

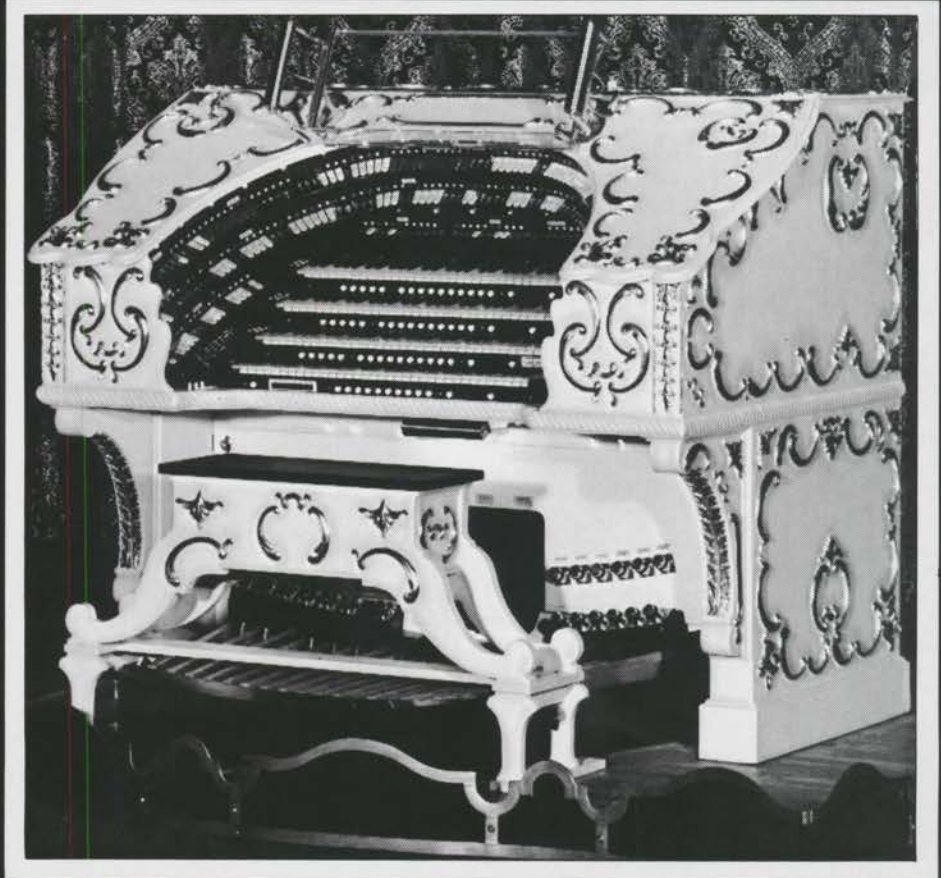
Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



NOVEMBER/DECEMBER 1990

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NOVEMBER/DECEMBER 1990

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

CONTENTS

PRESIDENT'S MESSAGE	4
DIRECTORS' CORNER	5
LETTERS TO THE EDITOR	6

FEATURE ARTICLES

THE ELSINORE THEATRE'S MIGHTY WURLITZER by Rick Parks	8
INDIANAPOLIS 1990: AN EXERCISE IN EXCELLENCE by Steve Adams	12
AFTERGLOW by Paul Quarino	34
1990 AWARDS	36

AN ACRE OF SEATS IN A PALACE OF SPLENDOR	43
ORGAN-izing POPULAR MUSIC by Al Hermanns	44
FOR THE RECORDS	45
NUGGETS FROM THE GOLDEN DAYS by Lloyd E. Klos	46
PIPES AND PERSONALITIES	47
1990 MEMBERSHIP MEETING MINUTES CHAPTER REPRESENTATIVES MEETING	50
OPENING NOMINATIONS FOR 1991 ELECTION OF DIRECTORS	51
CLOSING CHORD	52
CHAPTER NOTES	53
CLASSIFIED ADS	77



COVER PHOTO:
Stained-glass window in Elsinore Theatre,
Salem, Oregon, depicts Hamlet instructing the
players.
C. Parks photo

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President's Message



Since this is the annual convention issue, I thought I might mention a few of the projects the Board approved, expanded or introduced. First: The radio show was funded to extend it an additional thirteen weeks. Our Vice-President, Russ Hamnett is currently working on the additional shows as well as trying to get the first thirteen weeks "on the air." Again, we need your help in making this most important endeavor a success . . . write me or Russ for ways to help. Dorothy VanSteenkiste proposed a scholarship program which the Board approved. Look for details on this program of ten \$500 scholarships. As a companion program to director Laurel Haggart's home theatre organ group, I asked Jack Moelmann to develop a similar group that would act as a sounding board for ATOS members that have electronic organs in their homes. Contact Jack if you are interested in being a part of this new group . . . and for those of you with theatre pipe organs who haven't already contacted Laurel, do it today! Director Bob Markworth is presently putting on video tape the slide show originally produced by Catherine Koenig and shown at the Portland Convention. Russ Hamnett also did the narration for this project. Many people had asked for it, so with the majority of the work being done by Lloyd Klos, we have put together an index of the articles appearing in THEATRE ORGAN from 1976 to 1989. Look for more information on the index in my next President's Message. That's just some of the activities of the Board . . . more to follow at a later date.

I would like to publicly thank Al Hermanns for his help in coming up with a list of post 1960's music that sounds and works well on the theatre organ. Let me hear from you as to your suggestions; I'll try to come up with everybody's suggestions in a future issue.

Don't forget that this is the time to be thinking about giving . . . and what better way to show your love for friends than to give them a gift membership to ATOS. After all, what could be more considerate . . . you just gave them the gift of friendship, camaraderie and music. Pretty good, huh? and all this for only 25 measly dollars.

Have a Happy Holiday Season!

John Ledwon

RULES AND REGULATIONS AND TAPING REQUIREMENTS for the 1991 YOUNG ORGANIST COMPETITION have been completed.

They have been sent out to all chapter presidents and former contestants.
We are anxious to get the material into the hands of new contestants.*

Anyone desiring information may call:
DOROTHY VanSTEENKISTE at 313/383-0133 or send a request to:
9270 Reek Road • Allen Park, Michigan 48101

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

*If you are unaffiliated please call and we will arrange for a chapter to sponsor a candidate if you have one.

■■■■
Watch for news of Nor-Cal's
"NINETY-ONE-DERFUL" CONVENTION

July 5-9, 1991!



Directors' Corner

■ Lowell Ayars

The term "Graying of ATOS" seems to me to be a counter-productive catch phrase. We all proclaim that our interest is in the youth of ATOS as well as in the non-affiliated, but highly successful, organ groups. Let us not fool ourselves by promoting the young and then unwittingly rejecting them.

We are grossly neglectful of our youthful talent. True, many of our young performers are not really ready to perform full, two-hour concerts. What should we (and I mean all of us — chapters, ATOS members, private organ clubs and national board members) be doing? We need to provide opportunities for our younger "stars" to perform for the general public and not solely at national and regional conventions or chapter functions or open console sessions.

The only way to have a rising generation of theatre organists is to provide them with experience and with that illusive quality called "showmanship." The charm of youth coupled with technique and "blockbusters" may rouse an audience briefly but cannot produce a rounded, balanced program.

Every convention needs to have seminars for aspiring young performers. Subjects covered should include: How To Develop Rapport With Your Audience; What Constitutes A Balanced Program; Platform Manners — Including Speech; and What To Do When Things Go Wrong. Perhaps in view of some audiences I have observed, we could use one on How To Behave And Enjoy A Concert. Some chapters have taken steps to provide programs to aid young performers, but they have been all too few.

Finally, chapters and clubs should include a youth concert in their regular series. The audience may be smaller (which I doubt), but perhaps such a concert might be offered at a lower ticket price than that demanded by some of our overpriced "Professionals."

Let's "ungray" ATOS by developing resources not only to select concert winners, but then let us continue to support them in their development and provide venues where they can show their talent.

Remember, all of our present "Greats" were once young and inexperienced.

Lowell C. Ayars
72 Lincoln Street
Bridgeton, NJ 08302

■ Robert Markworth

The Chapter Handbook has been completed and a copy sent to all chapter presidents. The Handbook contains more than 200 pages of information intended to make it easier for each chapter to manage its activities. While the Handbook was sent to your chapter president, *it belongs to the chapter* and I hope every member will take the time to review it.

It seems one of the common goals or hopes of many chapters is the rebuilding or upgrading (adding ranks, a new relay, etc.) of their local organ. Or it may be they desire to purchase a chapter organ for installation in a public place. Aside from all the hard work by a dedicated membership, the common denominator to accomplish this sort of project is funding ... put simply, MONEY!

While most chapters use public organ concerts as a primary means of fund-raising, they may be missing a relatively large source of "free" grant monies available from local organizations, large corporations (both local and national), and a host of others. Obtaining this money for your chapter requires two primary tasks.

First and foremost, your chapter must be officially recognized by the Federal IRS as a (501)(c)(3) non-profit organization. National has its own status as a (501)(c)(3), but this *does not carry over* to the chapter level. To accomplish this, your chapter will need to obtain the necessary forms at your Federal Court House, fill them out and submit them to the IRS. This process may take as long as six months or a year to complete. The Chapter Handbook has some sample forms to help with this task.

Once your chapter has its (501)(c)(3) status, the second task is to fill out the applications for "free" funding which are available from a multitude of foundations and corporations. When filling out these forms, be sure that they are as polished and professional as possible. Remember that these forms are likely to be your only communication with the board members who will be reviewing your request. Also, be sure to attach a proposal and cost estimate of the project for which you are requesting financial assistance.

I would like to hear about your successes.

Happy funding!
Bob Markworth
8505 North 46th
Omaha, NE 68152

■ Lois Segur

It is with a great deal of pleasure that we announce a gift of \$1000 for the Endowment Fund from Dow Evelyn of San Antonio, Texas, given in memory of his wife, Edith Evelyn. Our most sincere appreciation to you, Dow, for this memorial contribution.

Christmas is just around the corner, and all those hard-to-buy-for people on your list (aunts, uncles, cousins, friends, etc.) might truly welcome ATOS memberships. They could enjoy a full year of interesting organ activities and reading material, and you could avoid shopping in the crowded malls. Think about it!

Also, about this time of year many of us start thinking about tax "write-offs." Did you know that *every penny* you give to ATOS is *tax-deductible*? You may give in several ways: make a memorial gift, a gift of property (real estate or securities), a bequest in your will, a beneficiary gift from your insurance policy, a deferred gift which provides lifetime income, a living trust, or just an outright cash gift.

Use our non-profit tax status (501)(c)(3) to your tax advantage! With five or six gift memberships plus a special donation to the Endowment Fund, think how much money you can save — and next April 15 when the IRS comes around, you can say: "Sorry, I gave to ATOS!"

Lois Segur
1930-301 West San Marcos Boulevard
San Marcos, CA 92069



Letters To The Editor

Dear Editor:

When I was a member of the Cinema Organ Society of Great Britain, I was able to buy a blazer-badge of the Society's logo. I note that ATOS does not offer this item and I, therefore, tried to get one made locally. Firms which make emblems have said that they can copy the red, white, black and gold ATOS decal, but it will cost \$100 or more. This would be to have the logo computerized for the embroidery machines. From then on we could get blazer-badges for a very low price.

My question is: are there any members interested in an attractive blazer-badge? If there are twenty, the badges would cost \$5 each — if there are forty, the cost would be \$2.50 each. I wish to stress that I am only interested in getting a badge for myself at a reasonable price. If you write me, do not send money, just confirm that you are interested and I will let you know if I am successful and how much the badges will cost.

Sincerely,
George Howard
45 Larkspur Crescent
St. Albert, T8N 2M4
Alberta, Canada

Dear Editor:

I have been attending theatre organ concerts since 1970. I, myself, cannot play, and I have the greatest admiration for concert artists I have heard since the revival of the theatre organ.

I admire the ability of Bob Shafter to critique theatre organ recording for THE-ATRE ORGAN, but I must take issue with one of his statements: "As is often the case with British recordings, there are too many medleys." The most enthusiastic audiences, I believe, have been those for Arnold Loxam, Robert Wolfe, Robin Richmond and, before his tragic leg accident, Ernest Broadbent. The only American artist I am aware of who uses medleys is Larry Ferrari of Philadelphia TV fame, and I have not been able to go to one of his concerts for many years (Does he still give them?).

I dragged my two high-schoolers to many concerts in the '70s, and their reactions ranged from "dull" to "boring." I believe that a major reason for this was the American system of announce-play-announce-play-announce-play. Why should a concert artist have to talk for three minutes before playing "Over The Rainbow?" Is it because the artist is lazy? or just feels he must conform to the "system."

So much for the question of medleys, but I have another issue with American

concerts as opposed to those of the British — that is the program selections. First, there are too many Broadway selections, and many are not very beautiful, like "Puttin' on The Ritz" or "Fascinating Rhythm." I have more than 45 LPs of theatre organ music, and not one of them contains "Beyond The Blue Horizon" or Jack Benny's beautiful theme, "Love in Bloom." Yet I found both of these lovely melodies on an Ernest Broadbent record that I ordered from Holland several years ago.

My second problem with programming is that there is a total, with the exception of Glenn Miller, disregard of the dance orchestras of the thirties and forties. Not one of my American LPs contains Russ Morgan's "So Tired," yet I found it recently on a Robert Wolfe LP. At the Chicago Convention in 1985, at the Aragon Ballroom, Hal Pearl played a medley of dance band themes and was roundly criticized for his pains. It was the best program I've heard in years! By the way, none of these themes appear on my American LPs or cassettes.

My final problem is with the fact that CW music, the older tunes, is omitted from the programs. "Beautiful Brown Eyes," "For The Good Times" and "You've Never Heard Me Cry" may not be "cool," yet Willie Nelson is not exactly penniless.

Again, I have the greatest admiration for all theatre organ artists. I tried once to learn to play the piano, but the penny kept falling off the back of my hand. Perhaps I should not criticize, but I want the theatre organ scene to keep going strong, and I believe the factors I have mentioned would increase the audiences. Yes, the young artists are there, but are they American or British? And will they, too, fall victim to the American system of talking almost as much as playing in a concert.

No, Mr. Shafter, there is no such thing as "too many medleys."

Sincerely,
Frederick W. Schamu
Liverpool, New York

Dear Editor:

I would like to thank all of the kind people who wrote to me and sent photos and information of Candi Carley-Roth. I really do appreciate your kindness and am very grateful. Thank you, all. Best wishes to all ATOS members.

Laurie Morley
North Yorkshire, England

Dear Editor:

The July/August "Nuggets" featured a 1925 column on Ralph Hibbard Brigham

which brought back memories worth sharing. If it weren't for Dr. Brigham's semi-annual playing of the four-manual Barton in Rockford's Coronado Theatre, its founder/owner Willard VanMeter would have sold the instrument as useless. If it weren't for his kind intervention, Mr. VanMeter would not have allowed me to have pre-opening weekend practice hours on it (paying only for the electricity used) so that I had a place to prepare for his lessons. In turn, I brought my high school friend, Roger Nyquist, down to play. We spent most of our weekends cleaning console and combination contacts and unloading debris from the chambers in order to have more ranks playable. We also discovered that some of the pipework had been stolen by local repairmen.

VanMeter was charmed with Roger's expert performances and our restorative cleaning. After weeks of discussion, Van Meter agreed to give Roger two Friday/Saturday organ interludes before the feature films during the summer of 1953. I worked as a uniformed usher, standing in the orchestra pit, making wig-wag signals for console elevation and descent. Meanwhile, my musical studies disintegrated. The very short-sighted Dr. Brigham was on the verge of discharging me as a hopeless tone-deaf pupil — all true.

My disgruntled teacher took in a Saturday movie on the third week, being thoroughly entertained by Roger's program. He emerged into the lobby and almost collided with me on his way out. "Well, Robert," he stated, "you play a lot better here than you do for me!" I didn't have the courage to correct him. Or to go back as a student.

Roger Nyquist's concert career is a busy one, and he has some new classical CDs available. I saw the proverbial "hand-writing on the wall" and have become a talented listener, record collector and ATOS member, and I have fond recall of a fine man who introduced another generation to the theatre organ.

Cordially,
Dr. A.R.L. Bell
California State University
Long Beach, California

Dear Editor:

It will soon be a year since my mother died. As people close to me are aware, she lived with me for the last 12 years of her life, the last three in declining health, mercifully from just advancing age. Consequently, I was only able to leave her for shorter and shorter periods of time, and

(continued...)

Letters To The Editor cont.

this, necessarily, played havoc with any appreciable concertizing.

(Contrary to the Welsh poet, she *did* "... go gently into that good night," and did *not* "... rage against the dying of the light." For this, I will be eternally grateful.)

Subsequently, Central Indiana invited me to participate in their 1990 Convention. Thank you, John Ferguson, Ken Double, Tim Needler and Central Indiana Chapter for welcoming me back "on the circuit."

Sincerely,
Barbara Sellers
Palatine, Illinois

(We are very pleased at the response to Tom DeLay's listing of original theatre organ installations. We are including in this issue some additions and deletions for those readers who wish to have as current a listing as possible. Ed.)

DELETE:

Missoula, Montana:

Wilma — Morton 3/10

Bound Brook, New Jersey:

Brook — Wurlitzer 2/4

Newark, New Jersey:

Casa Italiana — Wurlitzer 3/11

Indiana, Pennsylvania:

Manos — Morton 3/8

ADD:

Champaign, Illinois:

Virginia — Wurlitzer 2/7

New Bedford, Massachusetts:

New Zeiterion — Wurlitzer 2/8

Bogota, New Jersey:

Queen Anne — Marr & Colton 3/9

Newark, New Jersey:

Mosque — Griffith-Beech 4/15

(now Symphony Hall)

Wausau, Wisconsin:

Grand — Kilgen 3/6

Thanks to Bob Balfour, Wes Stilwagon & Tom Delay.

Dear ATOS Members:

The "Voice of Minneapolis" our magnificent 10,000 pipe organ needs your help now! We want to place this musical treasure in our new Minneapolis Convention Center. With the generosity of countless friends, we are within \$100,000 of making that a reality!

The Preservation project started with a goal of over \$1,000,000. We have made great progress. The City of Minneapolis pledged \$250,000 and our funds have been used to carefully dismantle the organ and provide safe storage. As additional funds were raised, we began design of the chambers in the large mezzanine area of Exhibition Hall #2. As we continued, we completed design and construction began. The organ chambers were completed in June of 1990. Now we are at our final phase — completion of restoration and reinstallation of this marvelous instrument and *we need you!* I am asking you to be part of this effort (or to give again, you who have helped before!) PICK A PIPE AND PRESERVE IT TODAY. Your gift of a pipe (or a set of pipes) will help bring this project to its successful conclusion.

Can we count on you? Please fill out the form below and mail it back with your check or pledge. Your gift will help preserve the best of our past for the future to enjoy!

With special thanks,
Donald M. Fraser, Mayor

PS: To finish, we only need 200 "special donors" at the \$1,000 level or more. All donors who give \$1,000 will have their names cited in appreciation in the new Center. A gift can be pledged over time and can be made in memory of a loved one or friend. Can you consider being one of our "special 200?"

Dear Mayor Fraser:

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1 ft.	1600	_____	\$ 100
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From Ewen photo

The Elsinore Theatre's Mighty Wurlitzer

by Rick Parks

On May 28, 1926, the Elsinore Theatre in Salem, Oregon, opened to the public with Cecil B. DeMille's *The Volga Boatman*, starring William Boyd. Percy Burraston accompanied the film on the Mighty Wurlitzer.

The Elsinore was built by George Guthrie in 1925-1926. He had, since 1912, owned and operated the Oregon Theatre, which stood across the street. Mr. Guthrie felt that Salem was growing and was ready to support a larger theatre. His new theatre would seat 1,400. It would be equipped with a large stage so that vaudeville acts could be performed, in addition to showing movies.

The architectural firm of Lawrence, Holford, Bean and Allyn of Portland designed the structure. The exterior was designed by Mr. Lawrence, and the plans for the interior were completed by Mr. Allyn.

The theatre is Tudor Gothic in architecture. Since the Shakespearean era coincided with this particular architectural period, it was appropriate that the main theme would be of Elsinore Castle in Denmark, the scene of Shakespeare's great drama, "Hamlet."

Above the entrance doors, the beautiful stained glass windows portray Prince Hamlet greeting visitors to Elsinore. Two large murals in the lobby depict characters from other Shakespeare plays.

For many years, Fanchon & Marco stage reviews were weekly events. They were produced for San Francisco and Los Angeles theatres and were able to play at the Elsinore enroute to larger West Coast houses. The stage shows included actors who later became famous, such as ventriloquist Edgar Bergen with Charlie McCarthy.

The original organ, Wurlitzer opus 1257, was actually made into a 3/13 instrument using Wurlitzer components that were added to the transplanted Wurlitzer style 185 special (opus 241) from the Oregon Theatre.

The Wurlitzer Company supplied a three-manual, double bolster console, Post Horn, Krumet, Orchestral Oboe, Gamba, Solo String, Solo Tibia (to 16'), chests and percussions, including a Piano.

The organ was installed over the proscenium in four rooms: Percussion, Solo, Main, and Relay room. A tone chute was used to direct the sound down into the auditorium. The blower was placed in the basement in its own room. The console was situated in the middle of the orchestra pit and never had an elevator. The organ's Piano prominently sat to the right of the console.

The organ was first played by Percy Burraston, who performed daily concerts and played for the shows. He was assisted by Salem organist Mary Barton. For many years she played the organ during weekly radio broadcasts originating at the theatre, prior to the removal of the organ in July 1962.

The original owner's son had the organ removed and eventually installed it in his Portland home. He later sold the organ to a man in Washington state, where it remains today.

The Present Installation

Clayton Parks, Salem organ buff, acquired a four-rank Wurlitzer (opus 244) in 1966. Three years later he purchased Wurlitzer opus 1070, a six-rank organ. The two organs were combined and were installed in his home. Duplicate ranks were replaced with a Tibia, Tuba, and Kinura. A Clarinet was eventually added which brought the organ up to eleven ranks.

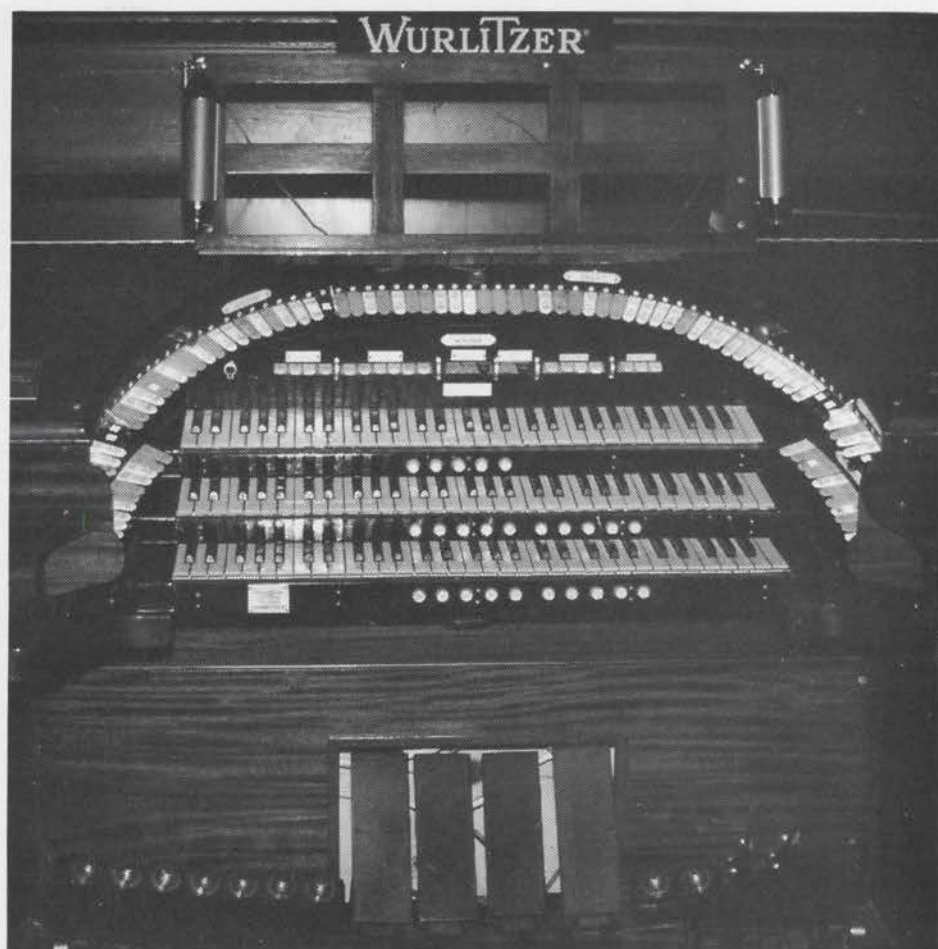
Clayton's son, Rick, soon became interested in theatre pipe organs. He was offered, by his father, the ownership of the organ if he would learn to play it. Rick, then 11 years old, started taking organ lessons and became the owner of a Wurlitzer theatre pipe organ.

Over the years, many ranks and other components were purchased and it was apparent that there was no more space in the chamber to contain them. A large building would be the ideal place for the organ, in particular, a theatre, where the public could hear it.

The search began at the Grand Theatre, Salem's performing arts center, which seats 550. At one time it had been home to a 2/4 Robert-Morton. The manager was contacted and plans were made to inspect the chamber space. The chambers were found to be inadequate to hold the planned organ. However, Bill Smith, President of the Salem Theatre of the Performing Arts, had keys to the Elsinore Theatre and invited the Parks to look over the empty organ chambers there. It was determined that the Elsinore would be ideal for the organ. The original windline from the blower to the chambers was left intact. The cedar-lined chambers, rare in organ installations, were found to be in excellent shape, and they could easily hold an organ of 18 ranks.

In September of 1986, negotiations were made with then owner Tom Moyer, of Luxury Theatres, to install the organ in the Elsinore Theatre. Mr. Moyer was enthusiastic about having an organ in the theatre. He recommended that, before the installation was started, the building should be inspected by a structural engineer.

Arrangements were made with a structural engineer to make a study of the chamber supports and trusses. In his inspection he found a serious dry-rot problem in one of the wood trusses, caused by leaks in a roof drain. The organ installation could not begin until the truss was repaired.



Top: Lobby of Elsinore Theatre
At right: Wurlitzer console.

Iro Ewen photo
C. Park photo



The Installation

During the six month wait while the truss was being repaired, the blower was rebuilt and was placed in its room in the basement of the theatre. Originally equipped with a 7½ h.p. D.C. motor, the Spencer blower rated at 1,300 c.f.m. at 15", now is like a new blower. A new 3 phase 7½ h.p. motor (1750 rpm), inboard and outboard bearings, bearing mounts, motor coupling and shaft were included in the rebuild.

