went bankrupt in 1983, and all its assets were put up for auction on January 26, 1984.

Learning of the impending sale, LATOS President Ralph Sargent, having received the approval of Marian Cook and the LATOS Board of Directors, flew to Lansing and submitted the winning bid of \$43,000 for the organ.

A few months later Ken Crome and LATOS members Peter Crotty and Gene Davis went to Lansing and removed the organ for shipping to Los Angeles. Rather than have to pay to store the organ, LATOS member Ross Reed generously offered to house the organ in his company's large warehouse in LaMirada (along with the former Wiltern Kimball organ which LATOS had been given by Pacific Theatres).

In his enthusiasm, Ross offered to allow LATOS to erect the organ in the warehouse and work started on chamber construction under the guidance of Gene Davis and Peter Crotty. Many other LATOS volunteers helped. To speed the installation, Ross was paying the bills for materials and some outside labor out of his own pocket. Knowing a volunteer installation would take several years, he then proposed that he purchase the organ from LATOS, pay all the costs of erecting it and make it just as available to LATOS and its members as if they owned it!

The sale was consummated in October 1985, and the organ was first heard during the December Membership Meeting when John Brown and Bob Mitchell played mini-concerts. The gala premiere was planned for March 16, 1986, with Lyn Larsen playing the organ's second dedication program.

Ross was finally enjoying the thrill of playing his own pipe organ. But he did not live to hear the dedication program for he suffered a fatal heart attack on January 3, just a week before his 71st birthday.



The organ was installed in the warehouse exactly as it had been in Lansing. Ross Reed at the console.



Ken Crome moving the console into his shop.



The organ was completely assembled in the Crome shop (except for pipework) so everything fit perfectly in the Sexson chambers.



In keeping with his wishes, the organ was finished and the dedication concert went on but with an announcement at the end of the program by the Reed family that they were donating the organ back to LATOS with the hope it could be installed at Pasadena City College which Ross (and all of his seven children) had attended.

A fund-raising farewell program was played on the organ July 20 when Dan Bellomy, Gaylord Carter, Chris Elliott, Stan Kann, John Ledwon and Bill Wright performed. \$4,000 was raised. (Subsequently the Wiltern Kimball was donated to the Faith Evangelical Church. When their plans for a suitable building did not materialize, the organ was returned to LATOS who then sold it to Jim Walgreen. The sale of the Kimball thus brought LATOS the additional money we needed to have the Wurlitzer professionally rebuilt and reinstalled.)

While negotiations proceeded between LATOS and PCC to install the organ in Sexson Auditorium's organ chambers, the school stored the organ in their warehouse.

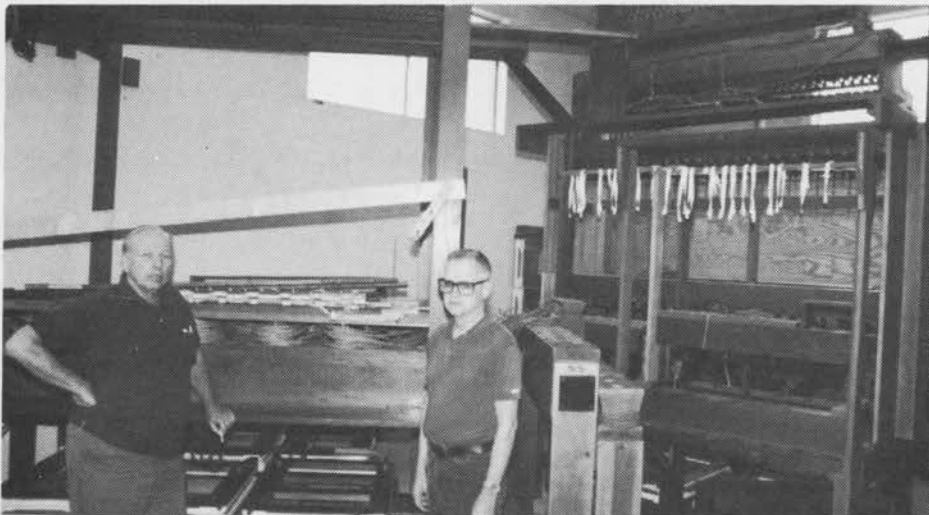
Negotiations were concluded January 7, 1987. Under the agreement LATOS retained ownership of the organ and access to it, and the school would expend about \$140,000 to alter the chamber areas. LATOS has suitable access time to the organ for maintenance, practice time and concerts and the school has a valuable musical instrument available to its music department. (ATOS President John Ledwon teaches two of the organ courses currently being offered at PCC.)

In its new and final home LATOS planned to make the organ as up-to-date as possible and also as versatile as possible in a concert hall situation. Lyn Larsen redesigned the organ specifications, a Devtronix system replaces the mechanical relays, unsuitable ranks were sold and new ranks purchased.

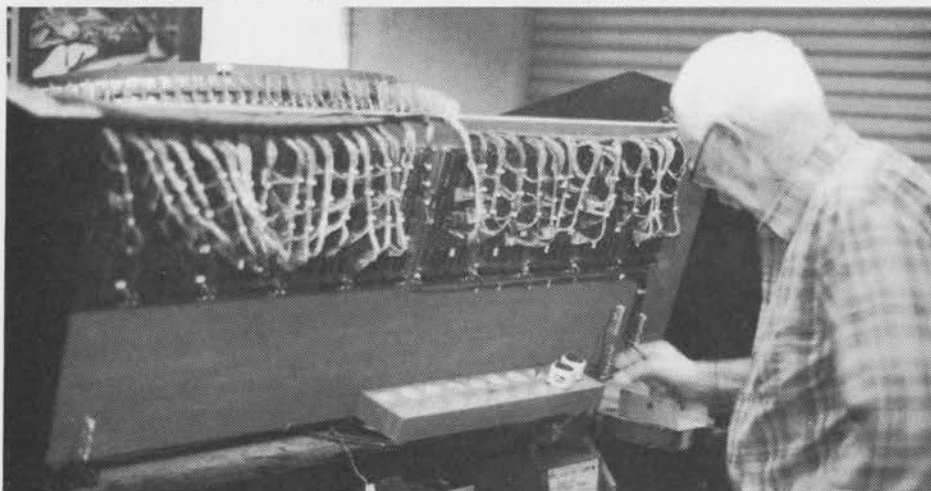
Ken Crome, the man who knows the organ best, was selected to do the rebuilding and installation. Working with Ken were organ technicians Peter Crotty, Tom DeLay, Dick Schroeder and Mike Seeley along with Tim Rickman of Devtronix.



*THE MOVE: Dick Obert, Ken Crome and Paul Gaddis wheel a chest up to the stage entrance (the stage is 16' above street level).*



*Ralph Beaudry (left) and LATOS President Donn Linton check the progress of the Solo Chamber layout.*



*Dick Schroeder wiring the back of the console.*

LATOS volunteers, under the leadership of Wurlitzer Liaison Director Stephen Ross, labored almost daily for six months. Our sincere thanks to Frank Way (LATOS Board member and Sexson Auditorium Manager), Dick Obert, Paul Gaddis, and Ralph Beaudry for their devotion from the beginning. Along the way John Dandurand and former LATOS President Sam Dickerson joined the crew. PCC stage technicians Tim Berreth and Paul Jacobs contributed their muscle and skill.

As the dedication date drew near, invaluable help was provided by Hal Sanguinetti, Phil McKenzie, Dave Adams, Shirley Obert, Walt Blanchard and LATOS President Donn Linton. Ross Reed's daughters Bonnie Armstrong and Betty Barnett worked alongside our crews, too!

On October 14, 1989, Lyn Larsen stepped into the spotlight for his *third* and *FINAL* dedication of this organ in a program titled "A Dream Come True!" This long-awaited event was a benefit for PCC to enable the school to establish the J. Ross Reed Memorial Scholarship Fund for deserving music students.

With the wholehearted support of PCC President Dr. Jack Scott, Dr. Bill Goldman and Dr. Grover Goynes and the special assistance of Shirley Burt and all the PCC staff, over \$15,000 was raised for the Scholarship Fund. AND everyone's dreams have now come true!

*(Thanks to photographers Stephen Ross, John Ledwon and Bonnie Armstrong.)*

*continued ...*

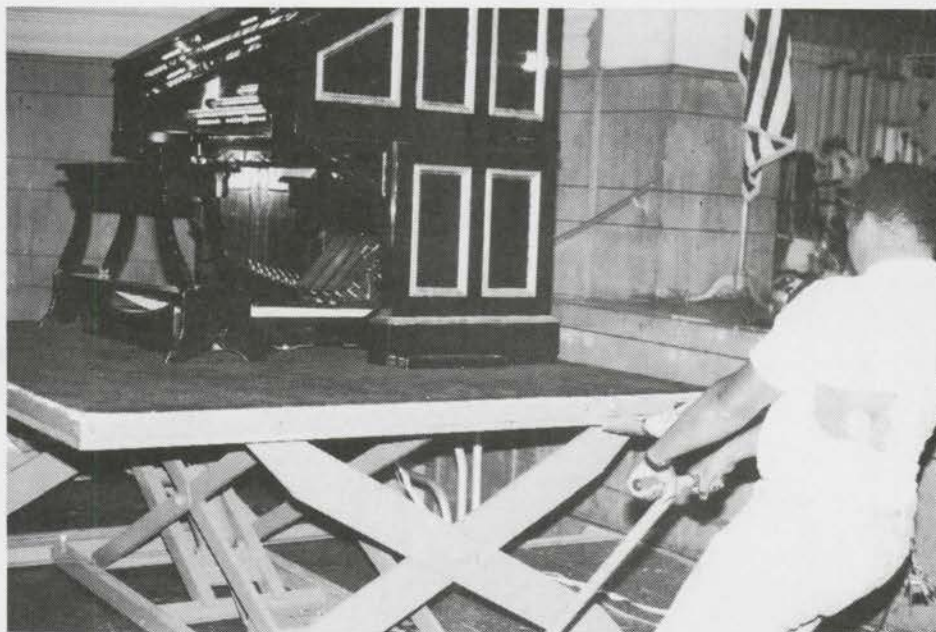
Crates of pipes laid out on the stage ready to go into chambers.



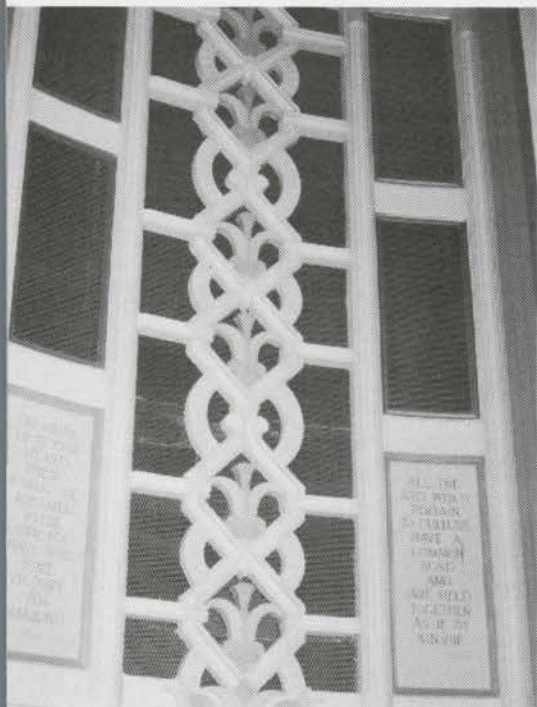
PCC organ crew members (L to R): Dick Obert, Frank Way, Donn Linton, Ralph Beaudry, Paul Gaddis, Stephen Ross.



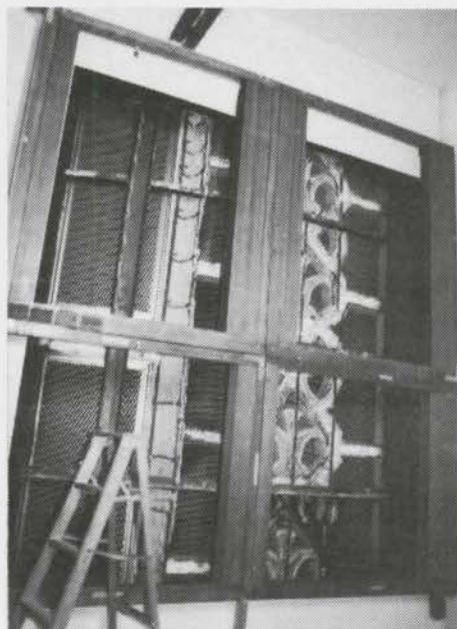
Crew members Stephen Ross, Dick Obert and Sam Dickenson waiting their "call to duty" in the chambers.



Sexson Auditorium does not have an orchestra pit, so the console lift is moveable and can be wheeled to either side of the auditorium. Here stage technician Paul Jacobs pulls the lift back to center.



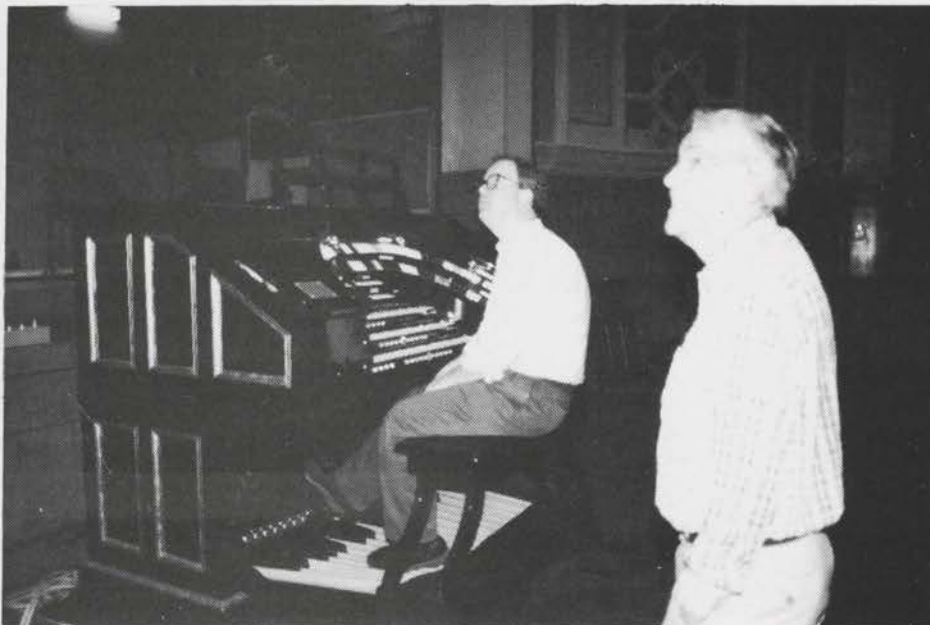
Grille openings were rebuilt so the organ speaks out with no structural interference.



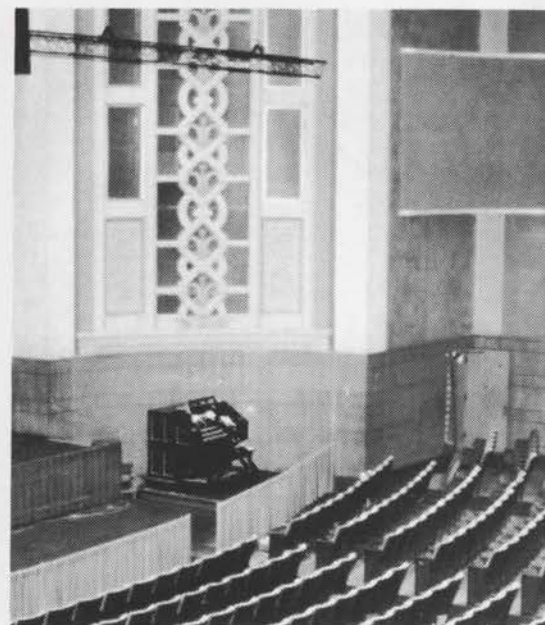
Framing for the four sets of shutters in the Main chamber. The Solo is identical.



Frank Way supervising the hoisting of the 16' extension pipes up through the chamber access — a 3' x 4' trap door. (Even the seven-rank chest went through [!] with an inch to spare!



Stage manager Frank Way and Stephen Ross (at console) think they hear a cypher.



The lowered lift at house right. Note the "wings" which mask both the P.A. system and "percussion" swell shades.

## The LATOS J. Ross Reed Wurlitzer Sexson Auditorium — Pasadena City College

View of Sexson stage with Ross Reed Wurlitzer in concert position.

(diagrams of Main and Solo chambers on next pages).

### CHAMBER ANALYSIS

Rank Name	Compass Pipes	
<b>MAIN CHAMBER</b>		
Tuba Horn	32-8	85*
Open Diapason	16-4	85
Tibia	8-2	85
Clarinet	8	61
Viol D'Orchestra	8-2	85
Viol Celeste	8-4	73
Salicional	8-4	73
Voix Celeste	8-4	73
Oboe Horn	8	61
Quintadena	8	61
Concert Flute	16-2	97
Vox Humana	8	61
<b>SOLO CHAMBER</b>		
Tuba Mirabilis	8	61
English Horn	16-8	73
Trumpet	8	61
Horn Diapason	16-8	73
Tibia Clausa	16-2	97
Kinura	8	61
Orchestral Oboe	8	61
Saxophone	8	61
Gamba	16-4	85
Gamba Celeste	8-4	73
Vox Humana	8	61
*bottom octave Peterson electronic		



### Chamber Notes

All chamber dimensions are approximate (the Solo chamber is slightly smaller than the Main chamber.)

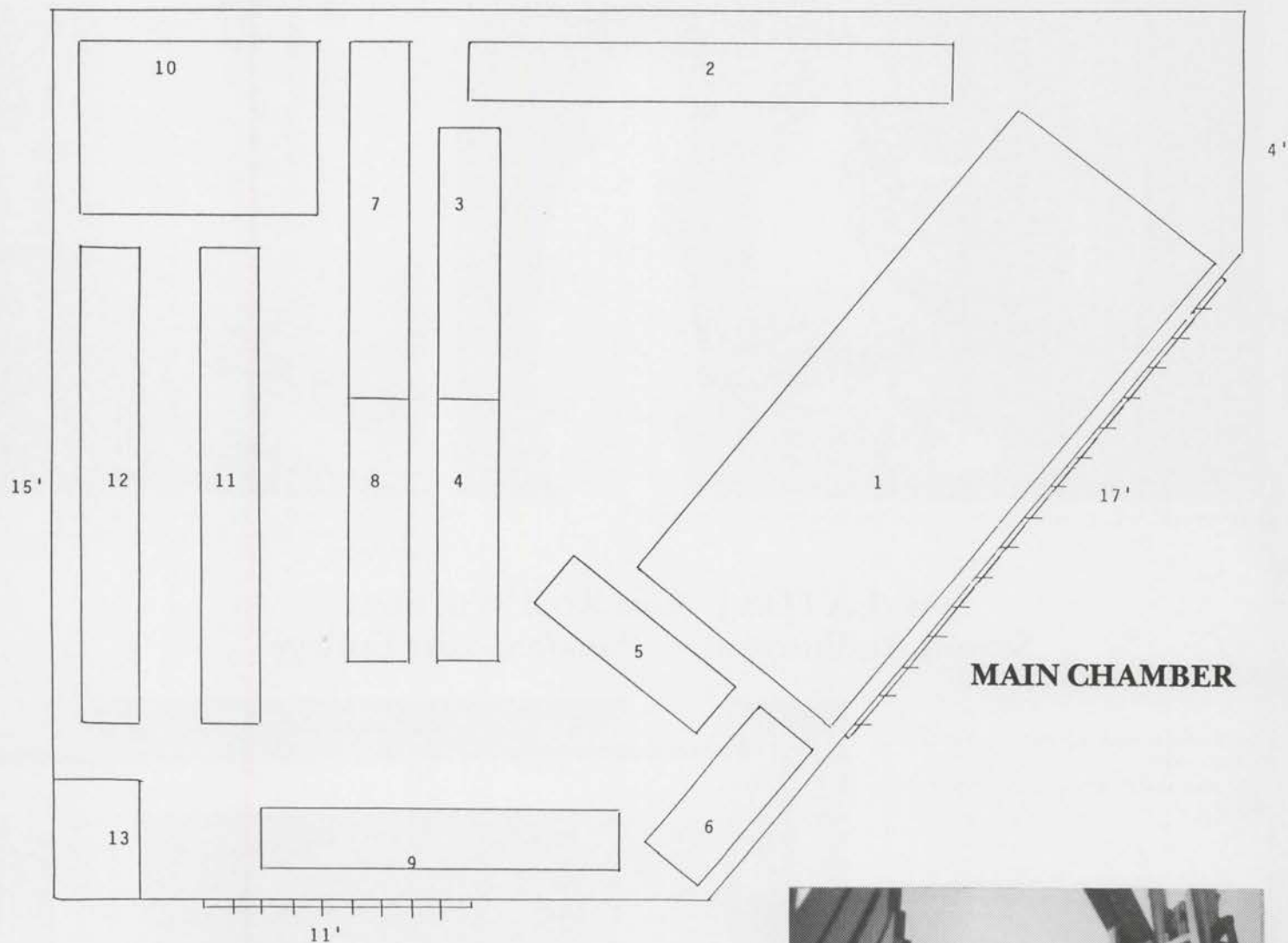
The ceiling height in both chambers is just under 17'.

Each chamber has four sets of swell shutters behind the grillework (two on top of two).

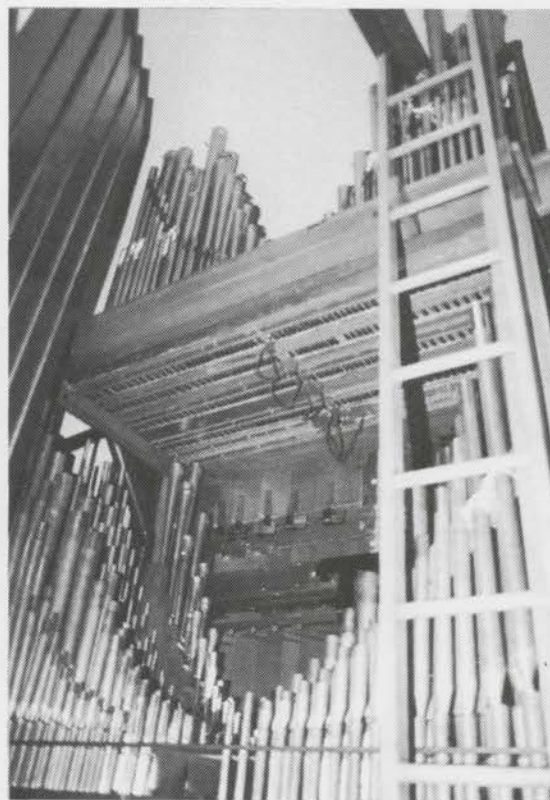
Each side wall projecting out from the auditorium wall has one set of swell shades (usually referred to as "front" or "percussion" shades).

The auditorium's PA system speakers are mounted in the curved "wings" which also mask the "front" swell shades.

20'

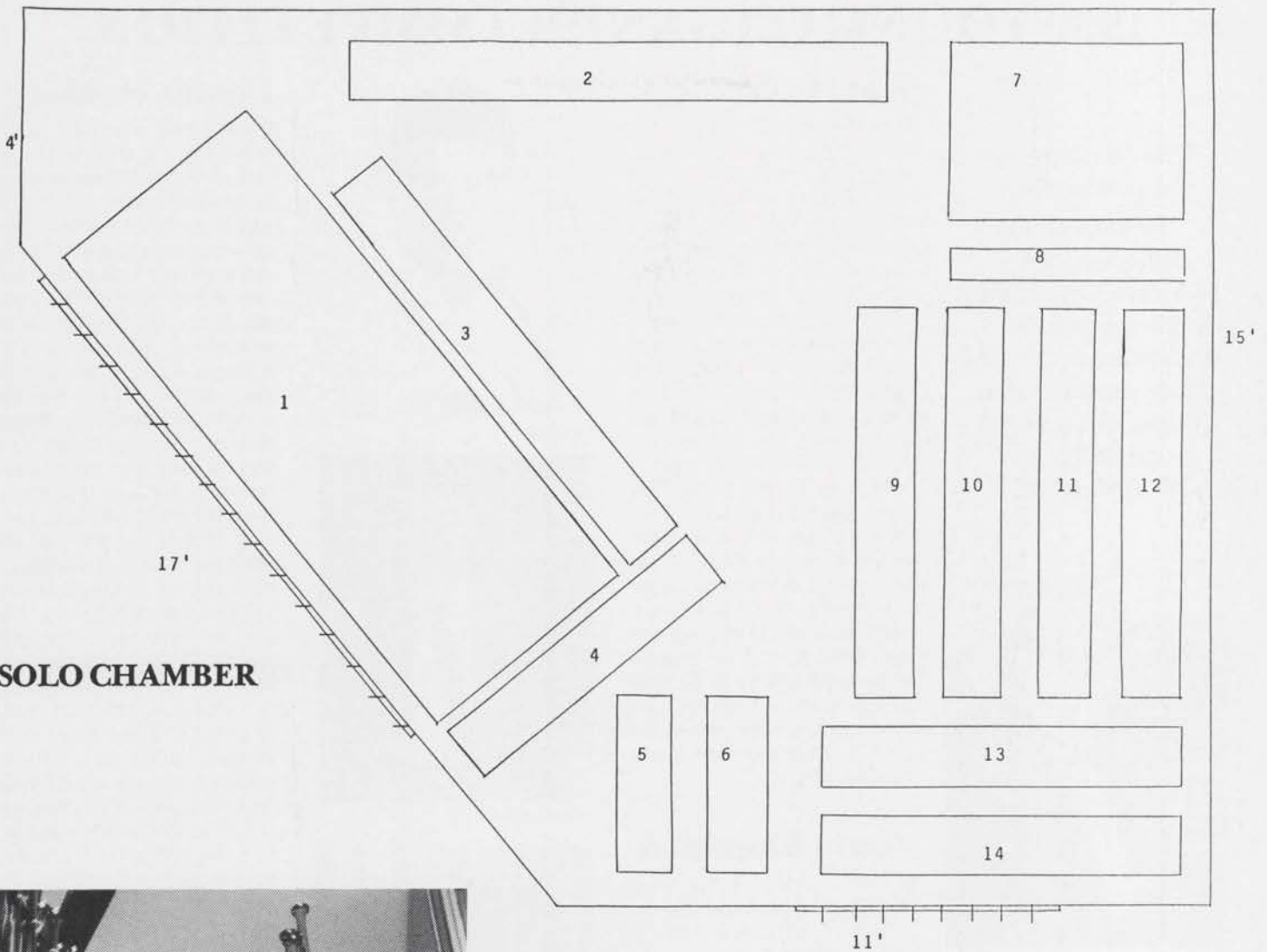
**MAIN CHAMBER****MAIN CHAMBER**

- |                     |  |
|---------------------|--|
| 1. MANUAL CHESTS    | 2. 16' Bourdon Offset                  |
| TOP (front to rear) | 3. Tibia Offset                        |
| Vox Humana          | 4. String Offset                       |
| Quintadena          | 5. Bourdon Offset                      |
| Tibia               | 6. Diapason Offset                     |
| Tuba Horn           | 7. 16' Tuba Offset                     |
| Voix Celeste        | 8. String Offset                       |
| BOTTOM              | 9. Chrysoglott                         |
| Oboe Horn           | 10. Access Hatch                       |
| Concert Flute       | 11. 16' Diaphone Offset                |
| VDO Celeste         | 12. 16' Diaphone Offset                |
| Salicional          | 13. 32' Peterson Bombarde (4 speakers) |
| VDO                 |  |
| Open Diapason       |  |
| Clarinet            |  |



Main chamber — note walkboard and ladder for easy access to upper chest.