After the truss was repaired, shutters were mounted. It was not possible to find 8' shutters as were previously installed in the Solo and Main, so several sets were cut down to size, with these two chambers having shutters double-stacked.

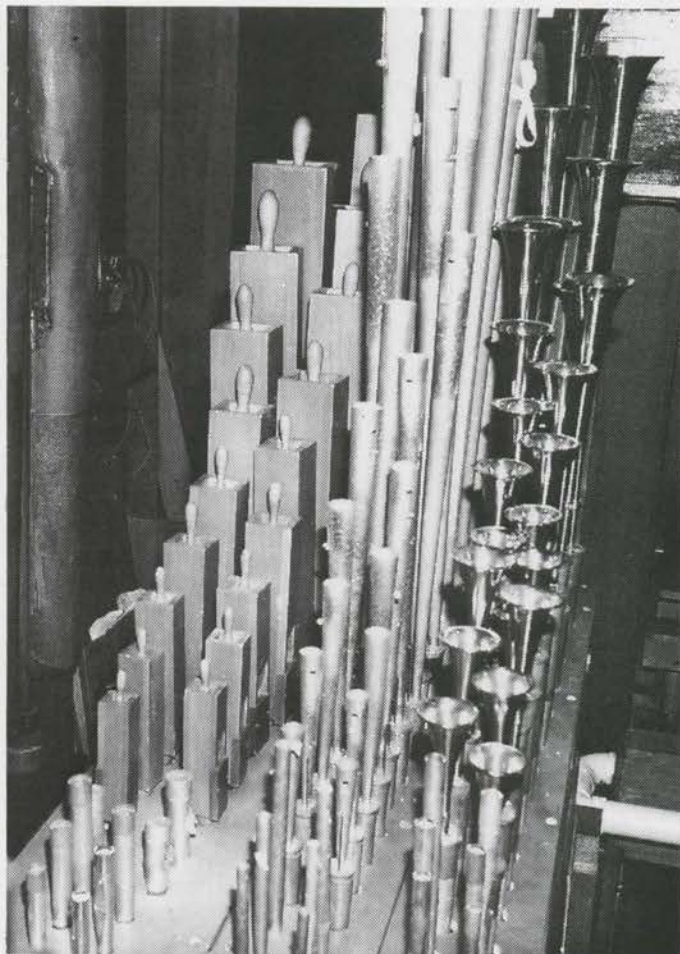
All pipes, percussions, chests, and relays were hoisted from stage level. They were put in place by Clayton, Rick, Rick's two brothers, and occasionally some friends.

Installation costs were kept to a minimum by obtaining surplus cable from U.S. West Communications. The other costs were electrical work and PVC wind conductors and miscellaneous items. Total installation costs amounted to less than \$2,500.

At left: Percussion chamber, 16' Tibia and Chimes. C. Parks photo

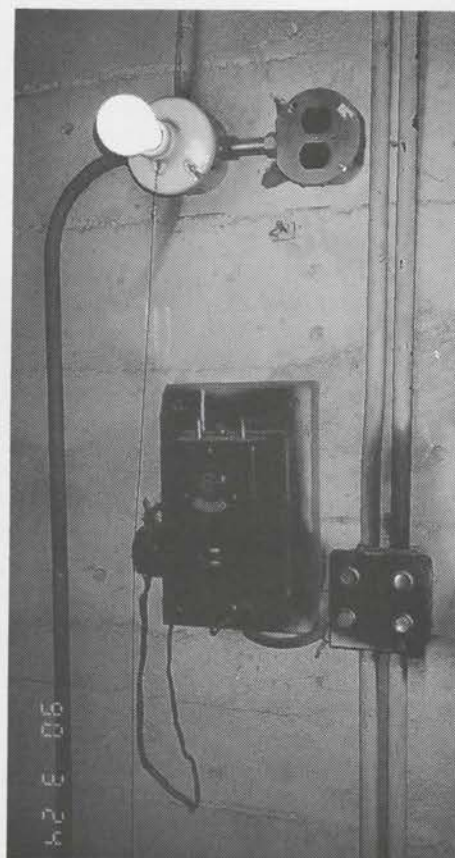
Bottom left: Main Chamber: Open Diapason, Salicional, Oboe Horn, Concert Flute, Clarinet. C Parks photo

Bottom right: Solo Chamber: Wurlitzer Tibia, Morton Oboe, Wurlitzer Saxophone. C. Parks photo





Elsinore stage house. C. Parks photo



Original backstage phone. Irv Ewen photo

About 90% of the chest secondaries were releathered at the Parks' home, prior to taking them to the theatre. Most of the chests and regulators were refinished and some of the regulators were rebuilt.

Several choice ranks are included in the organ, such as: 15" Post Horn (Kimball Oboe converted by Trivo), Wurlitzer Sax, Morton Orchestral Oboe, 16' Moller String, Wurlitzer 10" Tibia, and Gottfried solo scale Tibia.

At present, 15 ranks are playing and it is planned to add three more ranks. Regulation of the instrument by a professional will be done in the near future.

The three-manual console now being used is temporary. It was built from a two-manual Wurlitzer console by Lorin Whitney, who used it for his residence organ. A larger, three-manual Wurlitzer console will be purchased so that there can be more unification available and all planned-for ranks can be controlled.

The Future

The future looks good for the Elsinore and its organ. The new owners, Act III Communications, who bought the Luxury Theatres chain in May 1989, are excited about using the organ for matinees, concerts, and silent movies. They continue to operate the theatre for first-run movies every day of the week. Occasionally, there

are stage performances which the owners promote, allowing patrons to sample what audiences came to see when the theatre was built.



Portia



Lady MacBeth

Many thanks go to the Elsinore's Manager, Gerry Proctor, without whose help this installation would not have been possible. His cooperation and enthusiasm ensures Salem the opportunity to hear a Wurlitzer pipe organ in the environment that it was intended.



Rick Parks in Main Chamber. C. Parks photo

INDIANAPOLIS 1990:

Friday With the Board ...



JE photo

1990-1991 Board of Directors

Back: Dorothy VanSteenkiste, Paul Quarino, Gary Jones.
Center: Lowell Ayars, Vern Bickel, Alden Stockebrand. Front: Dale Mendenhall, Bob Markworth, John Ledwon, Russ Hamnett.



Board of Directors at work: (L to R) Jones, Stockebrand, Quarino, Ayars, VanSteenkiste, Bickel, President Ledwon, Hamnett, Mendenhall, Markworth, Fisk*, Haggart, Moelmann*, B'hend*, McGinnis*. *not Board members. RVS photo



Friday, August 3, was a full day of work for your Board of Directors, and it was with true appreciation, therefore, that they accepted a most gracious dinner invitation from Convention Chairman Tim Needler. This turned out to be a sort of mini-pre-glow as the house was filled with music for the entire evening. This opportunity to relax and socialize gave the Board fresh enthusiasm for the work to be done on Saturday.



Host Tim Needler



(Back) Marian and Vern Bickel, Grace McGinnis, Dale and Mary Ann Mendenhall. Gary Jones, Jack Moelmann. RVS



Mary Ann Mendenhall

► Ray VanSteenkiste, Tim Needler
Laurel Haggart, Doug Fisk. RVS



Paul Quarino. RVS



Alden Stockebrand,
Tom B'hend. RVS

Marian and
Vern Bickel



Bob Markworth,
Dorothy VanSteenkiste,
John Ledwon.
RVS

INDIANAPOLIS 1990: An Exercise in Excellence

by Steve Adams



Convention Chairman Tim Needler.

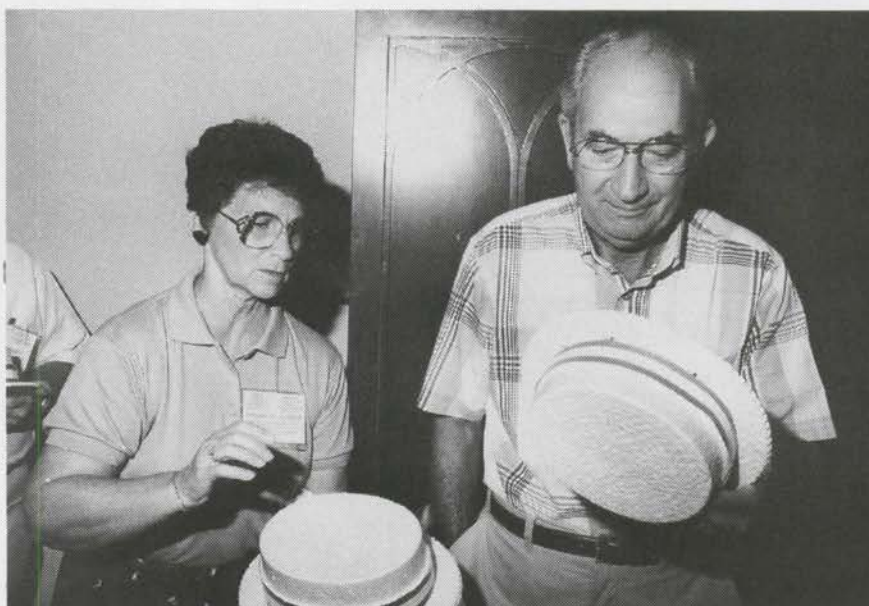
They made it happen . . .

Top right: Bus Captains: Gene Ward, Ruth Ward, Bill Griffis, Henri Harrell (standing), Joan Griffis, Warren York, Mike Rolfe, Barb Johnson.

Middle: Hospitality Desk: Bill Beam, Carol Andrejasich, Josie Beeler. JE photos



Registration: Tess Moses and Les Moses. JE
▶ Barbara Johnson and Hank Resner. JE



It was with a profound sense of satisfaction that I headed my car North out of Indianapolis on I-65 that Thursday in August. I felt like a cat lying in the sun after enjoying a particularly good mouse. As the lush farmlands of Central Indiana passed by, I began to recall the five days I had just spent hearing the best of music, seeing friends, and eating great food . . . all at the 1990 ATOS National Convention. Somewhere before Gary, Indiana, I decided I have to make it to San Francisco in '91. Hooked? I must be.

Where else can you spend five days listening to, talking about, looking at, and touching pipe organs?

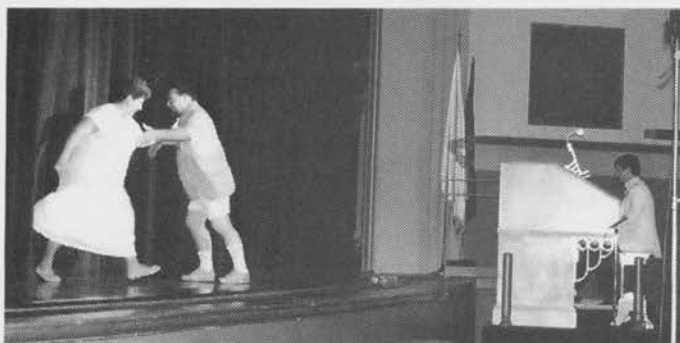


Ron Rhode at Manual High School. BH

SATURDAY

It all started on August 4. Getting no further than the Porte Cochere of the Hyatt Regency, I spotted Tim Needler, Convention Chairman and long-time friend. I knew I was off to a good start before I had even reached the lobby! Promising to talk later, Tim casually went on to greet other conventioners. I couldn't help but think that things were well under control.

The Hyatt Regency is one of those vast, atrium-style buildings with at least one bank, several fast-food emporiums, and the ubiquitous hotel gift shop. My room was on the 14th floor, and ideally suited to providing the perfect retreat from activities when I wanted to unwind. Leaving my room, I stepped back into the air of excitement always present in the atrium. Registration was on the third floor. A painless process, I was registered before I could fully enjoy the smile of the lady with the box of "A" packets. Next, off to The Porch coffee shop to look through my packet and anticipate the first event over a cup of coffee.



The "Chicken Polka" — Ron Rhode, Jim Koller and Cindy Diaz, Manual High School. BH

Ron Rhode

Manual High School Auditorium

For those who had accumulated a year's worth of activities and gossip, a traditional No-host Cocktail Reception provided the perfect opportunity to unload all that stored-up information. With just enough time for dinner, buses departed with more than 700 conventioners for Indianapolis' Manual High School Auditorium and the first concert of the convention.

The ever-elegant Ron Rhode, wearing white tails, brought the distinctively refinished console out of the pit aglow in the light of a follow spot. The unair-conditioned auditorium had taken on the day's heat and humidity, leading one to wonder how he could possibly wear his tuxedo coat through the program. But wear it he did, and through a marvelous program of selections which highlighted the many ensembles in the organ. In spite of the heat and humidity, the operation and tuning of the organ was flawless.

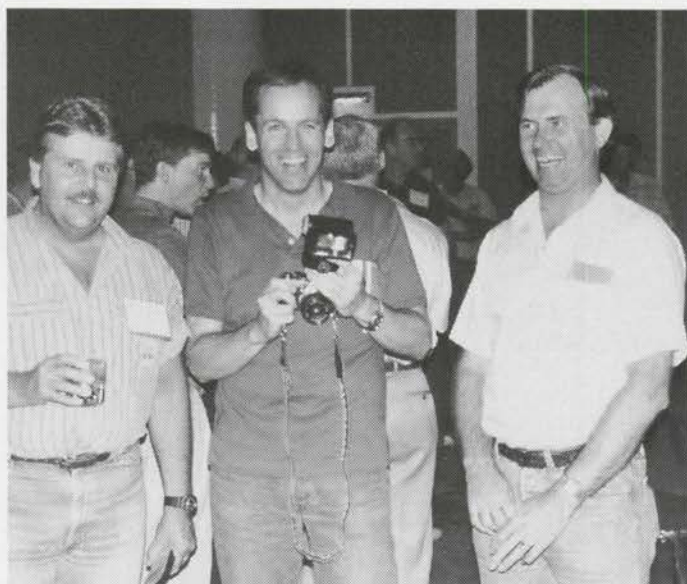
The shellac is still fresh on this 3/26 mostly Wurlitzer, installed in the high school's 1220-seat auditorium. No poverty job, this glorious instrument is a testimonial to the knowledge and perseverance of Central Indiana's Kevin Aikman and Carlton Smith. And no less a monument to those who spent long hours lovingly recovering pneumatics, and refinishing wood. Volunteers I spoke with are tremendously proud of this instrument. Ron played to this pride.

Following Ron's program, a reception/dance hosted by the YTOE, was held in the hotel, and the more hardy conventioners danced until the wee hours.



Opening Night Cocktail Party

*Allen Miller and his parents,
Mr. & Mrs. Preston Miller. PJQ*



Jim Stenke, Steve Adams, Dave Fielder. PJQ



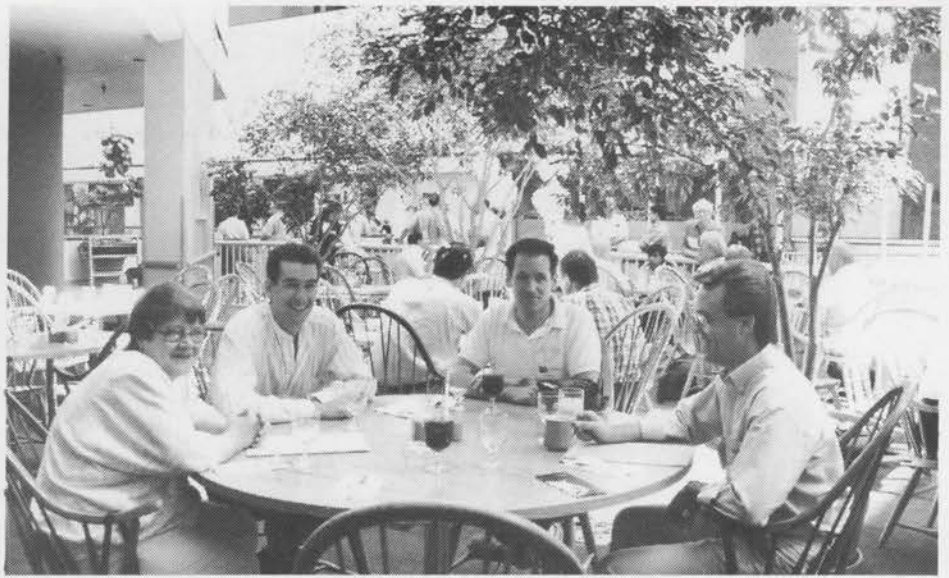
A contingent from Colorado. PJQ



On The Porch



Madeline LiVolsi and Ron Rhode. MLV



Grace McGinnis, Jeff Weiler, Steve Adams, Ken Double. PIQ



Solveig Littlejohn and Nina Adamson. PIQ

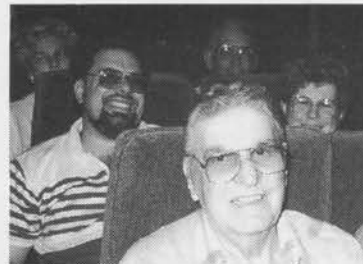


Laurel Haggart, Grace McGinnis, John Ledwon. PIQ

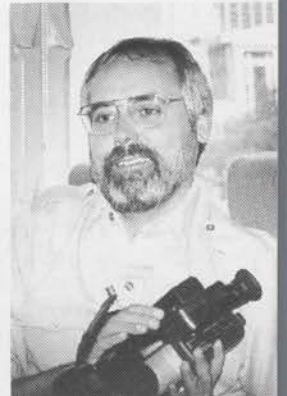


David Shephard, John Leeming, Tom B'hend. PIQ

On The Bus



Jim Koller, Cyndae Diaz, Jim Challander. MLV



Bill Taber. PIQ

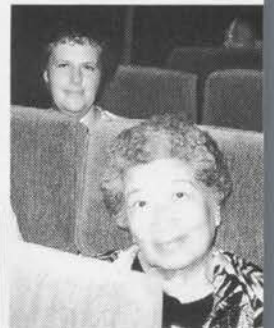


Walt Strony, Tom Lind, Barbara Sellers, Chris Elliott, Richard Rogers. PIQ



Larry Donaldson

Kim Nagano



Jan Challander, Sachi Amana. MLV



Donna Parker and Lee Erwin at Long Center in Lafayette. PIQ

SUNDAY

Donna Parker & Lee Erwin Long Center For The Performing Arts — Lafayette, Indiana

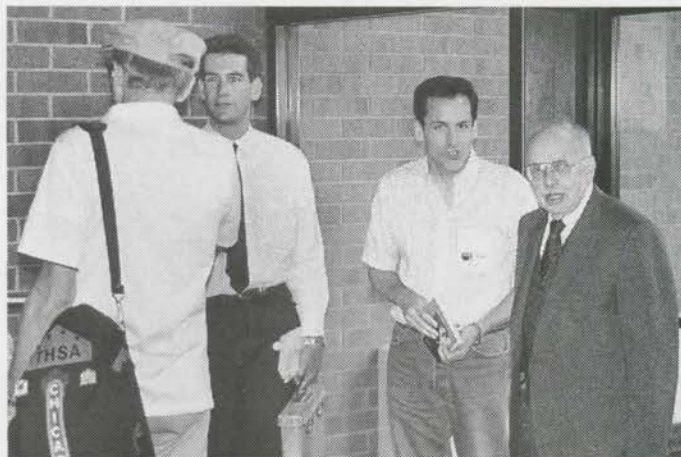
Twenty minutes north of Indianapolis is the community of Lafayette, our next convention venue. The Long Center for the Performing Arts began as the Mars Theatre in the 1920s, and like so many midwestern vaudeville houses, became a performing arts center in the past decade. Within this lovely theatre is a 3/14 with a new Wurlitzer console, and Wurlitzer pipework. Chests are from the original Marr & Colton, and are to be replaced with Wurlitzers in an on-going restoration effort. Maintained by the J.K. Aikman Company, this remarkably cohesive instrument spoke prominently in the room. It was a pleasure to see the beautifully restored console rise out of the pit, center stage.

The durable Donna Parker shared the afternoon with Lee Erwin, legendary silent film accompanist. Donna left no stone unturned in her program. From "March Grotesque" by Purvis, to a selection from *Little Shop Of Horrors*, the program contained something to show off every corner of this delightful instrument.

Switching channels at intermission, Lee Erwin brought the console back up to introduce the two silents he would accompany. First, a bouncing ball sing-along, "My Old Kentucky Home." Warned that the title may be familiar, but the lyrics a bit shocking, our attention was glued to the screen. Sure enough, there were several ethnic references that would not be tolerated today! Then Lee introduced the feature film, *Our Hospitality*, starring Buster Keaton. Beautifully accompanied, the film was a treasure of entertainment. A wistful "Good Night Sweetheart" played on an elegantly simple registration concluded Lee's performance. A veteran of the theatre, Lee left us wanting more.



Donna Parker, Carol and Max Brown at Long Center. BH



Jeff Weiler, Steve Adams and Lee Erwin in Lafayette. PIQ



Sunday morning Chapter Representatives Meeting. PIQ



Home pipe organ owners at Laurel Haggart's Get-Together. JE



Home organ meeting. JE



Bill Brown and Jack Moelmann at President's party. PIQ

► Russ Joseph, Les Rawle, Charter Member Charles Lyall, Edith Rawle, Kay Lyall at John Ledwon's reception. PIQ

Pipe Organ Owners Reception

Everyone in ATOS is a listener. But not everyone stops there. A large number of members own and restore organs for enjoyment in their homes. In an effort to bring these members together, Board member Laurel Haggart took on the task of registering organ owners and providing a social gathering at National Conventions.

Still in its fledgling stage, this group has attracted such notables as the James Krughoffs, Bill Brown and Richard Loderhose. A spirited debate over whether to include custom electronic organ owners in this group dominated the gathering, allowing for little opportunity to discuss other topics. Notwithstanding the heated debacle, many in attendance expressed hope that 1991 would provide a more satisfying agenda. A hearty thanks to Laurel Haggart for initiating this event!





Visiting Artists Session at Paramount Music Palace. PJQ



Steve Schlesing, Madeline LiVolsi, Jim Riggs. MLV



Kim Nagano, Faye Wheeler, Sachi Amano. MLV

Visiting Artists Session Paramount Music Palace

For many who have only heard of the Paramount Music Palace Pizza Parlor, the time had come to experience this 4/42 Wurlitzer in person. Only a short ride east of the Hyatt Regency, it wasn't long before everyone had something to drink in their hand and was seated at one of the tables.

Central Indiana Chapter member Ken Double brought the turntable lift up with full organ, sending chills through the room. A radio and television broadcaster, Ken is the emcee of choice when an event calls for a deep, commanding voice, and a winning style. He's also a first-rate theatre organist!

As if Ken were not enough, Ashley Miller followed at the console with several selections presented in that marvelous Radio City Music Hall style that has kept his name on recordings for almost 40 years. It seems as though there's nothing a Juilliard man can't do!

Jelani Eddington gave us yet another glimpse into the resources of this vast instrument. Jelani is becoming well known for his appearances at the past three ATOS Conventions, and was the winner of the 1988 Young Organist Competition.

Without a doubt, Kurt Von Schakel is one of the most mischievous harmonists on the scene today. Listening to one of his songs per day should stave off musical malnutrition! Make no mistake however, Kurt's artistry is hardly tongue-in-cheek. A life-long midwesterner, he's rapidly becoming internationally known through his appearances with Gerry Gregorius at both piano and organ.

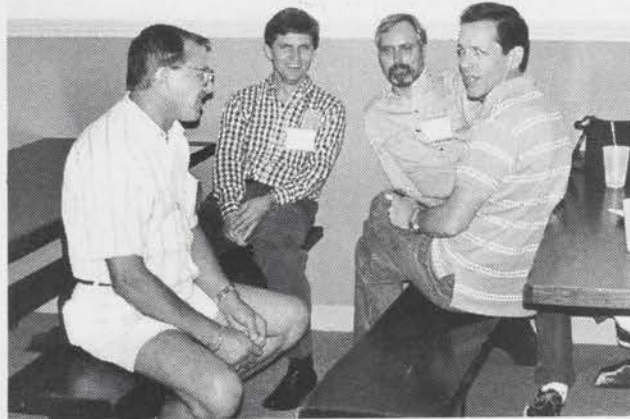
With Kurt's colorful contribution, our musical cup was filled. As the stunning ebony and gold waterfall console twisted its way into the pit, weary conventioners headed for the busses.



John Ferguson. MLV



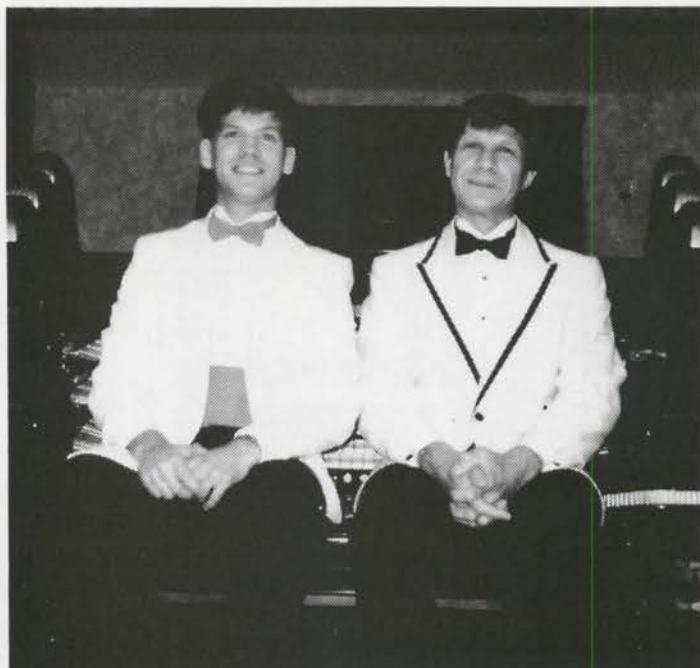
Clockwise
from top left:
Jelani Eddington
Ashley Miller
Kurt vonSchakel
Ken Double
JE photos



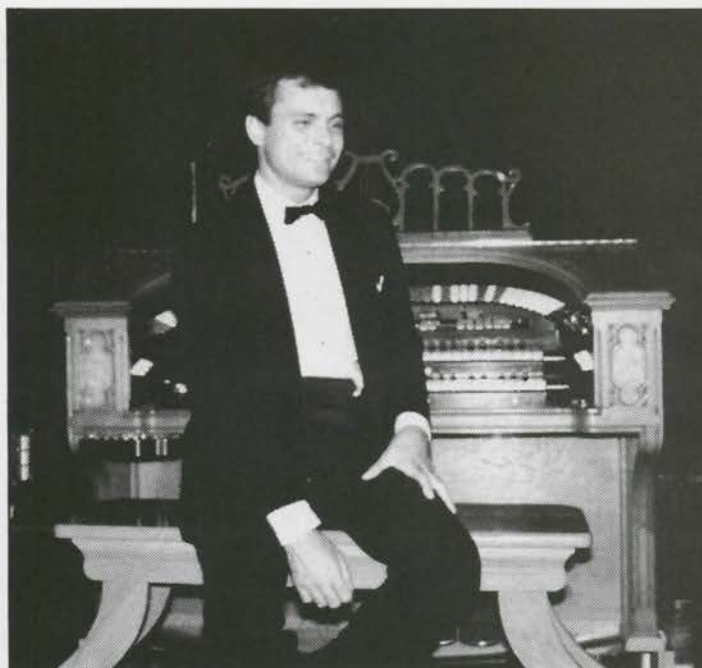
Harold Wright,
Ron Rhode,
Bill Taber,
Steve Adams.
PIQ



Bob Maes (left) Rudy Frey and Bill Brown. WS



Dwight Thomas (left) and Bill Vlasak at the Paramount Music Palace. BH



Lin Lunde at the Hedback Community Theatre. BH

MONDAY

Dwight Thomas & Bill Vlasak Paramount Music Palace

Anyone who has heard Dwight Thomas play and not been awestruck, hasn't really been listening. A shy, budding, musical intellect, Dwight is a staff organist at the Paramount Music Palace, and Associate Organist at Indianapolis' St. Paul's Episcopal Church. In a program of classics, novelties, and ballads, Dwight shared his joy, hope and excitement for life through his music. Through it all, the Wurlitzer performed perfectly, right down to steady wind for the classics.

Next, Bill Vlasak brought his favorite music to the console, proving once again that music is timeless in its ability to amuse, inspire, and excite. Flawlessly played, it transported us back to the 1920s to sample some of what kept the fringe moving on a flapper's skirt. Bill's personal quest for "unheard" music has led him to listen to BOTH sides of 78 rpm records, and he is thus becoming the King of Flip-Side Music. It's remarkable how much good music showed up on the other side of well-known-song recordings.

Lin Lunde Hedback Community Theatre

On the near north side of Indianapolis is a community theatre that specializes in presenting musical comedies. So successful are these thespians, that they have been generously given a legitimate theatre by Mr. and Mrs. Phillip Hedback. Recently deceased, Mr. Hedback was an avid theatre organ buff, and included a 2/11 Page in his gift of the building to Footlite Musicals.

It's been several years since Lin Lunde appeared at a national convention, making his concert on the Page of particular interest. With only 45 minutes to play before busses departed for the next event, Lin carefully chose his selections and limited his comments. Many in attendance longed for more time at the Hedback to better appreciate the unique qualities of the organ and the organist.



Circle Theatre. BH



Circle Theatre tour. JE



Walt Strony at Second Presbyterian Church. PJQ



Circle Theatre. JE



Waiting for the Strony concert. PJQ

Circle Theatre Tour

For conventioners with a strong interest in theatre preservation, the tour of the Circle Theatre added just the right variation to the convention programming. Just three blocks from the Hyatt, it was an easy walk past restored buildings to Indianapolis' historic traffic circle, and the Circle Theatre.

The 1916 Circle Theatre began as a premier vaudeville house, and by 1920, featured a Wurlitzer Style 260 played by Dessa Byrd. Dessa's popularity was widespread in the 1920s, but it was her marriage to the Circle's orchestra conductor that created the real publicity.

An impressive example of adaptive re-use, the Circle was purchased by the Indianapolis Symphony Orchestra and restored for use as a concert hall. Preserving all architectural elements possible while adapting the structure to accommodate the different needs of a symphony orchestra, the building has stepped gloriously into a new era of use.

Tours of the building were guided by Symphony Society volunteers who were exceptionally well versed in the Circle's history, even to the point of information on the theatre organ once installed there. The Symphony Society is clearly proud of their accomplishments and their symphony.

Walter Strony Second Presbyterian Church

It's become traditional to have at least one event of classical music on a classical organ at national conventions. The challenge to an organist under these conditions is substantial: how to select a program that will make the best use of the instrument while playing music that has the broadest appeal. The number of artists equal to this challenge are few.

Walt Strony qualified himself for this challenge with every note he played. In a program selected to satisfy the romantic, the fiery, and the heroic in all of us, Walter played to appreciative conventioners and church members. Filled beyond capacity, church members joined the ATOS in celebrating the art of the pipe organ.

The organ is an Aeolian-Skinner of 81 ranks controlled by a four-manual console in the Gallery, and a two-manual in the Chancel. It was installed in 1967, and represents one of the last organs built by the firm. The large, vaulted, neo-Gothic sanctuary provided good acoustics, even when filled to capacity.



Fund-raising Seminar led by Tim Needler with Gary Jones (left) and Ken Double. JE

TUESDAY

Tips On Fund-Raising Seminar Tim Needler

It's been said that if one throws enough money at a project, something is very likely to happen! To help chapters wanting to find enough money to toss about on theatre organs, Convention Chairman and fund-raising pro Tim Needler gave a morning seminar to a room full of eager conventioners.

Joining Tim at the podium were Ken Double, Central Indiana Chapter, and Gary Jones, Alabama Chapter. Each of these gentlemen is particularly distinguished by his successful program to raise money to save theatres and organs. After hearing what each of these men had to say on the subject, it was clear that it IS possible to raise substantial amounts of money for theatre organ projects provided you have a well-organized and targeted program that will have a high visibility within your community. With only an hour allotted, discussions were just getting started when the end of the time came. With promises to continue discussions over coffee later in the convention, everyone left the session with a profound sense of optimism.

Playing Tips Seminar Ashley Miller

Few, if any, ATOS members have not heard of Ashley Miller, Juilliard graduate, Staff Organist at Radio City Music Hall, Organist at New York's Ethical Culture, and prolific recording artist, Ashley is well qualified to comment on the proper musical etiquette that's essential to the playing of theatre organ music.

The seminar was held in the demonstration room of the Allen Organ Company, which turned out to be much too small for the number of conventioners who wanted to hear what this master had to say. Dozens sat on the floor or stood around the perimeter of the room glued to Ashley's humorous and anecdotal comments on style, registration, and technique. Like everything Ashley does, this program was informative, entertaining, and far too short.



Ashley Miller "Playing Tips" Seminar. JE



Simon Gledhill at the Embassy Page. MLV



Lyn Larsen at the Embassy. BR



Lyn Larsen and Jack Bethards at the Embassy. BH

Simon Gledhill Embassy Theatre — Ft. Wayne

Perhaps the greatest sensation in theatre organ of the 1980s, British organist Simon Gledhill set foot in the 1990s in a most meaningful way at his Embassy Theatre concert. While expectations ran high about this concert during the two-hour bus ride to Ft. Wayne, no one could have anticipated what they would hear.

The Embassy Theatre is a classic motion picture palace that has survived Ft. Wayne's urban sprawl and a forgetful public. Equipped with its spectacular original 4/16 Page theatre organ, the Embassy is today what it was when new, thanks to a band of determined theatre organ enthusiasts who believe that the Embassy MUST survive. The marriage of organ and acoustics was made in heaven.

Sitting in the balcony with a small group of some of the most accomplished organists and organbuilders of our time, provided a unique experience. A critical lot, these men were held spellbound by the performance of a broad spectrum of selections, each played with the skill and wisdom of an organist many years older than the young man we saw at the console. Simon appeared to caress the keyboards with a love and skill that sent chills through one's arms. His dedication of the selection, "Two Cigarettes in the Dark" to good friend and mentor Jim Roseveare, brought tears to the eyes of those who also knew Jim. For some, this concert became the highlight of the convention, and a very personal theatre organ memory.

Lyn Larsen Embassy Theatre — Ft. Wayne

A truly magnificent dinner at the Ft. Wayne Marriott Hotel preceeded Lyn Larsen and Jack Bethard's evening performance at the Embassy Theatre. A great opportunity to talk with others about the Simon Gledhill concert, dinner was capped off with carrot cake, coffee, and a short trip back to the Embassy.

The significance of this concert demanded that it be open to the public of Ft. Wayne. Upon arrival at the front doors of the Embassy, crowds were waiting to purchase tickets. And inside the sumptuous lobby, pianist Dyne Pfeffenberger played music from the 1920s on a grand piano in the music salon overlooking the main floor. An air of luxury and anticipation was everywhere as conventioners mingled with patrons, all the while spellbound by the intricate decor of the lobby.

As the console rose from the pit, Lyn's traditional white tuxedo almost melded with the white and gold Page console. Lyn's stylistic imprimatur instantly recalls the man, his music, and the role they've played in shaping our tastes and expectations. There could be no doubt by anyone in attendance that thousands still love this man's artistry.

And as if this weren't enough, Lyn introduced an ebullient Jack Bethards who, with baton in hand, led an orchestra of the finest Ft. Wayne musicians through an evening of music from great films. Solos by Lyn were every bit the artistry we've come to expect. Solos by Jack and his orchestra were a thrill seldom experienced since the days of the Movie Palace. But it was the combination of orchestra and organ that really reached the satiated conventioner. Arriving back in Indianapolis between midnight and 1:00 a.m., those red eyes actually reflected the rosy glow from a day spent just this side of paradise.

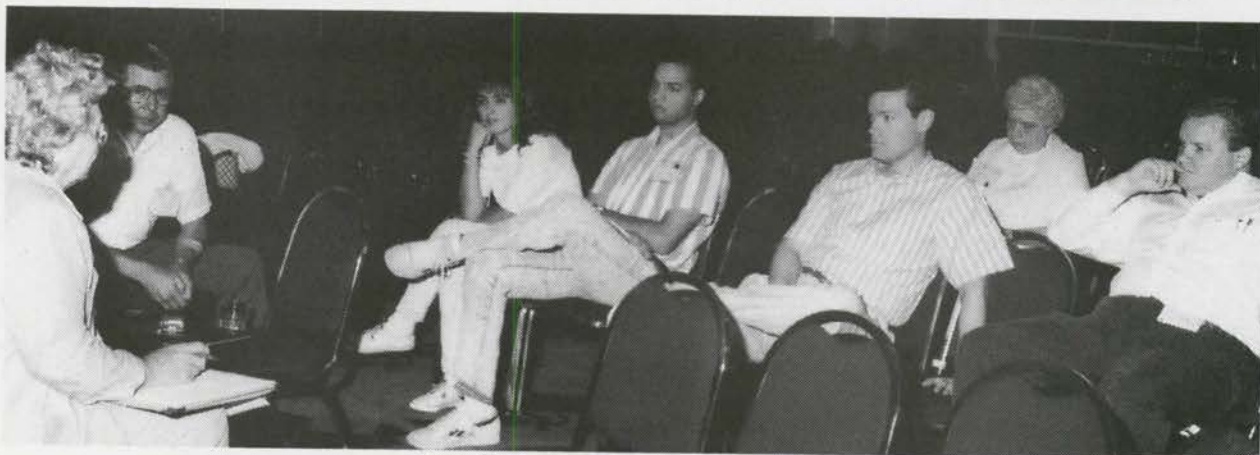


Embassy Theatre in Fort Wayne. BR

◀ Bill Brown and Charlie Balogh at the Embassy Theatre. MLV

▶ Walt Strongy and Charlie Balogh. PIQ

Embassy lobby. PIQ



Young Organist Competition Committee Meeting:

(L to R) Dorothy Van Steenkiste, Jack Moelmann, Melissa Ambrose, Jelani Edgington, Steve Schlesing, Charlotte Rieger, Jim Riggs. JE



Bo Hanley



► (L to R) Martin Ellis, Ed Morris, Donna Parker.

▼ Gary Jones in the bookstore. PIQ



In the bookstore. PIQ



Allen Miller and Pat Lajko listen to Digital Pipes. PIQ



Pat Lajko explains his Digital Pipes. Don Myers at the console. PIQ



Paul Quarino plays the Digital Pipes.

INDIANAPOLIS 1990



Dave Junchen and Allen Miller at Home Organ Seminar. JE



Young artists Russell Holmes, Mark Aston, John Giacchi and Barry Baker at Manual High School. WS

WEDNESDAY

Home Organ Technical Problems Seminar — Dave Junchen

As the advertisement says, "You've come a long way baby." So has the quality of theatre organ installations in the past two decades. We've come out of the dark ages of the early hobbyist years and into the light of the informed organbuilder, so much so that the art of the theatre organ has been raised to higher levels than at any time since its invention. One might wonder what the Wurlitzers would think, hearing their instruments today.

The knowledge of theatre organ building today is due in large part to a few men whose careers called upon them to work in both the classical as well as theatre idioms. Dave Junchen is one such builder, and the moderator of a seminar on the technical ins and outs of theatre organs. To add perspective, Dave invited Allen Miller, noted East Coast builder, to join him at the podium. Their combined years (more than 50) of pursuing the illusive art of organ building provided the best possible answers to the questions of conventioners. Several years back, Dave Junchen led a seminar on theatre organ building practices that prompted this year's seminar. From blowers to console lights, a lot of ground was covered in a very short hour.



Home organ seminar. JE

Barry Baker and The Young Organist Competition Winners Manual High School Auditorium

The Young Organist Competition Winners concert at Manual High School provided a promising look into the future of theatre organ. Each year, three young men or women are singled out as the finest young theatre organists of the year. The annual convention provides these talented young musicians with an opportunity to perform under the same conditions as a concert artist, and on the same bill as the masters of the art.

The program began with a presentation by the Sequoia chapter heralding the coming regional convention in October in Fresno. A look at what might be expected at the National 1991 Convention in San Francisco was presented later in the program. This event will provide another opportunity for young competition winners to exhibit their emerging talent.

The nature of a theatre organist is improvisation. 1989 winner Barry Baker proved to be a theatre organist extraordinaire as he opened the musical portion of the program. Following emcee Ken Double's exciting introduction, Barry came down on his first note to find that the organ had not been turned on. Within moments the Wurlitzer was winded and Barry turned in a first-rate performance. It was Barry's "trial by fire" and a testimonial to the quietness of the organ. Barry and the Wurlitzer proved once again that show business isn't dead yet!

Previous competitions have created a coterie of new stars that will keep the theatre organ a viable art form in the decades to come. 1990 adds three new men to the burgeoning list of surprising talent: Russell Holmes (England), John Giacchi (Australia) and Mark Aston (England). Each has a remarkable talent, and when one learns that the oldest of the three is John Giacchi, at twenty years of age, one is impressed!

A career playing one of the most exciting instruments in the history of mankind awaits each of these young men. Watch for their names to appear on recordings and in convention programs. A hearty THANKS to Dorothy VanSteenkiste for keeping the Young Organist Competition so successful.



L to R: Dale and Mary Ann Mendenhall, Les and Tess Moses, John Ledwon. JE



Barbara Sellers. BR



Barbara Sellers at the Allen organ. BH

THE ANNUAL BANQUET

Barbara Sellers, Tony Barron Orchestra

The Indiana Roof Ballroom

The annual banquet was the best kept "sleeper" of the convention. When asked about the event, those working the convention would suspiciously shrug and say, "The food should be great." Quickly followed by a terse, "You ARE going, aren't you?" While dancing has never been high on this reviewer's list, food and ballrooms from the '20s are.

The Indiana Roof Ballroom is an oval ballroom atop the roof of the former Indiana Theatre. While the Indiana Theatre no longer exists as originally built, the ballroom is still perched on the roof of this former Paramount-Publix operation. A fanciful, atmospheric Spanish village, the ballroom continues to delight all who take the elevator to the sixth floor. If one didn't feel as if their head was in the clouds upon stepping from the elevator, the simulated thunderstorm in the sky above the dance floor would convince them.

Elegantly appointed tables occupied much of the dance floor, with just enough room at the stage end for those who wanted to dance later in the evening. Stars twinkled as clouds floated by against an indigo sky, and big band music seemed to come from everywhere. It was a delight just to think that such a place still entertained people more than 50 years later.

A truly sensational banquet of prime rib was served by an astonishingly efficient staff. Bill Vlasak played music from his inexhaustible repertoire at a grand piano on the stage. After dessert, chapter roll-call was called. Then Lowell Ayars announced the 1990 Hall of Fame nominee, William H. Meeder, and Organist of the Year, Jim Riggs. Alden Stockebrand presented the Technician of the Year award to Allen Miller. John Ledwon bestowed Convention Chairman Tim Needler with the Honorary Member of the Year award. And finally, John introduced Barbara Sellers on the main stage.

Performing on an Allen electronic organ, Barbara seemed to be right at home under the stars of the Indiana Roof Ballroom. Barbara is the daughter of the late Edna and Preston Sellers, legendary Chicago theatre organists. Calling upon convention emcee and veteran broadcaster Ken Double, she recreated one of her mother's WGN radio broadcasts for the 3 "B's" Bird Seed Company. ("For the feathers you love to ruffle!")

Ending her cameo performance with the piece, "Swamp Fire," the gold lame' waterfall stage drapes rose, revealing the Tony Barron Orchestra. Barbara and the orchestra played for two hours of dancing before playing the traditional Big Band ballad, "Good Night, Sweetheart," signaling the end of a magical evening under the air-conditioned stars of the Indiana Roof Ballroom.



Marian and Vern Bickel. P1Q



Charles and Kay Lyall. P1Q



Australians Maureen and Bill Poultney. P1Q



Dale and Mary Ann Mendenhall. P1Q



Ralph Beaudry and Hal Pritchard. P1Q



L to R. Jim and Sherrie Krughoff, Lee Maloney. PJQ



Steve Schlesing, Gary Jones and Dorothy VanSteenkiste. PJQ



Tom DeLay. PJQ



Chuck Wiltsch and Jack Moelmann. WS

PHOTO CREDITS:

PJQ Paul Quarino
 JE John Ennis
 BH Bo Hanley
 WS Warren Sunkel
 RVS Ray VanSteenkiste
 MLV Madeline LiVolsi
 BL Bill Rieger

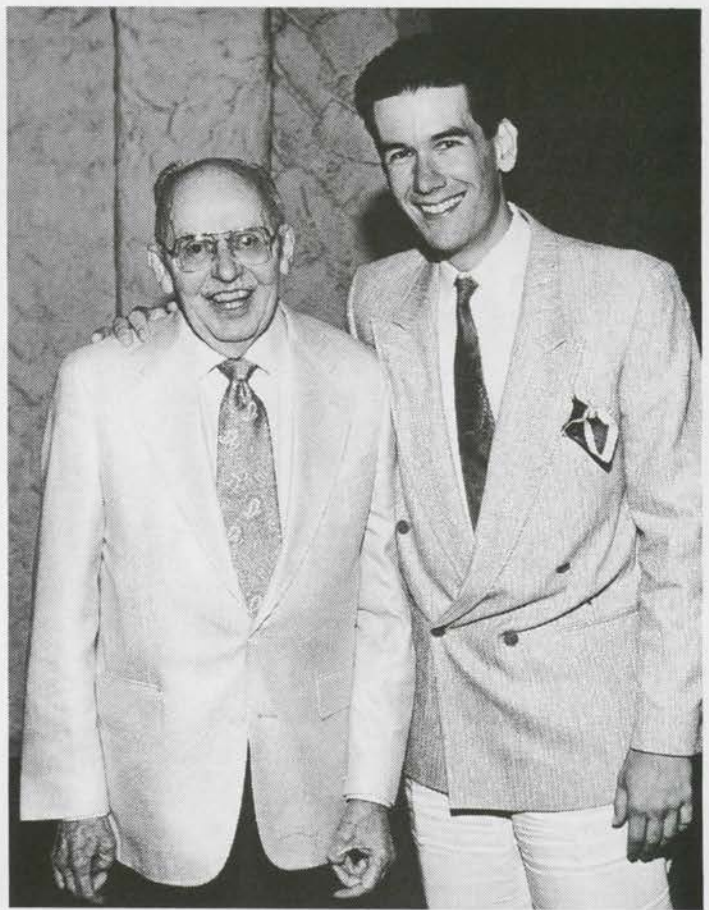
*And a very special thanks to
 Claude Neuffer for invaluable
 advice and for making the needed
 prints. Ed.*



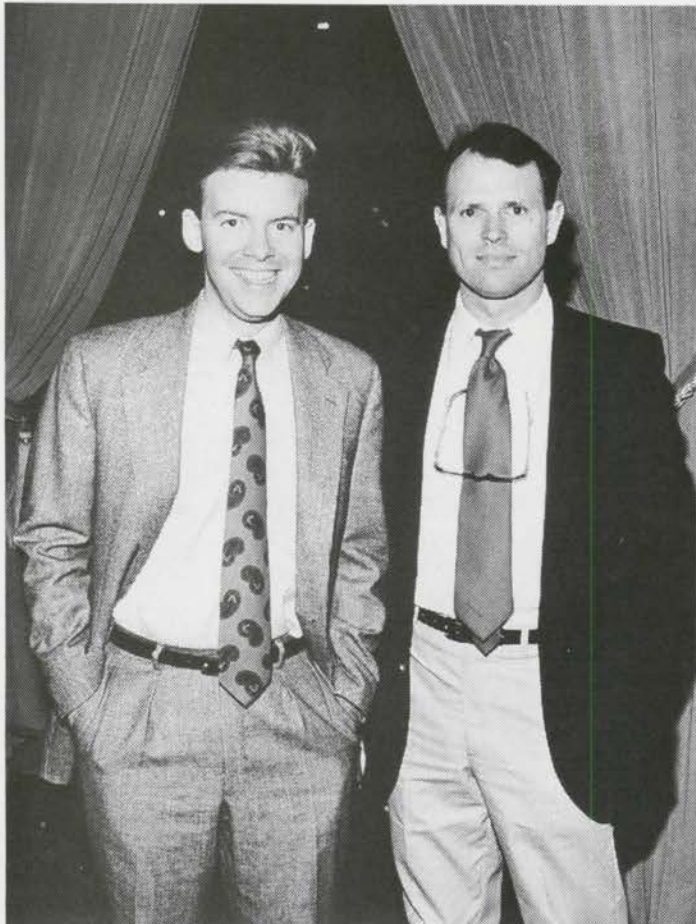
Steve Adams and Paul Quarino.



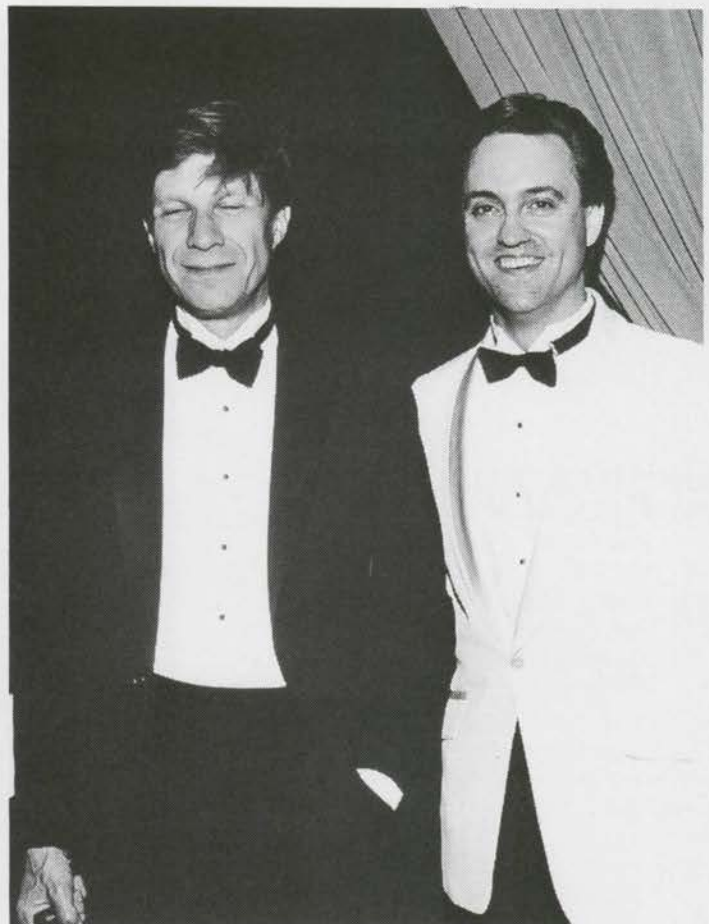
Allen Miller and Jim Riggs. WS



Lee Erwin and Jeff Weiler. WS



Chris Elliott and Lou Shindler. WS



Bill Vlasak and Ken Double. WS



Bill Vlasak played dinner music. PJQ



David and Michele Ambory. RVS



Tom Cronier, Judy Shortt, Gary Jones, Madeline LiVolsi, Larry Donaldson.



Simon Gledhill, Grace McGinnis and John Giacchi. WS

Personalities

The 1990 ATOS National Convention represents a national convention presented in a state near perfection. As anyone who has worked a convention knows this doesn't happen by accident. And a small band of friends cannot make it happen. It takes a team of dedicated volunteers, led by an articulate, caring, experienced individual. Tim Needler is Central Indiana's treasure and ATOS' good fortune.

With minor exceptions, the Hyatt Regency performed its task well, and inexpensively. Luxuriously appointed rooms carried a reasonable convention rate, and hotel services were excellent. Slow elevators and expensive coffee shop menus continue to haunt convention hotels, however.

Busing was a marvel of precision, assuring transportation even for the straggler. These were not school buses; they were the newest, most comfortable coaches made. They added immeasurably to the enjoyment of the convention. Alden Stockebrand lent his skills at planning and specifying equipment, and a team of Central Indiana Chapter members served as bus captains and coordinators.

Kevin Aikman and Carlton Smith should have taken several well-deserved bows for their role in assuring instrument readiness. Temperatures during the convention varied from the sixties to the eighties, and it was humid. Some locations were not air-conditioned, and yet the instruments performed well. A fine tribute to a knowledgeable team.

Simply scheduling buses to arrive and depart at venues over a five-day period is far from adequate to create a successful convention. Adding foresight, experience, and careful planning are still not enough to justify some of the high costs of attending a convention. But when showmanship is added to the list, the chances for a great convention go up. The presence of showmanship in Indianapolis was obvious. You didn't have to go to an afterglow even to feel an after glow!



Karl Cole at Springdale Music Palace. BH



Walt Strony at the Wehmeier Wurlitzer. MLV



Ron Wehmeier residence. PIQ



Side entrance to Wehmeier residence - music room to the right. BH

AFTERGLOW

by Paul Quarino

Boarding our coaches one more time was, for the 400 lucky conventioners who registered for the Afterglow, the beginning of another wonderful day of organ events and activities.

Our first stop was the Springdale Music Palace in Cincinnati where we had lunch, and Karl Cole entertained us on the 4/33 Wurlitzer. His performance had music for all of us — from the classics to popular. His singing and pleasant patter between selections was a welcome change from the usual theatre organ concert format. The appearance of Anna Chovie, his singing assistant, cleverly showed to what extent this very talented performer would be willing to go to present the theatre organ to the public. We were satisfied with lunch, and all left with smiles on our faces for one reason or another.

Morning departure times had been staggered because of limited seating at some events. While one group was at Springdale, another was at the Ron Wehmeier residence listening to Walt Strony on the marvelous 4/33 Wurlitzer, and a third was at a nearby shopping mall waiting for the others to catch up at the BIG CHURCH.