20'



**SOLO CHAMBER**



*Solo chamber. The toy counter has since been erected on this side of the upper chest.*

**SOLO CHAMBER**

- |   |  |
|---|--|
| 1. MANUAL CHESTS<br>TOP (front to rear)<br>Kinura<br>Gamba Celeste<br>Gamba<br>Brass Trumpet<br>BOTTOM FRONT<br>Vox Humana<br>Saxophone<br>Tibia<br>Tuba Mirabilis<br>BOTTOM REAR<br>Orchestral Oboe<br>Horn Diapason<br>English Horn | 2. Tuba Mirabilis Offset<br>3. Toy Counter (on upper level)<br>4. Tibia Offset<br>5. Diapason Offset<br>6. String Offset<br>7. Access Hatch<br>8. Cathedral Chimes<br>9. PERCUSSIONS (top to bottom)<br>Sleigh Bells<br>Xylophone<br>Marimba<br>10. 16' Gamba Offset<br>11. 16' Horn Diapason Offset<br>12. 16' Tibia Offset<br>13. 16' English Horn Offset<br>14. 16' English Horn Offset |
|---|--|

# We Proudly Present Our Judges For The 1990 YOUNG ORGANIST COMPETITION

*The Goals of our organization:  
"Preserving the tradition of the Theatre Organ and furthering the understanding of this instrument and its music through the exchange of information."*

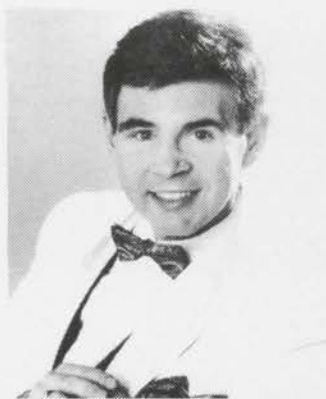


**Kay McAbee**  
PRINCIPAL JUDGE

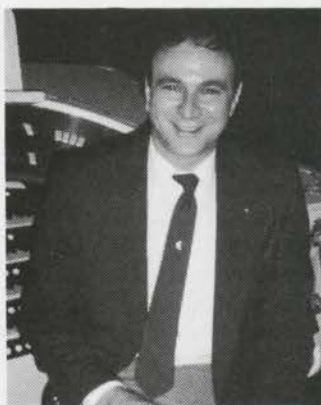
Inducted into the American Theatre Organ Society's Hall of Fame at the 1985 Convention in Chicago, Kay McAbee has credentials that are very impressive, and his mastery of the theatre organ is evidence of his playing skills. His message to the contestants: "I sincerely hope that you will continue on and be an inspiration for other young organists. Our membership should recognize your talent and keep giving you encouragement to continue. We professionals must take the time to work with you young adults, our future depends on it. It takes time to learn proper registrations and I, myself, hope I have the opportunity to work with a few of you in the coming years. Always remember the next time you will do better. Continue to perfect your organ techniques and registrations. ATOS offers a great opportunity and I think the future looks very bright."

## Karl Cole

Since 1981 Karl Cole has been the Principal Organist for the Springdale Music Palace, performing on the 4/33 Wurlitzer Pipe Organ from the Philadelphia Mastbaum Theatre. While in Ohio, Karl has played for the Cincinnati Reds at Riverfront Stadium, performed several church concerts and provided sound tracks for commercial videos. He has recorded 12 albums. In addition to his singing talents he has created Miss Anna Chovie, a hand puppet that adds variety wherever Karl performs. His comments were: "It has been an honor to be a judge for the 1990 Young Organist Competition. All of the contestants deserve an A for making an excellent effort. It is not an easy task recording pipe organ arrangements. Your endeavors were greatly appreciated by this judge. The news media seems to put emphasis on our troublesome youth. Our 1990 contestants should be on the 'front page' and 'prime time' representing the friendly and wholesome aura of the Theatre Organ."



Karl Cole



Andy Kasparian

## Andy Kasparian

A native of Cherry Hill, New Jersey, Andy Kasparian has acquired a reputation for musical excellence and versatility both on pipe organ and on his own well-known Hammond X-66 "organ complex" — that literally extends coast-to-coast. His first affair with theatre pipes was at the 3/8 Kimball in the Lansdowne Theatre, Lansdowne, Pennsylvania. Andy is currently concertizing on both Pipe and Electronic Organs. His message to the contestants: "Invitingly refreshing to see our young talent carry on the theatre organ tradition. You young people will be the future of the theatre organ world. It would be great to see more people become involved. It was a pleasure listening to the tapes. I hope that I will be able to work with some of you young people in the future. It was a great honor and I am very grateful for having the opportunity to be one of the judges."



Dennis Hedberg



Jim Riggs

## Dennis Hedberg

Dennis Hedberg is President of Jay, Incorporated dba Organ Grinder in Portland, Oregon. His comments on the competition were: "Acting as a judge for the 1990 Young Artist Competition was a new experience for me, particularly when I stop to think that I am more of a technical than a musical person. From my perspective it seems there is considerable interest in learning the art of theatre organ playing. However, as I auditioned the submitted tape cassettes two impressions kept recurring: 1) More care needs to be taken in recording and duplicating the tapes. I finally resorted to listening with headphones in an effort to determine what the artists were trying to musically say. I found particular difficulty in evaluating pedal to manual balance; 2) Those of us who either own or have good access to theatre pipe organs must make them more available to youngsters. We who understand pipe organs (or at least think we do) must coach the youngsters' teachers in the differences in pipe organ versus electronic organ registration so that they may properly educate our future performers in this important facet of theatre organ playing. In my opinion, too many contestants sounded as if they were trying to play the pipe organs, regardless of size or builder, as if they were electronic organs equipped with Leslie speakers. Even so, I was impressed by the sincerity of all participants. They were all trying. HOORAY FOR THE YOUNGSTERS!"

## Jim Riggs

Jim Riggs is a dedicated partisan of orchestrally oriented music on the pipe organ. His toe-tapping style is vibrant, fresh and never ordinary. Jim plays regularly for audiences at Oakland's Paramount Theatre and at the Stanford Theatre in Palo Alto, in addition to concerts across the nation and in Great Britain and Canada. Jim has released three recordings; the latest being "Paramount On Parade," recorded on the 26-rank Wurlitzer in the Oakland Paramount. His comments: "I'm pleased to hear such a variety of styles and the ability to think orchestrally — always an asset on the theatre organ. These entrants have loads of talent and we should be hearing a lot more from them in the future."

# Our 1990 Contestants For The NATIONAL YOUNG ORGANIST COMPETITION

*They Are All Winners . . . They Have Worked Hard*



## JUNIOR WINNER AND OVERALL WINNER

### MARK ASTON

*Sponsored by London and  
South of England Chapter*

A fifteen-year-old student from Bury St. Edmunds, Suffolk who attends King Edward VI School in Bury St. Edmunds. His first interest in organ was at the age of five when he played a small keyboard purchased in Japan while away on a long sea voyage with his parents on a ship that his father was serving on. Two years later he started to play an electronic organ. At the age of twelve he attended a summer workshop at the South Bank Polytechnic in London which he has attended every year since then. Mark started lessons with John Norris at fourteen on South Bank Wurlitzer and practices on other organs in the area.

Interested in church organ, he started taking piano to develop a clean keyboard technique. Mark owns a Wersi organ built by his father, also a Hammond organ and piano.

In addition to winning the London Young Theatre Organist Competition in September 1989 at the Cannon Theatre Harrow, Mark has played several cameo spots and in the Organ Festival at the Fairfield Hall in Croydon in January. He also plays piano in the Swing Band at school.

School studies and music practice take up most of his spare time. His hobbies include weight lifting, cycling and listening to music of all kinds which helps with ideas for programs.



## INTERMEDIATE WINNER RUSSELL HOLMES

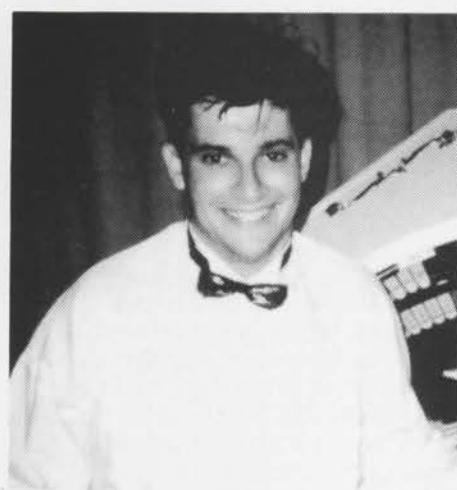
*Sponsored by London  
and South of England*

Russell is sixteen years old and is a pupil at Repton School in Derbyshire. His recording was made on the 3/8 Wurlitzer at the Burton on Trent Town Hall, Staffordshire, England. This organ was once in the Cameo Theatre, Cleveland, Ohio. Russell is the first British organist to win two divisions of the competition. Last year he won the Junior division and played for the convention in Detroit.

Russell has played many of England's theatre organs, most recently the famous Wurlitzer in Blackpool Tower and the mighty 4/24 South Bank Wurlitzer in London.

Russell is never far away from an organ — he practices on the Burton Wurlitzer, has a Yamaha HX at school and a Wurlitzer 950TA at home — to say nothing of the school chapel organ. From these he is developing a style of his own and is totally dedicated to becoming a top-class theatre organist.

He thoroughly enjoyed his trip to America last year and is looking forward to meeting old friends in Indianapolis. Russell spends a great deal of time listening to recordings of other famous organists whenever possible.



## SENIOR WINNER JOHN GIACCHI

*Sponsored by Australia Felix*

A 20-year-old, currently in second year at the University of Technology, Sydney, completing a Bachelor of Law Degree, John's recording was made on the highly acclaimed 3/17 Wurlitzer in the Orion Centre, Sydney, Australia.

John started his electronic organ studies at 12 years of age, and just a few years later was awarded first place in the classical section and second place in the popular category of the City of Sydney Eistedfodd. During that same year John made his theatre organ debut on the Marrickville Town Hall 2/11 Wurlitzer. His performance was highly acclaimed and since then John has made a number of other appearances for TOSA NSW and other interstate divisions. At the 1988 Canberra Convention, John represented his state in the "Accent On Youth" concert.

In 1988, the year of Australia's bicentenary, an Australiawide competition was held involving the composition of a piece of music for the theatre organ appropriate to the bicentenary. John achieved first place for his composition. As a result, he was invited to play his composition (called "Opus '88") on the five-manual Hill & Son pipe organ in Sydney Town Hall.

With an intense interest in the technical side of theatre organ, John became a member of the project team headed by organbuilder John Parker which brought to completion the restoration and installation of the Mighty Wurlitzer in the Orion Centre which was the instrument featured on his recording.

For the last two years, John has been working on his own to further develop his own style. His former teacher in theatre organ instruction was internationally known organist Neil Jensen. As for the future, John hopes that he will continue to be able to provide theatre organ entertainment to the public while being dedicated to the field of law.

### **The Young Organist Committee,**

John Ledwon, Ashley Miller, Lois Segur, Jack Moelmann, Melissa Ambrose, Barry Baker and Jelani Eddington wish to sincerely thank the chapters that sponsored the contestants, the contestants themselves and the members of ATOS for their continued support.

*Dorothy VanSteenkiste, Chairman*

## INTERMEDIATE DIVISION ELENOR B. NARDY

*Sponsored by Mid-Florida Theatre  
Organ Society*

Elenor is a sophomore at Lake Mary High School. She ranks eleventh in her class and was recently inducted into the National Honor Society. Elenor has played the organ for ten years, and for the past two years has participated in the ATOS National Competition.

In addition to the organ, Elenor plays the cymbals and bells for the Lake Mary Marching Rams and the oboe for the Lake Mary Symphonic Band. For the past three years, Elenor has been selected to play the oboe in the All-State and All-County Symphonic Bands. At the beginning of 1989, the Lake Mary Marching Rams played the pre-game show at the Sugar Bowl in New Orleans. In November 1989 she accompanied the Florida Symphony Youth Orchestra to New York City for a concert at Carnegie Hall under the direction of John Rutter, the famous composer and conductor. For the past few years Elenor has participated in summer music camps at Stetson and Florida State universities and this summer attended Cannon Music Festival at Appalachian State University to study oboe and organ with an opportunity to play the Casavant 54-rank organ.

For Elenor, a typical week includes two organ lessons, an oboe lesson, rehearsals, and performances in addition to her academic schedule.



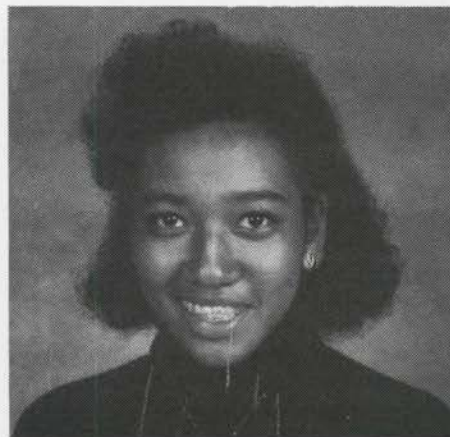
## INTERMEDIATE DIVISION GWENDOLYN HARBERT

*Sponsored by San Diego Theatre  
Organ Society*

Gwen is a seventeen-year-old senior at Mt. Carmel High School in San Diego, California. She has studied organ for 8½ years, piano for 4 years and also plays the Violin. Her current organ teacher is Leslie Wolf.

Selected for being an excellent student Gwen attended the Massachusetts Institute of Technology in Boston, Massachusetts, this past summer where she studied Calculus, Chemistry, Physics and Bio-Chemistry.

Gwen is second violinist in her school orchestra. She is asked to play concerts at the music shop called "Organ Stop." In between a very busy schedule Gwen finds time to play tennis. Her recording was made on a 3/22 Wurplitzer located in the California Theatre, San Diego.



## INTERMEDIATE DIVISION JOHN PETER DEVONA

*Sponsored by Chicago Area  
Theater Organ Enthusiasts*

John, age sixteen, has been playing the theatre organ for 1½ years. He started taking piano lessons at the age of eight, and began studying the concert organ with Mr. Harry Krush in the summer of 1988. John practiced on the large 3/15 Moller at Holy Redeemer Church in Evergreen Park, Illinois; then later started playing for services at St. John Of The Cross Church in Western Springs. In January of 1989 John played a theatre organ for the first time during a CATOE open console session. Soon he began playing the 2/7 Barton every Thursday night during intermissions at the Tivoli Theatre in Downers Grove, Illinois. After extensive practicing and assistance from his coach, Lee Maloney, he entered his "South Pacific" medley in the 1989 ATOS Young Organist contest in the Junior Division. Since then, John has performed at the Tivoli every Saturday evening as a volunteer staff organist.

This year, John submitted his original medley arrangement of Andrew Lloyd Webber's "Phantom of The Opera," among other pieces which were recorded on the 3/17 Barton at the Patio Theatre in Chicago.

John is a student at Lyons Township High School in LaGrange, Illinois, where he is active in the National Honor Society, Student Council, Varsity Choir, Madrigal Choir, Chamber Orchestra, Model Railroad Club, Tri-M Music Honors Society, and Latin Honors Society.

Last February John participated in the Illinois All-State Choir Festival in Peoria. He often plays the organ and piano for school events, and is currently first-chair cellist in his school orchestra.

## INTERMEDIATE DIVISION WILLIE HARBERT

*Sponsored by Sierra Chapter*

Willie is a sixteen-year-old honor student at Mt. Carmel High School in San Diego, California, where he is a member of the Junior Varsity Track Team and also plays basketball.

His music background includes seven years of organ and three of piano. Willie made his recording on a 3/22 Wurplitzer at the California Theatre in San Diego, California. Willie was a Youth II finalist in the Yamaha Regional Keyboard Music Festival.

Under a scholarship he attended Palomar College in San Diego this past summer where he studied Pascal Programming. He also received Honorable Mention after appearing at the Pacific Concert Organ Club in Los Angeles.

OUR JUDGES COMPLETED A VERY DIFFICULT TASK.

THEY HAD A VERY TALENTED GROUP OF CONTESTANTS. THE BACKGROUNDS AND HISTORY OF OUR CONTESTANTS REFLECT YEARS OF STUDY AND DETERMINATION.

WE CAN BE SO PROUD THAT THEATRE ORGAN MUSIC IS AN ENHANCEMENT TO THEIR CAREERS AND AN IMPORTANT PART OF THEIR FUTURES.





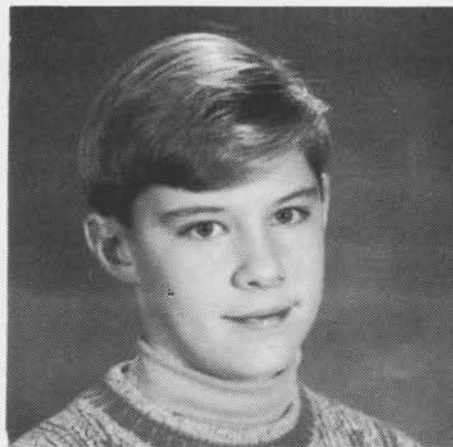
**JUNIOR DIVISION  
KEN MERLEY**

*Sponsored by the Motor City  
Theatre Organ Society*

Ken is fourteen years old and is an eighth grade honor roll student in Troy, Michigan. His interest in music began at a very early age. His grandparents purchased an electronic spinet organ for him at the age of six and he began taking lessons from a local teacher. His parents moved to Southeast Michigan then exposed Ken to the theatre organ as their home was located near a pizza parlor where he met members of various organ clubs. His family became regular theatre organ "groupies." Under the tutelage of Steve Schlesing, Ken has been working very hard to perfect his talent.

Ken has played for his church, numerous organ club meetings, and has been invited to "try her out" in pizza parlors in Canada, Michigan and Illinois. His recording for the National Competition was done on a 3/10 Barton theatre organ at the Redford Theatre.

Ken has been playing trumpet and percussion in the middle school band and has been accepted to play trumpet in the concert band and drums in the marching band when he enters high school this fall. He attended the Interlochen Summer Music Camp this year under a high school scholarship. Ken is active in the church youth group and plays in the local soccer league.



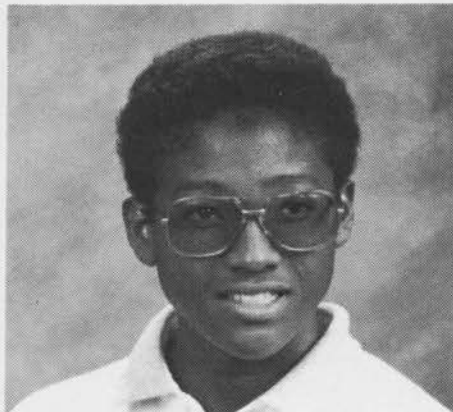
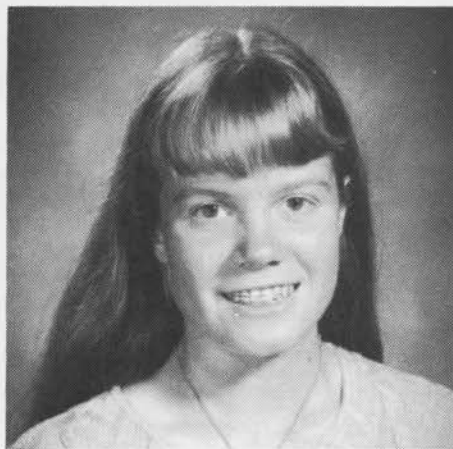
**JUNIOR DIVISION  
CHERYL MOREFIELD**

*Sponsored by the Theatre Organ  
Society of San Diego*

Cheryl is a fifteen-year-old honor student at Hoover High School, San Diego, California. Her recording was made on a 3/22 Wurlitzer theatre organ at the California Theatre in San Diego.

Cheryl has been studying organ for three years under Cheryl Seppala. Several local organ clubs have enjoyed her music and talent. Her music and school-work leave her little free time to pursue her favorite hobby, writing.

All her hard work is being rewarded by recognition in "Who's Who Among American High School Students" this year.



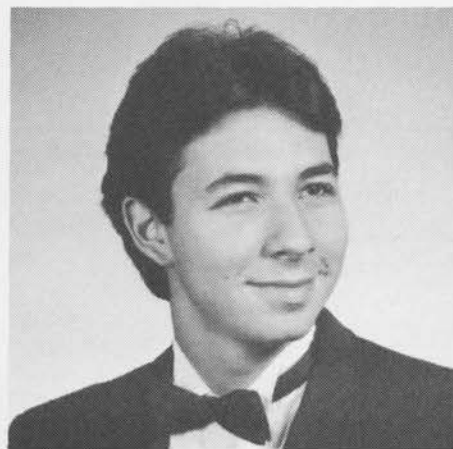
**SENIOR DIVISION  
VINCENT MIRANDI**

*Sponsored by Mid-Florida  
Theatre Organ Society*

Vincent is twenty-one years old and hails from Whippany, New Jersey. He is now a resident of Kissimmee, Florida. After serving a year on the Board of Directors of Mid-Florida Theatre Organ Society, he is now chapter Vice-President.

His interest in the organ was inspired by frequent trips to Radio City Music Hall. Largely self-taught, Vincent has been playing for ten years.

At his home in New Jersey, he has installed a pipe organ. His recording was made on a 4/21 Wurlitzer at the Alabama Theatre.



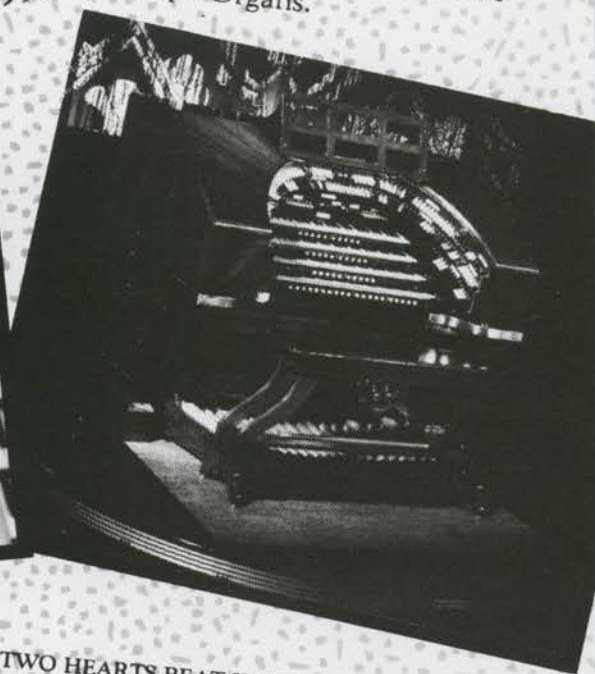
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# JEWEL OF THE SOUTH

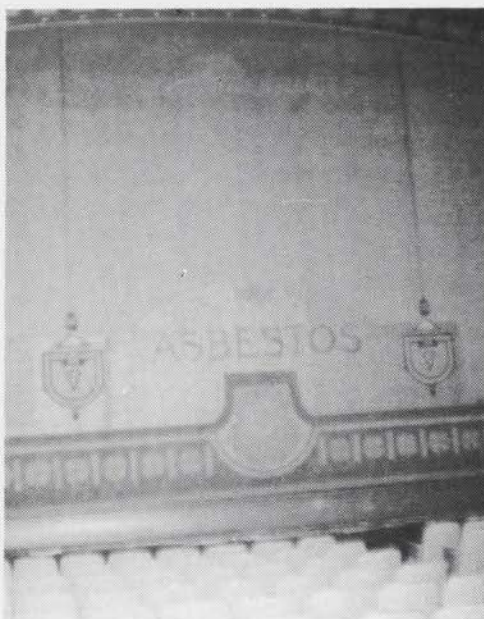
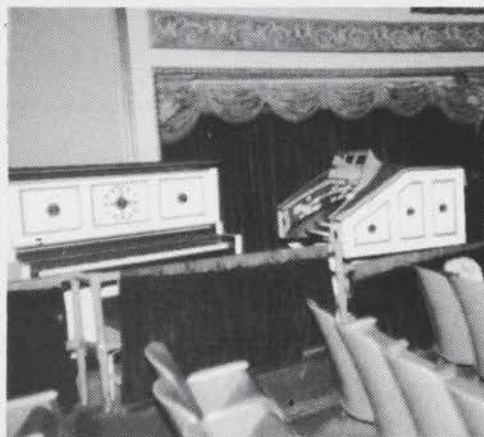
by Larry Donaldson

It may seem unusual for a theatre manager to contact the American Theatre Organ Society to see if someone can fix his Wurlitzer, but this is exactly what happened at Chattanooga's Tivoli Theatre in October 1983.

As it turned out, the most pressing problem with the Tivoli Wurlitzer style 235 Special was fallen stoppers in Tibias, and tremulants that would not operate reliably. From this start, the Chattanooga Theatre Organ Society, was established in 1984. Several members of CHATTOS are also members of Alabama Chapter where the original call for help was received.

What must be the standard "bill of fare" for starting chapters took place. A small group began meeting weekly at the Tivoli (owned and operated by the City of Chattanooga) to do repairs. The 3/11 Wurlitzer was functional but in much need of TLC (tender loving care). It was installed in 1924, three years after the theatre opened, replacing a Bennett Theatre Organ (assumed to be a 2/8). In 1965, a group of volunteers, headed by local organ builder William Barger, re-connected the console that had been removed from the pit years before. All of the chests were releathered at that time and a Trumpet rank was added to the Main chamber. Several Wurlitzer ranks that had been damaged due to a roof leak were set aside and various replacement ranks were substituted during the 1965 repair.

Both the organ and the theatre seemed very tired. The "Jewel of the South" (as the Tivoli is referred to) was in much need of restoration. It was built by Rapp & Rapp in 1921 as an 1800-seat version of the Chicago Theatre. In 1986, it was decided that the theatre would undergo a complete restoration, including expanding the stage house. The back wall of the stage was moved 14'9" into the street. All original dressing rooms were demolished to expand the wing space. A new, two-story dressing room, rehearsal, and load-in annex was built in a parking lot next door. (Ironic that a parking lot is torn down to expand a movie palace!) CHATTOS was encouraged to make a proposal for restoration of the Wurlitzer as part of the 7.5 million-dollar project. A \$30,000 budget was approved for the organ which would include a new multiplex relay, combination action, restoration of original Wurlitzer reed



▲ John Robere at Tivoli console before restoration.  
 ◀ Tivoli console and piano were moved to main floor box seats below the balcony boxes and Main Chamber.

All photos by author except where noted.

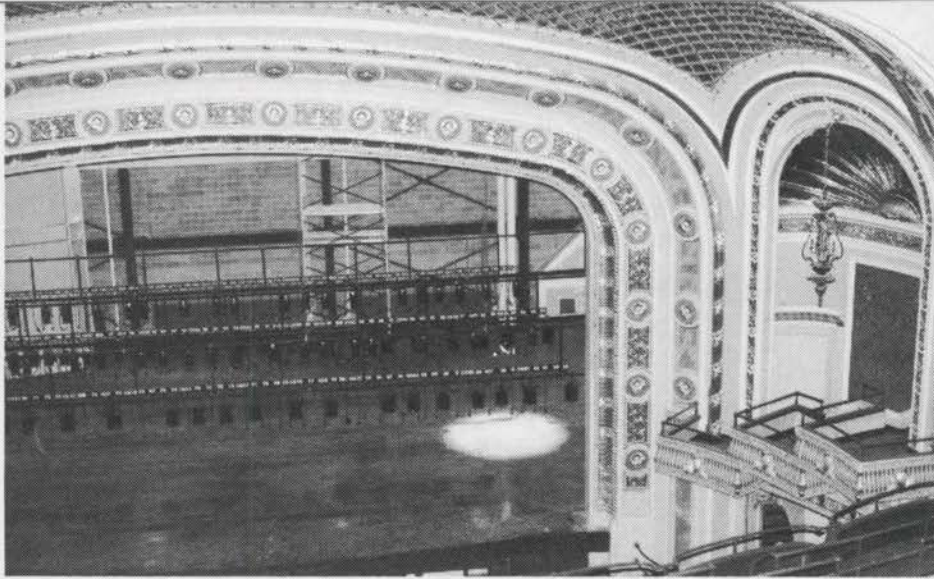


▲ Solo chest before restoration. Notice flex used for Tuba windline.

◀ Asbestos fire curtain was removed during restoration.

▶ Opposite page: Restored box seats.

Richard Parker photo



Expanded Tivoli stage.

Richard Parker photo



Restored decorative plaster.

Gary Jones photo



Solo chest received water damage after the theatre opened.



pipes by TRIVO, addition of a second blower, renovation of the console (including new electric stop actions and tabs), and the releathering of the regulators. The Trumpet, added in the 1965 renovation, would be replaced with a more appropriately voiced Trumpet donated by ATOS member Buddy Boyd. It was later decided to relocate the percussions to an area in the attic that houses the speaker system which is above a decorative grille near the proscenium. This area was originally a ventilation chamber before the days of air-conditioning. In July 1988, a \$1500 grant was received from the Tonya Memorial Foundation of Chattanooga for the construction work needed for the percussions and toy counter.