The Wehmeier residence was a real treat to see. As we left our coaches and walked up the long driveway to what appeared to be a modest, three-story historical type of restored home, we reached a side entrance and were led through a modern kitchen into a new addition to the home which houses the Wurlitzer and at least three grand pianos, a huge bar, antiques, an awesome crystal chandelier and even a console model Hammond organ with a Leslie!

Ron introduced Walt Strony, and our musical appetites were again satiated with brilliant offerings of harmonies and techniques seldom experienced anywhere in the theatre organ scene. Walt put this beautiful Wurlitzer through its paces from

one end of the musical spectrum to the other and back again. We wanted more, but had to stop as the next coaches were at the bottom of the hill waiting to unload their eager listeners.

Our group then left for the nearby shopping center. This large, expensive mall had several levels to explore. At one end of the lower level was an indoor amusement park with all kinds of carnival rides, including a reproduction fibreglass carousel. Several conventioners were seen reliving some childhood memories by riding the carousel over and over.

Our mall-time ended, and our coaches met with the others at St. Mary's Cathedral Basilica of the Assumption in Covington, Kentucky, a huge, European-style cathedral with the largest stained-glass church window in the world. We heard music from three different areas of the cathedral: the Transept organ with four-manual console by Aultz-Kersting and 18 ranks of pipes; the Sanctuary 42-rank Wicks organ and the Historic Gallery organ, built in 1859 by Matthias Schwab. Our artists were Rodney L. Barbour and Karl V. Cole, and the selections presented gave us ample variety as we heard these artists and organs.

Following the Basilica program, we boarded our coaches and headed down to the riverfront where our Funliner Cruise Boat was waiting to take us on a three-hour dinner cruise . . . a perfect way to end a very special week . . . special because the Central Indiana chapter took exceptionally good care of us!

A final note: the number of youth appearing as performers in this convention and the youth in attendance give us a very good yardstick to measure things by; the indications, realized by this writer, are that ATOS and the theatre organ are assured a good and healthy future. Our hard work is paying off. We are growing and not just old!



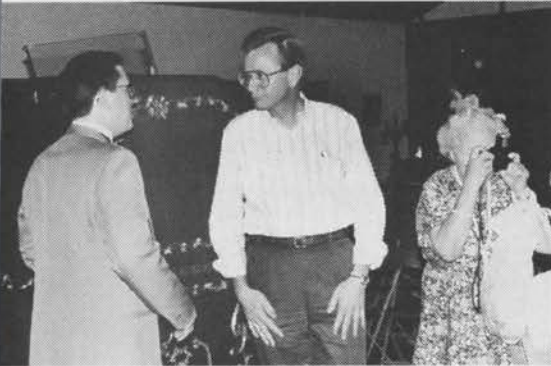
Allen Miller on the carousel in the mall.



Rodney Barbour in the Basilica. PJQ



Karl Cole in the Basilica. PJQ



Walt Strongy chats with Richard Rogers. PJQ



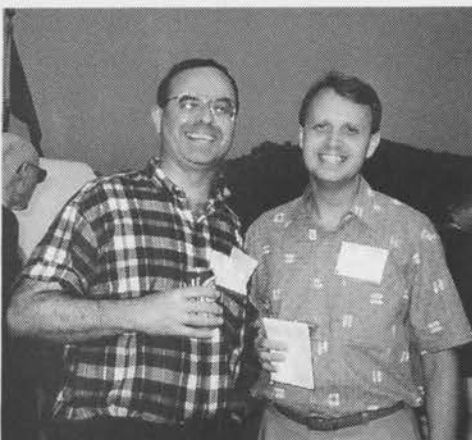
St. Mary's. PJQ



Karl Cole with Anna Chovie. MLV



On the deck of the Funliner. BH



Tim Needler and Tom Lind relax on the Funliner. MLV



Tim Needler accepts the Honorary Member for 1990 award from Lowell Ayars. JE photo

Honorary Member TIM NEEDLER

Tim Needler has been an active member of ATOS since the 1960s and has served Central Indiana Chapter in various capacities, including six terms as President and as Convention Chairman in 1984 and 1990. He has also served ATOS as a board member and secretary for a number of years in the 1980s. Tim has been the Convention Planning Coordinator for ATOS since 1985 and has been responsible for helping chapters plan and execute successful conventions and regionals. As a result of policies adopted under Tim's guidance, ATOS conventions and regionals are normally profitable for both the host chapter and the ATOS.

Tim is active in the musical community around his home in Indianapolis and has served as Dean of the Indianapolis Chapter of the American Guild of Organists, president of the Hoosier Ragtime Society and was founder of the Classic Ragtime Society. He is also a collector of reproducing grand pianos and other mechanical musical instruments. His love of things historical led him to found Historical Indianapolis, Inc. which is involved in historic preservation endeavors. He restored and resides in the former home of U.S. Senator Homer E. Capehart, inventor of the famed Capehart turn-over record changer and the man who led the Wurlitzer Company out of pipe organ manufacturing into jukeboxes.

A graduate of the University of Notre Dame with a degree in Marketing, Tim heads the family business, Needler Sales Company, a manufacturers' representative agency dealing in electronic components.

ATOS is most fortunate to have a man of Tim Needler's calibre and talent who is willing to give so much of himself to the cause which we all hold so dear — the preservation and presentation of the theatre organ.



Lowell Ayars presents Organist of the Year award to Jim Riggs. JE photo

Organist of the Year JIM RIGGS

Jim Riggs is, in this day and age, a true rarity, an in-theatre theatre organist. Ever since he was 13, when he first heard a Wurlitzer pipe organ, he knew that playing the theatre pipe organ was his calling and life's work. He has done his duty as a pizza parlor organist, most notably at the Organ Stop Pizza Restaurant in Tucson, Arizona.

However, his joy is playing the pipe organ in movie houses. In this most appropriate of settings he is able to present the theatre organ to the most important audience of all — the public. He has been privileged to play regularly at some of the San Francisco Bay Area's finest Wurlitzer-equipped movie theatres: the Grand Lake in Oakland, the Castro in San Francisco, and the late, lamented Avenue Theatre in San Francisco, last heard at the 1983 Convention.

He currently plays at the Stanford Theatre in Palo Alto (owned and operated by the Stanford Theatre Foundation — an arm of the David and Lucille Packard Foundation) and is proud to serve as house organist at the fabulous Oakland Paramount Theatre, warming the bench so suddenly vacated by the death of Jim Roseveare.

Jim estimates that he has, since 1986 when he started playing in theatres exclusively, performed for more than 400,000 paying movie patrons.

He has toured all across the United States and in England, has played for three national ATOS conventions and two regional conventions. He will be featured at the 1990 Regional in Fresno playing the 4/14 Robert-Morton in Warnors Theatre. He will also be heard at the 1991 National Convention in San Francisco when he will play the 4/26 Wurlitzer in the Oakland Paramount.



Allen Miller receives award for Technical Excellence from Alden Stockebrand. JE photo

Award For Technical Excellence ALLEN MILLER

Allen Miller has been a devotee of theatre pipe organs for as long as he can remember and is a Charter Member of ATOS. Both of his parents are organists, and his exposure to the instrument began when he was a mere infant. When he was in high school, he built an organ in his home and wrote his Junior research paper on the "History of Theatre Organs in Connecticut."

Miller has several of the best known organs in the country on his record. Shea's Buffalo, Proctor's Schenectady, and Thomaston Opera House are only three of his projects. He also worked for the Austin Organ Company for a number of years.

Allen Miller has written numerous articles for THEATRE ORGAN and is responsible for the production of the Technical Handbook that is available to our membership.

The Award for Technical Excellence is presented in recognition of exemplary contributions toward restoration and maintenance of the theatre organ as a contemporary art form. The award is intended to honor those who have raised the technical excellence of theatre organs that are regularly heard publicly. The recipient of the award is selected by a group of his peers who are themselves involved in the art of theatre organ building and maintenance.

This fall Miller co-chaired the convention of the American Institute of Organbuilders which was held in Connecticut.

Alden Stockebrand, Chairman

ATOS Honorary Members

1959	Jesse Crawford
1960	Farney Wurlitzer
1961	Mel Doner
1962	Leonard MacClain
1963	Eddie Dunstedter
1964	Reginald Foort
1965	Dan Barton
1966	W. "Tiny" James
1967	Erwin A. Young
1968	Richard C. Simonton
1969	Judd Walton
1970	Bill Lamb
1971	George & Vi Thompson
1972	Stu Green
1973	Al & Betty Mason
1974	Lloyd E. Klos
1975	Joe Patten
1976	Floyd & Doris Mumm
1977	Les & Edith Rawle
1978	Len Clarke
1979	J.B. Nethercutt
1980	Sidney Torch
1981	No Selection Made
1982	Lloyd G. del Castillo
1983	Marian Miner Cook
1984	William P. Brown
1985	Preston M. "Sandy" Fleet
1986	Robert M. Gilbert
1987	Lowell C. Ayars
1988	Lois Segur
1989	John Muri
1990	Timothy Needler

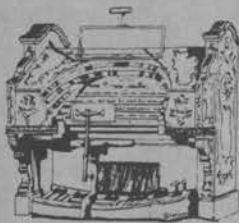
Past Presidents

Richard Simonton	Feb. 1955 - Oct. 1958
Judd Walton	Oct. 1958 - July 1961
Tiny James	July 1961 - July 1964
Carl Norvell	July 1964 - July 1966
Dick Shrum	July 1966 - July 1968
Al Mason	July 1968 - July 1970
Stillman Rice	July 1970 - July 1972
Erwin A. Young	July 1972 - July 1974
Paul M. Abernethy	July 1974 - July 1976
Ray F. Snitil	July 1976 - July 1978
Preston M. Fleet	July 1978 - Nov. 1978
Tommy Landrum	Nov. 1978 - July 1980
Richard R. Height	July 1980 - June 1981
Lois F. Segur	July 1981 - July 1983
Rex Koury	July 1983 - Aug. 1985
Jack Moelmann	Aug. 1985 - July 1988



Mark Aston receives Young Organist Award from John Ledwon. WS photo

THEATRE ORGAN



Hall of Fame

Mildred Alexander
 Lowell C. Ayars
 Donald H. Baker
 Stuart Barrie
 Raymond F. Bohr
 Al Bollington
 Dessa Byrd
 Paul Carson
 Gaylord B. Carter
 Milton Charles
 Edwin L. "Buddy" Cole
 Bernie Cowham
 Helen A. Crawford
 Jesse J. Crawford
 Francis J. Cronin
 William R. Dalton
 Lloyd G. del Castillo
 Reginald Dixon
 Edward J. Dunstedter
 Lee O. Erwin, Jr.
 Francis "Gus" Farney
 Frederick Feibel
 Mildred M. Fitzpatrick
 Reginald Foort
 Paul H. Forster
 Dean L. Fossler
 John Gart
 Irma Glen
 Betty Gould
 Tom Grierson
 Arthur Gutow
 John F. Hammond
 Elwell "Eddie" Hanson
 W. "Tiny" James
 Henri A. Keates
 Gordon Kibbee
 Frederick Kinsley
 Rex Koury
 Sigmund Krumgold
 Edith Land
 Ambrose Larsen
 Ann Leaf
 Richard W. Leibert
 Leonard MacClain
 Quentin MacLean
 Roderick H. "Sandy" MacPherson
 Albert Hay Malotte
 Dr. Melchiorre Mauro-Cottone
 Kay McAbee
 William H. Meeder
 Alfred M. Melgard
 Ashley Miller
 F. Donad Miller
 Charles Sharpe Minor
 John T. Muri
 Henry B. Murtagh
 Dr. Milton Page
 Henry Francis Parks
 Dr. C.A.J. Parmentier
 Harold Ramsay
 Alexander Richardson
 Rosa Rio
 Edna S. Sellers
 Preston H. Sellers, Jr.
 Gerald Shaw
 Raymond G. Shelley
 Arsene Siegel
 Milton Slosser
 Kathleen O. Stokes
 Firmin Swinnen
 Sidney Torch
 Emil Valazco
 Deszo Von D'Antalfy
 G. Oliver Wallace
 Thomas "Fats" Waller
 Jack Ward
 Edward J. Weaver
 Lew White
 Jean Wiener
 George Wright

1990 Hall of Fame WILLIAM H. MEEDER

Born in South Orange, New Jersey, July 14, 1901, to Henry Meeder and Mary Chandler Meeder, he received his education at Columbia High School in South Orange. He married Dorothy Powell, and from 1921 to 1922 served as organist at the Lyceum Theatre in East Orange, New Jersey.

From 1922 to 1928, he was organist at the Regent Theatre in Elizabeth, New Jersey after which he moved to the E.F. Albee Theatre in Brooklyn, New York. He also played the three-manual Robert-Morton at RKO Richmond Theatre and did considerable radio broadcasting and recording. In 1935 he was broadcasting regularly over radio station WJZ, New York. He became staff organist for the National Broadcasting Company in New York and did organ work for the radio show, *Search for Tomorrow*.

In 1946 Meeder recorded twelve 12" 78s for Summit Sound System Company on the CBS studio organ in New York, which was formerly Lew White's studio organ (3/9 Kimball). These recordings were converted to LPs in 1950.

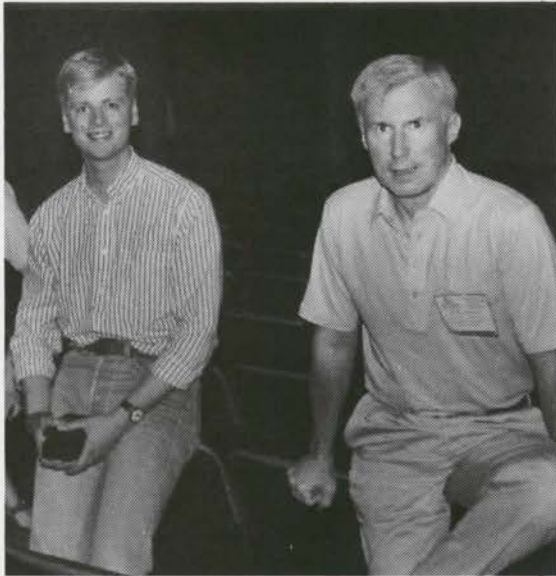
Rosa Rio remembers Meeder as a large man; actually, he was 6'4" tall and weighed about 190. When he died suddenly in 1969, Ashley Miller became organist for *Search for Tomorrow* and remained with the show until 1974.



John Ledwon presents Organ Pipe Memento to outgoing Board Member Ashley Miller. WS photo

And all the rest . . .

Left to Right:
Jan Challander
Jim Challander
Irv Eilers
Ron Rhode



Simon Gledhill and John Leeming. PIQ



In the atrium lobby at the Hyatt.



Madeline LiVolsi, Richard Rogers

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



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Ione Danford, Jack Moelmann, Nancy Resich. MLV

CLUB PLANS TO INSTALL ORGAN

by Scott S. Smith

Lansing Theatre Organ Inc., and Grand Ledge Opera House Authority have signed an agreement to install the former's Barton organ in historic Grand Ledge, Mich., Opera House. The town is a bedroom community of Lansing, the state capital.

Built in 1884 as Riverside Rink, it subsequently served as a theatre, military armory, furniture store, warehouse and finally as the Opera House.

The organ will be a 3/20 Barton-Geneva—6 ranks of Barton, 8 Geneva and 6 to be made up of selected pipework. A Devtronix Multi Organ Control will be the organ's relay.

Parts from the 3/11 Michigan Theatre Barton in Lansing, and 3/10 Geneva from the Deerpath Theatre, Lake Forest, Ill., are the basis for the new organ.

Current plans call for the organ's premiere in the Spring of 1992.

National Directors Give Hall Organ To New York

New York Chapter has been given the Ben Hall 2/5 "Little Mother" Wurlitzer and will have full control in placing the organ. ATOS National President John Ledwon has advised, "The board of Directors considered the role played by the chapter in removing the organ from Carnegie Cinema, which was in itself a laborious task, plus storing it for the past seven years, and made the decision to give it to them."

In handing over the Wurlitzer there is one stipulation by National which requires it to be installed in a public place.

Rosa Rio Featured In Hurdy Gurdy Magazine

AOAI's Hurdy Gurdy magazine, in its Summer '90 issue, presents a feature story about Rosa Rio and publishes two photos of this famous artist, one of her at the Fox Brooklyn Wurlitzer console during the theatre's heyday, and the other taken recently in Detroit.

"Rosa has composed and recorded music for 375 silent films for Video Yesteryears," the article stated. It was also described how she does her scoring—"I find myself using the three 'Bs'—Bach, Beethoven and Brahms for mood music and improvisation to complete photoplay accompaniment."

It was noted Rosa is a member of ATOS and Conn-Val Chapter.

ARTISTS EXPECTED TO BE MEMBERS

All chapters are reminded that when presenting theatre organ concerts, the artists are expected to be members of ATOS. Internal Revenue Service lists the Society as an 'in-house' organization which simply means ATOS is not a concert production agency that pays fees, but gives members an honorarium who play for chapters.

It's a technicality, but one that is easily adhered to.

Peterson Developing Two Pipe Projects

During his brief stay in southern California at the Altadena residence of Don Leslie, where he and Leslie worked on adding several improvements to the Leslie/Peterson Opus One pipe/electronic organ, Dick Peterson, founder of Peterson Electromusical Products, talked about two projects that are currently being developed by his firm. Both deal with pipe organs.

One is rejuvenation of an old idea that will appear in modern dress and offers great potential to concert organists. The other is an answer to the age old problem of eliminating leather, for which Peterson has obtained a patent.

In describing the two projects, he said consideration will be given marketing them. "At the present time we have almost 90 employees and our production schedule is fully utilized. Launching one project can be administered as an independent setup; the other, we believe, could bring about entry of many into pipe organ ownership and conceivably force expansion of our facilities.

He requested that actual descriptive news about the two items be deferred until the firm is set to go into production and present an advertising campaign.

YAMAHA SAMPLES SAN GABE WURLY

Reporting in the October issue about the steady progress electronic builders are making with their ever-improving pipe organ tones, it was learned after deadline that still another firm is into creating true theatre pipe sound—Wurlitzer in fact.

For three days late in September, Yamaha leased San Gabriel (Calif.) Civic Auditorium and hired Gaylord Carter in a consulting capacity. They were sampling the sounds of the 3/18 Wurlitzer organ. "Yamaha wanted ideas on what constituted big theatre sound," Carter told the NEWS, "and I was brought in only to give them ideas and combinations. I didn't play."

Final results were sent off to Japan where Yamaha is developing a new model electronic organ. It was reported following departure of technicians, the Wurlitzer was drastically out of tune. Electronic personnel were permitted to be in the chambers.

FESTIVAL SELLS OUT IN 2 WEEKS

Bob Johnson, music director of Denver Public Schools, expressed his elation to Rocky Mountain Chapter officials that the two Halloween Concerts at the Paramount Theatre sold out within two weeks after tickets went on sale. The two shows, held Oct. 30 and 31 at 9:30 am, drew 4,000 students, grades 4 through 12, and was their introduction to the theatre pipe organ.

Students saw and heard the mighty Wurlitzer step into the 21st century. And with the mastery of organist Rob Richards and his Fusion concept in Keyboard presentation, they were challenged to the

—See FESTIVAL, P 4—

Crome Baby Sits Wurlly At 20th-Century Fox

Even though he maintains it in top condition, Ken Crome is always called by 20th-Century Fox Film Studios to 'baby sit' its 3/18 Wurlitzer on the sound stage when the organ is being used in film work.

Such was the case during the middle of October when John Williams was conducting his score for the film "Home Alone". Ladd Thomas, classic organist, was at the console. "The organ was specifically requested by Williams," Crome said.

He noted the studio is well aware of the instrument and likes it. "The music department head wishes it could be used more," he said. At one time the organ was located elsewhere on the lot. One wind line carries the notation—Dec. 9, 1937, moved to this location."

SEATTLE THEATRE SOLD

Portland investors have purchased the Seattle Paramount Theatre and will spend \$2 million on improvements to it. The theatre will continue to operate as a performing arts center.



VOLUME 5 NUMBER 3
NOVEMBER 1990

NEW RULES FOR CONTESTANTS

Not that it makes their effort to win any easier, the prime judge position has been eliminated in ATOS' Young Organists Competition. "All judges do the same work and it was felt the position was superfluous," Chairman Dorothy Van Steenkiste explained.

She also said the required selection has been changed to a medley because it offers more creative opportunities to contestants.

Rules for the '91 contest have been sent to all chapters and interested members who have requested them.

Any member who would like a set of competition rules is invited to request them from Dorothy Van Steenkiste, 9270 Reeck Road, Allen Park, Mich. 48101. A 45-cent SASE would be appreciated.

Herrick Award Goes To Two ATOS Winners

by William D. Holmes

For the first time ever, the award of the Dean Herrick Memorial Trophy 1990 has been tied between Russell Holmes and Mark Aston, both winners in ATOS' Young Organists Competitions.

The trophy was presented to both artists at an ATOS Young Organists event held at Harrow, London, on Sept. 16. They each will keep the trophy for six months and both names will be inscribed on it.

Dean Herrick was organist at Chicago's Marbro Theatre when he left U. S. in 1937, moved to Johannesburg, South Africa, and opened the Wurlitzer in the Metro Theatre. Later he produced radio shows and in 1967 purchased the Metro organ.

Installing it in his home, he broadcast organ programs from there and did his own announcing.

The award is given to young British organists who have promoted the theatre organ.

BAKER IN CONCERT

Barry Baker, 1989 contest winner, will play his first formal concert November 3 at Long Center, Lafayette, Indiana.

November 1990

Civic Theatre Wurly Will Grow To 4/38

San Bernardino, Calif. is a city that appreciates theatre organ. The California Theatre, home of local civic light opera, is the California Theatre of Performing Arts and is a well-booked enterprise. The Style 216 Wurlitzer, a 2/10 organ, is being rebuilt by Ron Mitchell and Don Vaughn into a 4/38. Mitchell has designed and is building the four-manual keydesk.

Last year the theatre purchased the Style 216 from the Fox Redlands Theatre, and on top of that, the former Haven of Rest 3/12 Wurlitzer has been donated. Recently the Trumpet and Saxophone ranks from the former Chicago Avalon Theatre were purchased for the growing organ.

According to Mitchell, the funding to expand the organ has been coming from various citizens who are interested in having the organ played for public concert presentations.

Big Profit Realized From Regional Conclave

Profit piled up for the Phoenix Regional last year and as custom dictates, ATOS National has been given a check for \$9,466.00 as its share of the proceeds. It is also interesting to note that had a deficit occurred, National would have given Valley of the Sun Chapter a check for half the loss.

According to a news item appearing in "Ciphers," official newsletter of Central Indiana Chapter, the rough estimated profit for the Indianapolis Convention last August is around \$32,000, which also will be split between the home office and the chapter.

BILL FLOYD PRESENTS MORE PARAMOUNT THEATRE HISTORY

Last month Bill Floyd told about the early days at New York's Paramount Theatre and noted that Don Baker had told him he would quit his residency when his daughters got married. Bill continues his historical account:

"When Don left for Reno and later Las Vegas, George Wright came into the Paramount for between two and three years. After his sudden departure, the organ was silent for a few months until I came in.

"I then spent three years full time with from four to six organ solos plus numerous intermission breaks up to 12 hours a day.

Two Portable Pipers Travel Around 'Dago

Organ music delivered to your door in San Diego poses no problem. There are two San Diego Chapter members—David F. Wasson and Charlie Porter—who roll organ music up to your place of entertainment and cart it away after the festivities without too much muss or fuss.

Masson Organ Works has a custom automatic pipe organ mounted in a van. One side opens to display pipework and permit organ music to flow freely wherever wanted.

C.C.F. Music Services' Spirit of San Diego, a concert band organ Drehorgel, is also suitably ensconced in a van and advertised available for street fairs, civic celebrations, grand openings, Octoberfests, etc.

These pipes on parade might make an interesting subject for a slick magazine feature that could interest other buffs into creating their own rolling entertainment.

Plan Restoration Of 3/7 Paramount Page

Restoration of the 3/7 Page organ in the Paramount Theatre, Anderson, Ind., is planned by Paramount Heritage Foundation. This group has taken over the theatre building, which includes a ballroom and offices as well as the atmospheric movie palace. They have asked Central Indiana Chapter to support their effort to restore the organ.

Chapter Given Organ

Central Florida Chapter (Tampa) has been given a 2/4 Wurlitzer organ by members Bill and Becky Shrave and Virginia Lawrence. The organ, originally installed Oct. 8, 1928, came from Waldron's Casino Theatre, Boston. It cannot be enlarged beyond six ranks and must be in a public place.

"Following the discontinuance of stage shows, I was on call for special events for a few more years during which I made the longplay record for the Cook label. This was produced under stressful conditions and was totally unrehearsed.

"Bob McCoombs, better known as Bob Mack, was a real nice guy and I had known him since before WW II when he used to come and see me at the Beacon on upper Broadway. He played extremely well, but his problem, which is legendary, was his downfall. He never had a position at the Times Square house except for one or two occa-

MID-FLORIDA UNIT CHANGES NAME

Mid-Florida Chapter is now officially known as Orlando Theatre Organ Society, it was announced by Cliff Shaffer, President. The change became official during September.

Society Has Birthday

Pittsburgh Theatre Organ Society celebrated its 20th anniversary Oct. 15 with a concert played by Nick Snow on the Society-owned 3/14 Wurlitzer installed in Keystone Oaks High School auditorium.

CONSOLE IDENTIFIED

That photo of an organ console published in the September issue of the NEWS for the purpose of identification brought three positive answers—it was the original 3/11 Wurlitzer installed in the Worth Theatre, Ft. Worth, Tex.

On Sept. 26, Lawrence Birdsong called from Longview, Tex. and identified the console, also noting there were five tremulants in the organ. His call was followed by a letter written by Rod Yarbrough and confirmed Birdsong's call.

Backing these two buffs, organist Lew Williams cinched identity stating he had helped remove the organ while a student at TCU. He also sent two photos, one of the console in the theatre, the other when it was re-installed in Casa Mananna theatre-in-the-round in Ft. Worth.

Rex Koury played the Casa opening of the Wurlitzer.

Bailey Back In Business

Organist Rosemary Baliley has returned to the Hammond Organ Company as Director of Education and Promotion, plus rejoining Hurdy Gurdy magazine as a contributing author. Her first article will appear in the Fall issue.

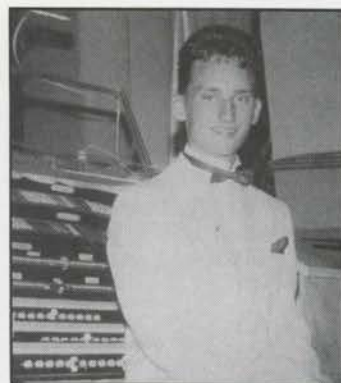
Next month Leon Berry Tells about his 'Feline Foiler'

sions after I had decided to give up my residency due to my church work.

"Somehow, especially in later years, I seemed to come out like 'chopped liver' in articles. It sounded to me that the writer of the Paramount page in Theatre Organ took his information from the Cook record jacket. This was written by Reg Watson who was still touting Reginald Foort.

"In reality, when the record was made, I had already left Paramount except for occasionals. Watson made it look as though I was just a local church organist on a lark.

—To be concluded—



Mark Aston

Aston Plays For 60th Theatre Anniversary

Mark Aston, ATOS International Young Organist of 1990 was named to play the Christie organ in the Granada/Cannon Theatre, Walthamstow, for the 60th anniversary of the theatre which opened Sept. 15, 1930. The Cannon name was added when that chain bought the house.

To mark the anniversary the Christie was featured as a prelude to the feature film. It has been used for concert shows, but this was the first time it was heard by regular patrons in at least 20 years. It is the only Christie remaining in its original theatre location.

"Memphis Belle" was the feature picture. Theatre Manager David Dickie gave a short speech of welcome and introduced ATOS member-Cinema Organ Society Journal Editor John Leeming. He spoke briefly about the organ and then introduced Aston who played in the spotlight for 20 minutes.

The audience was quiet and receptive, applauding after each selection.

FOR THE RECORD

Talk about putting a 3/17 Wurlitzer in Florence, Oregon is slightly incorrect—the place is a tavery-type structure, but the project was called off due to inability to complete the arrangement, it is reported by Sandy Fleet.

Now he has a fully restored 3/17 Wurlitzer still in storage, fully available, waiting to be set up somewhere. Fleet resides at #4 Santa Rita Ranch Road, Templeton, Calif. 93465.

At the present time he is involved in the operation of 67 Omnimax Theatres and is planning construction of two more—one in Portland and the other at Mt. St. Helens.

CANDI CARLEY IN PENNA.

Candi Carley is now living at 14021 Neshaminy Valley Dr., Bensalem, Pa. 19020.

Lanterman Organ May Be Removed

By year's end the 4/36 Wurlitzer at the Lanterman residence in La Canada/Flintridge may be removed and sold. City officials late in September decreed the instrument is too big to keep in the house and stipulated a new home must be found for it within 90 days.

The big theatre organ has been the focal point of an on-going battle by neighbors in an attempt to keep the residence from becoming a museum.

There are local citizens who vow to fight removal of the organ. One man said he would okay its move to the Alex Theatre in Glendale where the late Frank Lanterman was resident organist, but would possibly seek legal action to halt its sale to outsiders.

The Alex, currently operated by Mann Theatres, may be purchased by the City of Glendale for a performing arts house. If the organ were to be moved there additional chamber space would have to be built.

Goldie Didn't Get Her Sun Glasses

"Goldie" Proctor's Theatre Wurlitzer console did not sport sun glasses when she made her appearance at "Goldie Goes Hollywood" show Oct. 20. Goldie's keeper, Allen Mills said it would have cost \$400 for wrap-around sun glasses to fit the queenly console.

"Even though she's a star, that amount is just too much for frivolity," moaned Mills.

Mills will return to Proctor's Schnectady to play the Christmas Show Dec. 15 for two performances at 2 and 8 pm, and Dec. 16 at 2 pm.

JOLIET WIND FUND HELPS

Joliet Chapter's Tornado Aid Fund has already helped two victims financially. Funds can be sent to JATOE Tornado Relief Fund, P. O. Box 471, Joliet, Ill. 60434

Visiting Artists Welcome At KPCC

Any concert artist visiting in the Los Angeles area on Sunday evenings is invited to contact "Gee Dad, It's A Wurlitzer" radio show producer Hal Sanguinetti to be interviewed during the programs. Call him at 818/441-8121 to make arrangements.

Theatre Looking For Another Wurlitzer

by Miles J. Rudisill

It's a fact—hold onto something for a long time, give it away and then a situation develops that makes you wonder why you got rid of it. This is the position now confronting the Charlottesvill, Va., Paramount Theatre.

An attempt is under way to transform the closed theatre into the capstone for a \$9 million cultural complex. The movie palace would become a performing arts center and a search is on for an organ.

The original Wurlitzer here was acquired by Piedmont Chapter and stored until recently when it was leased at \$1 per year to the Paramount Theatre in Bristol, Va., where it will be enlarged and installed in this performing arts center.

FOR THE RECORD

Tom DeLay ducked around Wausau, Wisc., Champagne, Ill., and Red Wing, Minn. when he was finding original theatre installations that still exist for his recent Theatre Organ Journal feature.

There is a 3/6 Kilgen in the Grand, Wausau; a 2/8 Wurlitzer in the Virginia, Champagne; and a now 12-rank enlarged Kilgen in Sheldon Auditorium Theatre at Red Wing.

In New Bedford, Mass., the New Zeiterion may also qualify. It's organ was recently returned to the theatre.

SMALL DISC PLAYS MANY ROLLS—AND MOVES AROUND CALIFORNIA COUNTRYSIDE

In her Malibu, Calif., residence, Ruth Villamin Dresser has a 4/22 Wurlitzer, a Wurlitzer roll player and a Devtronix Multi Organ Control system—plus a large library of rolls, including all those Crawford recorded. The player unit was once connected to her late brother's (Organman Richard Villamin) organ in his Porterville, Calif. residence.

No matter how you look at it, that's a load of musical making merchandise. But Ruth isn't one to just sit around and look at it. An accomplished musician—she plays organ, piano, harp, etc.—she also enjoys the rolls. And she's also creative, so the idea of having to change rolls frequently gave her the idea to record them on a 3-inch floppy disc through the relay system. It eliminated the need to continually go to the roll player and change rolls. Now there are many melodies on a small platter.

Not only can she enjoy uninterrupted music on her 4/22, but

WGN Organ Goes To Mundelein

Chicago's well-known Radio Station WGN Wurlitzer/Kimball theatre organ is leaving its long-tenured home for storage at the University of St. Mary of the Lake, Mundelein, Ill., according to a brief note published in VOX CATOE October issue. Fr. Richard Schroeder and his crew removed the organ.

What isn't clear is the reason for removal and if the instrument has been donated to the college.

More Phantoms Out After NEWS Deadline

After the October issue went to press it was learned that Jeff Weiler at the Rialto in Joliet, Ill., a two-show stint at the World Theatre, St. Paul, Minn., and the Empress Theatre in Vallejo, Calif., all had Eric energized on the screen.

The Empress occasion celebrated reopening of the theatre which was shuttered because of the '89 Bay Area earthquake. Bob Vaughn helped Eric at this venue and played for him Oct. 26, 27 and 28 to get funds for rehabilitating the theatre.

ALLEN MILLS IN BUFFALO

Shea's Theatre Christmas Show in Buffalo will be presented Dec. 20 and will feature a concert by Allen Mills, sing-along, arias and Shea's Chorus. Information may be obtained by calling the theatre box office.

another interesting and surprising facet of musical enjoyment enters the picture—or disc.

In some unexplained fashion, one of the discs went out the door, up over the hills and plopped into the Devtronix system of a 3/13 Robert-Morton in Encino (which is about a 10-mile crow flight from Malibu). The Morton responded admirably and Crawford was heard in all his glory.

This brings to light that all such discs will play on any other organ equipped with the same system.

Greater home organ entertainment seems assured since discs don't seem to mind what specification is spinning. Even electronic jobs are included in this music marvel.

In future issues the NEWS will publish more information about relay systems and what can be done with them. It may become possible to interchange discs between different relay systems of any manufacture.

Motor City Given \$14,000 Grant

by Harold Bellamy

A grant of \$14,000 from the Community Foundation for Southeastern Michigan has been received by Motor City Chapter, Detroit, for the engineering, design, specification and bid documents to upgrade the Redford Theatre's heating and cooling systems. The above work was to be completed Sept. 30, at which time the project cost for the improvements would be defined.

In the interim the Grant Committee is busy trying to obtain foundation assistance for installation and modification of these facilities. Motor City's Board of Directors has allocated \$40,000 toward the project.

Bing Theatre Gets New Allen Sparker

Los Angeles County Museum of Art has purchased a new Allen Theatre 3 (with player) for the Bing Theatre which is located in the museum. It was slated for delivery in October.

Gaylord Carter will accompany the silent film "Ben Hur" on the organ Dec. 14 at 8pm.

Lots Of Rail Riding For 'Frisco Meeting

San Francisco's 1991 ATOS National Convention is bound to please railnut organ fans. BART, the sprawling rail travel system in the Bay Area, will run special trains for ATOS events and six rides have already been planned to reach East Bay venues—four at Berkeley Community Theatre and two at the Oakland Paramount Theatre.

Other venues are the Castro Theatre, Stanford Theatre, Palo Alto and a classic program at Grace Cathedral.

Nye Made Two LPs On Dinner Theatre Organ

Bob Nye, owner of Nye's Piano and Organ Dinner Theatre in Reading, Pa. recorded two long play platters that were sold in Boscov Department Store, according to Jack Ulmholtz, who is attempting to secure information about the Wurlitzer that was (or still is) installed in the building. At presstime it still had not been learned if the dinner theatre is still in operation.

IBM INTO ORGAN RELAYS

International Business Machine Corp. has installed an electronic relay in the Notre Dame Cathedral in Paris, Reader's Digest reports.

FESTIVAL

—continued from page one—

prospects of pipe organ and electronic sound.

The two shows tie in with installation of the former Aladdin Theatre 3/12 Wicks now underway at Denver's East High School. It is the goal of Denver Public Schools and RMCATOS to heighten awareness of theatre organ in the community.

Still short of its goal, the Wicks project, it is hoped with added awareness and education, needed funds can be obtained. Education is the only hope for the Wicks Theatre Organ, and the eventual "new life" in theatre organ art form.

With new developments in electronic relay systems, for pipe organs, and the ever expanding creativity of today's students the possibilities are endless. A master plan has been developed by DPS and RMCATOS for the Wicks installation to meet the needs of today's organist as well as tomorrow's multi-faceted music presentation.

Readers who would like to become part of this exciting project, that may be a new hope for theatre organ, are invited to send the donations to: Friends of the Wicks, 7021 West 75th Place, Arvada, Colo. 80003.

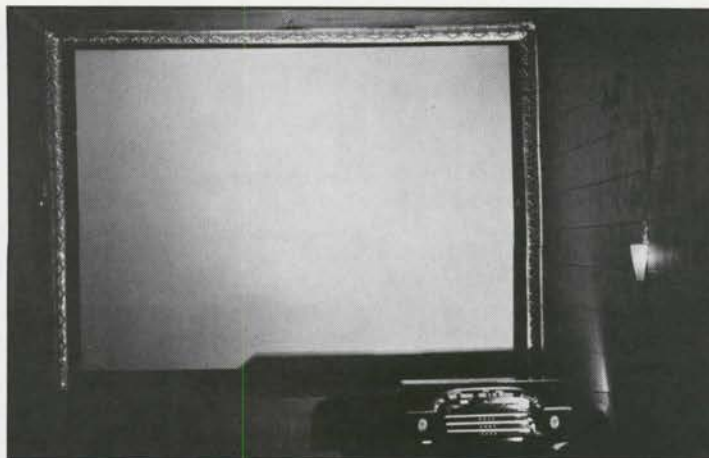
Practice Charge Killed

Los Angeles Theatre Organ Society Directors voted to charge \$5 per hour practice time on the chapter-owned Wurlitzer at Pasadena City College. They voted on Sunday. On Monday the first of many complaints about the excessive charge was received. By Tuesday evening the charge was dropped. Discussion is currently underway regarding a less expensive practice rental time, but one that will help maintain the organ.

Aussie Trip Could Include Convention

Anyone planning a trip to Australia might consider attending the Theatre Organ Society of Australia's National Convention in Sydney March 29 through April 1. Some of the artists to be heard are Simon Gledhill, Neil Jensen and Phil Kelsall.

For a copy of the programme and booking form (registration), write ATOS Executive Director Doug Fisk, P.O. Box 417490, Sacramento, Calif. 95841



SMALLEST THEATRE WITH ORGAN?—ATOS member Evan Chase purchased the 230-seat Rex Theatre in Morenci, Mich., early this year, started restoration work and opened for business last April 29. He reports business is picking up and expects to have his hybrid 3/7 pipe organ playing in January for silent film accompaniment. Photos shows narrow width of house with the organ console taking up about one-third the area in front of the thin framed gold proscenium. The organ will be on stage back of the screen.

Hall Organ Definitely Set For Lafayette

It's official! New York Chapter will install the Ben Hall "Little Mother" 2/5 Wurlitzer in the Lafayette Theatre, Suffern, N. Y.

"We'll put the organ in the single chamber of the theatre (it has been deduced there was once a 2/9 Moller in the house) with plans to expand into a second chamber to be constructed on the other side of the proscenium arch," stated Dave Kopp, Chapter Chairman.

He also note the owner, Al Venturini, who heads the Venturini Theatre Circuit, is most enthusiastic about the organ. The chapter will supply manpower and the theatre chain will supply material costs.

Also, because the Good Samaritan Hospital uses the theatre for fund raising shows, it will also underwrite costs.

A console lift is already included for installation in the orchestra pit.

Is This The Parlor?

According to a published rumor appearing in "The Organ Spiel," Sierra Chapter's newsletter, a pizza parlor in Anaheim, Calif. is looking for a pipe organ to install, and it is suggested some member of Los Angeles Chapter should help "this joint find one."

In reality, organist John Brown plays an electronic at Shakey's in Anaheim—and there was once a pipe organ installed there on which Col. Jack Moelmann used to entertain the customers!

Producing Records Can Be Expensive

Producing a compact disc is expensive. Virginia Theatre Organ Society spent about \$12,000 to record Ron Rhodes at the Byrd Theatre. According to a news item published in the Society's newsletter, approximately 70% of the investment has been recovered.

About 490 tapes and 700 CDs have been sold. The recording has been rated exceptionally fine by those purchasing CDs and tapes.

Joliet Xmas Show

Joliet Chapter' second annual Christmas Gala at the Rialto Theatre will be held Dec. 12. A catered banquet in the ornate theatre rotunda, with the restored lobby organ making its debut, and formal concert by Tony O'Brien in the theatre are evening features. Tickets are \$19.75. Concert and dessert after the show tickets are also available.

Factory Now Mart

by Richard Sklenar

Hammond Organ's old plant at Western and Diversy in Chicago will be transformed into the Midwest's largest antiques mart and auction hall. The building has 600 feet of river frontage.

LARSEN DEBUTS ORGAN

Lyn Larsen dedicated the Stockebrand/Petzke Wurlitzer in Chicago Oct. 20. He formerly owned the instrument and sold it to National Director Alden Stockebrand and Gib Petzke. They hauled it from Phoenix last year.

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. 95841.

Organ Restorer Gets Full Page Publicity

by Edwin W. Theesfeld

Warren York and three other men—J. E. DeVilbiss, David Lambers and James Webber—have spent their own money and invested countless hours of work to resotre the 2/8, Style 165 Wurlitzer organ in the Virginia Theatre at Champaign, Ill.

And in the features section of the Champaign-Urbana News Gazette, Sept. 9 issue, York blossoms out seated at the console of the organ in a huge four color photo which is part of a full page story about the project.

Three of the four men mentioned are ATOS members. York also made it known he belongs to the Society. He plays intermissions at the theatre on Wednesdays, Fridays and Sundays when he comes in to work on the organ.

York and theatre management are planning a silent film festival as soon as the organ is fully restored.

Wilson Gets Standing Ovation In San Jose

Organ technician and concert artist Clark Wilson played to a very receptive audience at the home of Jack Gustafson and Richard Quigley in San Jose, Calif. and was given a standing ovation for his concert.

In the area working on various organs, Wilson took time out to play the program for the Shakey City Organ Group on the 3/12 Kimball/Wurlitzer.

Gustafson and Quigley began the private concert series this year fashioned after Chicago area's Windy City Organ Club. The group took its name from the Oct. 17, 1989 earthquake that rattled the San Francisco Bay Area.

CHRISTMAS IN SAN DIEGO

Dennis James will play the first annual Christmas Show at Symphony Hall, (former Fox Theatre) San Diego, Dec. 14 through 16.

On Dec. 22 he will be at the National Gallery of Art, Washington, D. C. to accompany the silent film "Aelita".

"An Acre of Seats in a Palace of Splendor"



Paradise Theatre Chicago, Illinois

Architect: John Eberson

Opened: September 14, 1928

Demolished: 1956-1958

Organ: Wurlitzer Op. 1942 5/21

Regarded by many as Eberson's magnum opus, the Paradise was nevertheless among the least successful and shortest-lived of great movie palaces. It was started by others, then acquired and completed by Balaban & Katz to rival the Marks Bros. nearby Marbro. After B & K got control of the larger Marbro, the Paradise assumed secondary status and was closed for about two years during the Depression. In the permanent slump of the '50s, it was sacrificed to strengthen the Marbro, which outlived it by seven years.

The Paradise had remarkable street presence, with a towering Mansard-roofed facade and massive, spectacular, electric signs anticipating the wonders inside. Beneath the Mansard was an atmospheric entrance lobby similar in character to the auditorium. Underneath the grand lobby and on the mezzanine was an international assortment of lounges, including a children's playroom. Seating capacity was 3606.

The five-manual Wurlitzer, clearly an answer to the Marbro's, was not highly regarded in the theatre. Removed to southern California by Richard Vaughn, it found its true calling as a recording organ, particularly as a vehicle for George Wright. The console, an embarrassment of plaster busts and cherubs, was given an attractive modern treatment by Vaughn. A cornerstone of the theatre organ revival, the Paradise organ is now in the Phoenix home of Bill Brown.

A 36-page publication devoted to the Paradise is available from the Theatre Historical Society.

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





ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN'S

LEFT-HAND COUNTER-MELODIES PART 3

Continue practicing the exercises and studying the rules presented in the last two issues of *THEATRE ORGAN*. Those who are gifted with a musical "ear" can realize all these details by just hearing someone else playing them. However, those who cannot do that can accomplish the same thing by studying the rules and experimenting at the keyboard.

For those who have learned to add a basic counter-melody and wish to go a little further — whenever the melody moves up or down the scale, using notes that are not members of the accompanying chord: play a counter-melody parallel to the melody at the interval of a 3rd or 6th below (or sometimes above) the melody. By doing this, the melody will never clash with the accompaniment because when the melody is not a chord tone, the counter-melody is also between chord tones, but the interval between them sounds good.

"TM IN THE MOOD FOR LOVE"

The next step would be to add chromatic passing tones. This is very noticeable to your listeners and will make them wonder what you are doing.

"TOYLAND"

After studying and listening to these examples, look for other opportunities to apply the same techniques in many other songs.

It is most important not to give up if you can't do all this after two or three practices. If it were that easy, everybody would be playing like that. It usually requires about a year and a half to be able to apply these ideas to your playing.

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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REFLECTIONS. Bryan Rodwell at the South Bank 4/24 Wurlitzer. Selections include: Cherokee, Dancing on the Ceiling, Blue Moon, Trolley Song, Sometimes I'm Happy, Sophisticated Lady, Moonlight in Vermont. Available from: Cinema Organ Society, Sales Officer, 105 Highview, Vigo Village, Meopham, Kent. DA13 OTQ., U.K. Price \$15.00.

**PERFORMANCE: VARIED
ORGAN: UNBELIEVABLE
RECORDING: VERY GOOD**

Bryan Rodwell could perhaps best be described as a jazz organist, however his ballad work is better in my opinion. Having been a keyboard artist for the past many years perhaps explains why the fast numbers (and they are very, very fast) are played left hand bass no pedals. In the case of "Cherokee" for example it is played so fast that it is out of control. His ballad work is controlled; he explores some incredible delicate sounds, and is very satisfying to listen to.

I've reviewed the South Bank Wurlitzer many times before. At the risk of repeating myself, this is one of the finest theatre organs anywhere.

John Leeming always does an excellent job of recording the organ and the room into which the organ speaks, which is an integral part of the sound of the organ. The recording is warm and alive.

This recording gets a qualified recommendation because of the inconsistent playing.

Bob Shafter

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

TWO BY GEORGE

HOT PIPES and MERRY CHRISTMAS. George Wright, organist. Banda Records, P.O. Box 392, Oxnard, CA 93032. \$20 US and Canada, \$22 UK, \$23 Australia.

Hot pipes, indeed! This recording is the unexpurgated George Wright down to the Picasso line-drawing cover which certainly will raise a few eyebrows on more conservative organ enthusiasts. The rest of us will love it. It is this reviewer's opinion that this recording is as close as it gets to experiencing the sound of a live theatre pipe organ without actually having one in an average-size living room. (Yes, the kind you and I have.) If you have the speakers, you have the Hollywood Philharmonic Organ in your living room. This recording is that good! As I auditioned *Hot Pipes*, I was impressed by the great effort obviously put forth by all concerned to make this an outstanding endeavor. My criticisms of balance on previous George Wright recordings of this instrument have no substance in *Hot Pipes*. The organ is spread before the listener in an even panorama of sound accented by assorted unenclosed voices. So much for technical shop talk. Let's move on to the crux of *Hot Pipes*, the music.

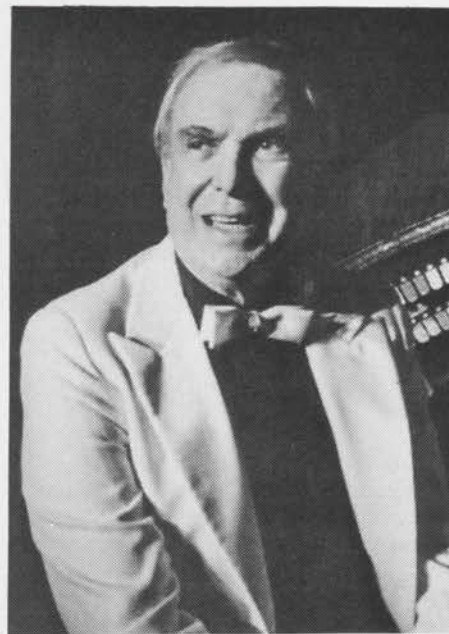
Mr. Wright opens with a lively "Tiger Rag" and proceeds to *Hot Pipes'* first ballad. Yes, those ballads. Nobody gets the music out of a ballad the way George Wright does. "What Is There To Say?" is the first of many ballads played with various combinations of tibias, voxes, saxophone, basset horn, brilliant strings and George Wright's trademark, perfectly executed chromatic rolls. Check out "Russian Lullaby" if you don't think George Wright knows what to do with tibias.

"Hora Staccato" is one of a handful of compositions many organists use as a light-speed demonstration of their technical prowess either real or imagined. Mr. Wright's reading is one of controlled accuracy but is convincing in conveying the Romanian folk dance qualities intended by its composer. Other up-tempo selections are: Puttin On The Ritz, Goofus, Mama Inez and El Cuckoo Loco which is loaded with George Wright humor and serves as a battle ground for an English Post Horn/Serpent duel.

Hot Pipes lists 19 selections and has a playing time of nearly 65 minutes. The companion album to *Hot Pipes* is *Merry Christmas*. Both albums were recorded in the midst of an early summer, 112-degree Los Angeles heat wave. Given such an environment, this reviewer is amazed Mr. Wright was able to get himself in such a serene mood for *Merry Christmas*, let alone keeping the organ in tune!

Santa, Rudolph, Frosty, little red monkeys, and Jingle Bells are nowhere to be found. This is a thinking person's Christmas album. This is a recording of Christmas music one would play after the kids have been put to bed, the cat put out and only the glow of a Christmas tree, a warm fire and a loved one for company.

As in *Hot Pipes*, the organ sounds fabulous. However, there are some profound differences in the concept of *Merry Christmas* compared with every other George Wright recording ever made. The microphone placement is a little more distant. 16' bass seems ever so slightly heavier and a flood of artificial reverberation has been added. But the most striking characteristic of this recording is the near absence of quiet time between selections. The reverberation of a preceding selection does not



completely decay before the following selection begins. Furthermore, endings and beginnings, as well as key changes and the very playing order of the songs themselves have all been carefully planned by Mr. Wright to convey a continuous flow of music. *Merry Christmas* is more than a Christmas album. It is a gift to the listener and a grand musical testimony to the peace and love of the Creator by one of His own creations. A truly heartfelt recording by a warm human being and musical genius.

This writer has one small bone to pick with Banda Records. I have somewhat over a thousand compact discs in my library, and, except for Banda, they all have one thing in common . . . a spine. If Banda would just follow suit George Wright's recordings would be a lot easier to identify.

Dennis Hedberg

(continued on page 51)

NUGGETS

from the

GOLDEN DAYS

Prospected
by
Lloyd
E.
Klos



Sources were *Diapason* (D) and *Jacobs* (J).

January 1923 (D) by Henry Francis Parks

The Society of Theatre Organists recently held a banquet at the National Vaudeville Association in New York, following a demonstration at Wanamaker's that afternoon. Fifty members and friends were present, including several distinguished guests whose remarks were of interest and value. President ROBERT J. BERENTSEN spoke with pride of the growth of the Society to 65 members, and its achievements in presenting the Wanamaker demonstration and the earlier Capitol Theatre recital to crowds of interested listeners. He then introduced S.L. Rothapel (Roxy), director of the Capitol Theatre, who gave a valuable and helpful talk on showmanship.

He declared it was not necessary for the organist to debase his art and that dignity and good taste should always prevail. Great strides have been made in accompanying pictures, but scores for the orchestra were still incomplete, perhaps more so than for the organ. Music for pictures is sometimes too complex and elaborate, distracting attention from the story. A pastoral scene could be accompanied by the tinkling of bells, a train whistle far off, chimes from a distant tower, a few moment's silence, then a simple andante, all very quiet and subdued. The organ should suggest a picture, letting the audience fill in the details. Moving pictures are unique in that they awaken the imagination and are the nucleus for an extended mental panorama created by the audience.

Asked about jazz on the organ, he replied that it was allowable to interpret any emotion on the organ, if the instrument were adapted for it and the player capable of expressing it. The theatre organist, Roxy said, must be experienced in transcribing and improvising, especially on the themes of the score.

Reginald L. McAll of the National Association of Organists, said the association was glad to co-operate with the Society in furthering its aims, and spoke of the theatre session to be presented by the STO at the NAO convention next summer at Rochester's Eastman School of Music. He

said the Society was working for an ideal, a definite principle, and other organists' groups should uphold them in every way.

JOHN HAMMOND, Organist at Rochester's Eastman Theatre, was introduced. He said the Eastman School's department of moving-picture-playing is aimed at taking the young music student at the beginning of his study and training him to be a theatre organist and nothing else. He spoke of the school's facilities for study and practice and the great possibilities of this instruction. He also stated that the Eastman Theatre was run as a moving picture theatre, not as an opera house or concert hall.