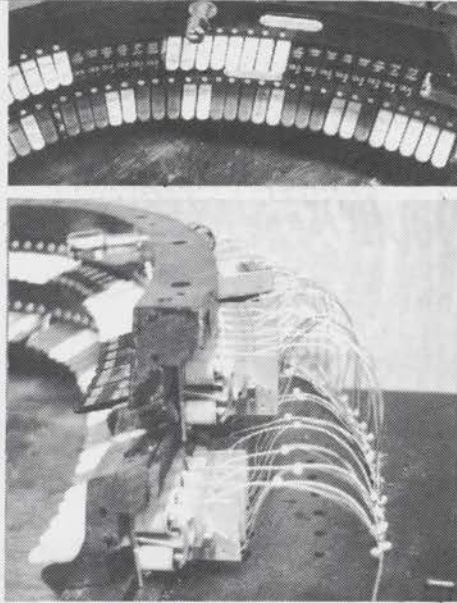
It was recommended to the architect in charge of the restoration that having a professional organ builder on retainer would be of great service to all concerned. Because of his long association with both the Alabama Chapter and CHATTOS, Lance Johnson of Johnson Organ Company, Fargo, North Dakota, agreed to be the consultant. After a trip to Chattanooga to inspect the organ before the work began, Lance issued a report to the owner stating the condition of the organ, made recommendations for repairs, and would be available for phone consultation in the future. This proved to be a very valuable decision on several occasions. During the installation of the new windline, the contractor substituted taped joints for the soldered joints that were spelled out in Lance's report and the contractor specifications. When this was discovered during an inspection by the CHATTOS crew, the contractor was required to replace all of the newly installed 16" wind line from the blowers in the basement to the chambers. Without a paid outside consultant, it would have been the word of an "amateur" against a trained ventilation "expert" on how to run organ windlines. Also, having Lance review CHATTOS' proposal protected the chapter when the architect started subtracting costs related to the organ, such as wiring and chamber repairs, from the organ budget. The proposal plainly stated that all such repair costs were not included in CHATTOS' budget and the full \$30,000 was eventually released.

Since the safety of the organ could not be guaranteed during the restoration of the building, the entire organ, except for the manual chests and 16' Diaphone (wood, Kilgen), was moved to storage. During this time, work sessions were held to do as much of the cleaning, re-gasketing, rewiring, and releathering as



Restored vertical sign.

Richard Parker photo



Top: Bolsters were reveneered by Rick McGee. Electric stop actions were wired by Donna Winn. Buddy Boyd photo



Clyde Stansberry and Jon Robere in Main chamber. Chattanooga News-Free Press, Amy Miles Young photo

possible before moving it back into the chambers. After construction work was complete in the chamber area, installation of the offset chests and regulators was started. The manual chests were still intact and their protective cover was removed. Pipes were put back into the chests.

Why is it that roof problems always occur above pipe organs? Murphy was working overtime! A poorly placed drain from the new stage house roof overwhelmed an attic vent above the Solo chamber. Water collected on the Solo chamber's plaster ceiling and broke through directly above the Tibia manual chest. Water also splattered on the trumpet and worked its way into its chest (formerly the Tuba manual chest). Pipes and chests that did not require any work during the restoration now had to be removed again and repaired. The cost

was minor, but the effect on the CHATTOS crew in both time and morale was devastating. Several additional months of work were now added to the project. Work was shifted to concentrate on getting the Main chamber winded while the water damage was repaired. For future insurance, a ceiling drain was installed in the Solo chamber to safely redirect any future roof leaks into a ventilation shaft.

At the time of this writing, the console work is nearing completion by Walt Winn, Donna Winn, and Rick McGee of Winn Sound, Inc. of Atlanta. All winding in the Main chamber is complete and wiring is underway. All pipework is back in place in both chambers. Winding of the Solo chamber will be starting soon. The percussions were hoisted into their new quarters in the attic before the theatre reopened in March 1989. They will be



Marion Robere cuts leather strips to seal wind trunks. Chattanooga News-Free Press, Amy Miles Young photo

winded and wired as the last phase of the installation. The CHATTOS crew meets on alternate Saturdays, depending on the theatre's schedule.

CHATTOS is very fortunate to have had the support of the Tivoli Theatre management from the very start of this project. Thanks to the Tivoli's former manager, Clyde Hawkins, who insisted that the "city fathers" include CHATTOS in the Tivoli restoration plans. A special THANK YOU to David Johnson, Manager of the Tivoli and Memorial Auditorium, who sees that our bills are paid; and Bob Hobgood, Stage Manager for the Tivoli, who sees that time is provided for work sessions.

More to come!

*Tivoli installation crew:*  
John Robere, Marion Robere, Clyde Stansberry, Rick Brown, Staley McPeak, Bill Donaldson, Larry Donaldson, Chief.



Bill Donaldson, Staley McPeak, and Larry Donaldson inspect Solo chest.

Chattanooga News-Free Press, Amy Miles Young photo

## From the Workbench of Allen Miller . . .



# PIPE TRAYS: A Primer on the Moving and Storage of Organ Pipes

*There is one safe way to store pipes.  
That is on their intended chests,  
properly racked vertically,  
and tied securely to yokes or stays.  
In fact, under such conditions,  
pipes will not only withstand  
the passage of time, but often will  
withstand devastating earthquakes  
with little or no damage.*

Pipes stored on chests take up lots of space, and this is not a practical way to try to move them. (I know of one person who tried!) The solution for moving and storage is to build suitable boxes called pipe trays.

Most organ companies build pipe trays of rugged lumber and construction, usually four- to six-feet long and from 30" to 36" wide. Such trays are usually about 3" deep, and will hold the most fragile pipes from a modern classic organ. Large scale theatre organ pipes never seem to fit such trays well, however.

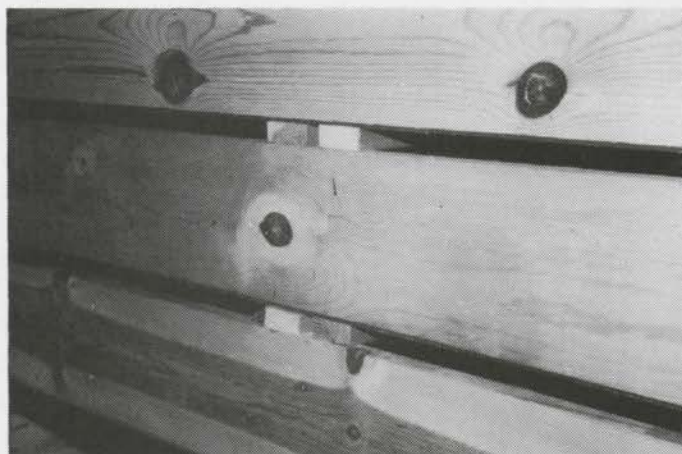
Here are construction details for building pipe trays from inexpensive materials available in almost any town. Usually, materials can be obtained and the trays built on location with a hand saw or sabre saw, a rule, a straightedge, a drill and a hammer.

The trays described are built from 1" pine boards, with bottoms of cheap paneling available at most discount lumber stores. The tray dimensions are derived from the materials, and will yield a finished tray 8' long by 2' wide. Depths are variable from 4" to 8" which will accommodate most theatre

organ pipes. A guide is given for Wurlitzer pipework, which will help when planning for materials. I have used this type of tray for over 20 years with excellent results, even with long-term storage.

The bottom is by itself quite flimsy. Support comes from three cross-braces located at each quarter of the length. Rather than cut hand hold reliefs in the sides, the braces space the trays apart so that you can slip your fingers between trays to pick them up.

After packing, braces are also nailed to the top of each tray. Usually two top braces are enough, although there is nothing wrong with using three. The "trick" is to locate the top braces just inside (or outside) the bottom braces so that when the trays are stacked, they will not slide end-to-end. With braces top and bottom, should the trays slide sideways, they cannot drop into one another.



CLOSEUP OF SIDES OF PIPE TRAYS SHOWING NESTING OF SLATS.

For traveling, the trays can be fastened together with cross braces on the sides and ends and tied to the sides of a truck.

This is not the only way to build pipe trays, but one which is guaranteed to work with a minimum of extra effort.

This scheme will yield one tray capable of handling all but the longest five pipes of an 8' rank. Choose side widths according to ranks being accommodated. A guide is given below:



A 4" tray will hold TWO ranks of pencil strings, Concert Flute, Quintadena, and small scale reeds. 6" and 8" will hold Tibia, Diapason and Tuba ranks. Some large-scale ranks will require two pipe trays. Extra trays will hold pipe supports, chime tubes and miscellaneous parts.

### PLANNING:

Determine how many trays and what depths you will need.

For each tray, figure the following materials:

½ sheet 4' x 8' cheap wall paneling for bottom.

2 each 10' x (4") x 1" pine for sides and ends.

(select widths according to depths desired)

1 each 10' x 2" x 1" furring strip for ribs, top and bottom.

22 each 2½" 8d-common nails.

48 each 7/16" x 1" 11-gauge roofing nails.

### ASSEMBLY:

Start with a 4' x 8' sheet of wall paneling, nominally ¼" or 1/5" thick, mark the exact center down the length and cut the sheet in half. You will have two sheets 2' (1'11-7/8") x 8'.

Cut two pieces for the sides 8' long, and two pieces for the ends 1'-10¾" long. This dimension will work with 1" stock, which is nominally either 13/16" or ¾" thick. Normally

the frame will wind up being 3/16" wider than the bottom panel, which allows for slight variations in the straightness of the sides.

Cut furring strips for the top and bottom slats. Furring strips are nominally 10' long x 1 1/2" x 3/4". Cut them into 1' 11-7/8" lengths, five per tray.

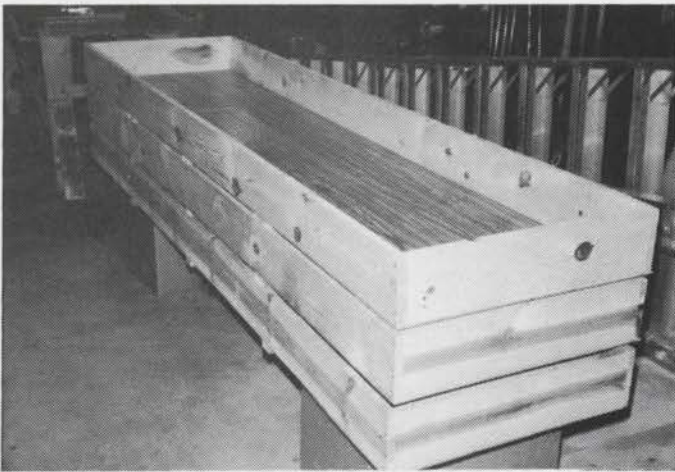
To avoid splitting the wood, blunt the end of each nail by hitting it with the hammer first. Drill pilot holes in the long sides if necessary.

Nail the ends together with three or four 2 1/2" 8d-common nails. You will be forming a rim with the end pieces nailed between the long side pieces.

Square up the sides and nail the bottom on with 7/16" x 1" 11-gauge galvanized barbed roofing nails. These have large heads which will hold the somewhat fragile paneling well. Space the roofing nails every 6", and the 2" nails every 2". Avoid nailing the bottom at 2' and 4' points as slats will be nailed on there.

Nail three furring strips on the bottom, spaced on 2' centers. You should drill pilot holes in the slats to avoid splitting the ends. These slats will ultimately support a good portion of the weight of the pipes in the tray.

After packing the tray, nail the remaining two slats across the top of the tray so that they are spaced just inside the location of the bottom slats.



COMPLETED PIPE TRAYS.

#### TIPS ON PACKING

It is well worth taking the time to wrap each and every pipe in brown wrapping paper and newspaper. Over a long period of storage, newsprint, especially color sections, may discolor pipe metal, and disintegrates faster than brown wrapping paper. For a short period, newspaper is suitable, and better than no wrapping. The paper keep pipes from scratching each other and gives some protection from denting, as well as keeping dirt away. While plastic bubble wrap may seem like a good material for wrapping pipes, the plastic will discolor the pipes in time, and this material is not recommended unless the pipes are first wrapped in paper.

Wrap the pipes by rolling them diagonally in the paper, folding the ends over about halfway. If you have any doubts about the procedure, it is the same as that used to wrap grinder (submarine, hoagie, etc.) sandwiches! Top octave treble pipes may be wrapped in bunches. I prefer to wrap no more than 6 pipes to a bundle. The technique here is similar except that you try to keep the bundle flat, not rolled up like a log. If you take the time to write each pipe note letter on the outside, you may be glad you did later should you want to find only the "C" pipes.

Pack the pipes in order in the tray from side to side, reversing each pipe end-to-end. If you place each pipe so that its ears face upward, they are less likely to become damaged or to damage adjacent pipes. After completing each layer fill the empty spaces with crumpled newspaper, and cover the whole with several layers of paper to give a flat bed for the next layer. Cover the top with at least two layers of paper laid flat. You may use masking tape to secure pipes if necessary.

Reed pipes which have socketed boots (those which come apart from the resonator) should have their boots removed and packed separately. These as with all the heavier pipes, go on the bottom of the tray, NOT on top of pipes.

Write the name of the rank on the outside of the tray. You may want to use a cryptic name for those valuable ranks. I never label brass ranks with their real names, nor do I divulge publicly what I do call them.

When you fasten the top braces, crumple up some more paper and wedge it between the braces and the top layer of pipes to keep them from shifting easily. This and some criss-crossed masking tape will enable you to tip the tray slightly to go through a narrow aisle or down stairs without fear of dumping pipes on the floor.



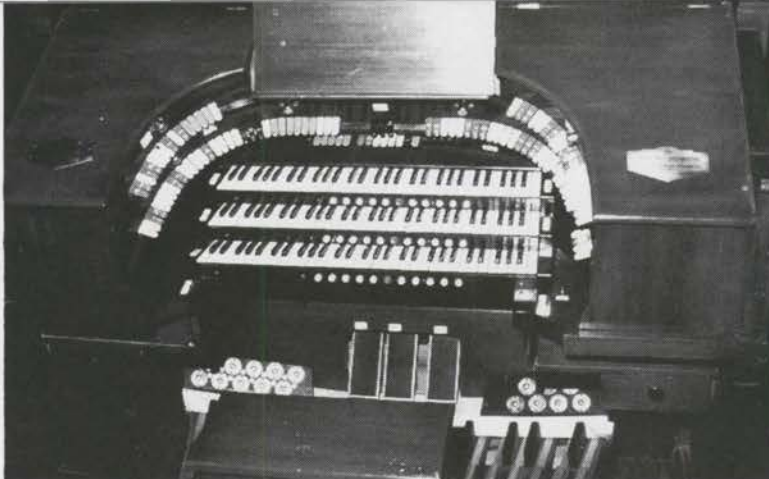
METHOD OF FITTING PIPES INTO TRAYS, WRAPPING REMOVED FOR ILLUSTRATION.

Careful packing and storage of pipework will save many hours of "body and fender" work when it comes time to re-install the organ.

#### TRAYS USED FOR 15-RANK WURLITZER STYLE 260

Tibia . . . . .	6"	
Diapason . . . . .	6"	(2)
Tuba . . . . .	6"	(2)
Trumpet . . . . .	6"	(Resonators nested in 4 groups)
Flute . . . . .	4"	
Clarinet . . . . .	4"	
Oboe Horn . . . . .	4"	
Saxophone . . . . .	4"	
Quintadena . . . . .	4"	
Solo String & Orch. Oboe . . . . .	4"	(Pack Oboe on bottom, String on top)
Kinura & Vox Humana . . . . .	4"	(Pack Vox on bottom, Kinura on top)
VDO & Celeste . . . . .	4"	(Pack two ranks in pairs of pipes)

Bethel Temple  
3/10 Robert-Morton



Site of  
on-your-own  
jam session.

# Fresno Regional Schedule

(SUBJECT TO CHANGE)

**MORNING**

**AFTERNOON**

**EVENING**

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## THURSDAY, OCTOBER 18

(Optional Bonus Concert)

Early arrival registration.

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

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## FRIDAY, OCTOBER 19

(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

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## SATURDAY, OCTOBER 20

**TOM HAZLETON**  
at Episcopal Church  
in Hanford

**RON RHODE**  
at FOX-Hanford Theatre  
2/20 Wurlitzer

**LEW WILLIAMS**  
at Warnors Theatre

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## SUNDAY, OCTOBER 21

**KEVIN KING**  
at Pizza and Pipes  
3/23 Wurlitzer

**PAUL QUARINO**  
at Fresno Pacific College  
3/20 Hybridtizer

**DAN BELLAMY**  
at Warnors Theatre

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## MONDAY, OCTOBER 22

(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.

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



# Last of the Originals

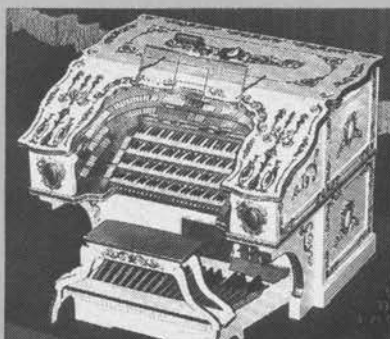
by Tom DeLay

For roughly the last 80 years pipe organs have found their way into theatres. Of the several thousand installed between 1919 and 1932, we now know of a grand total of 95 original installations left *in theatres*. These are installations ONLY in theatres and do not take into account the many other locations of "orchestral unit organs still remaining in stadiums, homes, schools, hotels, lodges, temples and churches.

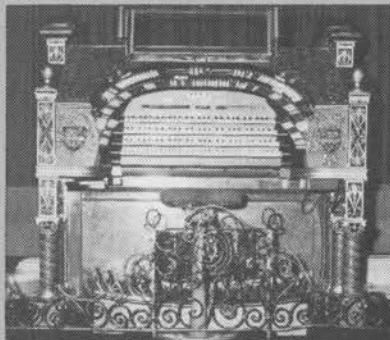
This list is not intended to be the be-all-end-all. Some instruments may have gone to the wayside without our knowledge. Equally, we may well find a few units here and there not widely known. It would be greatly appreciated if those with facts can subtract from or, we hope, add to the list. Frankly, we were fairly well surprised to find so many instruments still intact across North America.

We have not made any attempt to include the many examples of straight/concert organs still installed in theatrical environs. If these were included, the list would be slightly longer. However, in its strictest form a theatre organ is a "unit orchestral organ" with few, if any, of the older, pre-1920, straight examples of theatre instruments still in movie palaces; thus, our limitation to unit organs in theatres.

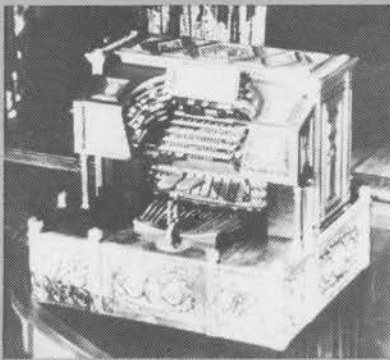
It will be noticed in many locations, some installations are shown as "augmented." This can include just about anything from slight unification changes



Rialto Square Theatre's 4/21 Grand Barton



Alabama Theatre Wurlitzer



Atlanta FOX Moller

to major rebuilds. Some instruments that may appear as "original" have in fact had changes. What might be considered as near original and massively changed must be considered individually. Also, recall a statement some issues back by Dave Junchen, "... original? As bad as that?" No judgement is to be made here in this list except on very broad terms as they apply to our remaining theatres with original instruments. Justifiably, the term *original* need not be literal.

These remaining few installations from the first era of the theatre organ must, as many as possible, continue to remain as examples of what once was. This should serve as a temporary guide to those few remaining organs installed during the great silent film/solo organ period.

## BREAKDOWN OF REMAINING THEATRE INSTALLATIONS:

Wurlitzer .....	46
Barton .....	15
Robert-Morton .....	15
Moller .....	5
Kilgen .....	3
Kimball .....	3
Page .....	3
Marr & Colton .....	2
Midmer-Losh .....	1
Geneva .....	2
Wicks .....	1
<i>(rebuild of an earlier Moller)</i>	
Total .....	96

(SEE LIST NEXT PAGE)

## List of original *Theatre* organ installations intact as of July 1990:

STATE	CITY	THEATRE	MAKE	SIZE
ALABAMA	Birmingham	Alabama	Wurlitzer	4/21*
CALIFORNIA	San Francisco	Marina/Cinema 21	Morton	2/6
	Fresno	Pantages/Warnors	Morton	4/14
	Los Angeles	Orpheum	Wurlitzer	3/13
	Avalon	Casino	Page	4/16
	San Bernardino	California	Wurlitzer	2/10*
COLORADO	Denver	Paramount	Wurlitzer (two consoles)	4/20*
FLORIDA	Miami	Olympia/Guzman	Wurlitzer	3/15
	Tampa	Tampa	Wurlitzer (2/8)	3/12**
GEORGIA	Atlanta	FOX	Moller	4/42
HAWAII	Hilo	Palace	Morton (3/7)	2/7**
IDAHO	Boise	Egyptian	Morton	2/8
ILLINOIS	Chicago	Chicago	Wurlitzer	4/29
	Chicago	Patio	Barton	3/17
	Joliet	Rialto	Barton	4/21
	Rockford	Coronado	Barton	4/16
	Saint Charles	Arcada	Geneva	3/13***
	Waukegan	Genessee	Barton	3/10
INDIANA	Anderson	Paramount	Page (unplayable)	3/7
	Elkhart	Lerner/Elco	Kimball	2/11
	Fort Wayne	Emboyd/Embassy	Page	4/15
IOWA	Cedar Rapids	Iowa	Barton	3/14
	Cedar Rapids	Paramount	Wurlitzer	3/11
	Davenport	Capitol	Wicks/Moller	3/10
LOUISIANA	New Orleans	Saenger	Morton	4/26
	Shreveport	Strand	Morton	2/8
MAINE	Portland	State	Wurlitzer	2/8
MARYLAND	Frederick	Tivoli/Weinberg	Wurlitzer	2/8
MASSACHUSETTS	Greenfield	Garden	Marr & Colton	3/9
	Springfield	Paramount	Wurlitzer	3/11
MICHIGAN	Albion	Boehm	Barton	3/8
	Detroit	FOX	Wurlitzer	4/36
	Detroit	FOX	Moller	3/12
	Detroit/Redford	Redford	Barton	3/10
	Ann Arbor	Michigan	Barton	3/14
	Ironwood	Ironwood	Barton	2/7
	Kalamazoo	State	Barton	3/13*
	Muskegon	Michigan	Barton	3/8
	Royal Oak	Royal Oak	Barton	3/13
	Saginaw	Temple	Barton	3/11
	Sturgis	Strand	Wurlitzer (intact?)	2/4
MINNESOTA	Luverne	Palace	Geneva	2/5
	Red Wing	Sheldon	Kilgen	2/8*
MISSISSIPPI	Hattiesburg	Saenger	Morton (2/8)	3/8**
	Meridian	Temple	Morton	3/8
MISSOURI	Saint Louis	FOX	Wurlitzer	4/36
MONTANA	Bozeman	Ellen	Wurlitzer	2/7
	Missoula	Wilma	Morton (original?)	3/10

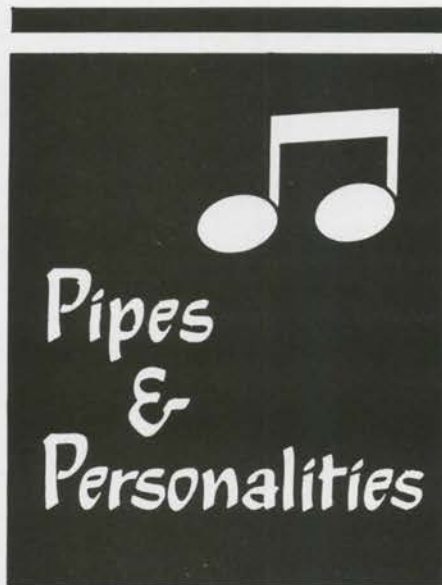
## List of original *Theatre* organ installations (cont.)

STATE	CITY	THEATRE	MAKE	SIZE
NEBRASKA	Omaha	Orpheum	Wurlitzer	3/13
NEW JERSEY	Asbury Park	Convention Hall	Kilgen	3/9
	Bound Brook	Brook	Wurlitzer	2/4
	Newark	Casa Italiana/Stanley	Wurlitzer	3/11
	Pitman	Broadway	Kimball	3/8
	Rahway	Rahway	Wurlitzer	2/7
	Westwood	Pascack (house altered)	Wurlitzer	2/8*
NEW YORK	Brooklyn	Paramount/LIU	Wurlitzer	4/26
	Buffalo	Shea's	Wurlitzer	4/28
	Elmira	Elmira/Clemens	Marr & Colton	4/22*
	New York City	Beacon	Wurlitzer	4/19
	New York City	Loew's 175th/Rev. Ike	Morton	4/23
	New York City	Radio City	Wurlitzer (two consoles)	4/58
	North Tonawanda	Riviera	Wurlitzer (3/11)	3/19*
	Rome	Capitol	Moller	3/7
	Westbury	Westbury	Midmer-Losh	2/6
NORTH CAROLINA	Greensboro	Carolina	Morton	2/6
NORTH DAKOTA	Fargo	Fargo	Wurlitzer (2/7)	3/15*
OHIO	Akron	Civic	Wurlitzer	3/13
	Canton	Palace	Kilgen	3/19
	Columbus	Ohio	Morton	4/20
	Lorain	Palace	Wurlitzer	3/11
	Springfield	State	Wurlitzer	3/7*
OREGON	Coos Bay (rebuild of a 3/10 by adding 4th manual and a 2/8 from Hood River)	Egyptian	Wurlitzer	4/18
PENNSYLVANIA	Allentown	19th Street	Moller	3/7
	Chambersburg	Capitol	Moller	3/14
	Indiana	Manos	Morton	3/8
RHODE ISLAND	Providence	Columbus	Wurlitzer	2/6
	Woonsocket	Stadium	Wurlitzer	2/10
SOUTH DAKOTA	Lead	Homestake	Wurlitzer (pit organ)	2/5
TENNESSEE	Chattanooga	Tivoli	Wurlitzer	3/11
	Knoxville	Tennessee	Wurlitzer	3/14
	Memphis	Orpheum	Wurlitzer	3/13
TEXAS	Beaumont	Jefferson	Morton	3/8
	San Antonio	Majestic	Morton (intact?)	3/11
UTAH	Salt Lake City	Capitol	Wurlitzer (2/10)	2/11*
VIRGINIA	Richmond	Byrd	Wurlitzer	4/17
	Richmond	Loew's/Carpenter	Wurlitzer	3/13**
	Richmond	Mosque	Wurlitzer	3/17
WASHINGTON	Bellingham	Mt. Baker	Wurlitzer	2/10
	Mount Vernon	Lincoln	Wurlitzer	2/7
	Seattle	Paramount	Wurlitzer	4/20
	Tacoma	Temple	Kimball	2/9
WISCONSIN	Baraboo	Ringling	Barton	3/9
	Madison	Oscar Meyer	Barton	3/14
	Milwaukee	Riverside	Wurlitzer (3/13)	3/14*
	Milwaukee/Bayview	Avalon	Wurlitzer (3/8)	3/23*
BRITISH COLUMBIA	Vancouver	Orpheum	Wurlitzer	3/13

\*altered but intact

\*\*reinstalled in original theatre

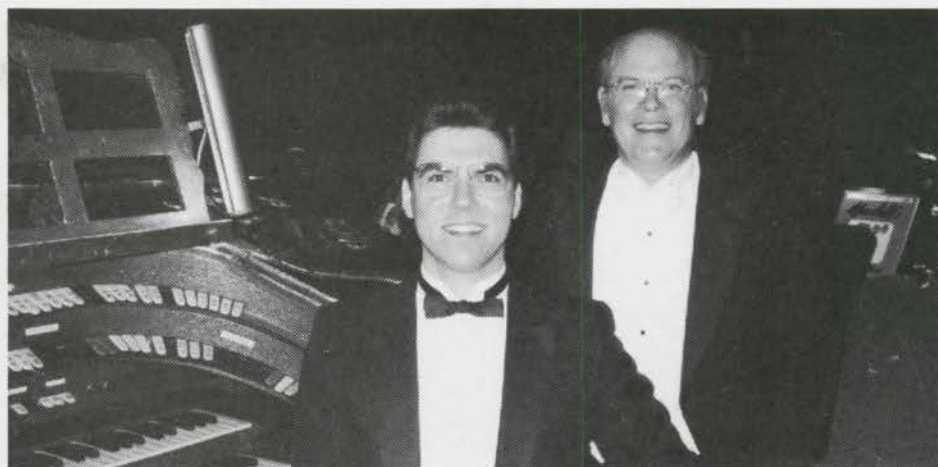
\*\*\*rebuild of an earlier Marr & Colton



# Pipes & Personalities



Allen Park Symphony Orchestra.



Tony O'Brien (left) and Dr. James Hammann, Conductor.

## Something New at The Redford

by Dorothy VanSteenkiste

"A Night At The Movie Palace" was presented at the Redford Theatre by the Allen Park Symphony Orchestra. Dr. James Hammann, Conductor of the sixty-piece Allen Park Symphony Orchestra planned and directed the evening of entertainment.

There was a little bit of everything. The program started with the orchestra playing the "Poet and Peasant" overture. The Taylor Ballet Company presented "Americana" with Joy Squire as their director. Then it was organ selections featuring Tony O'Brien and his dynamic keyboard artistry at the Barton Theatre Organ.