January 1927 (J)

HAROLD J. LYON, solo organist at the Legion Theatre's large Robert-Morton in Marshalltown, Iowa, is quite a versatile chap. He is the proud possessor of a fine musical education which began with piano at five and continued with clarinet, cello and most orchestral instruments. It was only natural that his next step should lead him to the theatre organ and with his excellent musical background, success came soon. His organ training was procured from noted organists Frank Van Dusen, Edward Benedict and Ambrose Larsen of Chicago.

Mr. Lyon has some very sensible ideas about his profession. He believes that the organist should always use his most conscientious efforts to elevate the taste of audiences, instead of catering to the plebian desires of the few, a good standard to follow, unquestionably. He has a large class of students, and they find him an able and brilliant instructor. He lists nine points which he thinks every organist should understand and use in his work.

They are pep, good judgement, atmosphere, anticipating the screen story, rhythm, practice, memorizing, improvising, novelties and tricks. Under the latter heading, he puts a few questions to you. Can you write patter, formulate slide material, invent ingenious ideas for organ solos? Can you intrigue your audience with imitations, catch renditions of popular songs, and grotesque and amusing effects? Have you a winning stage presence?

Mr. Lyon's chief hobby is writing articles for magazines about the theatre organ in all its phases. His latest in *The Exhibitor's Herald* described how he played the mysterious and creepy film *The Bat*. Every small detail was covered with the greatest care.

Mr. Lyon will soon open the large Hill-green-Lane organ at the Capitol Theatre in Ottumwa, Iowa, for the Strand Amusement Co. The instrument compares favorably with any photoplay organ in the state and Mr. Lyon is to be congratulated upon having secured one of the most desirable organist positions in Iowa.

October 1927 (J) by Henry Francis Parks

One need not be the product of a metropolitan center to win personal fame. On

the contrary, the majority of names which are household words in all fields of human activity have usually started from the smaller towns, unhampered by things found in a city, to interfere with a successful career. This is as true in art as it is in business.

TED STANDORD, though he has played in some of the largest mid-west cities has made his organist reputation in Wisconsin towns, and this small-city popularity is rapidly eclipsing that of the so-called "big-towners."

Before going to Wisconsin, Stanford was just a small fish in a big sea, practically immersed in oblivion. Leaving the metropolis to go it alone, he played at Racine's State Theatre for a few weeks, then left for Madison and Janesville to fill short engagements. His work in Racine had been so thorough that immediately after the writer opened the Barton there last fall, the Saxe interests sent a telegram to Ted to assume the house organist position.

Since then, it has been one successful week after another, and this in one of the least erudite cities in America, considering the showman's or musician's standpoint. Anybody who could make good so decidedly as Ted, in spite of the low saturation point of appreciation in Racine, seemed made to order for the million-dollar picture palace the Universal Film interests opened September 1 at Kenosha.

The beautiful Kenosha Theatre opened its doors with Ted Stanford as solo organist, and he went over enthusiastically with the audience. Today, he is as well known in Chicago as he is in Wisconsin, which, for a little over a year and a half of work is astounding. His forte is hand-made, hand-picked novelties, he writing the lyrics and furnishing the fundamental ideas. That's why his material shows individuality and freshness.

Universal Films is delighted with his work, and he stands in line to open their next new house at his old stamping grounds in Racine next January in competition with the house where he made his start.

So you organists can be highly satisfied if you are going over well in smaller towns. There are really more opportunities in the cities of 100,000 than in those of the million population class, and Ted Stanford wisely knows it.

GOLD DUST:

12/34 WILLIAM MEEDER, New York's WJZ ... 2/35 HARRY E. RODGERS, Boston's WAAB; CARL COLEMAN, Buffalo's WGR ... 7/35 HAL BECKETT, Newark's WOR; FRED FEIBEL, CBS Network ... 8/35 EDDIE WEAVER, Bridgeport's WICC; ALBERT DOWLING on

(continued on page 51)



Pipes & Personalities

That Damm Theatre

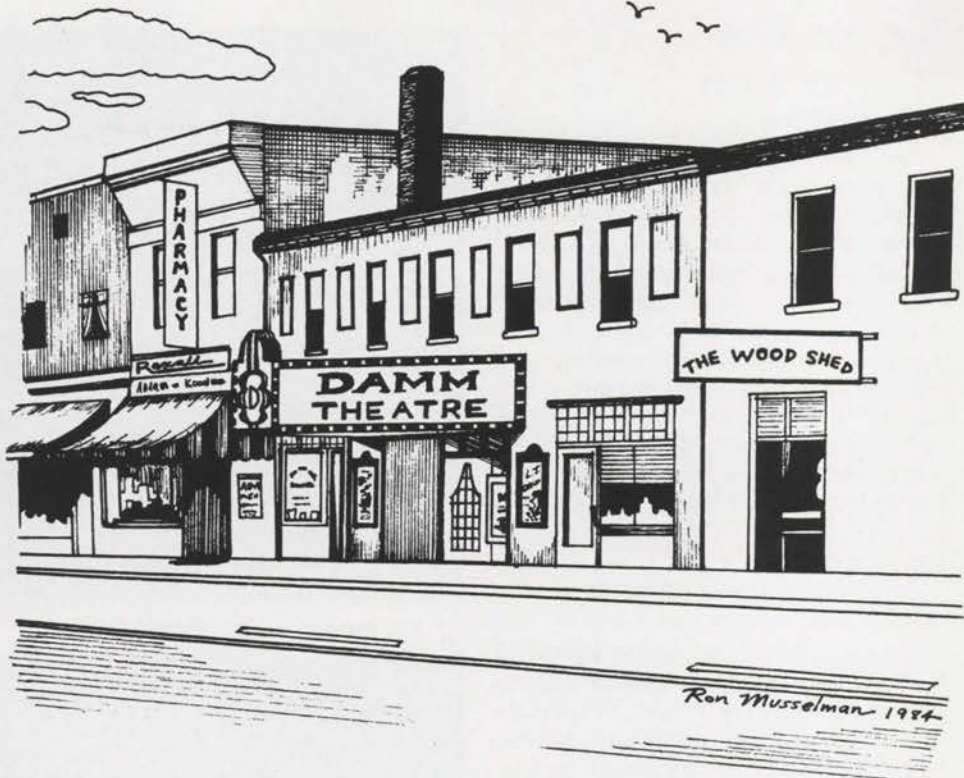
by Tom L. DeLay

With two national conventions now past, ample chance was allowed to explore some of the classic, rural areas of Indiana. Such was the case in 1984 when a visit was made to my aunt in very rural southeastern Indiana. Less than two blocks from her home in the Ripley County town of Osgood stands what has to be the most unique theatre name in the country. The early '30s marquee proudly proclaims DAMM THEATRE.

Then operated by the late Viola Damm and her son Robert, the 414-seat house has been carefully preserved. In fact, only recently had the organ pit been covered over . . . "since it seemed unlikely they would need their Wurlitzer again . . .!" For those used to the foul, stale smell of popcorn, the Damm regularly fresh-popped corn nightly. Can you imagine? A large box of pop corn and drink to match for 75¢?

The Damm Family emigrated from Schneeburg, Bavaria, in 1868, with son Louis eventually saving enough money to open his own bakery. Late in 1914, he decided to expand his business interests and opened the 123-seat Damm Theatre, complete with a Wurlitzer photoplayer. The theatre, like the bakery, was truly a family business. However, in 1921, competition was to rear its head nearly across Buckeye Street.

Gottlieb Herman and Richard Beer purchased the old Kilian Dopp Livery Stable and fully rebuilt it into the Columbia Theatre. What better way to eliminate the competition than to buy out the competitors. In February 1922, the newly opened Columbia became the new Damm Theatre as it is still known in 1990. While still under the business control of Herman



and Beer, music was provided offstage by Mr. Herman playing his Edison cylinder phonograph. However, when the Damms took over the operation, they purchased a repossessed Wurlitzer Style 135 piano console organ, with roll player. This 2/4 unit was purchased through a dealer in Rising Sun, Indiana, musical instrument and boat dealer. This was none other than Mr. J.W. Whitlock, inventor of the roll controlled, self-playing harp. Howard Wurlitzer saw potential in this instrument with the result Whitlock made roughly 1500 automatic "style A" Harps for Wurlitzer.

The 2/4, style 135 Wurlitzer saw short life in the Damm Theatre. It was also repossessed during the early days of the Depression. At one time, on the floor above the theatre auditorium was a roller skating rink, also with an automatic Wurlitzer orchestration. This, too, was lost in the early Depression period.

The old theatre's auditorium is magnificent. Walls are lined with heavy, crushed red velvet drapes. The auditorium ceiling and proscenium still have the original stencil and color scheme. Classic ceiling fans still churn the air in the now air-conditioned house. It is absolutely a step back in time to enter the Damm. Civic pride is proclaimed in a pair of road signs outside of town, "Osgood — Home of the Damm Theatre." Joe Damm and his wife Viola operated the Damm from 1953 until Joe's death in 1973. Viola continued to operate the house along with her son, Robert, until her death in February 1989. The house has been in use only sporadically since that time.

Time has been good to the Damm. Hopefully, this rural delight will not be lost to the future by neglect. It is a beautifully preserved piece of Americana that at one time was commonplace throughout rural America. The movie palace craze did not, by any imagination, take place in just the big cities. Just around rural southern Indiana, each town of at least 1000 souls had its own local version. Some still exist, like the Liberty Theatre in Lawrenceburg which also sported a 2/4 Wurlitzer. The 1937 Ohio River flood turned the organ into a pile of wet glue and warped poplar. Others have not survived other fates; a fire destroyed the Madison, Indiana, Grand Theatre along with its 2/4 Kilgen. Like the town itself, the Grand was an antebellum delight. However, the Osgood Damm, a little tired from lack of use now, still continues to survive as a beautiful example of a bygone era.



Los Angeles Honors Two

by Wayne Flottman

Ann Leaf and Del Castillo, two of the most outstanding members of the Los Angeles Theatre Organ Society, were honored at the summer membership meeting held in Sexson Auditorium at Pasadena City College on August 19. Both of these veteran performers willingly and ably entertained the members present from the console of the LATOS-owned and maintained 3/27 J. Ross Reed Memorial Wurlitzer. Bob Hill, a past president of LATOS, was master of ceremonies for the festive afternoon. He introduced the honorees with anecdotes from each of their long and illustrious careers.

Ann Leaf, known as "The Mitey Mite of the Wurlitzer," was introduced by Bob telling the audience that, by her seconding his nomination, she was actually responsible for his becoming president of LATOS. Ann is a native of Omaha, Nebraska, where she began piano lessons at age four and by age ten was a soloist with the Omaha Symphony. During her teen years she played at the Million Dollar Theatre in Los Angeles, landing the job after an impressive performance where she accompanied a movie "cold." When Ann was 18 she won a scholarship to Juilliard. She is also known as "Little Organ Annie" (because she is only 4'11" tall). Ms. Leaf moved on to radio after the talkies arrived making the theatre organist obsolete. She had two shows of her own as well as doing back up for other radio shows. Ann Leaf returned to Los Angeles when radio became dependent upon "canned" music and spent a number of years concertizing throughout the United States until she retired many years ago.

Del Castillo began his musical career during World War I when he joined the Army and asked to be assigned to a band. When the director asked him what he played, Del's reply was "What do you need?" He ended up as director of the 302nd Field Artillery Band. After the war Del discovered the theatre organ and was employed as a silent film accompanist. He opened a school to teach film accompaniment but, with the arrival of the talkies, that venture abruptly ended. Del Castillo was director of CBS Radio's "We Deliver the Goods" broadcast from Catalina Island, and he later became a director and organist for CBS. Mr. Castillo is also a writer, having contributed articles to theatre organ publications over the years.

Both of the honorees received plaques and flowers and much warm and well deserved applause for their efforts during the afternoon of entertainment.



Ann Leaf accepts plaque from Donn Linton.

Zimfoto



Del Castillo and Ann Leaf at Pasadena City College.

Zimfoto



Donn Linton presents plaque to Del Castillo.

Zimfoto

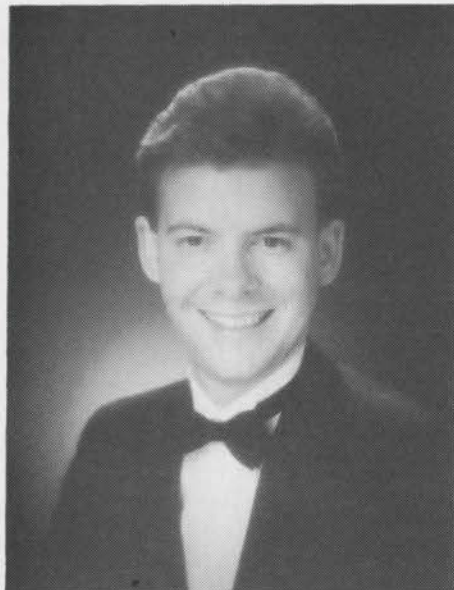


Oakland Paramount Names New Staff Organist

Jim Riggs has been named staff organist for the Oakland Paramount Theatre. The announcement was made to over 1000 patrons at the Paramount's Hollywood Movie Classics presentation of *Dinner At Eight*.

"We're pleased to have Jim with us," stated Paramount General Manager Peter Botto. "The Wurlitzer requires constant attention, and in addition to his knowledge of the organ, I know Jim really cares about this instrument and will help us keep it in top condition." Riggs fills the position left vacant by the death of Jim Roseveare in 1988; Roseveare had been with the Paramount since its reopening in 1973.

A Bay Area native, Riggs is also house organist for the newly restored Stanford Theatre in Palo Alto and was recently voted "Theatre Organist of The Year" for 1990 by the American Theatre Organ Society. He has released three recordings, the latest being "Paramount on Parade" which was recorded on the Paramount's Wurlitzer.



The Detroit Fox Summer Film and Theatre Organ Extravaganza

by Harold Bellamy

A restoration showpiece, Detroit's Fox Theatre continues its highly successful role as a presenter of premiere names in live concert and stage entertainment. Personalities such as Frank Sinatra, Red Skelton, Willie Nelson, and productions such as *Fiddler on the Roof* and *South Pacific* have attracted record attendance at the Fox. The lobby organ, the 3/12 Moller, is regularly used to welcome patrons and to entertain them during their pre-performance socializing. In addition, the 4/36 Wurlitzer is used for special events as considered appropriate.

During the summer, however, there is a considerable change in this routine. Mike Illitch, the owner of the Fox, has decided to dedicate the summer period to the presentation of 70mm classic films and very appropriately by accompanying the films with the Wurlitzer.

Since its opening in 1988 following its restoration, the Fox has presented three films, *Doctor Zhivago*, *West Side Story*, and the recently restored print of *Lawrence of Arabia* which resulted in the nation's largest grossing ever of this film. This summer he added a restored 1959 epic *Ben Hur*. This tale of Christ, 3 hours and 42 minutes in length, won eleven Academy Awards including an Oscar for best picture. The chariot scene, which is best remembered, took three months of filming on one of the largest sets in the history of film-making and entrances the audience for over eleven minutes.

Charlton Heston appeared on opening night to launch *Ben Hur*, and he presented himself as wearing two hats. As a movie star he reflected on the making of *Ben Hur* and other roles he has played. As the chairman of the American Film Institute he complimented the Illitch family for restoring the Fox and strongly stated his view that the showing of classics such as *Ben Hur* are best seen on the big theatre screen as opposed to the limited scale of television.

Under the direction of Greg Bellamy and Harry Skrdla, a group of theatre organists were scheduled to play the Wurlitzer for the showing of these films every day of the week. Midway during the *Dr. Zhivago* run, Mr. Illitch added a matinee to the schedule. Organ talents recruited for these performances were: Father Jim Miller, Father Andrew Rogers, Tony O'Brien, John Lauter, John Steele, Don Haller, Lionel LaMay, Jim Hammann, Scott Foppiano, Steve Schlesing, and Sharron Patterson. Now as the fall season takes over, these organists will continue to play for a new season of special events. Organ restoration work continues with the latest completed task being the re-leathering of the high pressure regulator of the Wurlitzer. By the way, if any qualified theatre organist happens to be in the Detroit area, contact either Greg or Harry. You may, if scheduling permits, find yourself at the console at the fabulous Fox.



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the human soul,
but finds its food in music.*

GEORGE LILLO, 1736



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Minutes

American Theatre Organ Society Annual Membership Meeting August 7, 1990

Call To Order:

The annual meeting of the General Membership of the American Theatre Organ Society, Incorporated, was called to order by President John Ledwon at 2:38 p.m. August 7, 1990 at the Embassy Theatre, Ft. Wayne, Indiana.

Introductions:

National officers, board of directors and staff were introduced.

Approval of Minutes:

Minutes of the July 4, 1989, General Membership Meeting were approved as published in THEATRE ORGAN (Deke Warner/Ray Danford/Unanimous).

Treasurer's Report:

Treasurer Dale Mendenhall reported that dues were sufficient to support all presently approved programs. Dues are not sufficient to fund ATOS Headquarters/Museum, and procedures have been set-up with the possibility of an endowment/foundation to provide funding support for this and other future programs.

Regional Convention:

Thanks were given to the chapter members of the Valley of The Sun Chapter, Phoenix, Arizona, for the successful regional convention held in November 1989.

New Chapters:

Two new chapters were welcomed: Metrolina, Charlotte, North Carolina, and Yuma, Yuma, Arizona.

Young Organists Competition:

The winners of the 1990 competition are: Junior Division & Overall Winner - Mark Aston, London S/O England; Intermediate Division - Russell Holmes, London S/O England; Senior Division - John Giacchi, Australia/Felix.

Business:

The radio show "Theatre Pipes" has been forwarded to National Public Radio, and if not broadcast, can be offered to commercial stations.

The slide show with narrative will be on tape and available for rental by the end of the year from the ATOS Archives.

A new two-color brochure is available for chapters at no cost unless they wish their own information on the inside page.

Article II, Section 2.1, Line 4 of the Bylaws has been changed to read: "Two adults and dependent children living at the same address." This does not change member voting rights.

A pilot program for 10 music scholarships of \$500 each for ATOS members and dependents ages 13 thru 21 has been approved.

A blanket licensing policy will be purchased from ASCAP for chapters having public concerts.

Future Conventions:

Sequoia Chapter, Fresno, California, will host the 1990 Regional Convention, October 19-21.

Nor-Cal Chapter, San Francisco, California, will host the 1991 National Convention, July 5-9. A show of hands was asked to assess how members felt about riding the Bart between venues, where possible, instead of private busses.

Adjournment:

There being no further business, the meeting was adjourned at 3:05 p.m. (Jim Koller)

Respectfully submitted,
Laurel D. Haggart, Secretary

Chapter Representatives Meeting

The Annual Meeting of ATOS Chapter Representatives was held August 8, 1990, in the Celebration Hall of the Hyatt Regency Hotel, Indianapolis, Indiana. President John Ledwon called the meeting to order at 9:30 a.m.

Roll call was taken and our two new chapters, Metrolina of Charlotte, North Carolina, and Yuma of Yuma, Arizona were introduced. National Officers and Board of Directors and staff were introduced.

The following announcements were made by President Ledwon and questions from the floor were answered.

The first series of 13 radio shows have been completed and submitted to National Public Radio by Vice-President Russ Hamnett to broadcast this series via the PBS satellite system. The series is offered free to stations and ATOS has the international rights. Target date is October and chapters will be notified of actual dates. Will be critical to have chapter support by a letter campaign to stations when series is aired. If first series are successful, the Board has allocated funds for a second series. If information is needed for PBS stations in your area, you may call Russ at 1-800-523-8870, KNAU Flagstaff, Arizona.

The slide show with narrative will be put on video and may be rented by chapters from the ATOS Archives.

With regard to ASCAP fees for concerts sponsored by chapters, the Board has approved the purchase of an umbrella policy for our chapters. Contact Doug Fisk, Executive Director.

The new two-color brochure is available to chapters at no expense when they request a reasonable amount. Also, the chapters may order the brochure with their own information on the inside page at a cost of 10¢ each when ordering 1,000. Contact Doug Fisk.

With the success of the Young Organist Competition, the Board has approved a pilot program to encourage a young artist to continue pursuing playing theatre organ. The development of a scholarship program

for ATOS members and dependents 13 to 21 years of age is our goal. The pilot program will be for 10 scholarships of \$500. Input or questions concerning the implementation of this pilot program should be directed to Board Member Dorothy Van Steenkiste.

The Chapter Handbook has been forwarded to all Chapter Presidents. Any additional input from chapters should be sent to Board Member Bob Markworth as the handbook will be updated periodically.

The listing of Theatre Pipe Organs for our archives is continuing and includes chapter, school, theatre and home installations. A narrative, on tape if possible, would be appreciated from the chapters concerning their organs; where organ came from, how moved, funding, installation and names of volunteers who gave their time and talent to the project. Contact Board Member Laurel Haggart.

During open discussion, Chapter Representatives shared information on ways of funding, special concerts, programs of interest for school students, installation of chapter organs, accounting procedures for chapter treasurers, the use of computer software for mailing lists, correspondence and newsletters and the exploration of using Union workers with a guaranteed wage as volunteer workers when they are not on the job. The ATOS Archive would appreciate copies of chapter newsletters for the chapter's file and an exchange of newsletters between chapters is a good way of communicating. Of course, it is common courtesy to check with another chapter before using information from their newsletter.

Bill Schlotter spoke enthusiastically of the NINETY-ONE-DERFUL Convention in San Francisco starting July 5, 1991, and Tom DeLay of the Sequoia Chapter Regional in Fresno, October 19-21, 1990.

All written reports from chapters have been included in the permanent minutes of this meeting.

Meeting was adjourned at 10:45 a.m.

Respectfully submitted,
Laurel Haggart, Secretary

■■■■
Watch for news of Nor-Cal's
"NINETY-ONE-DERFUL" CONVENTION
July 5-9, 1991!
■■■■

OPENING OF NOMINATIONS for 1991 ELECTION OF DIRECTORS



Note: Deadline is February 1, 1991

It is time to nominate candidates for the National ATOS Board of Directors for the three-year term from July 1991 through June 1994. All regular ATOS members are eligible for nomination and may nominate themselves or be nominated by another member, in which case written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot.

A nominee need have no special talent or experience in pipe organ technology or musicianship; however, nominees should have a demonstrated interest in ATOS and the time to work toward the goals and the growth of the society. While there are certain benefits enjoyed by directors, one of which is the reimbursement of certain meeting-related expenses, there are also responsibilities. Along with a willingness to participate in the administrative affairs of the society, it is most important that Board members faithfully attend both Board and Committee meetings.

The Board usually meets only once a year during Convention, so attendance of all Directors is necessary if the decisions and actions of the Board are to be truly responsive to the membership. In addition, Directors serve on one or more committees providing valuable input to the Board. The chairmen of the committees are responsible for submitting a written report of their activities and recommendations prior to the annual meeting of the Board.

The Board is currently taking action on several exciting programs which should increase public awareness of ATOS and set a course for the future. This is a great time to become involved in the national level of ATOS.

Procedure to be observed in the nomination process is as follows:

- 1 ■ Each nominee shall furnish a small black and white photo, together with a statement, not to exceed 100 words, including personal data, work and theatre organ experience, and a short platform statement. Statements exceeding the 100-word limit will disqualify the candidate.
- 2 ■ All candidates must have their statements and photos mailed to the ATOS Secretary, P.O. Box 902, Lake Arrowhead, California 92352, no later than February 1, 1991.
- 3 ■ This year we are again using the separate mailing of the ballots and resumes of the candidates. While this method is much more costly than placing the ballots in THEATRE ORGAN, we hope that it will encourage many more of you to vote for the candidate of your choice, thus demonstrating your interest in and support of ATOS objectives.

If you have any questions, write or call: Nominating Committee Chairman Tom DeLay, 162 West Roberts, Fresno, CA 93705, or phone 209/431-4305.

"If qualifications of the nominees may not be widely known to the membership, it is permissible to allow each nominee to furnish for enclosure a brief factual statement of his service and qualifications, provided that all nominees are accorded equal opportunity and space."

Robert's Rules of Order, Newly Revised

COUNTING WORDS

1. Name and state do not count.
2. Hyphenated words count as one. (Vice-president, two-term ...)
3. Articles and prepositions count. (the organ caretaker = three words; an avid lover of theatre organ = six words)
4. ATOS = one word. RCTOS = one word.
American Theatre Organ Society = four words
5. Abbreviations count as a word. (Asst., Mrs.)
6. Numbers count as a word. (26 = one word, 5 = one word)

FOR THE RECORDS cont.



MUSICAL PRISMS. Dwight Beacham at the Allen MDS-Theatre III. Selections include: Riff Song, I Don't Need Anything But You, True Love, On the Sunny Side of the Street, Calvary, Stars and Stripes Forever, Tarantella, Dancing in the Dark, Prelude in Classic Style, I Would Be True. Cassette tape available from: Allen Organ Co., Macungie, PA 18062. Price \$6.00 postpaid.

**PERFORMANCE: VERY GOOD
ORGAN: GOOD ELECTRONIC
RECORDING: GOOD**

Dwight Beacham turns in a well-played and varied program. Since this recording is clearly advertising, there is some indication that Dwight Beacham might be demonstrating the organ, but the arrangements are enjoyable.

This electronic organ bears a remarkable resemblance to pipes, but it is not a dead ringer. Its biggest fault is that the top is brittle. The recording Dwight Beacham made on the ADC 4600 fooled me several times. I don't think this one would.

This tape is normal EQ and no Dolby, but is quieter than many high bias tapes with Dolby. The review copy was recorded a little hot in a couple of places.

It occurred to me to go back and check on the ADC 4600 recording, and I noticed that it was apparently recorded in a different room at the Allen Organ Co. While I would say that both recordings were well done, that may have something to do with this recording sounding more electronic.

DWIGHT BEACHAM AT THE ADC 4600 is still available for \$5.00.

This recording is recommended.

Bob Shafter

NUGGETS cont.

Buffalo's WBEN "Slumber Hour;" FRANCIS J. CRONIN, Boston's WAAB; Mrs. HELEN CRAWFORD, New York's WEAJ; J. GORDON BALDWIN on Rochester's WHEC ... 9/35 DICK LEIBERT and JESSE CRAWFORD, New York's WEAJ ... 3/37 LEN SALVO, Chicago's WGN; MARY FOUNTAIN, Harrisburg's WHP; BOB HENKE's "Organogue," WEEU in Reading, PA.

That will do it for this time. So long sourdoughs!

Jason & the Old Prospector

CLOSING CHORD

Fred Bayne

Frederick R. Bayne, 73, well-known Detroit area organist, died of pneumonia September 5, 1990, in Pennock Hospital, Hastings, Michigan. Fred, a long time member of the American Theatre Organ Society, was a charter member of the Wolverine Chapter, a member of the American Guild of Organists and one of the first members of the Detroit Theatre Organ Club (Society). Fred studied classical organ at Michigan State University, but his first love would be what we now call the "standards." When the Hammond Organ was first introduced Fred was one of the first students to go to Chicago to study at the Sherwood School of Music with Mildred Fitzpatrick, a renowned silent film organist.

The year was 1938; the place was Erie Cafe in Chicago. This was the beginning of Fred's life-long professional career as an organist, performing in restaurants, at roller skating rinks and on the radio with his own organ show. Fred often reminisced about his days as roller skating organist. "They treated me like a king. The skaters would meet me at the door and escort me



Fred Bayne

to the organ lift. When I was to take a break everyone wanted to skate with the organist."

Fred will be remembered by many of his friends for his thirty-three year stint as organist at the Farm House Restaurant in Hazel Park, Michigan, where he played the Hammond Organ (that the restaurant purchased new when he first started) up to the time of his death. Fred composed one song that he had published. When thinking of Fred, his family and friends will remember him as a warm, talented

and gentle person, as his song said, "OH LET ME DREAM, LET ME DREAM OF THE PAST." *Steve Schlesing*

John (Johnny) Winters

Johnny Winters, 81, organist at the Blue Network and ABC for more than 20 years, died August 24 in Bloomsburg, Pennsylvania, after a long illness.

Winters began his multi-talented career at age 16, playing piano to accompany silent films. He switched to organ and joined the NBC Network providing the musical background for many of radio's most famous soap operas including "Myrt & Marge" and "Widder Brown." Returning from military service, he joined the musical staff of ABC. In his long career, Winters played twin consoles with Leo Weber, guested at the Radio City Music Hall and at several New York City Churches. In a TV children's series he was an actor as well as organist. As a composer, he wrote the score for a musical adaptation of *Camille*.

Winters was a member of the American Guild of Organists and of ASCAP. Next of kin, Charles and Kate Dyer.

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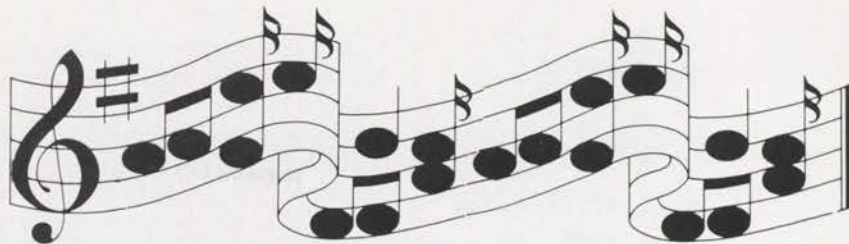
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Chapter Notes



ALABAMA

Birmingham

205/942-5611 or 205/251-9492

We met on July 21 in the auditorium of E.E. Forbes & Sons Piano Company in Downtown Birmingham. Our own Gary Jones gave a concert on an Allen MDS Theatre III organ. The organ had a Yamaha Disklavier reproducing piano connected to it. The concert was well attended. About sixty people enjoyed the Irving Berlin and Disney tunes. A short business meeting followed the concert. That night, Gary played for the largest wedding ever at the Alabama Theatre. There were over one thousand people in attendance.

Our chapter was well represented at the Indianapolis Convention. Those who attended reported that the convention was the best ever.

August 19 was a day of record-breaking heat in Birmingham. With the temperature at 103 degrees on the outside, we held our monthly meeting in the cool Foster Auditorium in Southside Baptist Church. We were treated to a concert by guest artist Ron Carter, President of Atlanta Chapter. Ron's wife, Donna, and son John were with him. We were also delighted by the cameo performance by Rick Norton. Rick is Vice-President of Atlanta Chapter. These two artists gave an outstanding concert on the 3/6 Kimball which was formerly installed in the WAPI Radio Broadcast Studio. Because of the heat and vacations, our audience was smaller than usual, but it was enthusiastic about the music.

Virginia Robertson

ATLANTA

404/428-4809 or 404/948-0267

On July 22 we had the great pleasure of a return engagement by Joylynn Huebner of Charleston, South Carolina. Joylynn is an organ instructor with more than 30 students, most of them 50 years old or more! She plays for parties and wedding receptions at Charleston's Victoria House, and is the regular Christmas organist at Thalheimer's Department Store there.

She performed for us at Atlanta's Allen Organ Studios in nearby Chamblee, on the MDS Theatre III Deluxe Edition, which succeeds the ADC-4600 as Allen's top-of-the-line three-manual theatre product. A bit about this organ. One of its primary innovations is its new TOTAL MIDI FACILITY (musical instrument digital in-



Joylynn Huebner at the Allen MDS Theatre III.

terface), by which what the organist plays can be "recorded" on floppy disks, including stop changes, expression and crescendo pedal. (Oh, yes, the instrument has a crescendo pedal — and toe studs, too — not usually found on electronic organs.) This enables theatre-organ enthusiasts who do not play to enjoy the organ in their own settings.

Joylynn's beautiful playing together with her charming personality made the afternoon very enjoyable. She gave us a lively demonstration of her virtuosity, from the rinky-dink ("Root Beer Rag") to the sacred ("Gentle Shepherd"), through the sentimental ("Kaminioi Ostrow," "Showboat Overture," and Cole Porter's "I Love You") to the heavier numbers ("Under the Double Eagle" and "Washington Post March"). One amusing piece was a combination of Bach's "Fugue in D Minor" with "Fly Me To The Moon."

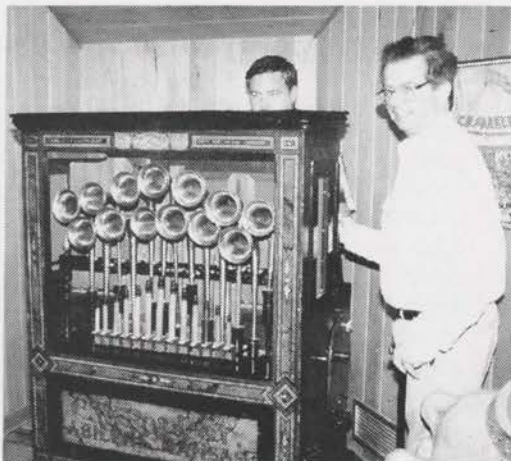
Thanks, Joylynn, and thanks, too, to local Allen president Jim Ingram, for a very pleasant couple of hours.

On August 19, we did something different and gathered at member Jim Gleeson's home in Stone Mountain to view and hear his wonderful collection of mechanical musical instruments. Jim claims no musical skills himself: "If it doesn't play itself, I can't make it play!" But he sure has a houseful of instruments that he makes play themselves!

Some of the more outstanding pieces in his collection: a Seeburg Cabinet "C" model nickelodeon, with xylophone and mandolin attachments, dating from the late 1920s; a big (27-inch) disk floor model (it has to be a floor model with disks this size) automatic changing Regina music box, shipped from the Rahway, New Jersey, factory in 1900; a North Tonawanda model 156 band organ, built in 1906 and converted from pinned cylinder to Wurlitzer 125 paper rolls in 1912; and, this correspondent's favorite, a DeKleist style 18 military band organ, manufactured about 1900-05 for one of C.W. Parker's (Abilene, Kansas) merry-go-rounds, playing a pinned cylinder. The latter we can call Jim's 0/10 organ. Why not? It has ten ranks of real, air-blown pipes (small ranks to be sure, none more than 13 pipes in number), and, of course, no manual at all. Its ranks include Trumpet, Piccolo, wood Flageolet and others, open and stopped. Boy, without earplugs, you don't go around the house playing more than one of these babies at a time!

The trip Jim gave us back into history was fascinating. Wish we had had more time to absorb it all.

Bill Hitchcock



Jim Gleeson at his 0/10 DeKleist; Charles Walker in back.



Jim Gleeson with his North Tonawanda model 156.



CENTRAL INDIANA

Indianapolis

317/359-4194 or 317/353-7321

The National Convention is now history, and for us it was a mountain-top experience. We found it absolutely fabulous to meet and get to know so many of you and to hear about the theatre organs and theatres where you live. It was especially exciting to contemplate the variety of places both here and abroad that were represented here in August.

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Our July meeting was at the Long Center in Lafayette where we heard Dwight Thomas. Dwight began piano lessons at a tender age and continued into his teens when he started classical organ study. Early in his program, Dwight used the Devtronix, left it all alone and came out to join the rest of us. He said you could hear the organ so much better that he was tempted to stay in the audience. He didn't, however, but proceeded with a beautifully registered rendition of "Music of the Night" from Webber's *Phantom of the Opera*. Joplin's "Maple Leaf Rag" was exceptionally well-executed. He concluded with excerpts of melodies from Berlin's *Annie Get Your Gun*. Dwight told us that it was because of the death of another composer that Berlin was given the opportunity to compose the music for this show and that he was reluctant to do so. And aren't we glad he changed his mind! Otherwise we might not have had such tunes as "Got the Sun in the Morning and the Moon at Night," "S Wonderful" and "There's No Business Like Show Business." We enjoyed them all!

Betty B. Schmidt

CENTRAL OHIO

Columbus

513/652-1775

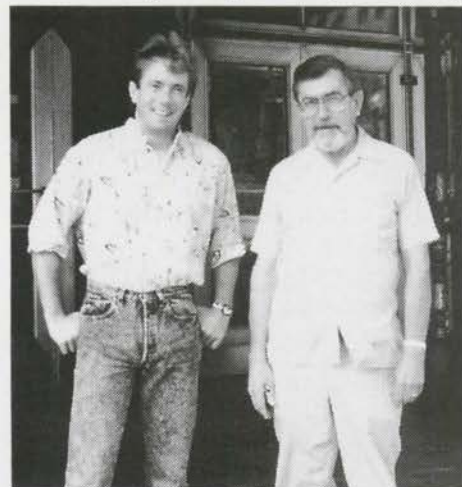
Once again we proved that we are a mobile society because on July 22, in spite of intermittent drizzle and gray skies, we traveled to Urbana, Ohio, from distant points (some as far as Charleston, West Virginia!) to meet at the Polesys, who have a 3/13 mostly Wurlitzer installation in their home. President Garcia and Jim Blegen brought us up-to-date on the latest improvements to the club's Wurlitzer, located in Worthington, Ohio. All three manuals are getting new key contacts, new bushings and correct key travel adjustments by member Tom Hamilton. In addition, provision is being made for combination action with the inclusion of 12 pistons per manual. Mark Williams is developing a new membership brochure which will be shortly introduced in conjunction with National's. Following these announcements, Henry called for introduction of guests and friends after which he presented organist Martin Bevis. Martin, a resident of Dayton, Ohio, has been playing theatre organ for most of his adult life — an avocation he thoroughly enjoys but not to the detriment of his primary profession as a self-employed real estate title searcher. He attracted our attention last year at the Senate Theatre in Detroit when his impromptu performance at the jam session won him well-deserved recognition and applause. We feel especially proud to have him as a member.



Left: Patti Immel at open console. Right: Marvin Bevis at the Polesy's 3/13 Wurlitzer. J. Polesy photo

His program, before our 60 guests and friends, featured such favorites as the haunting and nostalgic "Laura," "Nevertheless" and a medley of Sigmund Romberg compositions. Martin's versatility was exemplified in his rendition of "Zip-a-dee-do-da" and selections from *Phantom of the Opera*. After his program many of our members took advantage of open console — that is when they weren't partaking of a delicious array of food provided by our potluck contributors. Again, we're mystified at how fortunate we are to have such a wide variety of dishes when one member doesn't know what the other is preparing — but then why question a good thing; it's the best of both worlds the way it is.

During one of Rob Richard's recent visits to Columbus to play for the Ohio Theatre's summer movie series he had a chance to rekindle a long-time friendship with COTOS Vice-President John Adams. Their friendship extends back to Rob's high school days in Aberdeen, South Dakota, when John worked in Rapid City. Rob's present home is in Phoenix, Arizona, where he is one of the associate organists at Mesa's Organ Stop Pizza. John Polesy



Rob Richards in front of the Ohio Theatre with Vice-President John Adams. J. Adams photo



CHICAGO AREA

312/589-9363 or 312/282-0037

About the only lull for us is when the National ATOS Convention is in session. Winter weather sometimes slows us a bit, also.

We had a very interesting and rewarding musical spring which continued into the summer months.

The Gateway Theatre is the home of Copernicus Civic Center, a Polish performing arts group. The theatre's 3/16 Wurlitzer/Kimball organ is maintained by member Dennis Wolkowicz. Dennis also manages the theatre very well! The Gateway Theatre celebrated its 60th Anniversary this year with a gala, nostalgic show.

This program featured Hal Pearl at the organ doing his famous varied program and well-appreciated sing-along. The feature was *Paramount On Parade*, always a popular film. Also, the Gateway 30-piece concert orchestra was part of the program, plus a nostalgic entrance fee of 25¢. YES, a whole quarter. Needless to say, the house was jammed to the rafters.



Bill Rieger (left), John Devona and Lee Maloney.

July 15 was our summer social at the Patio Theatre. The well-known, well-traveled theatre organist and circus man, Lee Maloney, handled the 3/17 Barton organ admirably. Lee included in his program an introduction of John Devona to the audience. John was one of the entrants in the 1990 ATOS Young Organist Competition. Our congratulations!

John Ledwon, ATOS President, presented a marvelous program at the Rockford joint summer social in the Coronado Theatre. This social was a compatible combination of Joliet, Rockford, and Chicago Chapters with John Ledwon presiding at the Barton console. An outstanding program ensued.

Our fall schedule is planned to include Frank Pellico and his orchestra at the Copernicus Cultural Center. Frank is one of our active and talented musicians with great experience in programming. He is now staff organist for the Black Hawks at the Chicago Stadium.

Also this fall, Ron Rhode will preside at the Pickwick Theatre's Wurlitzer.

This year's programming will end at Oakbrook Christ Church with our Annual Christmas Social. Music Director and Chief church organist for the church, Devon Hollingsworth, will present this Holiday program. It will be a great finale to a grand year of music to our liking.

A healthy, happy 1991 to all from CATOE!
Almer Brostrom

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CD \$18.00 ppd. Cassette \$12.00 ppd.

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Cumberland Valley's organ crew at "one-seventh of the Capitol Moller," (L to R) Dean Faulk, Mark Cooley, John McBride, Gil Singer.

CUMBERLAND VALLEY

Chambersburg, Pennsylvania
717/263-0202

In July, Chambersburg residents Bill and Brenda Black, collectors extraordinaire of mechanical musical instruments, hosted a visit to their home. Arranged by chapter treasurer and Capitol Theatre owner Gordon Madison, the outing was an adventure in sight and (maximum) sound.

Bill discussed the history of each instrument — some of which included fire, flood, and astounding good fortune — and then let them speak for themselves. Heard that evening were a Welte reproducing baby-grand piano, several Wurlitzer military band organs, a Gasparini band organ made in France which used a "book" music roll consisting of folding pages of perforated cardboard, and an Aeolian upright player piano with mandolin effect.

One of the Wurlitzer band organs was an extremely rare Style 155 model known to collectors as "the monster." The instrument came from a Michigan roller-skating rink and, true to its nickname, produced a full and quite deafening sound. Bill had thoughtfully provided wads of paper towels to stuff in ears.

Cumberland Valley's ongoing restoration of the Capitol Theatre's original 3/14 Moller continued throughout the summer. The Solo (right) chamber saw the return of its refurbished 24-note chest and 16' string pipes, the first items to be put back since their removal to the Organ Shop above the theatre lobby two years ago. The chapter's organ crew next will be troubleshooting the restored four-rank chest and then returning it to the chamber, and also completing work on the toy counter and glockenspiel.

The organ console has been moved from the orchestra pit at center stage to the promenade on the second floor, a location closer to the Organ Shop, so that rebuilding can get underway. The size of the console required a brief trip outside the theatre and the efforts of a seven-person crew.

Bob Maney

DELAWARE VALLEY

Glenside, Pennsylvania
215/828-8662

On July 15 we were invited to the home of Mr. and Mrs. Charles Hoffner in Vine-land, New Jersey, to enjoy a short concert and open console. Their organ is a 3/20 Marr & Colton originally installed in the State Theatre in Easton, Pennsylvania. It is equipped with a Steinway Duo-art grand piano playable from the console. The orchestral tone quality so desirable in a theatre organ is strongly evident in this instrument and the lush sound does not pall on the ear.

Mr. Hoffner introduced guest artist Wayne Zimmerman. Mr. Zimmerman's program, which emphasized music from the Broadway stage, presented an overview of more than 60 years of the American musical theatre in less than 60 minutes. It is a credit to his artistry that he handled so well all the musical styles contained within that period. Needless to say, his program and performance were well received.

Open console followed the concert. We thank Mr. and Mrs. Hoffner for inviting our members to their home each year.

In conjunction with Garden State and New York Chapters, we traveled on September 9 to the Convention Hall in Asbury Park, New Jersey, to hear in concert former Radio City Music Hall organist James Paulin playing the Kilgen 3/8 theatre organ. Mr. Paulin brings to his music an enormous amount of electric energy. He is possessed of truly prodigious improvisational skills. One of his favorite expressive devices is the use of the extended and gradula crescendo after the manner of some of the overtures of Rossini.

Mr. Paulin established an immediate rapport with his audience which he maintained throughout his program. He generously responded to the enthusiastic applause by offering several encores.

The group was treated to an unannounced and unexpected pleasure when Ashley Miller of Radio City Music Hall fame presented an informal, impromptu program. Of course, Mr. Miller's name is

internationally synonymous with theatre organ and is known to everyone in the theatre organ world.

Open console was held before and after the formal program. Since the day's event began in the morning and continued until after 5:00 p.m., there was ample time for everyone who wanted to play to do so.

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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, Leibstraum, Misty, The Song is You, Blue Skies, Always, My Secret Heart, Moonlight Cocktail, Spring is Here, Between the Devil and the Deep Blue Sea, Love is Here to Stay, Angel's Chorus, En Revant, Saint Louis Blues.

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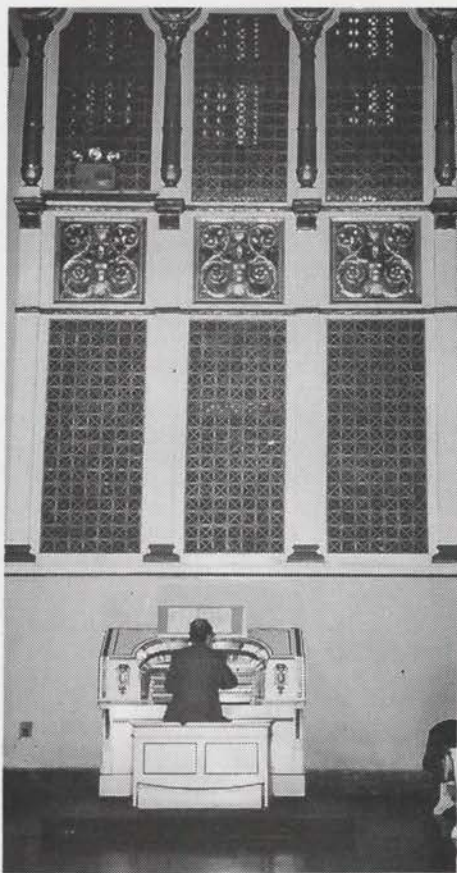
EASTERN MASSACHUSETTS

Wellesley
617/662-7055

While there were no meetings in July and August, our organ crew had no vacation. This devoted group completely gutted the Solo chamber as new windlines were needed to accommodate the new 8' Trivo Post Horn. That addition also required relay changes and rearranging the whole layout.

Preparations for the 32' electronic Contra Bourdon extension on the pedal have been made including two 7' x 20" x 30", 200 pounds each, speaker cabinets enclosing two Sound Design special sub-woofers. Babson College officials have been most cooperative in allowing us to break down sections of walls for the necessary openings.

Under consideration is a video tape including a portion of Lance Luce's recent concerts, photos of the destruction of Loew's State Theatre, Boston (the former home of our Wurlitzer), and related material. This project would require the showing by certain Boston TV stations and could generate excellent publicity. Dick Linder is exploring various possibilities at this time. *Stanley C. Garriss*



Ashley Miller at Kilgen Theatre pipe organ. *Mike Ford photo*



Asbury Park Convention Hall. *Jimmy Vanore photo*



New Jersey

609/888-0909 or 201/445-1128

The first of a series of Sunday afternoon summer concerts was held at the Asbury Park Convention Hall on July 15 and the last on August 26. It was an exciting, first-time venture of our chapter to introduce the 3/7 Kilgen theatre organ to the wide variety of people strolling on the boardwalk, enjoying the sun, beach and ocean waves.

The concerts were free and many passing the open doors were lured into the Convention Hall to hear the big, full sound of the organ. Some stood in the back listening. Others took chairs which had been strategically placed for the best sound. Organ and chapter literature was given out and all were encouraged to attend the following concerts.

This successful series of concerts was made possible by the untiring efforts of Russ Sattur, crew chief of the Kilgen, who not only brought the organ up to concert-playing condition, but scheduled all the concerts and obtained the six artists to play them. It was a 24-hour job for weeks on end. GSTOS especially wants to thank Russ Sattur and his crew, especially Dr. Jean Scibetta. We look forward to future programs. *Jimmy Vanore*

(continued ...)



Boardwalk spectators listening to Ashley Miller explain the pipe organ.

Jimmy Vanore photo



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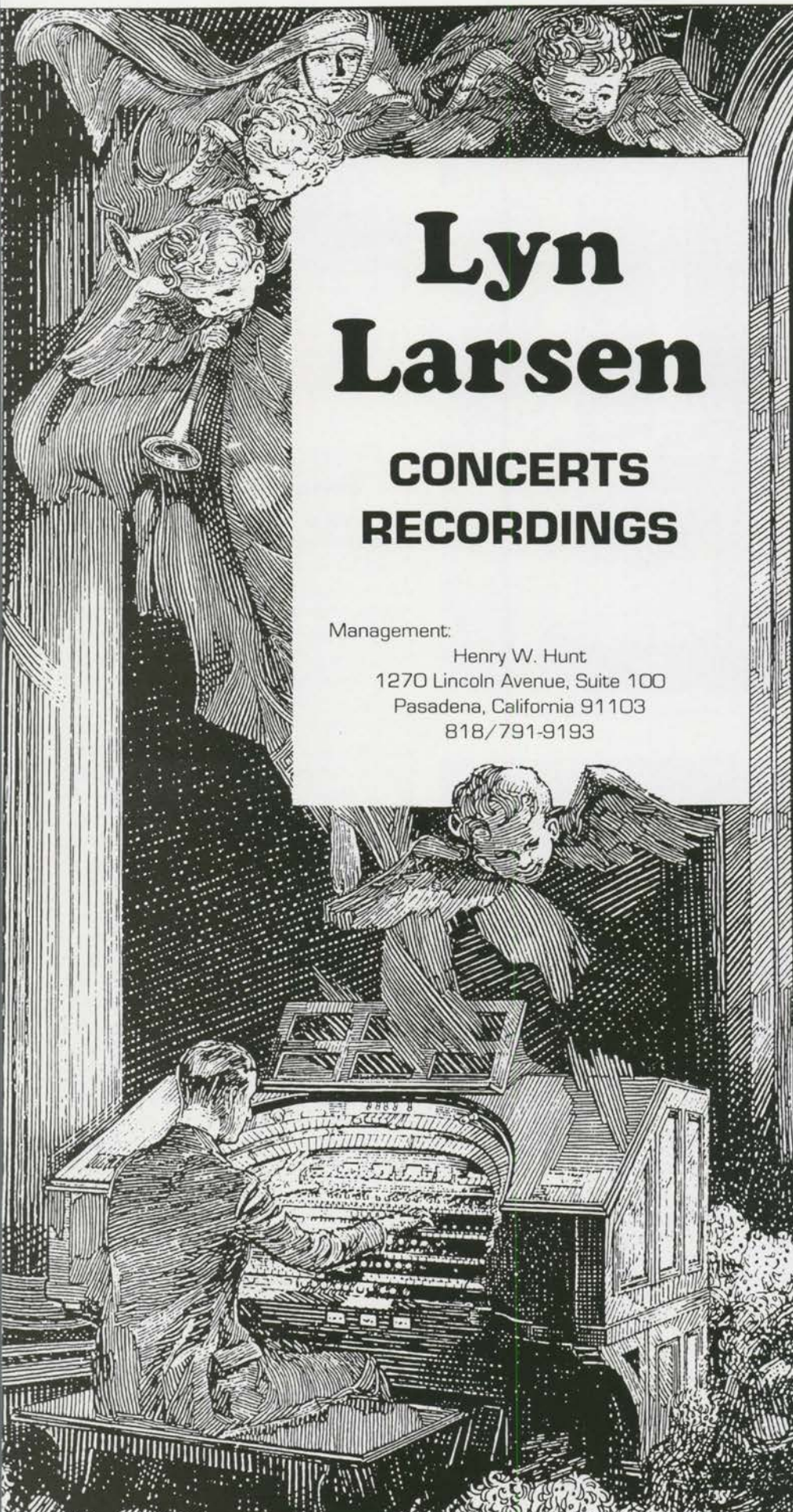
Nov. 21 Riviera Theatre - North Tonawanda, New York

Nov. 23 Rochester Theatre Organ Society - Rochester, NY

1991

Oct. 19 Detroit Theater Organ Society - Detroit, Michigan

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GARDEN STATE cont.

Organist Mike Brett kicked off the first summer free concert on July 15. Mike performed a wide variety of music including show tunes, popular standards, hymns and a sing-along. The concert was well attended by more than twenty chapter members and about 100 of the general public. The intent of the concert series was to provide a casual listening experience which was realized as the audience wore anything from jackets and tie to bathing suits. Donations totaling \$44 were received, and many expressed interest in the society.

The second concert was held July 22 featuring Bob Legon, who hails from the Boston area. Bob played a lively concert with more than a hundred people making a bee-line for the Hall. The concert attracted senior citizens, families with young children and young couples in their twenties.

Don Hansen, a GSTOS member from Staten Island, played the third concert July 29. He enchanted the audience with a mix of popular show tunes and more traditional theatre organ music. For the finale, he regaled the audience with a rousing rendition of the "Battle Hymn of the Republic." Don's style was very popular with the audience who stayed planted in their seats demanding encores.

On August 5 the scheduled artist failed to show for the performance, so Russ Sattur substituted at the last moment. In addition to his dedication and proficiency in restoring and enlarging the organ, Russ proves to be a talented musician as well. Crew member Jean Scibetta knew that the quick fix for a cipher is pulling the pipe, but what do you do with a 16-foot Diaphone? (Anybody have a fork life truck?) Knowing the relay, Jean saved the day. Chamber tours followed the concert.

Bob Legon's eagerly awaited encore performance on August 12 was the 5th concert. It included selections from *My Fair Lady*, *South Pacific*, and a sing-along. Bob even invited the audience to dance with a ballroom dance set. Thanks Bob, for two fine performances.