Following intermission there was an air of excitement as both the orchestra and Tony O'Brien accompanied the silent movie *Phantom Of The Opera* with Lon Chaney. Soprano Julie Costa sang the "Jewel Song" during the operatic portion of the movie. The program climaxed with the playing of the "William Tell Overture."

The Allen Park Symphony Orchestra, celebrating their 35th year, is very well-known in the State of Michigan for their fine performances. Conductor Dr. James Hammann is also the Director of Music for the Jefferson Avenue Presbyterian Church in Detroit and the Southeastern Michigan Choral Society. He holds degrees in organ performance from Ohio Wesleyan University and the University of Michigan. He is well-known for his one man show "Old Bach," a presentation where he dons costume and wig, plays the organ and harpsichord, and recreates moments in the composer's life.

## Report From The Renaissance

by Virginia White

The organ music has been reverberating from the chambers of the Renaissance Theatre in Mansfield, Ohio. It came from our Sunday afternoon programs played on our wonderful Hollywood-Kearns Wurlitzer by some of the best artists on the circuit. The organ has also been used for many local productions and movies.

When Paul Harvey was here for an evening commentary, he was amazed to find such a beautiful instrument playing as he was introduced. He seemed so impressed, that on his return to his Chicago microphone he told the story of this organ on two separate newscasts.

Unfortunately, there are too many people who do not attend the theatre. Perhaps we need some suggestions for better promotion. The use of the organ gave so much entertainment in the days of early silent movies and radio. The youth of today need to be introduced to this other sound of sharps and flats that

can be lively and loud, but also with much expression.

We are nearing the start of another series of programs. As of this writing, all of the artists have not committed to definite dates. The schedule will be revealed in an upcoming issue.

We are most appreciative of the fellowship of the Central Ohio Organ Society of Columbus, Ohio. A large number of their members travel north to enjoy our Wurlitzer.

Again this year the Thursday noon Brown Bag programs will be going on for nine weeks. They prove to be a cool respite, not only for office workers but also the older residents living in the downtown area.

The theatre will soon be celebrating its 10th anniversary. It's hard to believe that the scraping of old paint and scrubbing of floors has been so long ago. If you are traveling across the U.S.A. on route 30 or 71, plan to drop by, if only to see a beautifully restored theatre.



## FOR THE RECORDS

**DOUBLE TOUCH.** Tony Fenelon at the Capri Theatre Wurlitzer and the Grand Piano. Selections: Tritsch-Tratsch Polka, The Continental, Sophisticated Lady, Rondo Alla Turca, The Last Rose of Summer, Flight of the Bumble Bee, On A Wonderful Day Like Today, and four more. Available from: Musical Contrasts, P.O. Box 16786, Phoenix, AZ 85011. Cassette only, CrO2 with dolby HX-PRO system, do not turn on your dolby. \$12.00 postpaid.

**PERFORMANCE: VERY GOOD**  
**RECORDING: ADEQUATE AT BEST**  
**ORGAN: BEAUTIFUL**

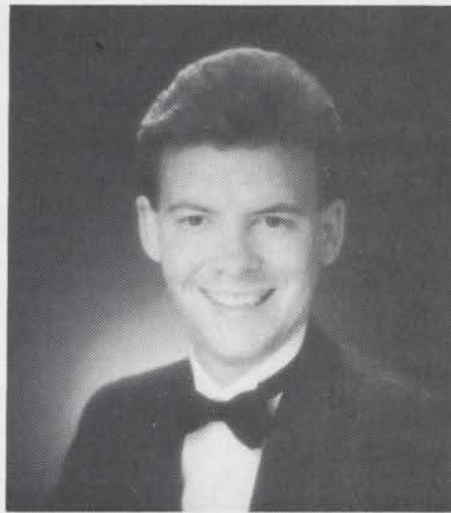
There are several aspects about the recording quality, on this tape, that I don't particularly like. It sounds like the organ was recorded by more than one mike (not an uncommon practice) and mixed by someone who seems to like the percussions louder than what I would consider a good balance. Sometimes the organ sounds like it is coming to you through a tunnel. The piano parts which are overdubbed, of course, sound like they were recorded in a totally dead studio, with no compensating studio reverb. Tape hiss is quite noticeable and the review copy was too hot in several places.

The only credit given in the liner notes for the organ was to mention that it is a Wurlitzer in the Capri Theatre. It sounds like a substantial instrument. It is a very beautiful and musically satisfying organ.

Tony Fenelon turns in a competent and musical performance. Of note are the selections which are fast, such as "Flight of the Bumble Bee," and "Rondo Alla Turca." They are played clean, accurately and up to tempo.

In spite of the recording problems, there are enough good things about this tape to earn a recommendation.

Bob Shafter



**THAT'S ENTERTAINMENT.** Chris Elliott at the Wilcox residence 4/48 Wurlitzer. Selections: That's Entertainment, 'Taint No Sin, Moonlight on the River, Opus One, Gershwin Medley, All the Things You Are, Dance of the Blue Danube, Danse Macabre, Oklahoma Selections, and three more. Available from: Crystell Productions, P.O. Box 705, Menlo Park, CA 94026. CD \$18.00 postpaid, Cassette \$12.00 postpaid, US funds. Overseas add \$2.00.

**PERFORMANCE: SUPERB**  
**RECORDING: VERY GOOD**  
**ORGAN: EXCELLENT**

The recording job is so well done that it would be difficult to fault. The only comment I have is that it lacks a certain, difficult to define, dimension. That is, I was not quite convinced that I was actually in the room with the organ.

The excellent Wurlitzer used in this recording was mentioned in the last issue of the Journal. It is very well finished and quite easy to listen to.

Chris Elliott turns in the kind of performance that we don't often hear these days. His technique is very clean and accurate. Phrasing and timing are flawless, and here's one that I feel is very important and often overlooked, correct tempi. There is a level of refinement throughout that is rarely heard these days. Chris allows each piece to speak for itself and is controlled enough to allow the organ to be broad and pleasing. Of particular note is "Danse Macabre." Until this recording, I would have said that the Dennis James' recording at Rochester was the definitive version, followed close by Jonas Nordwall's live performance. I am now compelled to give Chris Elliott's recording the category of definitive version.

Clean technique, refined and controlled playing, on a top notch instrument, that is well recorded is a must have in my book.

Bob Shafter

**PHOENIX.** Walt Strony at the Krughoff 4/33 residence Wurlitzer. Selections: Another Op'nin', Another Show, People, Donkey Serenade from *Firefly*, My Ship, Mack The Knife, Fanfare For The Common Man, Diane, Root Beer Rag, Suite from *Victory At Sea*, on cassette. CD has additional Song of India/Scheherazade Fantasy, and Satin Doll. Recorded Digitally, cassette is real time dubbed on CrO2, CD is DDD. Available from: Digital Sonic Productions, 2246 North Palmer Drive, Suite #100, Schaumburg, Illinois 60173. CD \$18.00 postpaid, cassette \$11.00 postpaid. Foreign orders add \$3.00 per item.

**PERFORMANCE: EXCELLENT**  
**RECORDING: SUPERB**  
**ORGAN: FLAWLESS**

Truly outstanding! Attention to detail and the desire to produce a perfect recording are evident from the first few moments of play. Indeed it is possible to hold up this recording and say "This is what a CD is supposed to sound like." This is a recording that has been so perfectly engineered that the listener is convinced they are right there in the room. I turned up the volume level to the point of pain, I listened with headphones and there is nothing wrong with this recording. It is the cleanest, most perfect recording job I've yet heard. Of course, without the same level of perfection with the mastering, that could have all gone to waste. Kudos to Jim Sternke.

Dave Junchen and Steve Adams also need to be singled out for producing an instrument that is flawlessly voiced and excellently regulated. The tonal integrity, balance and blend are of the highest quality. There was not one out-of-tune, or out-of-voice pipe in the entire instrument.

Walt Strony turns in the kind of performance that we have all come to expect from this most professional organist. Someone hearing Walt for the first time would be floored by the unashamed display of technical excellence. If it is possible that anyone has not yet heard Walt, this would be the perfect recording. Walt Strony fans will already be standing in line to buy this one.

This recording gets my highest recommendation.

Bob Shafter

**RE-ISSUE**  
**ASHLEY MILLER** at the War Memorial. Ashley Miller at the 3/16 Moller with Joseph Scannella trumpet solo in four numbers. Selections are: Strike Up the Band, I Write the Songs, I Can't Get Started With You, On the Sunnyside of the Street, Jing-a-Ling, Yellow Days, Stardust, Love, Serenata, and six more. Available from: Milco Music Co., P.O. Box 32, Closter, NJ 07624. Cassette \$11.00 postpaid.

# “An Acre of Seats in a Palace of Splendor”



## Alabama Theatre Birmingham, Alabama

Architects: Graven & Mayger

Opened: December 26, 1927

Organ: Wurlitzer 4/20 Publix I opus 1783



Stan Malotte at the Alabama Wurlitzer.

Here is something special! From every angle, this (mostly) Spanish-Moorish concoction merits the attention of any serious movie palace buff. The design is remarkably efficient: as if to spite the compact, L-shaped site, the architects skillfully endowed the Alabama with trappings enough for two ordinary theatres, including inner and outer lobbies, foyers and stairways galore, a pair of wildly eclectic lounges, a horseshoe loge and exotic light fixtures beyond counting.

Happily, an encouraging amount of this has survived intact: the house is among the best-preserved anywhere. Excepting the marquee and stage draperies, very little has been subjected to pointless modernization or badly conceived “restoration.” Nor is the Alabama threatened. Purchased in 1987 by Birmingham Landmarks, an offshoot of the ATOS chapter, it is already host to a broad assortment of attractions, both live and screen. A major fund-drive is presently underway to guarantee the future.

The largest Wurlitzer shipped to Dixie, “Big Bertha” is laid out like the Seattle Paramount’s, with Main and String chambers stacked on the left and a two-level Solo in a single chamber opposite. Delicate gold tracery on a ground of red and black covers the console, Wurlitzer’s most elaborate Moorish number. Played between 1931 and 1953 by Stan Malotte, Bertha has been recorded in recent years by Tom Hazleton and Jim Riggs.

*Auditorium photo: THS Archives. Organ Photo: Gary Jones*

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

## Important Board Decisions Disclosed To Members At General Meeting

Some of the new Board decisions announced at the General Meeting, held in the Ft. Wayne Embassy Theatre: Study establishment of a foundation for receiving donations from individuals and corporations, the future income of which will be available for chapter and National projects;

The first 13 weeks of the long-planned ATOS radio show project are ready and negotiations for its airing are being made;

Conversion to video cassette of the public slide show presentation originated by Catherine Koenig will make it easier to handle. Conversion work will be done by Vice President Russ Hamnett. Archives Curator Vern Bickel will be in charge of issuing the show to chapters;

A bylaw change regarding family membership is under way; Chapters may order copies of the new membership brochure from Executive Director Doug Fisk;

A new scholarship project for ATOS members has been approved. Details are to be worked out.

## Airline Snafu Almost Totals Organ Debut

Strange freight shipping almost ruined ATOS member Pat Lajko's (pronounced lay-ko) debut of his new pipeless organ at ATOS' National Convention in Indianapolis last month.

Packed in three crates in Seattle, the airline picked them up for direct shipment to Chicago (or so Lajko was told). From there they would be trucked direct to the Hyatt Regency Hotel in Indianapolis where the instrument was to be a hands-on showroom exhibit.

Instead, the crates were trucked from Seattle to San Francisco and this started the big snafu. One crate sailed off to Chicago and arrived safely. Another went on to New York, and the third remained in "Frisco".

When only one crate arrived at the Hyatt, Lajko got on the phone and learned what had happened. The New York crate returned to Chicago and was delivered to Indianapolis. The convention opened August 4, but Lajko didn't! The console crate was somewhere en route from the West Coast.

On Sunday it was learned the crate had arrived in Chicago and

—See LAJKO Page 2—

## Music Box Owners Plan New Theatre

ATOS members Bob Chaney and Chris Carlo, very successful operators of Chicago's Music Box Theatre, are contemplating opening another theatre of limited seating capacity and have discussed installation of the 2/5 Barton organ owned by organist Jeff Weiler. He purchased the instrument from the Englert Theatre, Iowa City, Iowa. The Music Box currently houses a Model 6500 Allen theatre organ.

## College Organ Goes To Warner Theatre

Gannon College in Erie, Pa., had need of the space presently occupied by the 2/10 Tellers theatre organ and owner Joe Luckey contacted officials of the Warner Theatre, which is now a performing arts center. Presto! The organ has a new home! The theatre is underwriting the move from the college.

According to Luckey, the instrument will be enlarged to 14 ranks and a three-manual console. Originally it was installed in Shea's Erie Theatre as a 3/24. The original Warner organ was a Style 260 Wurlitzer, now installed in Grays Armory, Cleveland.

## Hall Organ Available To ATOS Chapters

Disposition of the Ben Hall "Little Mother" Wurlitzer organ was discussed by the ATOS National Board of Directors and it was decided the instrument will be offered to all ATOS chapters if New York Theatre Organ Society decides against keeping it. The organ is a late model 2/5 Wurlitzer.

## Pipe Workshop At Senate Theatre Oct. 28

Detroit Theatre Organ Society will present an Organ Pipe Workshop on the stage of the Senate Theatre, 6424 Michigan Avenue, Detroit, Oct. 28 at 3pm. Schantz organmen Austin Pease and Robert Maye will actually make and voice organ pipes. Scott Smith is slated to play the 4/34 Wurlitzer and chamber tours will also be included. Information about the session may be obtained by calling 313/894-4100.

## RIGGS APPOINTED HOUSE ORGANIST

West Coast organist Jim Riggs was appointed House Organist for Oakland's Paramount Theatre last Aug. 5, it was announced by Managing Director Peter Botto.

In this position he will play the Wurlitzer for pre-show concerts and other events at the theatre. Some of the programs at which he will appear are "Hollywood Classics Movie Series" and "Golden Gate Geographic Travel Series."

## CARTER CELEBRATES 85TH BIRTHDAY

Over 100 guests were present to wish Gaylord Carter "Happy 85th Birthday," Sunday, July 29 at the Dr. William Teaford residence in Rancho Palos Verde, Calif., overlooking San Pedro harbor.

Fellow organists present were Candi Carly Roth, Chris Elliott (who flew down from Menlo Park for the event), Stan Kann, Robert Israel, Ty Woodward and Fernand Martel.

Peter Botto, Managing Director of the Oakland Paramount Theatre, and Carter's boss on various show nights, was also present along with Garry Essert and Gary Abrahams from American Cinematheque—the museum that will be next to Hollywood's famed Chinese Theatre—Helena Simonton, widow of the founder of ATOS (whose family gave Carter moral support during his early television days), and Alan Stark and Ralph Sargent, who promoted the series of silent Paramount films Carter scored and recorded on their Wurlitzer organ.

Carter recounted his career, from the first time he heard P. Hans Flath at the Palace Theatre in Wichita to his early theatre days, naval days, radio and TV work and his present Flicker Fingers shows. He also accompanied a silent film.

Following a musical program presented by Shirley Obert and Dr. Teaford on the organ and piano, guests enjoyed a lavish buffet. Cocktails were served throughout the afternoon.

## ATOS International News Enters 5th Year

With this issue the NEWS begins its fifth year of publication exclusively for ATOS members. Success of the newsletter depends entirely on the participation of all members, and to date there has been a steady increase in receipt of news, photos and mini-features.

Suggestions for features, or improvements are welcome and can be instituted if space permits.

## Chapters Covered For ASCAP Fees

All chapters are now covered by a blanket contract with ASCAP when they present concerts. The Board appropriated \$1,100 for the licensing fee.



Volume Five Number One  
September 1990

## National Officers Re-Elected

There is no change of officers for the 90/91 term, all four were re-elected to serve another year.

## Over 700 Attend National Conclave

Central Indiana Chapter received accolades by the bushel for presenting a highly successful convention program last month. Over 700 members and their families enjoyed the leisurely-paced event. All artists won resounding applause for their concerts and, judging by audience expression, the top artist appears to have been Britisher Simon Gledhill.

He received a standing ovation at the close of his first half of the program, another at the close, and still another following his encore!

## Former Pizza Organ Up For Donation

Owners of the former Organ Grinder Restaurant Wurlitzer, Vancouver, British Columbia, have had the 3/12 instrument in climate controlled storage since its removal and have announced it is available for donation or purchase.

Peter Buckley, who is in charge of disposing of the organ said a classified ad will be published in Theatre Organ Journal.

According to Organman David L. Junchen, much of the organ is brand new. He installed it in the eaterie.

## ANNUAL AWARDS WINNERS NAMED

Winners of the 1990 ATOS Convention Awards were: Hall of Fame—William H. Meedor; Organist of the Year—Jim Riggs; Honorary Member—Tim Needler; Technical—Allen Miller.

## Pickwick Is Not Being Twinned

Operators of the Pickwick Theatre in Park Ridge, Ill. are not twinning the art deco movie palace, but acquired adjacent building space for a two-theatre complex with seating capacities for 112 and 140 patrons.

Word was out the main theatre would be divided. Organ buffs feared twinning the house would put an end to using the Wurlitzer organ for concert presentations.

## CATOE Locked Out Of Chicago Theatre

Chicago Area Chapter's contract with the Chicago Theatre has expired and at present the unit is not permitted in the structure. Considerable funding is still involved in the restoration of the Wurlitzer organ and the club was permitted by contract to have public organ presentations as a means of recouping the many thousand dollars that had been invested.

It is expected a new contract will be negotiated.

**NEXT MONTH**—Mark & Brunhilde once entertained diners in a New Jersey restaurant; a reader wonders where they went.

## Organman Will Open Own Shop

Carlton B. Smith, Indianapolis organman, has announced he will open his own shop in the near future. Prior to this he was employed by the J. K. Eikman Company and has been credited for his restoration work on the Ft. Wayne Embassy Theatre Page four-manual console. He also designed and applied the decoration on the new Long Center console at Lafayette which compliments the theatre's decor.

He will open a complete pipe organ service including electronic relay work, custom designed percussion actions, etc.

## Markworth Praised For Handbook

"Recently I received and read completely 'Chapter Handbook,' a huge book produced by National and mailed to presidents of each chapter," writes North Texas Chapter President John Beckwith in Keraulophone, their official newsletter.

He noted it is an excellent guide covering all facets and procedures of chapter activities and was happy to report in an evaluation the chapter is nearly 98% in compliance.

"This helpful book is to be passed on to future presidents. The book was created by National Director Bob Markworth.

## Hinsdale Closes; Organ Remains In Theatre

Hinsdale (Ill.) Theatre has failed to attract patronage and closed during the first week in August. The hybrid organ, owned by Jim Glass, with its four-manual Kimball console, which came from Chicago's Senate Theatre, is still in the theatre. It is unknown what disposition will be made of the instrument.

Shortly after the theatre shuttered it was disclosed plans were being made to have an organ concert there.

## Elliott Concert Dates

Chris Elliott will present concerts and silent film shows in the midwest. Sept. 21 is a concert for Windy City Organ Club; Sept. 23, a silent film at Madison, Wisc. Civic Center; Sept. 25, silent film show at the Ringling Theatre, Baraboo, Wisc.

## Here Comes Patti

Patti Simon will play for Rochester (N.Y.) Theatre Organ Society Oct. 19, and Empire State Theatre and Musical Instrument Museum, Syracuse, on Oct. 20.

## The First In-Theatre Organ

The first theatre organ was installed in the 14th Street Theatre at Sixth Avenue in New York City—from Melody magazine July 1926.

## LAJKO

—Continued from page 1—

was bound for Indianapolis by special truck. Organmen Allen Miller and Don Myers, who had come to help Lajko, remained in the exhibit room and waited. It was later discovered the crate had arrived, but a truck firm underling was holding up delivery for some kind of confirmation.

At midnight the console stood in the hall outside the showroom—then the three men discovered it would have to be dismantled to move it through the doorway.

They worked until dawn, moved, re-assembled and made the keydesk ready for use. Monday, Aug. 6 it was finally playable.

But hold on, there's a final snafu episode! At convention's end the organ was again crated and taken to the airline dock for shipment back to Seattle.

The console crate remained outside when a heavy rain storm suddenly blew into town. You know how water and organs don't mix!

It's expected the airline will be happy to settle out of court!

## North Texas Organists Bring In New Members

North Texas Chapter's professional organists play the Chapter-owned Robert-Morton organ installed in the Lakewood Theatre, Dallas, during intermissions every Friday and Saturday. They report their surprise very often by the extended applause of the audience.

Chapter officials are also quite happy since many of the applauding patrons call to ask about the organ, the chapter and reveal their interest in becoming members.

—from Keraulophone

## Phoenix Regional Donates Big Fund

Valley of the Sun Chapter has donated \$9,000 to ATOS National coffers from the profits of the 1989 regional meeting, it was announced to members attending the general membership meeting at Ft. Wayne's Embassy Theatre, Aug. 7.

## FOR THE RECORD

In the August issue it was announced John Steele had been signed to play the Detroit Fox Theatre Wurlitzer twice daily for all shows. This is partially in error—Steele is one of three who play at the theatre. Steve Schlesing and John Lauter are the other two. For films they play the theatre 4/36 Wurlitzer and for stage performances they play the Lobby Moller organ.

## THEY CAME FOR THE FILM—BUT MANY IN THE AUDIENCE STAYED FOR DENNIS JAMES' HEROIC "INTOLERANCE" FILM SCORE

A California restaurant chain advertises "Come for the chicken, stay for the pie!" This blurb could easily have been altered for the Los Angeles showing of *Intolerance* at Royce Hall on the campus of the University of California at Los Angeles July 7 when most of the 1,800-plus patrons packed the theatre (and only a handful were organ nuts—Ed) to see the picture, but many remained because of the superb musical score as played by Dennis James on the big untremulated Skinner classic organ.

If you haven't already seen *Intolerance*, accompanied by James with his heroic score, you have a magnificent happening in store. However, there is just one qualification—you must suffer a decided degree of derriere depletion. The classic David Wark Griffith photoplay was restored by purists for purists and is on the screen three and one-half hours. For greater general public enjoyment, it could be edited down to about two hours.

Anyone who believes an organist cannot infuse life, excitement, glory, etc., into a photoplay has only to see the film, hear James' score and witness occasionally during the screening the organist's athletic dexterity at the console. Even without the standard percussive trappings found on a theatre organ, the Royce Hall presentation was thrilling as played on the big classical instrument, also sans wobbling tremulants and sobbing Tibias.

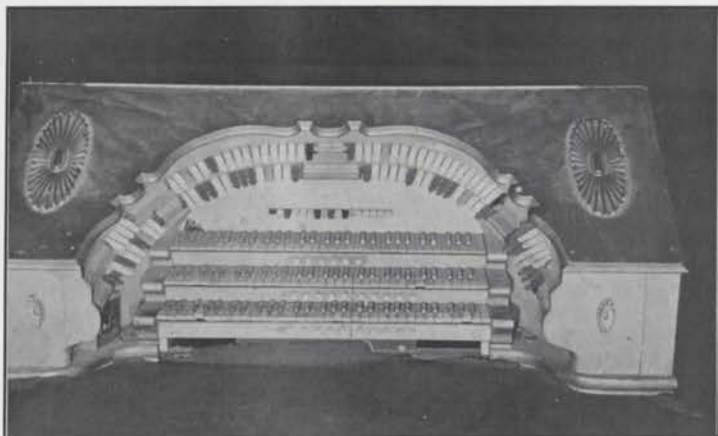
As the photoplay came to its exciting conclusion, the thrilled and somewhat musically stunned audience gave James an ovation that lasted through numerous bows at the console, continued as he walked across the orchestra pit, up on stage, during more bows and even long after he had walked into the wings.

His performance established another fact. There isn't an orchestra that could create the aura, the musical majesty that was heard in Royce Hall simply because it would have been next to impossible to play constantly for the great length of time required, with the full orchestral effect that James produced on the organ and make the many quick changes of scenes and cues that were prevalent throughout the film.

The Skinner performed flawlessly under James' deft and demanding dexterity in employing its tonal resources. It delivered without a moment's hesitation.

Talking briefly with the artist following his performance, he agreed the organ was excellent. He also said that when he played the film at the Castro Theatre in San Francisco last Jan. 26 on the Wurlitzer, he had much more to work with and felt that having the unit orchestra made the score even more exciting for the audience. However, there is no question that his skill with the Skinner provided a musical event that would be hard to beat!





**WHOSE IS IT?—**Can any reader identify this Wuritzer console? It poses an enigma for several buffs, one in particular—David L. Junchen. He would like to use the photo in his Wuritzer volume of the *Encyclopedia of the American Theatre Organ* but needs proper identification first.

### Byrd Open For Festival Tours

Free tours of Richmond's French Empire period designed Byrd Theatre were offered during the Aug. 11 Watermelon Festival and featured Bob Lent at the console of the 4/17 Wurllitzer. In addition to playing he gave informal discussions about the instrument. Members of Virginia Theatre Organ Society were also on hand to answer questions about the organ, it was reported in the Richmond Times Dispatch.

The tour idea was the brainchild of ATOS members Miles Rudisill, who has long been active behind the scenes at the theatre and very active in its preservation.

Light refreshments were also provided and Ron Rhodes' compact disc, recorded on the Byrd organ, was available for purchase.

### Gnaster Gives Tips To Joliet Seminar Group

Joliet Chapter's Summer Seminar Series meeting on the evening of Aug. 15 had a surprise visit by organist Tom Gnaster. He took part in the session by offering registration and playing tips to members.

Normally, seminar attendees work on a single piece of music and decide how best to play the tune on the Rialto Theatre Barton organ.

For this session each one played a selection they had already learned so that Gnaster could offer personal evaluations.

### Hazleton Opens Series

Tom Hazleton opens Dickinson Theatre Organ Society's 90/91 concert series Sept. 29. Other artists who will appear in the series are Hector Olivera, Fr. Bill Biebel, Dick Smith, Lyn Larsen/Barry Baker and Jim Riggs.

### Baker Bash #3 Set For Oct. 14

Sunday, Oct. 14 at 3pm, Chicago Area Chapter holds its 'Baker Bash #3' at the Baker Hotel in St. Charles, Ill. Tickets are \$18 per person and includes a banquet and Grand Raffle of merchandise, gift certificates, etc.

Profits will be used for maintenance of the hotel's Geneva pipe organ and restoration of the Chapter-owned Oriental Wurllitzer.

### Keeps Home, Adds Ranks, Console

ATOS National President John Ledwon has taken his home off the market and will keep it. Instead of getting rid of anything, he is adding a Style D Trumpet, Cor Anglais and third Tibia, plus a new four manual console to his organ.

The new console is being built by Crome Organ Co. in Los Angeles. The additions will increase the instrument to 32 ranks.

### Theatre Gets Old Name Back Again

Toledo's Ohio theatre, which became St. Hedwig Cultural Center, will resume using its original name again. It was not learned when or why the name change was made. The theatre has a three-manual Marr & Colton organ.

### Kingston Season Set

Kingston Theatre Organ Society, Kingston, Ontario, opens its 90/91 concert series Sept. 14 with Ross McDonald at the console of the newly refurbished Kimball organ. Tom Wibbells will play there Oct. 14, Robert Wolfe is due Nov. 2, and Australian organist John Atwell on Dec. 7. Kingston's own artists will entertain March 23.

### Rosa Rio Gets Color Spread

Rosa Rio put life into "Valley Life," the Bridgeport Post's weekly community magazine for July 26 in an interview that covered the center spread and continued on the next page. She promoted ATOS and closed the interview stating she would like to have more live music played and see more younger people involved.

The main page featured a large color photo of the organist and a smaller black and white picture on the next page.

### Chase Will Have Organ Ready In Jan.

Theatre entrepreneur Evan Chase, Toledo Area member, now has his Rex Theatre operating in Morenci, Mich., which is about 40 miles west of Toledo. Rare old movies are being exhibited at the present time, and Chase says installation of his former residence organ is underway and will be used for silent film shows.

"The Kilgen console, blower and swell shades are in place, but we have yet to install chests and pipework," he said. Pipework is mostly Barton with mostly Wurllitzer percussions.

Opened in 1916 as the Gem, it was renamed Rex in the late 1920s. Chase re-opened the house last April 29. He hopes to have the organ fully playable by next January.

### Chapter Cookbook Ready December 12

Joliet Chapter has established a reputation for providing delectable edibles at club socials. Now the unit is planning to issue 'JATOE Cook Book' at the Dec. 12 Gala.

Members have been requested to send their recipes—from appetizers to desserts—for publication. Each recipe will have the name of its contributor.

### Four Organ Owners Rate Space In L. A. Times Orange County Edition

ATOS members Don Near, Bob Truesdale and John Pawson, and organist Gene Roberson were given a two-page spread in the July 28 issue of Los Angeles Times' Orange County edition describing their theatre pipe organs and Rodgers Ruffatti pipe/electronic instrument.

Near, who lives in North Tustin, has a Marr & Colton organ. John Pawson, Huntington Beach resident, has a Wurllitzer/Morton hybrid. Bob Truesdale, well-known for his theatre organ electronic relay units, lives in Tustin and has an ever growing hybrid. Roberson's pipe/electronic organ is installed in his San Clemente residence. He sells organs in his music store at Laguna Hills.

There was only one important piece of information lacking in the two-page spread—no one mentioned ATOS when talking about their installation!

### British Winners Tour Chicago Area

by Don Walker

Young Organists 1990 Competition winners Mark Ashton and Russell Holmes extended their stay in U. S. following the ATOs National Convention at Indianapolis to travel to the Chicago area Aug. 10 where they visited well-known installations.

Among those visited and played by the two winners—Krughoff 4/33 Wurllitzer, Downers Grove; Patio Theatre 3/17 Barton; Sanfilippo 4/30 Wurllitzer; Joliet Rialto Theatre 4/21 Barton and Leon Berry's famous 'Beast in the Basement'.

Chicago Chapter members Tony Pasquale, Don Walker and Leon Berry alternated as 'bus captains' during the tour. The two artists quickly mastered each console and ably demonstrated why they were winners in the contest this year.

Of special delight was an arrangement of selections from the "Merry Widow" played by Ashton that displayed thorough knowledge of orchestral registration and wonderful expression for one so young.

The future of theatre organ bodes well with the efforts shown by these two young men. There is little doubt but what the organ world will hear a great deal more from them as their talents develop. They were accompanied by Edith and Les Rawle of London Chapter.

### Oriental Organ Rated One Of Three Best

Most of the 4/20 Wurllitzer from Chicago's Oriental Theatre is stored in a building next to the Uptown Theatre. Other parts are located around the city.

It is considered one of the three definitive instruments produced by Wurllitzer. The other two—New York Paramount and San Francisco Granada Theatre's organs.

## Moelmann Will Head Juicers

Laurel Haggart's Home Theatre Organ Owners group meeting at Indianapolis turned into a lively and sometimes slightly vitriolic session on the evening of Aug. 5. The session became very active when backers of custom electronic organs voiced the desire to be included in the pipes group. Out of the mildly wild 'discussion' period was born the electronic organ-group of ATOS, and Col. Jack Moelmann offered to organize it.

Contacted at press time, Moelmann briefly outlined his initial plan. "We want to find out who has electronic organs—not the Magnus type—but instruments that have been customized, or any type an owner would like others to see and play." He added that pipe/electronic jobs will certainly qualify, as well as those with MIDI and other additions. Stock models, too, are part of the plug-in scene.

All members interested in joining the electronic group are invited to write Col. Jack Moelmann, P. O. Box 165, Scott Air Force Base, Illinois 62225.

## Donna Parker Gets Rodgers Appointment

Organist Donna Parker has been appointed Product Specialist by Rodgers Instrument Corp. Director of Marketing, Richard Anderson.

At the Hillsboro, Ore. headquarters Parker will be involved in music arranging and publishing, writing owner's manuals for keyboards and organs, concertizing and directing a music education program.

## Klise Donations Aid Ohio Organ

ATOS member Leo Klise has made significant contributions to Columbus Association for the Performing Arts enabling continued improvements to be made to the Ohio Theatre Robert-Morton organ.

His largess has made it possible to install a roll/crash cymbal, five-rank mixture and 32' Tromba pedal stop.

## Bill Lamb Has Many Convention Scenes

Bill Lamb, known to many ATOS convention goers from 1960 to 1985, has literally thousands of negatives filmed during conclaves. Although none have been identified, Lamb has been asked to consider using them in a book.



**LOBBY DISPLAY ORGAN**—Viewed from the mezzanine level of the Chambersburg, Pa. Capitol Theatre, Max Cooley, right, plays on keyboard wired to Flute and String ranks of pipes, harp and toy counter, which is one-seventh of the Capitol's Moller organ now under restoration. Restoration crew members Gil Singer and Mark Cooley look on.

## PART OF THEATRE'S ORGAN SET UP IN LOBBY BY ATOS RESTORATION CREW FOR FESTIVAL

On Saturday, July 21, Chambersburg, Pa. held an all-day 'Celebrate The Arts' program of music, dance, art and theatre. Most notably, on display all day in the Capitol Theatre lobby, was one-seventh of the theatre's Moller organ, pictured above. It is currently out of chambers and placed in another part of the building where it is under restoration.

The exhibit generated a great deal of interest. Cumberland Chapter members distributed ATOS membership brochures to all who visited the theatre.

Chapter organists Bob Eyer, Jr., and Mark Herr played the lobby organ throughout the day.

## FOR THE RECORD

A headline in the August issue stated "Rail Museum Has Wurlitzer" and caught the eye of Larry Ingold, President of Sierra Railway, Jamestown, Calif. He was surprised and has forwarded a corrected version of the installation.

He operates Railtown 1897 and steam train service, but the organ, a 3/12, mostly Wurlitzer, is going into his home at Twain Harte, Calif. It will be installed in a chamber under the living room, and he believes it will be a year before it is playable.

As for the museum, there are no plans to install an organ there. The August information was telephoned to the NEWS by an enthusiastic reader who was told about the organ but never visited the museum.

## Living Room Organists Play Theatre Pipes

Rocky Mountain Chapter's annual amateur organist showcase is a real fun and educational time.

On June 3, nine elated participants proudly displayed their certificates proclaiming: "I played the Paramount." This is no easy feat for a living room pedal pouncer. A large Publix #1 is not exactly an Allen.

This opportunity is held each year expressly for those musicians who sing in the shower and play only at home—if no one else is around. It takes guts to come forward and make a phone call and say, "yes, I want to play the Paramount". Ah, but they did themselves proud.

Thanks to the full cooperation of theatre personnel, each nervous novice had practice time set aside, complete with instruction from staff organist, Ed Benoit, on how this 5-ton baby works.

## Radio City Posters Depict Hall Glory

Boston Member Lee Fernandez has secured Radio City Music Hall Rockettes posters depicting the glory days of movies and stage shows at America's premiere art deco showcase that were created by artist George Telo. Measuring 72" by 54", they are two dimensional, acrylic and air brush. They will be advertised in Theatre Organ Journal.

ATOS International NEWS is published monthly by the American Theatre Organ Society.  
Editor.....Tom B'hend

Please address all communications to:  
P. O. Box 40165, Pasadena, Calif. 91114  
Telephone 818/794-7782

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

## Ohio Theatre Uses Artists For Shows

Organ entertainment returned to Columbus' Ohio Theatre this summer for the Summer Movie Series. From June 27 through August 25 the theatre presented up to 50 minutes of organ music at every one of the 17 film shows. One organist, Gaylord Carter, accompanied a silent film.

Those who played the Robert-Morton organ were Rob Richards, Lew Williams, David Peckham, Gaylord Carter, John Lauter, Bob Beck and Jan Linker.

## CSU Organ Gets New Relay System

Installation of a Devtronix Multi Organ Control system on the 3/19 Wurlitzer in Lory Student Center, Colorado State University, has improved reliability of the instrument that was donated to the school by Marion Cook as a memorial to her late husband, John Brown Cook.

Ed Zollman, owner of Colorado Pipe Organ Service, who installed the unit, noted the former relay system broke down frequently and could not be depended on.

This was experienced during one of the workshops sponsored each year but is now a thing of the past.

A workshop has been announced for June 15 through 19, 1991.

## Moelmann To Play Concert At State

Organist Jack Moelmann will be presented in concert at the Barton organ in the State Theatre, Kalamazoo, Mich., December 9. The program is sponsored by Southwest Michigan Chapter.

## Shea's Goes For Kids

Another theatre, Shea's Buffalo, is going in for kid stuff—making them aware of the theatre organ. There are also other chapters, Motor City, Rocky Mountain, Yuma, Cedar Rapids, to name a few, that have regular planned sessions for school children. They can be contacted for information about this type of project.



# ORGAN-IZING

POPULAR MUSIC

by  
**AL HERMANN'S**

## Left Hand Counter-Melodies — Part 2

Continue practicing the exercises for left hand presented in the last issue of THEATRE ORGAN while studying the following rules for improvising a musical counter-melody. In order for these rules to have any meaning, it is necessary to realize and understand the 3rd, 5th, 6th, 7th and 9th of all chords that appear in the music you play. (See Lessons 1-10 in ORGAN-izing Popular Music.)

### Rules For Improvising Counter-Melodies

1. Start by holding the third of the first chord unless the melody is on that note. If the melody is the third, hold the other note that will move to the best sounding note in the next chord.

2. When the chord changes, move to the nearest note of the next chord unless the melody is on that note.

3. On 7th chords, always hold the 3rd or the 7th. If the melody is on or near the 3rd, hold the 7th. If the melody is on or near the 7th, hold the 3rd. Whenever there is a series of two or more 7th chords following the circle of 5ths, the 3rd of each chord moves downward 1/2 tone to the 7th of the next chord, while at the same time the 7th moves down 1/2 tone to the 3rd. Notice that Rules 2 and 3 often apply to the same situation.

4. Always try to keep the counter-melody moving for three or more notes in the same direction. This is what creates interesting little melodies and sounds much better than skipping to any note in the next chord.

5. Whenever a major of 7th chord is followed by the same Minor chord: hold the 3rd, then the lowered 3rd, and continue DOWNWARD to the nearest note in the next chord. If the harmony permits, continue downward.

6. Whenever a chord is followed by the same Augmented chord: hold the 5th, then the raised 5th, and continue UPWARD to the nearest note in the next chord.

7. Whenever the melody moves up or down the scale or chromatically, try playing a parallel counter-melody at the interval of a 3rd or a 6th, or a counter-melody moving in contrary motion to the melody. This will require a bit of experimenting to find the best effect.

8. After a counter-melody has been established, try adding passing tones from one note to the other if they are not too far apart.

9. Whenever the melody stops on the 3rd or 5th of a major chord, hold the major 7th for 2 or 3 beats and then resolve downward to the 6th.

10. **Always Listen.** Hold the note that harmonizes best with the melody. If it sounds right, it IS right. If you don't hear anything, you are holding the same note with both hands. This does not add anything to your arrangement.

If it sounds unpleasant, it is wrong. Either you are holding a note that clashes with the melody, or you are holding a note that does not belong to the chord.

Study each rule carefully and then experiment at the keyboard. Begin with slow, easy songs and you will find that all this is not too difficult. After a while, it will become automatic and very easy.

## WALTER STRONY

### ORGAN CONCERTS

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or to receive a current catalog of recordings.

# 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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# NUGGETS

from the  
**GOLDEN DAYS**

Prospected  
by  
Lloyd  
E.  
Klos



Sources were *Jacobs* (J), *Local Press* (LP) and *Radio Guide* (RG).

## October 15, 1927 (LP) ...

TOM GRIERSON opened Rochester's 800-seat Webster Theatre, playing a \$25,000 2/8 Wurlitzer. HERBERT H. HENDERSON, formerly of the Jayhawk Theatre in Topeka, Kansas, is featured organist at this house.

## March 7, 1928 (LP) ...

EDWARD C. MAY, Rochester theatre and concert organist, has been engaged as featured soloist at Schine's Riviera Theatre. Two months ago, Mr. May made his debut over WHEC and will continue as staff organist there. Although still in his twenties, he is considered an authority on theatre organs, having drawn the specifications of several instruments.

## April 1928 (J) ...

With the founding of the White Institute of Organ at 1680 Broadway, New York, another milestone passed in the progress of the art of organ-playing in the city. Possibly in no other city has the theatre organist a better opportunity to perfect his art and advance to the front ranks of his profession. "Spotlight" organists have been limited in number, and the talent which one must have for this work is essential to a career in the field, but with the opening of Mr. White's studios with his able assistants, many organists desiring to study this phase of theatre organ work will have an opportunity of doing so under expert instruction. Mr. White has become tremendously popular with New Yorkers because of his splendid work at the Roxy where he presides at the main console of the three-console organ, his successful broadcasting and many recordings. Mr. White was formerly chief organist for the Stanley Co. of America and a pupil of Ernest Schelling, Herman Pfitzner and Dr. Alexander Mathews. He has accompanied noted artists, worked with Meyer Davis orchestras, and recently signed a contract with a prominent New York publisher to compose a series of photoplay music for them.

Associated with Mr. White are DEZSO D'ANTALLFY, noted concert artist and BEN PROTNOFF of Philadelphia. Mr.

D'Antallfy will teach a course in improvisation and organ foundation. Mr. Portnoff will specialize in modern theatre organ effects such as the glissando or "slide," so indispensable in playing contemporary ballads, and other idioms common to theatre organ work. The school will teach advanced solo work and elementary theatre playing. Screens and projection machines have been installed so that pupils may acquire experience in playing pictures.

The Institute's equipment is of the best. Three Kimball unit organs have been installed: two of two-manuals and a three-manual. The last is an exact duplicate of the one in the Roxy broadcasting studio. Each organ is in a separate room with separate pipe chamber. The walls are practically sound-proof, making it possible for three pupils to practice or receive instruction at the same time. The instrument's excellent installation is a credit to the Kimball Co. and their Mr. Fridlund who had charge of the work.

The decoration of the studio is especially noteworthy. A 17th Century Spanish motif predominates, the walls being finished in old gold Craftex, the fixtures of wrought iron, and the furnishings designed by Chesterfield to conform to the general scheme. Exquisite draperies and effective lighting add to the beauty of the whole. Mr. White has been wise in endeavoring to make his studios artistic as well as practical; for the subtle effect of pleasant surroundings upon a performer's art is not to be overlooked. Many music studios are crowded, messy and uninspiring. We feel certain that organists seeking to improve their opportunities, pianists changing to organ, and students desiring to use the splendid instruments for practice, will find the White Institute a notable contribution to the furthering of the organist's art in Gotham.

## June 29, 1928 (LP) ...

Rochester's 711-seat Arnett Theatre opens today and features a Kohl "Triumphal Organ," made in the city.

## September 25, 1928 (LP) ...

Rochester's Piccadilly Theatre, recently completely remodeled, features the Double Console Twins, HUGH J. DODGE and J. GORDON BALDWIN at the 3/13 Wurlitzer.

## March 5, 1930 (LP) ...

Unable to read a note of music, but possessing a musical sense surpassing that of many musicians who have spent years in the cultivation of their talents, RICHARD "DICK" BETTS, the new organist at Loew's Rochester Theatre, is able to play any musical number, from the jazziest jazz to the most difficult classical one after hearing it played once — or twice at the most.

Mr. Betts, now in his early twenties, was discovered by H.M. Addison, the managing director of Loew's Rochester when he was scouting for an organist who could perform before the regular daily program begins.

"You mean to say," asked Mr. Addison, when told that young Betts could play any number after hearing it once, "that he can play these numbers well enough for public performance?" He was told such was the case. A skeptic who has been in theatrical business more than 25 years, Addison went to hear for himself and he returned convinced. The next week, Betts was engaged to play the Rochester's 5/24 Marr & Colton, and all the things said about him have proved true.

Mr. Betts sits at the console every noon before the first show and entertains in a novel manner, talking to the audience as if he were entertaining in a private home. He asks patrons for the names of compositions and when they are given, he plays them promptly with no improvisation. Before each of the three daily performances, Mr. Betts gives a spirited concert, often getting the audience to sing.

"I had no musical education," he says, "but I have a musical heritage. My mother and sister were organists, and my father played the violin. I was too lazy or too interested in games and sports during my boyhood to study the piano. But when I left school, I fell back on the piano for recreation and found that I could play without notes, so I never bothered to learn. Then I took up the organ and found it not much more difficult than the piano. First it was fun only; now it is a business but still fun."

## September 1937 (RG) ...

The NBC Network is presenting the DICK LEIBERT Ensemble including soprano Dorothy Dreslin and the Showmen Quartet from WJZ, New York at 8:15 a.m. KDKA, Pittsburg is airing organist LOIS MILLER, while WBAL, Baltimore presents "At the Console" at 7:45 p.m.

## August 1938 (LP) ...

BRAD BRADLEY is at the "Thunder-Throated Organ" in the Pittsfield, Massachusetts, Capitol Theatre. On the screen, Bing Crosby appears in *Sing, You Sinners*. A comedy short is *Talkatoon Grins*.

## GOLD DUST . . .

In the thirties, many theatre organist transferred their talents to radio, some continuing on the air into the forties. In the following sizeable list, we have could many names whose talents shone brightly on "The Opiate of the Masses." 2/23 CARL COLEMAN, Buffalo's WKBW; HARRY E. RODGERS, Boston's WAAB; Cincinnati's "Moon River" program of organ selections and poems over WLW . . . 5/35 Buffalo's WGR "Nocturne" with contralto Ruth Koehler Nichols and organist CARL COLEMAN . . . 7/35 HAL BECKETT, Newark's WOR; FRED FEIBEL, New York's WABC; Baritone Ross Graham and organist WILLIAM MEEDER, NBC Network.

That should do it for this time. So long, sourdoughs!  
Jason & The Old Prospector

# WURLITZER COOKBOOK

## A BOOK OF RECIPES:

*The following is an excerpt from the preface to a rare book of Wurlitzer family recipes which was published in 1925. From time to time we will include one or two of these family favorites for your pleasure. Ed.*

In 1853 a young German boy — Rudolph Wurlitzer — migrated from his native village in Saxony to seek his fortune in America. Soon thereafter a pretty little French girl, Leonie Farny, arrived in the new world with her family.

Within a decade both the Farnys and young Wurlitzer had found their way to the thriving Midwestern community of Cincinnati. By this time, the lean years were past for Rudolph Wurlitzer. He was comfortably established in his own business, which was importing musical instruments from his former Saxon neighbors and reselling them in America. Success seemed to follow success for him — even in the affairs of the heart. For by this time, he had met the French girl. In 1868 Leonie and Rudolph were married and the two families were joined, the German Wurlitzers of Saxony and the French Farnys of Alsace.

It was in a solid, comfortable home — an old brick house in Cincinnati — where Rudolph and his wife lived and raised their three sons and two daughters. There were standards of luxury and abundance from both sides. Good food was important to them. The family group sat down daily to a hearty midday meal of feast-like proportions. Usually, there was soup, rich and fragrant, with big pieces of meat in it. A regular meat course followed, complete with vegetables. Beer was poured, champagne popped on Sundays, and there was the invariable rich dessert to be expected in a family where French and German blood had fused.

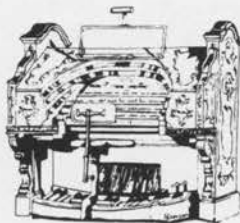
On Leonie's side, through three generations beginning with her grandmother, Jeannette Puteniac, the Farny family had saved and handed down its cooking recipes. Both Leonie and her younger sister Marguerite had cherished the old dishes and the stories that went with them. Added to this store of Farny recipes were the hearty dishes which Rudolph recalled from his boyhood in Saxony. Together, they formed a splendid blend of solid German cookery and fine French cuisine.

In a family where good eating was cardinal, it was natural that the womenfolk should want to pass along the heirloom recipes to grandchild and great-grandchild. So Leonie Wurlitzer and her sister Marguerite Strobel (mother and aunt, respectively of present Board Chairman

Farny R. Wurlitzer), gathered the choicest of the dishes of their own and their husbands' families and compiled them in a cookbook. It was published in 1925 in a limited edition of 100 copies, beautifully bound in sealskin leather and lined in black moire cloth. The books were distributed to the immediate family members and a few extra copies were inscribed by the authors and presented to friends on each side of the family. In its pages, preserved for their progeny, were the pot-au-feu and the sorrel soup which the Farny girls had eaten so often in their first frontier home in the backwoods of Pennsylvania; there were the recipes they had learned from their grandmother, Jeannette; the dishes their own mother and sister had eaten and learned to cook in the Alsatian home of their native France. And there were the recipes which Rudolph had passed on to his wife, and which Marguerite had learned from her German husband, Charles Strobel.

All of the recipes which appeared in the original edition have been reprinted although some of them are intended for your reading pleasure rather than for any actual use in your modern kitchen. These include recipes which have been outmoded through present day techniques and equipment which necessitate far fewer ingredients. They also include herb and other medicinal preparations which twentieth century medical science has rendered more than out of date.

Handle this book gently. There are memories here — memories that stretch back as far as late eighteenth century France when Napoleon was only a young soldier of 22. Between these pages, lines, and words lie history itself — covering the development of a great new continent, the establishment and growth of a great industrial company — Wurlitzer — and the warm and human story of family life.



### HAZEL NUT TORTE

¼ lb. hazelnuts, chopped; 5 oz. powdered sugar; 1½ ozs. finely rolled stale lady fingers; 9 eggs, whites to a stiff froth. Beat yolks with sugar to a cream; add powdered lady fingers, then nuts; mix thoroughly. Bake in layers in moderate oven 20 to 30 minutes. Filling: 1 cup granulated sugar; ½ cup cream, boiled together almost until it threads; add ½ cup grated hazelnuts and ½ cup chopped almonds. Remove from fire; spread when cool.

### CREAM CAKE

2 cups sugar; 4 cups flour; ½ cup butter; 1 cup sweet milk; 4 eggs; 1 teaspoon soda; 2 of cream of tartar. Bake in layers.

Filling for Cake: 1 pt. milk, 1 cup sugar; ¼ cup flour; 2 eggs.

Boil the milk, put in the flour, beat eggs and sugar, then stir in the boiling milk. Boil a few minutes, flavor with vanilla; cool before spreading.

### FRUIT CAKE

1 lb. butter; 1 lb. dark-brown sugar; 1 doz. eggs; 1 wine glass brandy or whisky; ½ lb. citron, orange, and lemon peel, mixed, chop fine; ½ lb. almonds, chopped, or figs can be substituted; 1 lb. currants; 1 lb. seeded raisins, chopped fine; 1 lb. dates, chopped fine; 1 tablespoon each cinnamon, allspice, nutmeg; 1 lb. flour.

Butter and sugar, stirred to a cream, with eggs stirred in gradually, stirring all vigorously. Flour all the chopped fruit before mixing so it does not stick, then stir in flour. Paper the pans with oiled paper. Bake 3 hours.

Wash all fruit and dry day before. Oven not too hot; can increase heat later. Slowly decrease before it gets too brown.

### FINE SPONGE CAKE (Recipe from Grandma Farny)

12 eggs; ¾ lb. powdered sugar; flavor with vanilla; 6 ozs. flour.

Stir yolks and sugar ½ hour; beat whites to a stiff froth; add flour to sugar and eggs, then whites. Bake in moderate oven. Rub the tin with butter and powder with sugar before putting in mixture. Do not touch pan while baking.

# CLOSING CHORD

For a period of three or four years in around this time, I was very honored to have been among the privileged few in attendance each Sunday morning as the Fox's magnificent 4/42 Moller got its weekly workout by the master of the instrument and house organist of many years, Bob Van Camp. I was even more privileged to get to know this wonderful man who put the organ through its paces each week and who enlightened his small, but enthusiastic, audience of technicians and house-cleaners with some of the finest music to have ever come from a "box of whistles."

Each week Bob would write down on a small index card a list of what he was going to play and, in some cases, a request or two. Bob would assemble the tunes together with gorgeous harmonies and lush registrations unequalled by any other organist. His playing was always precise, his phrasing impeccable, his melodies glorious and singing, and through all this his "famous left hand" would weave an accompaniment and counter melody that would inspire the greatest of musicians. At the conclusion of the songs listed by title, Bob would feature a composer such as Cole Porter, George Gershwin, or Irving Berlin and we would be entertained by a dozen or so of that composer's songs, all arranged into fantastic scores performed with that same precision, skill and musical correctness that would normally have resulted from mastering the orchestral score. This was Bob's true talent and art form, and the composers themselves would have been proud to hear their works played with such majesty and feeling.

Following these "workouts," we would usually have lunch together and Bob would share some of his personal views through relating his work experiences in memorable and amusing stories. He could have written a book about the events at WSB where he used to play the Hammond organ live on radio for commercial spots and other programs. Today's TV "bloopers" would not begin to compare with the days of live, "proper" radio. As Music Librarian/Music Director for WSB for many years, and as its senior announcer and early morning voice of *Merry-Go-Round*, he exposed Atlantans to the finest in recorded music.

Bob was very self-conscious about his own playing and was always striving to improve his performance. He was shy about playing before other organists and would relinquish the chance to play at

## BOB VAN CAMP • A Tribute •

*The year was 1970  
The time was Sunday morning  
Any Sunday morning  
Nearly every Sunday morning  
The place was the fabulous Fox Theatre  
in Atlanta  
The instrument was the "Mighty Mo"  
The artist was BOB VAN CAMP  
Bob Van Camp passed away on  
January 26, 1990.*



open console parties when other organists were in attendance. His favorite excuse was, "You must be tired of hearing me." He declined the invitation to play at the 1978 Atlanta Convention saying, "Let the younger organists get a chance to play a theatre organ in a real theatre, besides, you must be ..."

Bob was also a church musician and served several of the Christian Science Churches in the Atlanta area. He played a Christmas Concert every year for the Methodist Youth and was in constant demand as an accompanist for several notable vocalists in Atlanta. For many years he was the announcer for Rich's Thanksgiving night "Lighting of The Great Tree," and was emcee for the Atlanta Pops Orchestra Concert series. Bob devoted his life to music and was continually giving of his time and energy to that end.

Subsequent to his retirement from WSB, he became office manager for Allen Organs of Atlanta where he found more time and opportunity to play the organ than ever before in his lifetime. This was evidenced by the crowds that would come to the Saturday night Jam Sessions at Winn's Warehouse to get to hear Bob on the 4/16 Page where his arrangements of the familiar songs took on a different style, a new approach. There were exciting new registrations, more upbeat tempos, lush harmonies, more sentimental ballads than ever before. On several occasions, when asked to play a hymn, I heard Bob play "When Morning Gilds The Skies." And in closing this brief tribute to a lifetime of musical devotion, I quote from the opening lines of the second verse of this hymn:

*"When mirth for music longs,  
this is my song of songs."*

The song has ended, but both the melody and the memory linger on.

— James Thrower

## FLORENCE DeJONG

England's premier lady theatre organist, Florence DeJong, passed away on July 11. She is survived by her sister, Ena Baga, also a famous broadcasting organist. Miss DeJong was 95.

Miss DeJong was, for 13 years, resident organist in the New Gallery Kinema, Regent Street, London, where she played for many Command Performances. She was also the first woman organist to broadcast in England for the BBC at St. George's Hall, London, at Hilversum, Holland, and in South Africa.

Miss DeJong was at the BBC in Bristol during WWII, with her traveling organ, playing with Henry Hall in his guest night shows. She was also a "phantom" organist when Sandy McPherson was broadcasting from St. George's Hall, London. She was standing by ready to be "faded in" should a bomb fall on the Hall putting a quick end to the organ program. The bomb did eventually fall and the "phantom" came on the air.

Florence and her sister, Ena, made annual trips to South Africa for many years, giving concerts and broadcasts. They gave piano and organ recitals using their own Hammond organ.

Florence DeJong's most treasured testimonial came from a blind miner in Ynyshir, South Wales, who wrote the fol-

*continued ...*

THEATRE ORGAN

lowing poem upon hearing her play Handel's "Largo."

### THE ORGANIST DIVINE

(Dedicated to Miss Florence DeJong)

Thou gentle soul, with magic touch,  
Who gave thee such a blessing?  
Your master mind ran through your being  
While notes, our souls caressing.  
As if from heaven, with mighty pow'r,  
And we this hour in peril.  
You cheered our hearts,  
renewed our strength,  
To fight and crush all evil.  
May God abide with thee for e'er,  
And guide thee on they travels,  
That you may soothe our tired souls  
With strains as from the Angels.

Gwylm Evans, Ynyshir

## SIDNEY TORCH

One of England's most popular theatre organists, Sidney Torch, passed away on July 17. He was 82. After leaving the field of theatre organ, he created *Friday Night Is Music Night* in 1953, a program which is still running on the BBC.

Sidney Torch was born in East London in 1908 and served his apprenticeship as assistant organist to Archie Parkhurst, accompanying silent films at the Strat-

ford Broadway. In the 1930s, Torch became famous for his recordings of such jazzy pieces as "Hot Dog" and "Dance of The Blue Marionettes." Subsequent to his job as assistant to the great Quentin Maclean at the Regal, Marble Arch, he took over the giant Christie there from 1932 to 1934. He then moved to the Regal, Edmonton, where several of his recordings were very successful, including "Twelfth Street Rag" and "Orient Express," with distinctive piano work in the left hand.

In 1936 he worked for Union Cinemas, opening their new organs and recording at their flagship, the Regal, Kingston. In 1937 he opened the Wurlitzer at England's largest cinema, the Gaumont State, Kilburn.

During WWII Torch served in the RAF and, apart from a few recordings, left the theatre organ world for good. He became conductor of the RAF Concert Orchestra, and after the war devoted his time to composing, conducting and arranging.

Before joining the BBC radio, he led the Queen's Hall Light Orchestra for a time, and wrote incidental music for radio and television shows. Torch retired in 1972 and was appointed MBE in 1985. His wife, Elizabeth, preceded him in death last March.



# ROXY

PRODUCTIONS PRESENTS

1989 THEATRE ORGANIST OF THE YEAR

## RON RHODE

### RECORDINGS

**THE BYRD SINGS** — *Ron's latest release!* The grand 4/17 Wurlitzer in the Byrd Theatre, Richmond, Virginia. Cassette and CD have identical programs including Barcelona; A Shine on Your Shoes; Slow Poke; Slaughter on Tenth Avenue; Liberty Bell March; Night and Day; Look for the Silver Lining; Light Cavalry Overture; plus eight more. 5 selections feature tenor Chuck Rhode. CD \$18.00 ppd. Cassette \$12.00 ppd.

**UNFORGETTABLE** — The former Minnesota Theatre 4/27 Wurlitzer heard in state-of-the-art digital recording. Includes Open Your Eyes; Unforgettable; Phantom of the Opera medley; Pilgrim's Chorus; Paddlin' Madeline Home; Nearness of You; March and Procession of Bacchus; White Dove; I Love a Piano; and more. Compact disc has four additional tunes. Rated 10/10 in CD Review, August, 1990. CD \$18.00 ppd. Cassette \$12.00 ppd.

**COLLAGE** — The Jasper Sanfilippo residence 4/28 Wurlitzer in state-of-the-art digital recording. Includes I Love to Hear You Singing; Crazy; I Just Fall in Love Again; A Cup of Coffee, a Sandwich, and You; Yes Sir, That's My Baby; Il Bacio; Play a Simple Melody; Oh, What It Seemed To Be; and more. Cassette has 14 selections, CD has 17 selections playing 72 minutes. Rated 10/10 in CD Review, April, 1990. CD \$18.00 ppd. Cassette \$12.00 ppd.

Also available:

**CORN SILK** — Iowa Theatre, Cedar Rapids, Iowa 3/14 Barton. Cassette \$12.00 ppd.

**WAKE UP AND LIVE** — Vandiver Residence, Mesa, Arizona 2/12 Wurlitzer. Cassette \$12.00 ppd.

**THE BEST OF TIMES** — Organ Stop Pizza, Mesa, Arizona Wurlitzer. Cassette \$12.00 ppd.

Make checks payable to Roxy Productions.

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# Chapter Notes



Theatre organ "fool" Gary Jones at the Alabama Theatre on April 1. *Bill Ward photo*

## ALABAMA

Birmingham

205/942-5611 or 205/251-9492

What better way to celebrate April 1 than with a theatre organ "fool?" Our own chapter president, Gary Jones, provided an afternoon of fun, music, and frolic with special selections and dedications for all. The Alabama's Wurlitzer never sounded better, and with Gary at the helm, these two old friends had a wonderful time.

May 20 moved us off site to the Birmingham Wedding Chapel — future home of a 3/20 Wurlitzer. This organ is still being releathered, rebuilt, refinished, rehabilitated, "re"-everythinged, and we were very fortunate to have the incomparable Jimmy Costello at the grand piano. Jimmy played, told stories from yesteryear, told jokes, and related some fascinating facts from the golden era of radio and music. Jimmy's career is one continuous and fascinating story and he shared many a thought with us.

June being a full month, we dispensed with a regular chapter meeting and made way for four weeks of booked shows and movies at the Alabama.

*Gary W. Jones*

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***Frolic in Fresno!***  
***Oct. 19-21***

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## ALOHA

Honolulu, Hawaii

808/732-1224 or 808/732-7979

Our first party of the year was held February 11 at the home of Doug and Margaret Dauterman in Kaneohe, Hawaii. There was no short supply of good food or good music. Some of us got together in small groups where we resolved all the problems of the world. MAHALO! We all had a great time.

(Mahalo is Hawaiian for "Thank you." Many fast-food establishments have this word on their rubbish containers leading mainlanders to think Mahalo is Hawaiian for trash can.)

On May 20 the chapter picnic was held at Shriners Beach which is on the windward side of the island of Oahu. Shriners Beach is a sensational location. The grounds and beach are kept in remarkable condition considering the effects of salt corrosion, wind and rain. On the pleasant beach located inside the breakwater is a volleyball net, a stage for our performers and everything necessary to have a good time. Richard Harger and Al Jackson brought a portable organ and sound system, and our renowned musicians performed for our enjoyment. Food appeared by the truckload, and the picnic was on! Mary Schaen, our Activities Director, and her crew made sure everything went well and, as usual, left the area completely spotless.

Work at the Bishop Museum on our Style D Wurlitzer has begun, although very slowly. We decided to give all the items not being used in our installation to the group in Hilo who are restoring the Palace Theatre. Now that these parts will be out of our way, we are back at it again.

The Hawaii Theatre's Morton console is in storage and will be rebuilt as soon as Allen Miller finishes the multiplex system. The Waikiki-3's Morton will be coming out while a new building is being built. We were afraid at first that it was going to be eliminated, but now rumor has it that the organ will be reinstalled in the new building.

*Al Jackson*



L to R: Ron Carter, Charles Walker, and Lloyd Hess by the Charles' 2/9 Robert-Morton.

## ATLANTA

404/428-4809 or 404/948-0267

We met at Charles Walker's Theatrical Paraphernalia theatre on May 10, and heard not one, not two, but three artists on Charles' 2/9 Robert-Morton. The performers were chapter members Ron Carter, Lloyd Hess and Charles Walker who each played one piece and then relinquished the console to the next one, round-robin style — which somehow added to the suspense! They performed wonderfully, from Charles' "Beautiful Dreamer" and "12th Street Rag" to Lloyd's "When the Saints Go Marching In" and "Ein, Zwei, Suff" to Ron's "Rockaby My Baby With a Dixie Melody" and "Skye Boat Song" ... any many more, five rounds altogether! We enjoyed it immensely. (We gave you Lloyd's background in our report in the November/December 1989 THEATRE ORGAN.)

We visited Linda and Gordon Johson, again, over in Marietta, nearby, on June 24, to hear a performance on their 2/7 Wurlitzer. (See March/April 1989 THEATRE ORGAN about the organ and its installation in the Johnson's beautiful home.) First, though, the well-known John Muri was awarded an Honorary Lifetime Membership in the chapter "for life-time accomplishments in theatre organ". We're proud to have John in the chapter.

The guest artist was an old friend, Dolton McAlpin, who practices law with his wife, Lidia, in Stockville, Mississippi, and we appreciate his coming over to

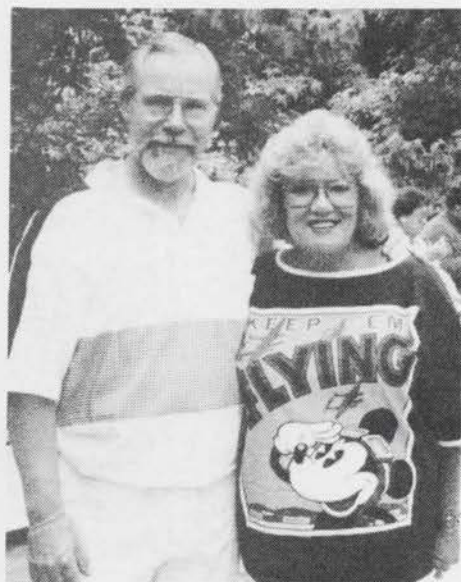
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**ATLANTA cont.**

treat us with his playing. He gave us "Taking a Chance on Love," "On Green Dolphin St.," "Satin Doll," and lots of others. His smooth interpretations and exciting harmonies and counter-melodies made the organ sing! Performers like Dolton can bring out the beauty of the Johnsons' instrument.

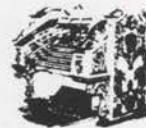
Afterward, we had a picnic by the Johnsons' pool ("pipes and pool," someone said). Many thanks to Linda and Gordon for having us again. *Bill Hitchcock*



*Gordon and Linda Johnson host our poolside picnic.*



*Dolton McAlpin at Johnson's 2/7 Wurlitzer.*



**CENTRAL FLORIDA**

**Tampa**

**407/870-7861 or 813/894-8323**

On May 12, some 125 individuals gathered at the home of Ken Hunt in Clearwater to hear Frank Cimmino play a very fine program on the Hunt 4/17 Wurlitzer. The instrument was in very fine shape, and Frank did himself and the instrument well, indeed. Frank, who played for many years at the Suburban Restaurant at Wanaque, New Jersey as well as at New York's Beacon Theatre has relocated to Cape Coral, Florida. He drove up to Clearwater and only had approximately 20 minutes to acquaint himself with the Wurlitzer prior to his program. We look forward to Frank's return at a later date.

The June meeting was held at the home of John Smart, Mayor of Lake Helen, Florida, a small town north of Orlando. The Smart residence, known as Edgewood, was built in 1886 and is a fine example of homes built during that period. The Wurlitzer installed there will eventually be a 3/17 and now has some 12 ranks working. Recent extensive work on the organ has been done by Mathews & Shaffer Pipe Organ Co. Some 35 individuals including members from the North Florida Chapter were in attendance for this dedication and an open console period.

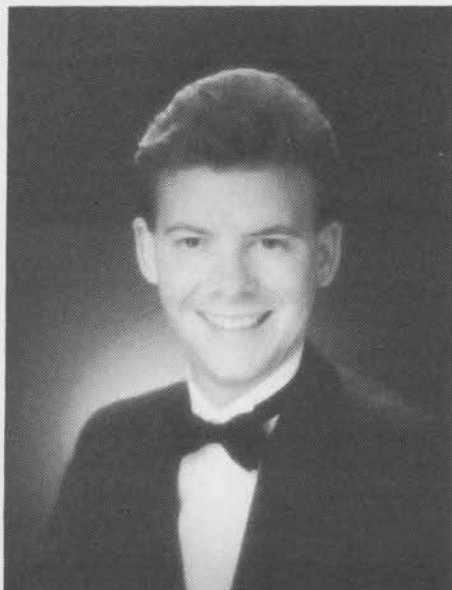
Mr. Smart is a very gracious host and everyone enjoyed the residence as well as the opportunity to hear and play the Wurlitzer. *John Otterson*



*President Ron Carter awards John Muri a Lifetime Honorary Membership in the chapter.*

All inquiries regarding membership matters should be addressed to . . .

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**CENTRAL INDIANA**  
Indianapolis

317/359-4194 or 317/353-7321

Hello to all! At the time of this writing, the 1990 National Convention here in Indy is still in the future. Anticipation is running high as we await your arrival in a few weeks. We're anxious to see old faces — sorry, not old faces — old friends and meet new ones and we're excited for you to hear and see artists, organs and the complete package we have awaiting you. But just think, by the time this reaches you, the Convention will be history. Now that's sad. Oh, I must mention, the Manual organ is great — we had a June 22 program with Ken Double and Jelani Eddington, and it was a sell-out except for a few scattered seats here and there, but after all, Manual's auditorium holds 1100 bodies.

Moving on to our May meeting. This was a program in memory of Virginia Byrd Rectoris Wolfram given by three of her friends: Sue Downs, John Ferguson and Tim Needler. Another friend, Harold Daringer, artistically prepared a collage of some of Virginia's family and professional pictures. Her husband, Dr. Don Wolfram, daughter Virginia Hobbs, and two grandchildren were also present.

Tim started the program on an Allen Organ. Songs included "The Breeze & I" and numbers by Gershwin and Berlin ("Stairway to Paradise" and "Soft Lights and Sweet Music"). Sue followed on a concert grand with numbers by Debussy, a portion of "Children's Suite" and "Claire de Lune." Chopin was represented with the "Butterfly Etude." Don'tcha just love these classics intermixed with popular songs? And two of these popular songs were, "Isn't It Romantic" and "Honeysuckle Rose." John Ferguson then proceeded to bring the



L to R: Tim Needler, Sue Downs and John Ferguson at Meridian Music Company.

organ back to life with yet more of Virginia's favorites, a medley of "Masquerade," "Small Hotel" and "With You." Then came one of my all-time favorites, "Don't Fence Me In" — love that catchy tune. And the finale — two pianos and an organ and three very, very talented people with more of Virginia's favorites including "Begin the Beguine." Now this event took place at Meridian Music Company where only a scant year earlier, Sue gave a stunning program. At the end of which she surprised Virginia by calling on her that they might play a duet. The song was "Begin the Beguine." It had been such a fun time. Virginia, you would have enjoyed May 1990, too.

Warren York, whom I sincerely hope you were able to hear sometime during National, presented the June program at the Wilking Music Store. The instrument was the Wersi — a very complicated engineering feat. Warren opened with a rousing rendition of "Strike Up The Band," and we knew we were in for a great afternoon. There was a swinging rendition of "Lazy, Hazy, Crazy Days of Summer" — Nat King Cole's 60s hit. Another 60s hit, Sarah Vaughn's "Misty," was a dreamy version using a Musette.

Warren said he reads both verse and

chorus of songs and gave us some insight to the verse of "Meet Me In St. Louis." Seems that a man came home and his wife was gone — in fact, everything was gone — clothes, furniture — even the pictures on the wall. If he wanted them back, he could "Meet Me In St. Louis." Cute verse. Nice touch, Warren. My personal favorite of the day was, "Have I Stayed Too Long At The Fair?" Warren created a breathless sound with the Pan Flute — brought tears to the eyes — just great. *Betty B. Schmidt*



Warren York at the Wilking Music Store.



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Oct. 19 . . . . . Detroit Theater Organ Society - Detroit, Michigan

Nov. 2 . . . . . Gray's Army - Cleveland, Ohio



Bob Schmitt takes advantage of open console at our 3/16 Wurlitzer. J. Palsley photo

## CENTRAL OHIO

Columbus  
513/652-1775

Chicago's Tom Wibbels appeared in the final concert of the '89-'90 season at Mansfield Ohio's Renaissance Theatre, May 20. As he came up on the lift playing his familiar theme, "For You Only," the audience again thrilled at the white and gold elegance of the Warner/Carson console. Tom's rendition of the endearing favorite, "Memories of You" brought out the lush Tibias this instrument possesses; this was followed by "How High The Moon," played in a Latin rhythm with generous use of the organ's orchestral voices and percussions.

We laughed at Tom's inventive story of having uncovered some Mansfield "dirt" which concerned the presumed existence of a band of little old ladies known as the "Marionettes" who gathered regularly to butcher popular music. This was humorously illustrated in two old time melodies: "Chinatown, My Chinatown" and "Has Anybody Seen My Gal" with the use of a honky tonk piano style coupled with an off tune flute.

We got a real treat in the surprise appearance of Ted Gysan who is a resident organist at Chicago's Pickwick Theatre. Ted played some stirring renditions of "On Broadway," "Who Am I?" and "A Great Day" to establish himself as a talented performer in his own right.

The second half of the program, with Tom back at the console, featured such soothing ballads as "Secret Love" and "Love Is Here To Stay." A very enjoyable performance attesting to the musical versatility of this young man, and try as we might, we couldn't induce him to do an encore in spite of thunderous applause.

June 3 was gorgeous — a crisp, clear day with balmy temperatures and a cooling breeze. It was an ideal day to hold our monthly meeting at Worthington High School, home of our 3/16 Wurlitzer — even though our beloved instrument was minus three ranks, down for repair. Chalk it up as part of the learning process; the depressing discovery that pylon is not the choice material for secondary pneumatics — it does wear and it can leak. So our work is cut out for us — it's the laborious task of re-leathering our wind machine chest by chest — this time with leather.



Organ technician Lynn Bullock demonstrates a newly re-leathered flute chest. J. Palsley photo

Nonetheless, the missing ranks didn't daunt our spirits nor seriously impair our performing artist, Henry Garcia, even though we had some last minute glitches (like a silent "G" pedal and a nonfunctioning keying relay). These minor annoyances were quickly repaired by our organ technician, Lynn Bullock.

Henry played a delightful program of tunes from the 40s, mixed with some semiclassics. After a short intermission he reappeared complete with a dashing sport jacket, bow tie and straw hat to accompany our sing-along. We are indebted to member John Adams for his humorous parodies of well-known tunes and his marquee posters of coming attractions of movies of yesteryear. Our 40 members and guests loved every minute of it, and applauded so enthusiastically that Henry was persuaded to give us an encore. The open console that followed saw able organists Pattie Immel, Steve Brockman and Bob Schmitt bring us continuing music. John Palsley



Featured organist Henry Garcia, appropriately dressed, instructs a sing-along. J. Palsley photo

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## CHICAGO AREA

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In many respects, theatre organs are a nostalgic entity, of course when in the command of an experienced organist as we all know. Such is Gaylord Carter whom talent and time have equipped with the necessities for marvelous programming.

Our May 6 show at the beautifully restored Patio Theatre with Gaylord at the 3/17 Barton was a complete success. There was variety from the "good old days" to the present. This was augmented with a showing of Carter's personal print of the Harold Lloyd film *The Kid Brother*. Gaylord accompanied this showing beautifully, as he always does. The theatre is immaculate as is the well-maintained Barton organ. It was a great program, thanks to all involved.

Our annual election eve was also a social with Larry Roou at the WGN Studio console. Larry did the honors last year and always gives an excellent program for which we are all grateful.

Our June social was at the Aragon Ballroom with Brian Durback at the 3/10 Wurlitzer. Brian is a local talent who appears occasionally to give a varied and appreciated program. Though the weather was a bit too moist, the organ buffs appeared to absorb the nostalgic atmosphere and sounds. We thank Brian for a beautiful program.

Baker Bash #3 is planned for October 14. Mildred Berry is busy with the arrangements and Leon Berry will again preside over the musical portion of the program which promises to be an excellent afternoon of enjoyment. This is a popular fundraiser and is well attended (actually sold out!) by curtain time! Happy Fall.

*Almer Brostrom*



Gaylord Carter and niece Barbara Haffner at the Patio.  
*Chuck Włodarczyk photo*

## CUMBERLAND VALLEY

Chambersburg, Pennsylvania

717/263-0202

Cumberland Valley's restoration of Chambersburg's Capitol Theatre 3/14 Moller is progressing remarkably well. Except for a small amount of painting needed for the Solo (right) chamber's tone opening and grille, the chamber is ready to start receiving the restored organ that has been the subject of our organ crew's efforts for over a year and a half.

We are hopeful that real, live music will be heard in the very near future.

*Bob Maney*



## EASTERN MASSACHUSETTS

Wellesley

617/662-7055

What a busy, enjoyable weekend we had at Babson on May 19 and 20 with Lance Luce and his attractive wife, Nancy! This Saturday evening and Sunday afternoon pair of concerts attracted large audiences despite this being his first appearance with us. About 50% of Lance's programs were entirely different

and each included a sing-along together with a Laurel and Hardy silent, *Two Tars*. Their zany antics were a howl and were followed expertly by Luce.

The writer and his wife knew to expect the crispness, speed, accuracy and solid musicianship of this young man of the pipes. We had the pleasure of a leisurely pizza and visit at The Organ Grinder, Toronto, with Lance last summer on our way to the Detroit Convention.

Luce's teacher was Jack Franz, organist at the Detroit Fox from 1928-1939. Our artist made it all look easy as his hands and feet flew across the manuals and pedalboard with several polkas, his "Tico Tico" and "Galloping Comedian" as examples. Medleys comprised a fair portion of the concerts with Broadway musicals *Oliver*, *Fiddler on The Roof* and *Cats* contributing some fine listening. His medley of two currently popular requests at The Organ Grinder were "La Bamba" and "Tequila" with the audience shouting the title of the latter at the appropriate spots.

Our new mirrored light ball was evident a few times during each performance and added sparkle as the spots of light circled the auditorium. The more serious side of Lance's playing emerged with "Amazing Grace" as the cathedral chimes were heard to advantage.

Each audience, after long applause, was given encores; the first with "One O'Clock Jump" and the second, "Boogie Woogie" — both foot-tappers leaving everyone wanting more. Lance is a perfect example of the newer genre of theatre organists with style, verve, appearance, just the right amount of conversation and humor to introduce his numbers; he and his kind are our guarantee of keeping theatre organs alive for future generations.

Memorial Day weekend, on May 27, was our regular meeting at Babson with member Mike Bigelow our artist. "Nice Work if You Can Get It" was his starting number and included a segment of

*continued ...*

*Donna Parker*

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### EASTERN MASSACHUSETTS cont.

"bump and grind." A pair of medleys from *Sound of Music* and *Babes in Arms* produced easy listenin'. "Without You," composed by member Marion Sutcliffe, featuring the marimba in the second chorus, was one of the highlights. Our organist had to remount the bench for an encore of "Elmer's Tune."

Mike is one of our all-too-few young persons who not only enjoy theatre pipes, but play them very well. This young man is largely self-taught and makes some fine music. Keep those pipes singing. Robert Wolfe is our next featured artist on October 20 and he will have the benefit of our splendid Wurlitzer's improvements and enlargements — we can hardly wait!  
*Stanley C. Garniss*

## GULF COAST

Pensacola, Florida

904/932-3133 or 904/433-4683

We have just closed another season of concerts. We have heard some marvelous music, met some wonderful people, heard our magnificent organ sing and had the chance to meet and enjoy the artists firsthand who played for us.

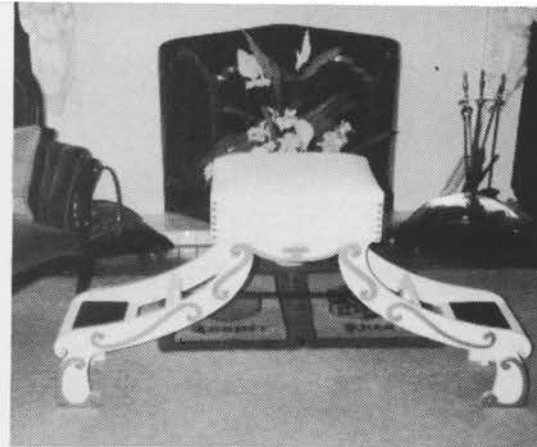
Of course, you know our organ is unique in the world of theatre organs, in that it was built from scratch and is an exact copy of the original Wonder Morton that is now in Santa Barbara. B.D. Rhea, MD, who built this organ for us, wasn't satisfied just building the console, he also built a new bench for it. The old bench we have been using went with our old organ. Dr. Rhea designed and built this brand new bench when he saw the need for it, which was two-fold. First, the old bench was a mite too wide for the maw of our new console and knees were constantly at risk when the artists turned around to address the audience. We were well aware of this problem. Then when Donna Parker played we acquired another need for the organ bench — steps. Yes, a step for a small person to "climb" to the seat without mountain climbing

equipment. So it was back to the drawing board for console builder/Vice-President Dr. Rhea. Our new bench will be formally dedicated when Dolton McAlpin plays for our chapter meeting July 7. Dolton graciously consented to leave his law practice long enough to drive from his home in Mississippi to play for us and our guests that Saturday morning. So he will get the first chance to use our new bench. The steps are on each side of the bench so the console can be approached either way. The seat is narrower to allow the artist to turn around safely without the danger of dislocating a knee-cap. Too, the seat itself is adjustable. It can be made higher or lower for those who desire height adjustment.

We held our last meeting in the historic district home of Dr. and Mrs. Rhea; Scott Brodie, President, presided. He advised the members of the facts and figures of the chapter following our last concert season and discussed with us plans for our next season. We'll start with a Sunday afternoon concert on November 18. This is a new time for us.



"Old" organ bench at rehearsal of Dan Bellomy concert.



New organ bench still at builder's home before going to the Saenger Theatre.

We have tried many facets and are willing to try yet another one. Oh! for the day when our treasurer's report can be written in black ink!!! We have plans for three concerts this coming season, so the few of us have our work cut out for us.

Our Mayor, the Honorable Vince Whibbs, has agreed to emcee our opening concert with Bob Ralston in November. Now "Hizzonner" is a professional car dealer by trade and has one of the most progressive Pontiac dealerships in the country, but he missed his calling. He should have gone into show business. He is a natural entertainer, world traveler and a first-class promoter of our Sunshine City in the Western Gate of the Sunshine State.

We have purchased two ranks for our organ through the generous donation of the "Friends of the Saenger." One, an Orchestral Oboe, the other a Kinura. Now we are working toward getting them installed. Jim Scoggins, aka "Sleazy," and Curt Goldhill, our super technicians, have their work cut out for them to have them ready for our next concert.

*Dorothy Standley*

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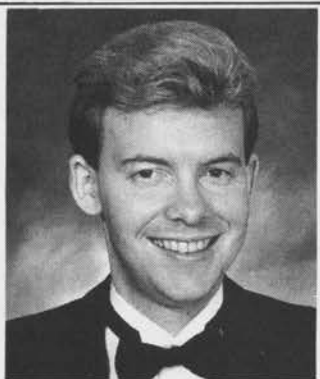
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Gus Pratt (left) and John VanLaak at the St. Vincent de Paul organ.

## HUDSON-MOHAWK

518/234-3974

On April 29, through the efforts of Ned Spain, a group of our members traveled via bus to the Long Island University Brooklyn Center to hear Hector Olivera. LIU was formerly the Brooklyn Paramount Theatre, and the organ is a 4/26 Wurlitzer. Hector played tunes that had been requested and announced his program from the console. Everyone was amazed at his rendition of "The Flight of the Bumble Bee" played with his feet only. What a thrill to hear him perform!

Then, there was another thrill in store for the group. Bruce Loudon led the way to the home of Jinny and Joe Vanore in Ridgewood, New Jersey. There they were able to see, hear, and play Jinny's upright Estey Minuette with all its toys and her Grand Piano. Need more be said? Never saw such enthusiasm! Two such great events in one day!

In May, we met at St. Vincent DePaul Church in Albany to hear their 4/55 Romantic-Orchestral Organ. A while back, the coupler on the blower expired; they were able to find our own Gus Pratt to repair it and contracted with him to do additional restoration. The church itself is beautiful and the strains of liturgical, classical, and romantic music sounded terrific. What an organ! The Rev. Father O'Brien, Pastor, and Sister Joan, Administrator, gave us a brief history of the church and organ.

Gus Pratt gave us more details and John VanLaak demonstrated some of the voices with selections such as "The Lost Chord," "Moonlight and Roses," and "America the Beautiful." Even Gus played "If I Were a Rich Man." Bill Hubert, Ned Spain and Don Wheatley added other tunes. John Wiesner played Scotch tunes and "We Gather Together." Michael LuBrant played "Praise The Lord, the Almighty," "The First Advent Hymn" and others. The formal program was ended with John VanLaak playing the "Minute Waltz" in a minute and 10 seconds. From then on, many melodies floated through the building. We are grateful to Gus for being the means for us to have the opportunity to hear such a fine instrument.

*Mina Lungen*



## JOLIET AREA

Joliet, Illinois

The club hosted a reception for Kay McAbee after his performance May 20 at the Rialto Square Theatre. Kay told the 40 members who attended that the Barton had never sounded better. The efforts of our volunteer crew and organbuilder G. Fred Gollnick paid off as did the newly installed Post Horn rank which was given its first serious test by Kay — it passed!

We were treated to a rare performance by the team of Lee Maloney and Larry Henschen (the Lyn Larsen/Tony Fenelon of JATOE) at Krughoff's Wurlitzer Park on May 26. Maloney and Henschen presented a well-balanced program both separately and romping through duets with Henschen at the organ and Maloney at the Steinway.

Our annual picnic was held on June 24 at the home and gardens of Norman and Mary Martin. The Normans provided

picnic tables, the weather cooperated, and this combination almost made the reading of and voting on the revised Bylaws somewhat of a pleasure. Norman entertained us on his Gulbransen Rialto, and Mary explained their role in growing endangered species for seed which they contribute to a central seed bank.

Demand for entry to the Lew Williams social at Krughoff's on July 8 was so great that we had to request reservations. Lew is well-versed on this organ as he played it in Phoenix, and he exhibited his knowledge with a flair and style that are his trademark. Lew's sensitivity in presenting concert versions of semi-classical old standards is legendary. Lew received two standing ovations and returned to the console during the mandatory feeding session to play spontaneously for another hour or so.

A few of us traveled to St. Louis to hear Lew Williams at the Fox. That is a fine organ, well maintained by Marlin Mackley who deserves a great deal of credit for his skill. JATOE President Lee Maloney played the Shrine Circus in Busch Stadium — he led a 20-piece band.

*Hal Pritchard*

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## LAND O'LAKES

St. Paul-Minneapolis

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With the bountiful rains we have had recently, trees, grass and shrubs are a lush, heavy green. The huge oak trees on my property form a canopy over my house and provide all the shade I need to keep my house cool without air-conditioning. It's a gorgeous Sunday as I type my Chapter Notes!

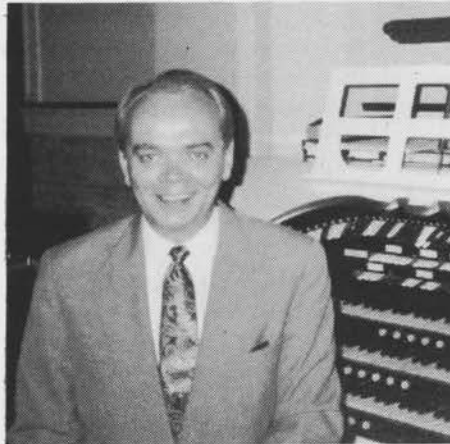
The ORGANAIRES met at the home of Bill Lundquist in Lake Elmo on May 17. Bill has an easy-to-play Conn 3/651 which was formerly owned by deceased member Clarence Munson. Bill also has a KAWAI piano, electric, with all kinds of embellishments! Then on June 19 the ORGANAIRES met at the World Theatre in downtown St. Paul, thanks to arrangements made by Glenn Bateman, with also big thanks to Jim Moe, Minnesota Theatre Organ Association, and John Zetterstrom, of LO'LTOS and MTOA, who spent many hours tuning and preparing the instrument for our use. It's fun to play the big Wurlitzer, but also "intimidating" for some of us amateurs. The ORGANAIRES have disbanded for the months of July and August but will convene again in September.

(In the last issue I stated that congratulations were in order to Don and Gen Kubik on their marriage. I should have said Don Johnson and Gen Kubik. Hope you weren't thoroughly confused!)

Our silent auction/bake sale and concert on June 10, at the Metropolitan

Community Church, was considered a success by the Events Committee. More than 50 members responded with goodies for the bake sale and items for the silent auction. Organ records and music donated by member Lillian Swanson were a big hit and claimed the attention and perusal of some old-timers. Veteran Twin Cities Organist Mike Grandchamp, entertained us at the MCC Wurlitzer, our own chapter organ on which Don Johnson, Bob Scholer, and Bob Schmidt (of Richfield, not St. Paul) still spend a lot of time. Mike's 90-minute program included many of his jazzy, Big Band tunes for which he is famous. The development of his ability began at age ten with two instructors, one of which was a former Paramount Theatre Organist in the 1920s. His credits include a long list of prestigious clubs throughout the Midwest with a repertoire of over 2,000 songs.

Space does not permit a complete recap of the article that appeared in the St. Paul *Pioneer Press* on June 14, and in the *Minneapolis Star Tribune*, but the



Mike Grandchamp at the console of the Wurlitzerized Robert-Morton, June 10, 1990 at the Metropolitan Community Church.

leading paragraph stated "The World Theatre announced plans Wednesday to scale back from a 'full-service' operation to an 'ala carte' facility because it continues to lose money, and will lay off 10 of its 12 employees." Patrick Ruble, Director, and Ken Schumacher, Operations Manager, will remain.

Verna Mae Wilson



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

## Now Booking Concerts



## LONDON & SOUTH OF ENGLAND

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It does not seem possible that half of 1990 has already passed by. The month of May started with a very pleasant evening with John and Mavis Sharp giving us a story of their very busy life when John was on the Granada Circuit and when he later switched his interest to camera work. We all know the high standard he obtains in his work. Unfortunately, Mavis was not her usual bright, cheery self, and we were all saddened to learn she was rushed to a hospital suffering from a severe stroke. We are all praying that she will soon recover and be back on duty as we know she loves to be.

Our concert at Barry was supported by a coach from London to hear John Mann at the Christie. It was the first time he has played it since being moved from Edmonton. He was very pleased at the installation and would like to return to Barry.

Our BBC program, *The Organist Entertains* celebrates 21 years on the air, and we were treated to a concert at



Nicholas Martin at the State Wurlitzer John Sharp photo

Manchester which included John Mann, Douglas Reeve, Len Rawle and one of our young winners, Peter Holt. The 1500 in attendance should prove to the BBC that there is still considerable interest in the theatre organ. Now we are treated to two weekly spots.

Our final get-together this month found us being entertained by the one and only Ena Baga. We really don't know how we packed so many in. She still has the magic of being an entertainer with all her stories of behind the scenes at many of her venues. To this remarkable lady, life is nothing without music. And we hope she will be playing for us again soon. So keep going, Ena.

We are looking forward to the results of the National Competition this year. We have entered two classes, Junior and Intermediate. It is a good thing to have these events as it certainly brings all the chapters together. We also enjoy reading about other chapter activities and would like to see more chapters writing in to the editor. We can all learn so much from one another.

Keep pedaling!

Edith Rawle



Los Angeles Theatre Organ Society

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On June 2, the one and only "Mr. Flicker Fingers," aka Gaylord Carter, entertained us royally with his scoring of the 1924 Arabian fantasy *The Thief of Bagdad* starring Douglas Fairbanks, Sr. This event was in Sexson Auditorium at Pasadena City College where the J. Ross Reed Memorial Organ is installed. This organ get better each time it is heard, partly because it has not been fully completed but mostly because Lyn Larsen and Kenny Crome are not quite satisfied with the sound and keep making adjustments to make it sound better. For this concert, most of the toy counter was up and running which added a dimension not heard before.

Even though the pistons went out when Gaylord took the console down to start the movie, he continued playing like the pro that he is. During intermission our J. Ross Reed/Pasadena City College liaison (now computer technician/engineer) got the system back on line and the pistons working properly. With over 800 in attendance, this proved to be one of the best attended events in recent memory.

Twelve students taking the organ courses being taught at Pasadena City College presented a recital on June 12. ATOS President John Ledwon is the instructor for these courses and should be proud of his students' accomplishments.

Wayne Flottman



The London Team ready before the doors open at Kilburn.

John Sharp photo

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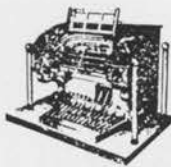
### DWIGHT THOMAS

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## MOTOR CITY

Detroit

313/537-1133

One of the most popular silent films, *The Phantom of the Opera*, was presented on a grand scale seldom seen these days by the 60-piece Allen Park Symphony Orchestra at the Redford Theatre on May 12. The final program of the symphony's 1989-90 season, the evening was aptly titled "A Night at the Movie Palace." The first half of the program consisted of orchestral selections with Tony O'Brien featured at the 3/10 Barton and the Taylor Ballet on stage. The second half of the evening was devoted entirely to the film. The accompaniment alternated between the orchestra and Tony O'Brien at the organ and consisted of appropriate classical selections chosen by the orchestra's conductor, Dr. James Hammann. A soloist in the pit, Julie Costa, added a certain realism during the operatic moments on the screen.

John Steele appeared in concert at the Redford Theatre Barton in a program entitled "A Spring Bouquet of American Composers" on May 26. John's inventive program ran the gamut from Stephen Foster to Simon and Garfunkel. Just after he had accompanied the Edgar Kennedy silent short, *A Pair of Tights*, in the second half of the program, a lift malfunction caused the organ lift to remain in the down position for the remainder of the evening. In spite of the mishap, John's professionalism and musicianship made for a marvelous evening of musical entertainment.

Our Annual Garage Sale, chaired by Jeannette Duncan, was held at the Redford Theatre on June 8 and 9. Chapter members provided organ music at the Barton throughout the two-day sale.

Evelyn Markey was the featured organist for the Fourth Sunday program at the Royal Oak Music Theatre in May. Ken Merley and Chris Schweda, the winners of our Young Organist Contest, were the artists for our Fourth Sunday presentation at the Royal Oak 3/16 Barton in June.

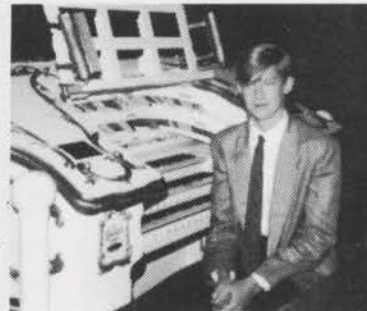
Dwight Thomas will appear at the Redford Theatre on October 13; Father Jim Miller will be at the Redford on November 24, and Tony O'Brien will be featured in concert at the Redford on December 8.

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

Don Lockwood



John Steele at the Redford.



Steve Schweda and Ken Merley played Fourth Sunday Program at the Royal Oak.



Tony O'Brien and fan at the Allen Park Symphony concert.

D. VanSteenkiste photo

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"The leaders of this chapter are like an expert 13-ball juggler — but someone has thrown in one more, especially big, 14th ball!"

So said one Nor-Cal member to another member as they left the club's most recent concert.

The 13 balls the leadership juggles regularly are the club's yearly schedule of monthly concerts, picnics, and parties — plus installing the chapter's own world-class Wurlitzer in the Berkeley Community Theatre.

Nor-Cal's most recent concert was on the 3/13 Wurlitzer in Oakland's Grand Lake Theatre, by Dean Cook. Cook was just three years old when he first met a pipe organ — at a local pizza parlor. His serious organing started when he was 14, when his parents bought him a small electronic spinet. Since then, Cook has played professionally at the Pipes n' Pizza in Billings, Montana, St. James Episcopal Church in Oakland, various other San Francisco area pizza shops, and frequent appearances at this Grand Lake Theatre.

At his recent Nor-Cal appearance, Cook presented a truly impressive, upbeat, varied concert. Typical of many

enthusiastic comments exchanged by members as they left the grand old Grand Lake Theatre: "He certainly has a good command of that organ."

But for Nor-Cal's leaders, there is now that additional, truly big ball they are busy juggling — the multitude of details for the national convention of ATOS, to be held in San Francisco July 5-10, 1991. Still, like a skilled juggler, they're handling the added challenge smoothly.

"It's a little too early to announce the artists, organs, venues, and such — but we've got most of them set," says Robert Gilbert, publicity chairman for the convention.

Conference co-chairman Lowell Wendell adds, "Our committee is right on schedule on the really important factor — budget. By the end of August we'll have all prices pinpointed — costs for the hotel, registration, and such."

Whatever the prices come out to be, consider this tip from one convention planner:

"If you view San Francisco as nearly all visitors do, the cost will certainly be modest — remember, for no additional charge, you'll see those famous bridges — the dramatic Golden Gate and the majestic Bay. And it won't cost you a cent to tour mysterious Chinatown, intriguing Fisherman's Wharf, watch those 'stairways to the stars' — the fabulous cable cars — and see many other charms of this great city by the bay."

*Leon Fletcher*



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## NORTH FLORIDA

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On May 20 we were invited to the Arlington Presbyterian Church to hold our general meeting and to be present for a Pops Concert on their 1978 Schlicker, nine-rank, church organ. Resident organist Tony Testino gave a wonderful performance. His program included "Everything's Coming Up Roses," "Blue Moon" and a medley from *Fiddler on The Roof*. A real surprise to all of us was the duo presented during his concert with pianist Clea Lloyd. Some of the shared selections were great standards like "Darktown Strutters Ball," "12th Street Rag" and "The Piano-Roll Blues." Although church organs cannot imitate the great theatre organ sound, it has been a real surprise in recent months to discover organists with the artistic talent to draw out pleasant sounds for popular/theatre organ music on non-theatre pipe instruments.

Our June meeting, our last for the summer, was hosted by Dave Walters and his sister, Patsy Pound. Member Elmer Olsteen gave an interesting presentation of all the theatres that were popular during the era of the theatre organ here in Jacksonville. This included some of his own experiences of that time. Wilbur Phipps was then presented at

Dave's Conn 650 and then open console. As always, it was a pleasant afternoon of fun, music and friendship.

As I was writing this, I reflected on how our chapter has maintained an active level of membership and participation during the past two years considering that we do not have a theatre pipe organ in our area. It is a realization that many people appreciate popular music on the organ, not necessarily only theatre pipe organ styling. Although a core group of members strive to maintain the purpose of our chapter, preserving the theatre pipe organ (with its own unique musical style), we are more and more open to the wide variety of musical variation which can be offered through our organization. With this attitude, the result can only be growth, as has been proven in our chapter. It is exciting to think what the future holds for our chapter and for ATOS.

*Chris Secrest*



## NORTH TEXAS

Dallas-Fort Worth

214/256-2743 or 214/233-7108

Planning an outdoor event is one of the activities that causes the most anxiety (and gray hairs) for those who plan programs for a chapter. Planning one for June in the North Texas area is especially hazardous due to the potential for

very hot weather and sudden thunderstorms. However, when invited by member Bobb Partridge to picnic at his lakeside "spread," and enjoy the wondrous sounds from his three-manual custom Allen, all caution was forgotten and plans were made. After a couple of weeks of near 100 degree temperatures, the appointed day arrived to the accompaniment of thunder and lightning and heavy showers. Though early arrivers were forced to seek shelter under the deck roof, at the appointed hour the rain stopped, temperatures moderated and perfect conditions prevailed. Host Bobb Partridge (barbecuer extraordinaire) stoked up the barbecue and prepared the meat to accompany the sumptuous potluck offerings. And, with the recorded sound of theatre organ music in the background, the feasting proceeded.

After our appetites for food were satisfied, we assembled in Bobb's indoor music room for the gratification of our appetites for beautiful theatre organ music. For this treat, Bobb had invited a friend, Tulsa organist Loreen Thomas, to play the program. Loreen, while well-known by Tulsa ATOSers for her organ performances in that area, was a new treat for our chapter. Her immense talent for theatre organ was obvious from the opening march, and we delighted in an afternoon filled with jazz tunes, ballads, upbeat melodies and toe-tappers. Loreen also included show tunes and a trem-off classic to round out a very enjoyable musical program.

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*President John Beckerich (checkered shirt) held brief chapter meeting while the barbecuing progressed.*



*Bobb Partridge prepared barbecue and ignored the smoke in his face.*



*Loreen Thomas played the Allen for Chapter picnic.*

*Irving Light photos*



Donna Parker at the Organ Grinder. Roy Fritz photo



Our Saturday morning Spring Special at the Organ Grinder was the premiere presentation of the Portland area's newest resident and first lady organist, Donna Parker. It never ceases to amaze us that a person can get up with the birds on a Saturday morning, look lovely, act graciously and manage to control the Mighty Wurlitzer's 48 ranks of pipes. Donna, however, did all four! Our members particularly appreciated her music of the fifties, some of the more delicate sounds she elicited from the organ and the anecdotal introductions to her selections.

Captain Kimball (aka Loren Minear) and his dauntless crew are making excellent progress on the installation of the Kimball in Cleveland High School. Before too many moons they will be racking pipes. Dennis Hedberg is wiring the console for the Wilcox relay, and we are anticipating a fall dedication.



Bashful Eddie Weaver says, "Who-me play that thing?" Frank Stoner photo



Eddie Weaver shows Jean Lautzenheiser that he can play an organ, too. Frank Stoner photo



Jean Lautzenheiser gives Gallagher's Rodgers Trio a work out. Sara Gallagher photo

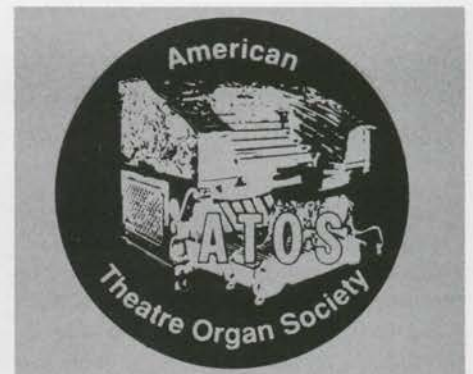


## POTOMAC VALLEY

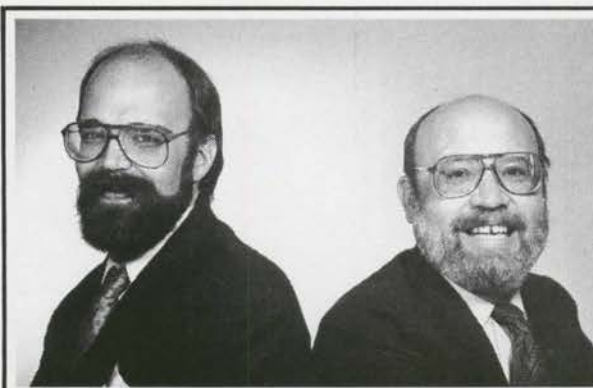
703/256-8640 or 301/652-3222

On May 20 we had a fun meeting at the elegant home of Jack and Sara Gallagher in Culpeper, Virginia, where we were entertained magnificently by old-time theatre organists Jean Lautzenheiser and Eddie Weaver on Gallagher's Rodgers Trio. Jean got everybody singing with the aid of a handout word sheet containing such classic numbers as "Mairzy Doats" and "Pack Up Your Troubles in Your Old Kit Bag!" Frank Stoner was busy taking still photos, but got in a 20-minute run on video tape of Hall-of-Famer Eddie Weaver at the console. Refreshments were thoughtfully served by our hosts, the Gallaghers, and a great time was had by all.

Chapter member Lee Prater and Vice-Chairman Floyd Werle have been busy accompanying silent movies on the 2/8 Wurlitzer at the Weinberg Center for the Arts in Frederick, Maryland. Lee did Harold Lloyd in *Speedy* on May 26, and Floyd worked over a Laurel & Hardy Festival, sponsored by Sons of the Desert, on June 17. The audience was ecstatic at both of these events. Jack Little



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# QCCATOS

## QUAD CITIES

319/359-8303 or 309/762-3209

It was a beautiful sunny day on May 27, as we stood outside the Capitol Theatre in Davenport, Iowa, waiting for our guest artist to arrive. At last — a beautiful, custom-designed Cadillac bearing "Show Biz" license plates pulled up to the curb and out stepped Lee Maloney, also referred to as Mr. Circus. Lee, who is the President of Joliet Chapter, is also on the Board of Directors of Quad Cities Chapter.

It was unusual for Lee to start off his program with a quiet ballad. When he finished he put on a different hat, per se, and explained that the intent of his program this afternoon was to explain the operation of our Wicks Organ — what it can do and what it cannot do. First he explained the reason for the different colored tabs and demonstrated their individual sounds and various combinations.

A combination of Tibias and Violin Celeste gave an ethereal quality, while the Vox Humana was meant to imitate the human voice. The use of the couplers to add 16' pipes to the accompaniment manual while playing on the lower octaves would produce a muddy distortion. Lee continued to explain the operation of the various toys; he cautioned us that



Jelani Eddington at the Wicks organ.

when we are playing a piece using one of the toys, be sure to turn it off if we intend to play without it.

It had been previously announced that Bill and Joan McFadden would be moving to Phoenix, Arizona, because of Joan's promotion and transfer. We all wish them bon voyage and good luck in their new venture. Appropriately, Lee played "Auld Lang Syne." Not wanting to end the afternoon on a sad note, he played what you would expect, "Show Business."

It was on June 11, 1989, that 14-year-old Jelani Eddington performed for our Fourth Annual Midwestern Social. One year later, on June 20, Jelani again entertained us at our Annual Regional Social.



Lee Maloney conducts workshop at the Capitol.

For those of you who don't know or remember Jelani, he was the young man from Muncie, Indiana, who was the youngest contestant ever to win the Young Organist Competition. It was certainly apparent what one more year of study, practice and experience has done for Jelani's technique and repertoire. His personality, stage presence and variety programs pleased everyone in attendance.

An old fashioned, free, box-lunch was arranged for by Helen Alexander. Open console followed the program, and many out-of-town guests enjoyed playing the Wicks organ for the first time.

Richard Withenbury

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May 26 was a red-letter day for River City. We re-premiered Bob Markworth's 3/16 Kimball theatre pipe organ after completing a major rebuild job that took over a year. The gathering started with open console and a bountiful potluck buffet picnic out on Bob's patio. Joyce Kelley co-hosted the event with Bob. Our featured artist for the occasion was one of our favorite sons, Colonel Jack Moelmann, who made the seven-hour trek from St. Louis to do the honors. Jack opened with "The Star-Spangled Banner" and then offered a toe-tapping medley that included "The Trolley Song" from *Meet Me in St. Louis*. In a more serious vein, Jack played highlights from *Phantom of the Opera*. Our own Wendall Hall joined Jack for a banjo/organ duet of old-time melodies. Then Donna Van Riper, on piano, joined Jack for several lively piano/organ duets, including "Canadian Capers." Following a short intermission, Jack cued Laurel and Hardy's long-lost *Battle of the Century Pie Fight*. Jack concluded the program with a sing-along and with his legendary patriotic salute to America. It really was a treat to have Jack Moelmann back in our midst again.

Our June 15 meeting was hosted by sculptor John Walz in his studio, Fleuve-Ville Art Gallery, near The Old Market district in Omaha. Member Joe Hoga introduced our host and his lovely wife, Judy Walz. John gave up a career as an engineer for Union Pacific to pursue a new career as a sculptor. He opened Fleuve-Ville both as his studio and a gallery to display his art. Charlie Stoll introduced our guest organist, Norman Pier-



Maurine Durand and Jack Moelmann at the buffet.



Jack Moelmann at the Markworth console and Wendall Hall on banjo.

Tom Jeffery photos

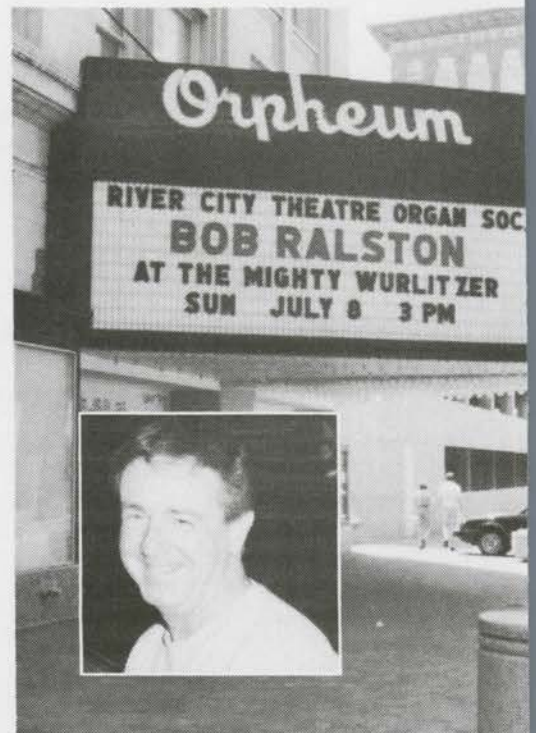
son, who traveled from Neola, Iowa, to entertain us on his three-manual Conn spinet. Norman presented a lyrical medley that included "My Happiness," "Release Me" and "It's No Secret What God Can Do." Then he offered a lively set which included a memorable rendition of "Jambalaya." We are deeply indebted to John and Judy Walz for this hospitality and to Norman Pierson for an evening of delightful organ music.

July 7 was a work session at Omaha's Orpheum Theatre to prepare for our Bob Ralston concert to be held the next day. Everything was in readiness, and the theatre's 3/13 Wurlitzer was given a workout and was in fine voice. The Sunday show featured Bob Ralston with Colonel Jack Moelmann as emcee. Just prior to the public concert, Ralston and Moelmann went through a complete dress rehearsal, and again, the organ was in perfect shape. Finally, the audience of more than 2,000 paid admissions was admitted, the house lights dimmed; Jack Moelmann made the opening announcements and Bob Ralston and the console rode the orchestra lift to stage level, playing the opening number. Horrors! The organ died; Ralston couldn't coax a single note out of it, and the combination action wouldn't work. While the organ crew chief George Rice and a host of helpers tried to isolate and repair the problem, both Bob Ralston and Jack Moelmann continued with the program, playing the Steinway grand, singing, tap dancing and even telling a few jokes. Meanwhile, George Rice, Bob Markworth, Derren Ferreter and Jack Moelmann were trying to "jump start" the console with batteries hastily removed from their cars. They tried just about everything except giving the console windline mouth-to-mouth resuscitation. Finally, the audience was given a fifteen minute inter-

mission. During intermission, George Rice discovered the problem: platforms stored under the orchestra lift had snagged the 12-volt cable to the orchestra lift deck, shattering a connector, resulting in a partial short and a low-voltage condition at the console. A temporary repair was made, and the second half of the program continued with a perfectly-working organ.

To the best of our knowledge, only eight patrons left the theatre at intermission. Both Bob Ralston and Jack Moelmann are best described as consummate performers; by modifying a well-planned program, they were able to turn a potential disaster into a fun time. At the finale our valiant troopers received a much-deserved standing ovation. Yes, the show must go on!

Tom Jeffery





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Denver, Colorado

303/671-8333 or 303/233-4716

Summer is a time for the chapter to put its "cause on the road." We had a very good summer with various booths throughout the metro area. The Capital Hill People's Fair, being the largest, gave the opportunity to talk to over 2,000 people. The interest in the club and its activities is there. At the close of the summer the chapter has given out over 3,000 pieces of information about the club and the Wicks organ project.

Nine elated participants proudly displayed their certificates proclaiming: "I played the Paramount." The chapter's Play the Paramount amateur organist showcase is held each year expressly for those secret musicians who only play at home. With the cooperation of the Paramount Theatre personnel, each participant had practice time set aside, complete with instruction from staff organist Ed Benoit, on the large Publix #1. There are no winners; all are winners, they did themselves proud. After the amateur organist showcase, Scott Smith from Lansing, Michigan, was the guest artist. Scott gave an exciting program that everyone enjoyed.

Sold out was told to the people who waited until the last minute to get their tickets to the spring "Meet the Artist" concert. Ashley Miller treated the largest "Meet the Artist" concert to date to a



Amateur organist participants: (L to R) John Diffendal, Art Bragg, Lon Zeiler, Hal Gloystein, Ed Mullins, Marta Eckhardt, William Lewis, Charles Steenbarger, Ivan Duff.

fine concert that Ashley's artistry could only provide. We are very excited that our "Meet the Artist" organ concerts are growing in popularity.

The fall season will find the club at many of the fine home installations throughout the area. Plans are being

firmed up for our expanded Fusion concerts at the Paramount Theatre for the Denver public school kids. Rocky Mountain Chapter is a doing organization and are always trying the "New Idea" to keep the Theatre Organ alive and well in Denver area.

David Love



Janet Kremer working booth at People's Fair.



Ashley Miller at Riser's Music Hall.

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Lew Williams

**ST. LOUIS**  
Missouri  
314/343-8473

St. Louis Chapter was treated to a FREE concert in June by 1988 Organist of the Year Lew Williams. Lew played the 4/36 Wurlitzer at the Fabulous Fox Theatre, and it never sounded better! About 250 members and their guests heard Lew put the Fox Special through its paces with a superb program, starting appropriately enough with the "St. Louis Blues." Highlight of the evening was his raucous arrangement of "Elvira," made popular by the Oak Ridge Boys. The Fox management was most generous in letting us use the theatre for the evening. Thanks to Marlin Mackley and Jack Moelmann, who took Lew into the theatre that morning and spent several hours at the thankless task of setting pistons, amid jackhammers, power saws, and sound system checks.

This program was made possible for our members by a group of 43 sponsors, who shelled out \$25.00 per person to bring Lew to town. These sponsors then enjoyed cocktails, dinner, and a private concert by Lew on Jack Moelmann's custom Rodgers 340 theatre organ. Lew is a most gracious gentleman and entertainer, fielding requests as quickly as they were suggested. It was an evening the sponsors will never forget. Mark Gifford did an outstanding job of organizing and communicating with the sponsors.

Jack Moelmann, as always, was the perfect host, both at the dinner concert, and for Lew's accommodations. The weekend was such a rousing success that plans are underway to repeat this concept twice a year. Several other touring artists have expressed an interest in participating in this unique way of providing top-caliber entertainment to our members.

Dale L. Boring

**SAN DIEGO**  
California

619/563-8702 or 619/488-5954

On June 24 the huge audience attending the FINAL CONCERT at San Diego's California Theatre was greeted by Chris Gorsuch, whose enthusiastic message got everyone's adrenaline flowing as he introduced organist and Wurlitzer crew-chief Greg Breed, who in turn fired-up the crowd further with a rousing "Strike Up the Band." Among Greg's selections was an especially beautiful arrangement of music from the *Phantom of the Opera*.

Part two of this concert on our Mighty Wurlitzer was played by the very talented, blind organist, Chuck Kramarich. Many of his numbers brought back memories as well as tears, such as those he designated as the "wind songs," (i.e. "The Wayward Wind," "The Breeze and I," and "Tara's Theme" from *Gone With The Wind*).

Theatre organist Russ Peck presented part three with a group of very exciting toe-tapping show tunes; and then, as he slapped on his distinctive Laurel & Hardy Club hat, he expertly accompanied the very amusing silent comedy, *Should Married Men Go Home*.

The fourth and final part of this special concert had the audience very keyed-up and was expertly performed by professional organist Chris Gorsuch, who made the entire theatre resound with his own special arrangements and selections, which included a George Wright "red-light special" titled "Love for Sale." The extremely beautiful music from *The Marriage of Figaro* brought cheers from



California Theatre Final Concert artists (clockwise from top left) Chuck Kramarich, Chris Gorsuch, Greg Breed, Russ Peck.

the crowd; and the very last number played at the California Theatre's Final Curtain was the great classical number, "Tu Es Petra," perhaps better known as "Thou Art the Rock." Chris brought cheers, tears and a standing ovation from the audience who then unceasingly applauded these four wonderful artists who again appeared on stage for a final bow. Almost the entire audience stayed around for two hours after the concert, talking with the organists, visiting with friends, enjoying open console, taking snapshots, and feeling happy and sad at the same time — what a tear-jerker!

However, we will NOT quit. Our Triad Committee is very actively pursuing another location for our special 3/22 Mighty Wurlitzer. The Historic California Theatre was built in 1926, and to avoid the wrecking ball (why do they need so many skyscrapers?), the organ was removed from the theatre the first week in July and temporarily put into storage. There has been great interest shown in helping San Diego Chapter save and promote this treasured musical instrument, and we welcome and appreciate all the financial help we can get to defray the overwhelming moving and storage costs. Those interested should write to TOSSD, P.O. Box 1788, Chula Vista, CA 92012, or call 619/236-0532. Please note that all donations are fully tax deductible.

Daphne Hoskins

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## SANTA BARBARA California

805/968-0035 or 805/682-1604

Our chapter continues to grow in numbers and activities. Our biggest event of the year was May 6 when Hector Olivera thrilled more than 850 people with a dazzling performance. His range of music and unique registration made us believe we had more than 26 ranks of pipes. The audience wanted more and more of him . . . and he will be invited back soon. A compact disc player was given away following intermission, and the registrations from that drawing gave us a much larger mailing list.

Our fall concert season will begin with Gaylord Carter on September 20. We have also scheduled Ty Woodward, Dennis James and Ron Rhode. The Arlington Theatre will celebrate its 60th birthday next May 22, and the club is planning a major party for the theatre featuring a stage show and silent film.

In addition to concerts and silent films, a constant flow of visitors come through to hear and play the organ. Several local organists are ready (or getting ready) to play more movie intermissions. Currently Mike McLaughlin and Jerry Gerard perform regularly on weekends. Some console improvements will be made this summer, and two additional ranks of pipes will be added to bring the total to 28 ranks by fall. New stops and some syndynes will be installed. Several social events are planned and visitors to our community are all invited to come and hear and play the organ. Any mornings are available.

John Oien

## SEQUOIA Fresno, California 209/431-4305

We closed out our spring chapter meetings with concerts by Dennis Scott from San Francisco and, in May, Dave Hooper who treked in from San Jose to also play at the 3/23 Wurlitzer in Pizza and Pipes, Fresno.



Guests at dinner honoring Hector Olivera: (L to R) Bonnie Murdock, President Bruce Murdock, Hector Olivera, Monte Bennet, Steve Leslie, Debbie DeCaro, Diane Davis.  
Tom DeLay photos



UCSB organist Dr. James Welsch at the Santa Barbara Arlington with guests from East Berlin.

The chapter is rapidly preparing for the Fall 1990 Central California "Mighty '90" Regional Convention. Registration has been booming and we expect a sell-out.

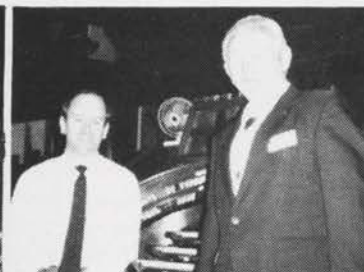
We look forward to the private chapter premiere of our 2/10 Wurlitzer in late September, with "Silver Haired Daddy" Bob Vaughn romping us through some silent films. Roughly one month later, Ron Rhode will play it for the regional convention, with Tom Hazleton's public premiere of the organ two days after that. Big things are happening with our little group.

If visitors to central California can arrange it, there is a most unique theatre about 45 miles south of Fresno in Visalia. The 1930 Visalia FOX Theatre has suffered the fate of being tripled in a most uncomplimentary way. However, virtually all of the auditorium architecture remains intact, with a spectacular lobby. The house style could best be described as East Indian/Burmese/Chinese. Designed by Balch and Standbury, the house is a radical departure from their typical California "mission style" atmospheric designs. Generally, if one is able to get to the house before 11:00 a.m. there is a good chance to see the house. There has been some talk in the local press about purchasing the FOX Visalia and restoring it to a performing arts center. With its unique architecture, this house should be on the "must save" list. Even the original blower trunk lines are in place from the original 2/8 Maas-Morton, removed in the early sixties. It would be a "cinch" to put an organ back in the theatre.

Thomas L. DeLay



Dennis Scott.



Dave Hooper and President Tom Borgstrom at Fresno Pizza & Pipes.

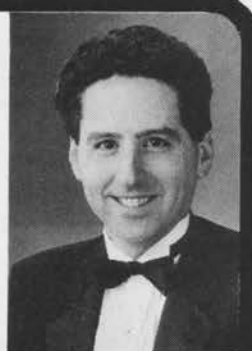
October 13	.....	Symphony Hall, San Diego, California
October 16	.....	Austin Symphony, Austin, Texas
October 26	.....	Carpenter Center, Richmond, Virginia
October 29	.....	Castro Theatre, San Francisco, California
October 30	.....	Wharton Center, Lansing, Michigan
October 31	.....	I.U. Auditorium, Bloomington, Indiana
November 2	.....	Walker Art Center, Minneapolis, Minnesota
November 8	.....	Wexner Center, Columbus, Ohio
November 13	.....	Museum of Art, Cleveland, Ohio
November 15	.....	Oscar Meyer Theatre, Madison, Wisconsin
November 17	.....	Symphony Hall, San Diego, California
November 25	.....	Fox Theatre, Atlanta, Georgia
November 30	.....	Pacific Film Archive, Berkeley, California
December 2	.....	Music Sources, Berkeley, California
December 10	.....	Castro Theatre, San Francisco, California
December 14 thru 16	.....	Symphony Hall, San Diego, California
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## SIERRA

Sacramento

916/961-9367 or 916/967-9732

Our Mother's Day gift to our audience was the presentation of San Francisco's favorite organist, Larry Vannucci. This was Larry's third return engagement for our chapter. He plays very authentic theatre organ style with a surprise jazz tempo now and then. He acted as his own emcee and at times was very humorous. His selections included "Rhapsody in Blue," novelty and show tunes plus "pop" and jazz themes. You could call Larry "Mr. Toe-Tapper," because of his rhythmic renditions. His keyboard work is always flawless. His fine playing and great personality left the audience wanting more. He loved our new console. Welcome back at any time, Larry, and thanks for a great program.

On June 3 we were privileged to hear the fine artistry of Dave Hooper, a California organist who is making a name for himself in both the classical and theatre styles of playing. Dave presented a fine variety program and accompaniment to the silent movie, *The General* featuring Buster Keaton. A rousing round of applause attested to the pleasure of the audience and their response to Dave's pleasing style and friendly personality. His flawless technique and registrations reflect his extensive studies — a very talented young artist. Dave has played the Wurlitzer in Angelino's Restaurant for the past 17 years (when not on concert tour). He is also Senior Organist and Director of Music at Mountain View's First Presbyterian Church. Highlights which brought tremendous applause were "You And The Night And The Music," "Ritual Fire Dance" and "The Continental."

We thank Dave Moreno for the organ maintenance, Charles Robinson for acting as emcee and Mac Wurtsbough for furnishing and operating the projectors. Thanks, too, to Key Ruland and her crew for the delicious luncheon which always seems to be a big drawing card for the club. Also, thanks to Steve Restivo and Roy Dawson for furnishing the film.

Bud Taylor



### ATOS Archives/Library

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619/421-9629



Larry Vannucci, Mother's Day artist for Sierra Chapter.



Dave Hooper loved our new console ... said, "It was easy to play."

## SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

We returned to Tulsa's Central Assembly of God Church for our May meeting, with the mini-concert on the 4/14 Robert-Morton theatre pipe organ by Lorene Thomas. Lorene played an enjoyable program, opening with "Stout-Hearted Men" and "This is My Country." She went on to play a number of old favorites, and closed with a beautiful "My Tribute," Cole Porter's "I Love You," and "Find Someone." Open console followed.

Hervey and Janice Barbour hosted our June meeting in their home in Pryor, Oklahoma, some forty-five miles east of Tulsa. Hervey played a short program consisting of "Georgia," "I'll See You, Again," and "Misty" on their 2/11 Kimball, all nicely done. Again, open console followed.

On June 24 we were privileged to hear John Scot in concert on the Central Assembly of God Robert-Morton. He played a delightful program, beginning with a group of songs from *Oklahoma!*. He then played selections from *Fiddler on The Roof*, and an "At the Cross" medley consisting of arrangements of several gospel hymns. He then moved to the "fifth manual" — the grand piano — for a beautiful "He Touched Me," "The Impossible Dream" and "Memories" (from *Cats*). Back at the organ, he played music from *Phantom of the Opera*, and a medley of patriotic songs. He closed with a lovely "Lord's Prayer."

A freewill offering was received to be used to refurbish the keyboards on the organ and to re-leather several regulators.

We are doing some finishing touches on our club-owned 3/10 Robert-Morton. Leather is being replaced on the toy counter, the traps, and a regulator.

We are saddened by the death of another member. John Barhydt's wife, Aileen, died on June 13. Dorothy Smith

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## SOUTHWEST MICHIGAN

Kalamazoo

616/649-2742 or 616/345-4543

We concluded an interesting six months of varied programs with the installation of new officers.

In January we had another successful meeting at the McLeieer Oil Company in Kalamazoo where member Matt Edwards played the Conn 653 in his happy style to the enjoyment of over 30 members and guests.

February we went up to Grand Rapids to Good Time Charley's for a special concert by Charlie Balogh at his mighty Wurlitzer pipe organ.

In March we were in Hastings, Michigan, at the interesting old First United Methodist Church where Rob Styberski played the Reuter pipe organ. We finished the meeting at Don Reid's home where he played his Gulbransen organ.

April found us in an unusual setting — the restored Victorian home of Paula Romanaux, organist and organ instructor at Kalamazoo College. One of her students, Cynthia Vande Riet, presented a fine concert, including selections by



Lee Hohner at his 3/10 Morton.

Bach, on the beautifully crafted pipe organ, built and installed by Jim Lauck. We were also interested in Paula's handsome harpsichord, a copy of an eighteenth century model.

By courtesy of the State Theatre management, we held our May meeting in that beautiful Ebersson environment. Don Reid and Ken Butela entertained on the Barton. Don Welsh gave a short tour of the organ chambers. While we refreshed ourselves with lone Higa's tasty treats, several of our members took advantage of the opportunity to play the Barton.

In June we went to Three Rivers to the home of Fred Hohner, father of member Lee Hohner. Lee gave us a concert on the 3/10 Morton, originally from the Riviera Theatre in Detroit, now a beautiful home installation. It is always a pleasure to go to the Hohner's.

Altogether we've had an exciting six months. We find our members becoming more and more involved in club affairs, including playing and helping with maintenance of the State Theatre organ. We look forward to the months ahead.

Dorothy Butela

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Michael Allyn in open console at Danford residence. MLV photo



## VALLEY OF THE SUN

Phoenix

602/972-6223 or 602/278-9107

New chapter member Doyle Essink was the organist for our March 18 gathering which was held at Gerber's Piano and Organ store in Glendale. Essink performed on a Rodgers organ and Kawai synthesizer.

On April 22 we went a little farther west, to Sun City, to the home of Ray and lone Danford. A brief business meeting was followed by open console on the 2/8 Wurlitzer, Kawai DX1900 and player piano.

Many members attended the Lyn Larsen/Tony Fenelon duo concert at the Valley of The Sun Center on May 12. Our American organist and the Australian concert pianist presented quite an impressive program. A few days later the Wurlitzer was to be dismantled and moved to a new location.

Our May 20 chapter meeting was held at Organ Stop Pizza in Mesa. Artist for the afternoon was OSP co-owner Mike Everitt. His program included music by Gershwin, Joplin, Webber and others.

An evening of great music and fine food was enjoyed by chapter members at David Lindsay's Yesterday's Restaurant on June 24. Chapter member Johnny Harris substituted at the organ for David, who is recovering from surgery. Yesterday's talented singing staff added to the fun.

Madeline LiVolsi



Tony Fenelon, Gene Larsen, and Lyn Larsen following May duo concert. MLV photo

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VIRGINIA THEATRE ORGAN SOCIETY

Richmond  
804/355-0051

The chapter's organ crew, headed by John Stenstrom and Paul Harris, will undertake the tedious job of rebuilding the horseshoe rail of the 3/17 Wurlitzer in the Mosque in Richmond. The organ is an intricate part of this 3400-seat city auditorium which opened in 1927 as a movie and vaudeville house. The organ will be closed down on June 15, the day of the last graduation ceremony. It was on this organ that Reginald Foort made those legendary recordings on the Emory Cook label for which many credit the revival of interest in the theatre organ in the middle fifties.

A work shop has been set up in an area on stage right and it is here where all the contacts will be replaced and all pneumatics releathered. No major work has been done on the console for the past eight or nine years. When finished, all of the action on the console will be in working order. The work will take at least two months and will be done at no cost to the city. According to John, the chambers are in good shape. The writer heard the organ a few weeks ago and it still has that grand, mystic sound for which the building and the organ are so well known.

Sales of our recording, "The Byrd Sings," are going well. The CD's and cassettes are still available. The recording was reviewed in the May/June issue of THEATRE ORGAN.

Bob Lent continues to play at the Byrd Theatre every Friday and Saturday evening. The picture, *Dick Tracy*, is pulling in

record crowds, especially young people who have not been exposed to the theatre organ. They find it "awesome!!"

Although not a chapter undertaking, all of us are keenly interested in the re-installation of the original 3/13 Wurlitzer in the Carpenter Center, formerly Loew's Theatre, in downtown Richmond. Fred Berger stated recently in a local newspaper that the installation should be completed "by year's end."

Miles Rudisill



## WOLVERINE

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

The Wolverines are still a "going club." In February they went to the ever-charming home of the Mumbrues; in March they visited the home of chartermembers Pat and Bob Burk, and in April Dave Brewer hosted the Chapter. Featured organists at these events were Steve Stephani, Grace Joslin and Dave Brewer.

In the past four months we were hit three times by the loss of dear and dedicated members. In January, Maurice Sandidge, known especially for his many hours spent in the maintenance of Motor City's Wurlitzer in the Royal Oak Theatre, passed away. In April we lost one of the kindest gentlemen the Wolverines had as a member, Jim Dunn. In May a shock went through the whole organ community when it became known that organist Jim Fox had died. Jim was more than an accomplished organist, he was a man full of ideas, who had been instrumental in creating a program of theatre organ music, played by Brian Carmody, on the

Allen 2160 organ, installed in St. Gabriel's Episcopal Church, East Detroit, on December 10. It had been a wonderfully successful afternoon.

On May 20 a strong representation of Wolverines traveled to Grand Rapids for a concert by Lyn Larsen at Good Time Charley's (Charlie Balogh). Also in May, many Wolverines happily accepted the invitation by the Parish of St. Dennis Catholic Church, Royal Oak, extended by Parish Director of Music Ministries Brian Carmody, to attend the Inauguration Concert on their newly installed Allen Custom Classical Organ, played by "the Pavarotti of the Organ," Carlo Curley. For lovers of classical music, Carlo played a great concert, and he endeared himself to all of us who wished to collect his autograph, shake his hand or have a few words with him by making himself accessible. Thank you, Carlo, for a memorable event. *Charlie and Betty Baas*

### CHAPTER CORRESPONDENTS: PLEASE NOTE

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

Send Chapter Notes and photos to:  
**GRACE E. MCGINNIS**  
4633 S.E. Brookside Drive, #58  
Milwaukie, Oregon 97222  
Phone: 503/654-5823

DEADLINES:  
November 10 for January/February  
January 10 for March/April  
March 10 for May/June  
May 10 for July/August  
July 10 for September/October  
September 10 for November/December

## What survives every change of system is melody.

IVOR STRAVINSKY, *POETICS OF MUSIC*, 1947

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pipe organ concert?

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### LARGEST CROWD IN TWO YEARS

Bob Ralston's third appearance with us on May 5, 1990 drew the largest crowd we've had in two years.

*Bob & Shirley Flowers, PATOS*

### 2200 HAPPY PATRONS

It was wonderful seeing over 2200 people enjoying themselves so much when Bob Ralston played our 4/27 Wurlitzer on April 21, 1990. We're still hearing praise about his concert.

*Peter Botto, Mgr. OAKLAND PARAMOUNT*

### DOUBLE THE ATTENDANCE

The Southeast Texas Chapter was privileged to have Bob Ralston here on April 7, 1990. The attendance was more than double our best previous concert attendance.

*Floyd Broussard, Chairman, SETCATOS*

# CLASSIFIED ADS

## FOR SALE

**Wurlitzer Chrysoglott** 49 note, some repair needed. Metal bars. Complete minus one hammer. \$600.00. 217/528-7897 after 5 p.m.

**Hinners 3/12 Theatre Pipe Organ**, crated and ready for rebuild and installation. Has Tibia, Diapason, Flute, Trumpet, Tuba, Vox, Clarinet, Post Horn, Diaphonic Diapason, String, String Celeste, Oboe. As well as percussions, traps, and toy counter. Best offer. Contact: Peter Buckley, 53 Water Street, Vancouver, BC Canada V6B1A1. 604/684-1288.

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

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

**1951 Moller Console** with pipework by representative builders. Three manuals, 22 ranks. Best offer — Buyer to remove. Contact: Norbert Krausz, St. Paul UCC, 1115 West "B" Street, Belleville, IL 62220. 618/233-3303.

**Artisan "Oriental"** horseshoe walnut console. Beautiful like new, partially assembled stops and electronics. Full double bolster, triple at center. Estate sale \$2500. SASE for pictures. Bob Eby (agent) 714/551-0669, 4202 Fireside Circle, Irvine, CA 92714

**Conn Model 653** 3 manual theatre organ. Electronic with built-in rhythm, 10 key transposer, and much, much more! \$10,500. Call Dick in daytime at 714/592-1967, 680 Arrow Hwy, LaVerne, CA 91750.

**Steinway Duo-Art Grand Piano** exquisite walnut artcase in excellent original condition. Ivories are original and excellent. Has been restrung, piano action has been rebuilt. Player has been rebuilt. Send SASE for pictures. \$36,000. Terry Robson, 3422 S.E. 8th Ave., Portland, OR 97202. 503/233-7274.

**Gulbransen Premier**. This theatre model is one of the finest 2-manual organs Gulbransen built. \$1995 includes additional Leslie speaker. Excellent condition. 408/356-4951.

**Conn 652**. Three manual theatre organ. We are moving and must sell. A great value at \$5995. There are built-in speakers, but I also have available a complete speaker system (about 15 speakers) for \$995. 408/356-4951.

**Three-manual Robert-Morton** theatre organ console. A beautiful console that can drive pipes or be built into an electronic. Disassembled. Includes bench, pedalboard and relay stacks. Pneumatics need rebuilding. Keyboards are beautiful, original wood keys, but need new contacts. Many individual pieces, buyer must pick up — cannot ship. Located in Sacramento, California. Asking \$1,000. Dave Yost, 5109 Esmeralda Street, Sacramento, CA 95820. 916/456-2130.

**Would like to trade:** Devtronix Capture Combination Action (New), Wurlitzer Glockenspiel, Chime action, Xylophone action (30 note) FOR a Wurlitzer Salicional and Celeste. Write: North Atlanta Pipe, PO Box 740, Roswell, Georgia 30075.

**Kimball Unit Orchestra 2/6**, #6748, four tuned percussions, traps, fits 8' ceiling. \$7500. C. Otto, 4 Grosvenor Blvd., St. Albert, Alberta, Canada T8N1P1. 403/459-4926.

## FOR SALE

**Robert-Morton 3/9**, percussions. Small scale studio voicing. Excellent playing condition prior to moving to storage. Beautiful new Morton replica console, 137 stops, excellent specs. Bench and music rack. Crated and ready to ship. \$10,950 or offer. Reisner C-17 and C-25 chest magnets \$1.25 each. Lee Smith, 525 Bitterroot Drive, Boise, ID 83709. 208/375-8061.

**Motorized Wind Chimes** as heard and seen at the last two Phoenix Conventions. This is my last batch for the foreseeable future. \$300.00 each postage paid. Vandy Enterprises, Inc. 515 S. Esquire Way, Mesa, AZ 85202 or call 602/967-6901 weekdays after 4 PM RMT.

**Diode-Matrix Switching System** for pipe organ. Not assembled, never installed. Easy to wire. Information available. Includes 10 matrix boards for 110 stops. Replaces electro-pneumatic relay. Valued at \$3000. Make offer. Owner, Egyptian Theatre Organ Society, 8465 Westchester, Boise, ID 83704.

**Allen Custom Theatre Deluxe** in walnut. Four channel audio with external flute and string gyros, stationary flute and traps cabinets. Complete MIDI implementation on both manuals and pedalboard using electronics from INTERMIDI, INC. External synthesizers can be played alone or in combination with the organ voices for beautiful ensembles. Asking \$5,000 complete or \$4,000 without MIDI. Price negotiable. Call John Jones, 803 Chapel Hill East Drive, Indianapolis, IN 46214. 317/265-8370 8 AM to 5 PM or 317/247-7830 after 6 PM.

**Great Beginner's Organ!** Three manual Conn 580 Theatre, Walnut Horseshoe console, 61 voices, Conn rhythm system, 13 pedals, perfect condition, \$2000 OBO. 801/673-8417.

**Moller Organ**, 2-manual, many chests, racks, lead, metal and wooden pipes, console, large blower unit, etc. Plus extra parts. No reasonable offer refused. For further information write Battley, Box 73, Kensington, MD 20895.

**Console** 2-manual Wurlitzer with Lucas electronic combination action. Includes 12 rank pneumatic relays, pedals, bench. Previously Sierra Chapter organ. Excellent condition. Must sell. Call 916/422-4265.

**Pipework:** Two Wurlitzer Salicionals (10") \$1200 pair; Dulciana (7-10") \$300; Horn similar to Style D Trumpet \$400. Ken Rosen, 818/891-5250.

**Wurlitzer 2/6 Style D**, with 4 added ranks (total 10 ranks). Complete with percussions and toy counter. Refinished console with capture action. Installed and playing in residence. John Fischer, 15780 Via Represa, San Lorenzo, CA 94580. 415/276-4539 (eves. & weekends).

**Six Rank Theatre Organ** Deagan percussions, 61 note chrysoglott, 49 note xylophone, etc. Great sound! Extra pipes, chests, switches included in package. It's gotta go. Sacrifice at \$3500. Bob Evans, 798 Old Warren Road, Swansea, Massachusetts 02777. 508/379-0702.

**7 Rank Wurlitzer Chest**, excellent shape, \$1200. Robert-Morton Swell shades \$50, two rebuilt Kilgen chests, \$200. 317/674-8024. Indiana.

**Wurlitzer Photoplayer**. Style G. Piano with Mandolin, Violin and flute pipes, drums and full complement of sound effects. Duplex Roll mechanism. Self-contained (no external blower). Sounds and looks great. \$17,000 with rolls. Mike Kitner, 735 Factory, Carlisle, PA 17013. 717/249-3851.

**Spencer Blower**. 2 hp, 3 ph, 12 inches, 350 cfm. \$250 excellent condition. Reply to Pikes Peak Area Theatre Organ Society, PO Box 7002, Colorado Springs, CO 80933. 719/570-7982 weekends.

**Chinese Gong** 37", Thunderous!! \$500. Mike Everitt, Organ Stop Pizza 602/834-5325.

## FOR SALE

**Three-manual Wurlitzer French Style Console** for 29 ranks, \$15,000. With Trousdale combination action electronics, relay and multiplexer, \$25,000. Ebony with gold leaf ornamentation. Perfect condition. John Ledwon, 28933 Wagon Road, Agoura, CA 91301. 818/889-8894.

**Would like to trade:** Devtronix Capture Combination Action (new), Wurlitzer glockenspiel, Chime action, Xylophone action (30 note) FOR a Wurlitzer Salicional and Celeste. Write North Atlanta Pipe Organ Service, PO Box 740, Roswell, GA 30077.

**Kimball Clarinet 8'**. Excellent original condition except bottom 4 pipes. Make offer. Terry Robson. 503/233-7274.

## WANTED

**Scottish Organ Enthusiast**, owner of seven pipe organs, seeks partner/sponsor to enable him to live, work, study in the USA. General knowledge of most aspects of the pipe organ. Highest references available. Call Spain (52)299637 or write Apartado De Correos 6159, 29080 Malaga, Spain.

**Wurlitzer Post Horn**, 15", in good original condition. Contact Mike Everitt at 602/834-5325.

**Wurlitzer 16' Metal Diaphone** and 16' Tuba Octaves for my home instrument. Bob Arndt, 2117 40th Street, Des Moines, Iowa 50310. 515/277-9039 or 515/964-1274.

**Allen Organ Company - District Manager** - person trained in organ performance to work at International Headquarters (Allentown, PA, area) managing assigned dealers in the U.S. and Canada. Skills required in oral and written communications, motivation, sales training, and interpersonal relations. Salary commensurate with credentials and experience. Inquiries and resumes to Personnel Director: Allen Organ Company, Macungie, PA 18062-0036. 215/966-2200; FAX 215/965-3098.

**Wurlitzer 8' Salicional Pipes** Nos. 48, 56, 57, 59, 61, 63, and 73. Adjacent numbers acceptable, if necessary. Also need Wurlitzer Clarinet support racks. Does anyone have a Wurlitzer Sytle Orchestra Oboe available with Studio level voicing (or any make)? Dave Geiger, 1401 Cottonwood Dr., Columbus, OH 43229. 614/888-9809 evenings.

## NOTICE:

The ATOS Board of Directors at the meeting in Indianapolis approved a slight increase in the advertising rates in THEATRE ORGAN effective January 1, 1991. SEE NEW AD RATES ON PAGE 60

## RECORDINGS

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

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

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

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

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

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

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

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

**Crawford, White, Ferris, Dunstedter, Charles** and many others on 78 RPM 10" records. Phone or write for list. Chris Hodgson, 115 Dovewood Lane, Aptos, CA 95003. 408/688-8350.

**Roger Garrett** - The last authorized recording made on the 2/8 Wurlitzer, Weinberg Centre for the Arts, Frederick, MD. Benefit Potomac Valley Theatre Organ Society. 6516 Haystack Road, Alexandria, VA. Cassette \$8.50 PP.

## ATOS CLASSIFIED GET RESULTS!

(SEE AD RATES & SPECIFICATIONS ON PAGE 60)

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Roof (Show): Sunrise Sunset, If I Were  
A Rich Man, Fiddler On The Roof /  
Blue Bayou - Yellow Bird / Raindrops  
Keep Fallin' On My Head / Ebb Tide /  
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**Allen** organs

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For literature and demonstration recording see the reply card inside this issue.

## THREE-MANUAL ADC 4600 STOPLIST

### GREAT

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

### ACCOMPANIMENT

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

\*Optional  
Alterable Voice  
with Card Reader  
replaces these  
stops.

### SOLO

Post Horn	16	Tuba	16
Trumpet	16	Diaphone	16
Tibia Clausa	16	Tibia Clausa	16
Saxophone	16	Violone	16
Kinura	16	Post Horn	8
Trumpet	8	Tuba Horn	8
Tibia Clausa	8	Diapason	8
Krumet	8	Tibia Clausa	8
Clarinet	8	Clarinet	8
Tibia Quint 5-1/3		Cellos II	8
Tibia	4	Quintadena	8
Piccolo	2	Acc. to Pedal	
Piano*	8	Great to Pedal	
Chrysoglott*		Piano*	
Harp		Bass Drum	
Xylophone		Cymbal	
Glockenspiel			

### PEDAL

### TREMULANTS

Main  
Solo  
Tibia

### MIDI

Solo  
Great  
Accompaniment  
Pedal