The last concert of the series was held on August 26 with Ashley Miller at the console. Ashley was in great form, having just returned from a great performance at the Visiting Artist Program during the ATOS convention in Indianapolis. The audience was the largest yet, including some of Ashley's fans from as far away as Rochester and Phoenixville. A standing ovation demanded several encores. Record sales were brisk, and dozens of people gathered around the console after the concert to talk to Ashley and tour the chambers.

George Andersen

GULF COAST

Pensacola, Florida

904/932-3133 or 904/433-4683

What more can be said about the National ATOS Convention that hasn't already been covered elsewhere? We went, we enjoyed, and it was great!

Such a thrill and delight to see so many friends, to meet the artists, and to hear such splendid performances. The hotel and bus arrangements were all top-of-the-line.

We have had two chapter meetings this summer, both in the Historic District home of our VP/Treasurer and console-builder, B.D. Rhea, MD. Scott Brodie, President, presided. Scott advised the chapter of the workings-in-the-mill for our application to the Arts Council for funding, the increased roster of our membership, and the appointment of a 10-member Board, instead of five. This last to be in line for approval of the Arts Council.

The two new ranks for our 4/23 Robert-Morton in the Saenger Theatre, an Orchestra Oboe and the Kinura are waiting-in-the-wings, literally, for permanent installation in the chambers. We need to get the dates set with the theatre management, with technicians Jimmy Scoggins and Curt Goldhill, and with other willing hands for the necessary step-and-fetch that goes with this sort of project.

Jeff Weiler is scheduled for January 26, 1991, and Jim Riggs for April 19/20. We are planning on a school participation program with Riggs. Scott is busily making arrangement with the power tower at the school board to complete the plans to transport buses of school children to the Saenger Theatre for Jim's performance. Another "first" for us. *Dorothy Standley*

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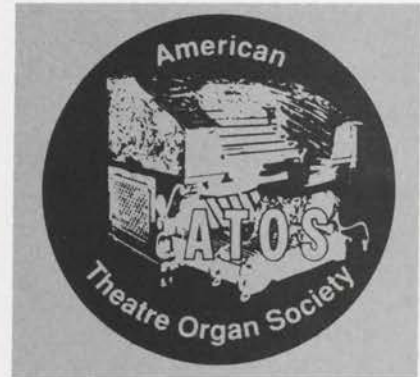


L to R: Dr. Ed Farmer, Ned Spain, Bill Hubert, Bruce Loudon, Lucy Del Grosso at open console.

HUDSON-MOHAWK

518/234-3974

Many members of our chapter attended the Annual End-of-the-Season picnic at the home of Betty and Ted Wood in Washington County, New York. Their 125-year-old farmhouse is situated in a lovely wooded area and contains a 3/20 Wurlitzer theatre organ which formerly was in a Peekskill, New York, theatre. Everyone enjoyed the strains of music whether inside or outside. The weather, food, etc., was perfect for such an affair . . . everyone is looking forward to next year!
Mina Lungen



New ATOS Labels!



At the picnic (L to R): David and Lucy Del Grosso, Lois Bigelow, Jimmy Vanore, Joe Vanore, Gus Pratt, Bruce Loudon. Don Wheatley is seated in front.



JOLIET AREA
Joliet, Illinois

The busy summer schedule continues . . . following the fantastic July 8 concert by Lew Williams at Krughoff's Wurlitzer Park, the first session of the 1990 Seminar Series began at the Rialto Theatre on August 1. President Lee Maloney presided.

On August 10 ATOS President John Ledwon played at the Coronado Theatre in Rockford for the combined chapters of JATOE, LOLTOS and CATOE. He also spoke extemporaneously, providing important information regarding maintenance of theatre pipe organs.

The Seminar Series resumed on August 15. Guest commentator Tom Gnaster critiqued each participant's performance and made suggestions relevant to tempo, fingering, registration and other pertinent factors that helped the "students" immeasurably. This format was continued in subsequent sessions.

The Fabulous Fox bus trip was a huge success. Over the weekend of August 25-26, a sold-out busload of theatre organ fans stopped enroute at the Wicks factory in Highland, Illinois. The Wicks family hosted a grand tour of their facility and gave members the opportunity to play their demonstration pipe organs. Lunch at Michael's Swiss Inn was a gourmet treat, and a treat for the ears with Les Hickory



Colonel Jack Moelmann in the pit at the St. Louis Fox.
Hal Pritchard photo

concertizing at the Hammond. Saturday night found us at the home of Colonel Jack Moelmann to hear his astounding array of pipes, transistors and toys during a one-man show that defies description. The colonel was in rare form, and he brought the house down with his super-patriotic production numbers. We also feasted at his home!

On Sunday morning we toured the Fabulous Fox in St. Louis. It is an overwhelming house. Thanks to our hosts, the St. Louis chapter, sixteen travelers played open console after Colonel Jack had wowed us again. On the way home we stopped at the Kikendall residence in Springfield to hear and play their Wicks and partake of generous refreshments.

The devastating tornadoes that raked the Joliet area spared the Rialto Theatre. A benefit performance there on September 7 helped alleviate the suffering.

Hal Pritchard



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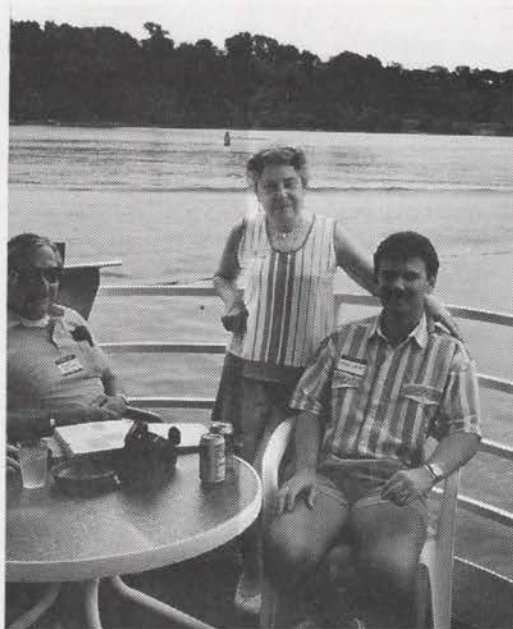
715/262-5086 or 612/771-1771

Organ concerts came to a standstill for the long, hot and humid summer in our area. However, members who attended the ATOS Indianapolis Convention in August reported a wonderful time, beautiful music and organs, and friendly people.

Our three-hour cruise on the mighty Mississippi aboard the brand new \$175,000 houseboat *Spirit of the Croix* on July 9 provided a leisurely outing for 49 members and friends. The scenery from the middle of the broad Mississippi River traveling south from Prescott, Wisconsin, was different from everyday visions — trains meandering along the river, beautiful homes atop the bluffs AND quiet — no racing motor boats on this Monday!

The cruise was a very satisfying way to continue our outing which began with a bountiful luncheon served under a tented canopy adjacent to Mike's gorgeous flower garden in full bloom, his pride and joy. Even out in the garden we could hear music emanating from the sanctuary of Mike Erie and Roger Dalziel's church/residence in Prescott, as several people took turns at the organs and piano. We were especially pleased to have travelers and members John and Anita Moseng from Eau Claire, Emma Baker from Sycamore, Illinois, and Dr. Frank and Margaret Hoffman from Mason City, Iowa, join us for the day. A very pleasant time, indeed, and we hope to plan another for next year.

I have just received another communication from Mayor Don Fraser of Minneapolis, who heads up the Minneapolis Organ Trust Fund for the Kimball built in 1928, the largest organ in the Upper Midwest. All 10,000 pipes were made by hand. It boasts two consoles: a 5-manual, 122-rank concert console and a 4-manual, 24-rank theatre console. Played together, the



Aboard the *SPIRIT OF THE CROIX*:
Dr. Frank Hoffman, Verna Mae Wilson, Mike Erie.

► On the upper deck: Harriet Bateman, Emma Baker, Marguerite and Ted Espe. A train can be seen in the background.



consoles produce a sound equivalent to 25 brass bands. The National Organ Historical Society has added this organ to its register of Historic Instruments.

As you read this, one of the largest and most powerful pipe organs in the world lies dismantled and dejected in a darkened warehouse somewhere in Minneapolis. It was relegated there, after 60 years of service in the Minneapolis Auditorium to avoid the wrecking ball that has razed that structure. The new Convention Centre is open for business and Mayor Fraser and the Restoration Committee are soliciting contributions for the re-installation of this "King of Instruments."

If anyone feels they could spare a dollar or two toward this huge effort, checks should be made payable to the Minneapolis Organ Trust Fund and sent to Convention Center Project Office, 315 East Grant Street, Minneapolis, MN 55404. I'm sure any and all monies will be gratefully appreciated.

Verna Mae Wilson

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.

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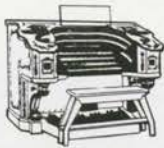
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LAND OF LINCOLN

Rockford, Illinois
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Our members gathered at the Tuttle farm near Poplar Grove, August 5, for fun and fellowship at a picnic.

Robert and Marcia Tuttle are collectors of all kinds of mechanical and electronic musical equipment. In their music room, the Tuttle's have a 2/4 Kilgen organ player, a 2/15 tracker John Brown organ, a player piano, a grand piano and various music boxes.

The adjoining room contains an electronic Wurlitzer organ and numerous antique phonographs and more music boxes.

In the theatre with its small stage, silver screen, flood lights and projection booth, the Tuttle's have a two-roll Page player organ (only 2 were built in 1937) and a piano that can be played from the organ. Guests were invited to try their musical talents on the various instruments and enjoyed themselves tremendously.

Marshall Biomberg, who has a rotisserie mounted on a trailer, prepared the delicious fork-tender roast beef and corn on the cob. Members brought a variety of favorite dishes for the potluck supper and a wonderful time was enjoyed by all.

We were honored August 10 when the ATOS President John Ledwon visited Rockford. John delighted LOLTOS mem-

bers and friends with music from the *Phantom of the Opera*, themes from *West Side Story*, and a medley of Big Band songs from the 40s that he played on the Grande Barton organ. After the concert, refreshments were served in the ornate foyer of the Coronado Theatre.

The Coronado tour and organ concert have become popular not only for out-of-town and local visitor tours, but as a part of high school reunion ceremonies. Their class loyalty songs played as the organ rises into view bring class members to their feet with enthusiastic applause. Many reminisce about childhood times in the theatre and graduations held there.

August 31, September 1 and 2 our members again opened their booth at "On the Waterfront," Rockford's largest downtown festival. This is the fifth year we have been there to give information and sell items to promote LOLTOS, the Grande Barton organ, and the Coronado Theatre.

Marty Mangas



LONDON & SOUTH OF ENGLAND

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To all who worked so hard on the Indianapolis Convention, thank you from London Chapter. It was well worth the trip, and our young entrants were more than pleased to be there. These conven-

tions are so much a part of ATOS and a grand way of meeting and exchanging ideas. Also, the generous hospitality of our friends in Chicago made us feel so welcome that we had our own wonderful afterglow with visits to many home installations in that area.

We returned to a concert at the Top Rank Club Kilburn with four young artists: Mark Aston, Russell Holmes, Ben Vine and Simon Appleyard, names that will be heard a lot in the future. All are under 17 years of age, and all play very well. Our annual competition will be held on September 16, and we usually arrange a concert to show our members the progress that our young winners have achieved in the past year. We would like to have seen a few more members and the younger generation, but what we lacked in numbers we made up in enthusiasm. Mark, Russell and other members gave us lively musical items, and we were pleased to see Michael Maine from Portslade with his friends and others to entertain us on the Wurlitzer at Wurlitzer Lodge.

We were very happy to see Searle Wright over here for his annual visit. It is always a pleasure to just sit and chat. We would like to congratulate Jim Riggs as 1990 Organist of the Year, and we look forward to hearing him play again for our chapter.

With two big dances to plan, two concerts and a Christmas extravaganza, we are not idle. Holiday greetings to all our friends. We look forward to another successful year for ATOS.

Edith Rawle



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Lew Williams, 1988 ATOS Organist of the Year, returned to Los Angeles on July 21. This charming young man from Arizona last played in Los Angeles during the 1987 ATOS National Convention. His performance on the LATOS-owned and maintained 3/27 J. Ross Reed Memorial Wurlitzer in Sexson Auditorium on the campus of Pasadena City College included old theatre organ music, music of the 40s and 50s and novelties providing an opportunity to show off the many special effects of the toy counter. Lew displayed his versatility with several selections from his repertoire of classical numbers. The entire performance was outstanding, but the highlight of the evening had to be his popular rendition of George Gershwin's "Rhapsody in Blue" featuring the concert grand on stage.

In August many of our members attended the ATOS National Convention in Indianapolis. The artists and organs were great and Tim Needler and his committee are to be thanked and congratulated for a truly memorable week!

The Fall General Membership Meeting on August 19 was a salute to two long-time LATOS members and supporters as well as artists of renown. Being the veteran troopers that they are, Ann Leaf and Del Castillo delighted the membership present with almost non-stop playing on the J. Ross Reed Memorial Wurlitzer.

Former Lawrence Welk Show organist Bob Ralston made a return appearance at San Gabriel Auditorium on September 9. While the outside temperature soared to over 100 degrees, the auditorium air conditioner malfunctioned making it necessary for Bob to perform in the breeze created by a large fan directed at him and the console. In addition to accompanying a short Laurel & Hardy comedy, *Sugar Daddies*, Bob augmented his performance on the 3/16 Wurlitzer with numbers performed on a Yamaha keyboard. Soprano soloist Patricia Welch joined him performing several vocal numbers. The many fans from the Lawrence Welk era of Bob's career were obviously delighted with the afternoon's entertainment, in spite of the uncomfortable conditions, while others vocalized their displeasure and disdain.

The 1990 season of LATOS concerts is being finalized and Angelenos will have the opportunity to hear a number of outstanding artists on the wide variety of theatre pipe organ installations in the metropolitan area.

Wayne Flottman



MID-FLORIDA

Orlando, Florida

407/894-4243 or 407/933-8368

We have changed our name. We are now the Orlando Area Theatre Organ Society. We hope this will end the confusion caused by people getting us mixed up with the Central Florida chapter in Tampa. We are the chapter that is doing the Don Baker Memorial Organ.

After a delay that has caused us to move our dedication date from February 1991 to September 1991, work on our project has resumed. We have moved the instrument to a warehouse in Orlando. Our crew chief is Ted Campbell, who many will remember as the man who installed the Surf City Wurlitzer and the Panama Hilton Wurlitzer. The chest work is nearly complete, and we have purchased the remainder of Wurlitzer opus 1099, the Wurlitzer that Jesse Crawford used for many recordings.

The Don Baker Wurlitzer is to be a 3/24 and will be a fitting tribute to this great organist. We wish to thank all who have contributed to this project, and we hope for continuing support from those who wish to help in reaching our goal. We still need a Post Horn, a glass music rack (like the Alabama) and two wood-inlaid Wurlitzer nameplates. Happy Holidays!

Walter Kimble

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.

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Colonel Jack Moelmann at the Redford.
Ray VanSteenkiste photo



L to R: Tom and Allen FitzGerald, Mickey Estes, Marge and Ray Nicholl, Mary Estes and Irene FitzGerald at Murray Lake.
Ray VanSteenkiste photo



MOTOR CITY

Detroit
313/537-1133

Colonel Jack Moelmann accompanied *The Freshman*, starring Harold Lloyd, and *Steamboat Bill, Jr.*, with Buster Keaton, as a two-day double feature at the Redford Theatre on July 20 and 21. Scheduling this silent film festival as part of our biweekly classic film series probably resulted in a larger total audience than if the program had been promoted as an organ concert. The audience was enthusiastic about the presentation, especially Jack's patriotic finale.

An afternoon barbecue, hosted by Ray and Dorothy VanSteenkiste during Jack's visit, was attended by some 60 chapter members.

More than 900 people enjoyed balmy summer weather on our 17th annual private charter moonlight cruise, chaired by Don Lockwood, on the 88-year-old excursion steamer *Columbia* the evening of August 2. Paul Kline, Shirlee Schenk and Steve Schlesing played Shirlee's Hammond for dancing, while the Harmonica Varieties

also provided music for dancing on the ballroom deck. Meanwhile, up on the bar deck, Fran Carmody, accompanied by Sharron Patterson, sang and led a sing-along; Carolyn Conway played the flute, accompanied by her mother, Sue; Terry Carmody also sang and several members availed themselves of open console at the Baldwin organ. A barbershop quartet, Four-of-a-Kind, serenaded passengers on all four decks of the *Columbia*, America's oldest passenger steamship, during the three-hour cruise on the Detroit River.

A highlight of our annual picnic, held at Murray Lake, a private preserve near Ann Arbor, on August 26, was fresh corn, provided by Sandy Krueger, roasted on the grill. While some played cards, others went swimming and boating. Chaired by

Irene FitzGerald, picnickers this year enjoyed exceptionally warm summer weather.

Norma Meredith, Bob Mills and Joel Still were the artists for our Fourth Sunday program at the Royal Oak Music Theatre on July 22. Wilma Steslick was the Fourth Sunday artist at the Royal Oak's 3/16 Barton on August 26. It was the first such appearance for Norma and Jack and we appreciate the time and effort that all put into their programs.

Tony O'Brien will be featured in our Christmas 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



For Jack Moelmann, with knife in hand, cut time is a piece of cake. With Jack are Jennifer Candea, Dianne Bellamy, Brian VanSteenkiste and Nick Tapler.
Ray VanSteenkiste photo

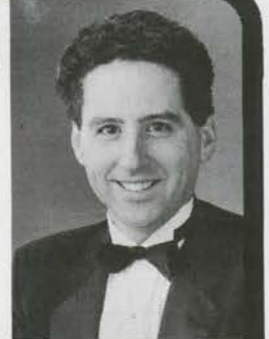
November 25	.....	Fox Theatre, Atlanta, Georgia
November 30	.....	Pacific Film Archive, Berkeley, California
December 2	.....	Music Sources, Berkeley, California
December 3	.....	Castro Theatre, San Francisco, California
December 7, 8	.....	Bing Auditorium, LACMA, Los Angeles, California
December 14-16	.....	Symphony Hall, San Diego, California
December 22	.....	National Gallery of Art, Washington, D.C.
January 4, 1991	.....	Symphony Hall, San Diego, California
January 20	.....	Bing Auditorium, LACMA, Los Angeles, California
January 26	Paramount Theatre, Oakland, California
February 3	Arlington Theatre, Santa Barbara, California
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February 18	Castro Theatre, San Francisco, California
March 8	Wemmel, BELGIUM
March 10 thru 19	BELGIUM Television programme taping
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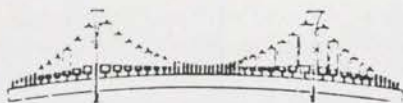
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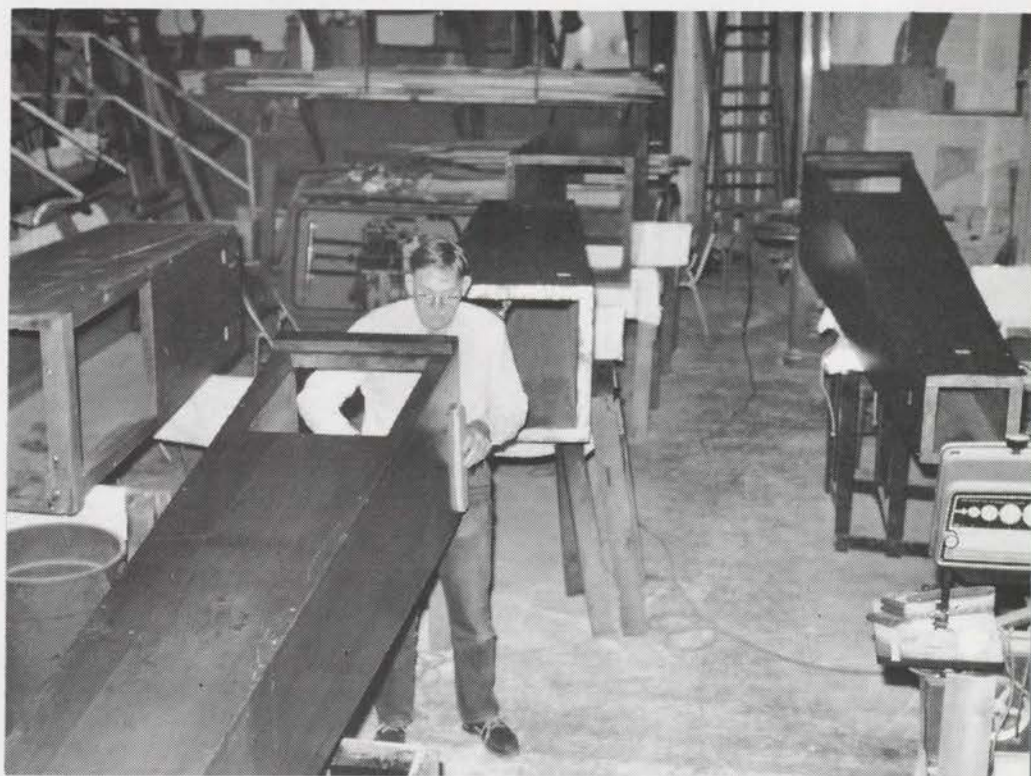
NOR-CAL

San Francisco Bay Area
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On September 9, David Reese played the best concert I have heard him do, and thanks to Ed Stout and Dick Taylor, the Castro Wurlitzer was in its usual impeccable condition. The crescendo pedal had been activated just for this concert, and Ray Taylor introduced David as the "Master of the Crescendo."

David opened with "San Francisco," making nice use of the romantic, wood pipes to express a quiet affection for the city. "Rose Room" featured the piano in player-roll style. Leroy Anderson's "Phantom Regiment" was both militarily precise and properly haunting. Expressing gratitude for their saving of the Bella Roma establishment and its organ, David dedicated "The Desert Song" to its new owners, members Les and Rita Schaefer. He celebrated the 25th anniversary of *The Sound of Music* with a lively medley played with great appreciation and enjoyment.

The second half of David's program opened with "Take A Number From One to Ten." He informed us that Harvey Blanchard is currently in Hillhaven Convalescent Home in Concord and would enjoy cards and letters. Harvey was the first organist to help David when he was new to California, and a medley of "Counting the Stars Alone," "A Birdseye View of



My Old Kentucky Home" and "I Want to Go Home" was dedicated to Harvey, followed by "Happy Birthday." David closed his program with a medley of marches associated with the Armed Forces. Following a standing ovation, David dedicated a highly jazzed up version of "Up A Lazy River" to Ray Taylor. He concluded with a reprise of "San Francisco."

Evelyn Woodworth

Nor-Cal's professional woodworker Carl Pinnow repairs cracked resonator sections by doweling, glueing and clamping, restoring the chapters' four-manual Wurlitzer. The organ was originally the Toledo Paramount Publix I. Restoration is scheduled to be completed in time to highlight the instrument at the July 5-9, 1991 meeting of the ATOS in San Francisco.

Leon Fletcher photo



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NORTH TEXAS

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A valiant effort is being mounted by a group of public-spirited North Texans to "save" the Dallas Texas Theatre for use as a performing arts center. The Texas closed last December after more than fifty years of continuous use. Built in 1931 by the legendary Howard Hughes as a 1350-seat movie palace, it was furnished in the grand style, has a working presentation stage with rigging loft, and originally contained a theatre pipe organ. What has saved this theatre from demolition up to now, no doubt, is the fact that the real estate on which it sits has not had the escalation in value it would have enjoyed had it been in downtown Dallas, rather than "across the river" in Oak Cliff. A group calling itself the Texas Theatre Historical Society and a number of business sponsors have crossed the first hurdle by getting an agreement with present owners, United Artists, on terms for acquiring the theatre. Now faced with raising nearly \$200,000 as a starter, the sponsors are having a black-tie affair at the Red Bird Mall in September to help in raising the necessary cash. It is expected that the planned restoration will cost about \$2,000,000. For North Texas Chapter, this presents a potential location for another theatre pipe organ in our midst. Chapter member Roger Smith is one of those dedicated to preserving the theatre as a Performing Arts Center and he reports that he and his fellows would like to see a theatre pipe organ re-installed in the theatre. He believes that the existing chambers are suitable for about a 12 or 15-rank instrument. We will be following the progress of this effort with great interest and wish them success.

Roger Smith is even more deeply in-



Charles Evans, with North Texas officers Lorena Mc Kee (left) and Mabel Westbay in Lakewood Theatre lobby.



Bill Newton at Robert-Morton during open console, August meeting in Lakewood Theatre.

involved with theatre pipe organ reclamation and restoration on his own as he is installing a ten-rank Barton in his helicopter hanger in nearby Arlington. As is not unusual with projects of this type, it is taking much longer than Roger had anticipated (or wished) to get his instrument

fully rebuilt and playing. Roger hopes to have things far enough along by late spring 1991 for its debut to North Texas Chapter.

In August we were entertained royally by Dallas organist, teacher and fellow member, Charles Evans, playing our chapter's Robert-Morton in the Lakewood Theatre. Charles is always a joy to hear on theatre pipes and, though we call on him frequently to play for us, his programs are always fresh. His opener, "Everything Old Is New Again," was indicative of what followed. Replete with familiar melodies, Charles' unique and richly ornamented arrangements did, indeed, make them new for our enjoyment. In the NEW category, he played the melodic "I Want To Be Part Of Your World," from Disney's *The Little Mermaid*. With a tip of his hat to Lyn Larsen, Charles closed with Grieg's "Wedding Day at Troldhaugen."

Irving Light



Grace McGinnis, Dennis Hedberg, Jay & Stephanie at Oregon picnic/sale.



← Garry & Rachel Zenk.
Below: Terry Robson, Irv Ewen and Gerry Gregorius



OREGON CHAPTER
A-T-O-S
Portland

503/771-8098

Planning a picnic in Oregon requires playing Russian Roulette with the weather, so careful Oregonians usually look for indoor/outdoor facilities, just in case. Again, this year we were fortunate to be able to hold our picnic at the home of Don and Alva James, where we also had access to their smooth little 2/8 Wicks. Nice! This year we held a "One Man's Turkey Is Another Man's Feathers" sale at the picnic. Members brought everything from records and tapes to books and doodles, and we raised about \$160 for the Cleveland organ project. We heard organ music from several members while we consumed an inordinate amount of goodies, and believe it or not, there was no rain!

Work on the Cleveland installation continues apace, and the prospect of sound in 1990 is looking very promising.



Paul Quarino photos



POTOMAC VALLEY

703/256-8640 or 301/652-3222

On July 15 we had a fun meeting at the Bethesda, Maryland, home of Elaine and Frank Stoner, where we were entertained magnificently on Stoner's Allen ADC 4600 digital three-manual concert/theatre electronic organ, featuring Mark Hanak, who has a degree in Organ Performance and is Frank Stoner's teacher. The Allen has a MIDI (Musical Instrument Digital Interface) for its Solo, Great, Accompaniment and Pedal divisions, and Mark Hanak demonstrated the MIDI by connecting and playing the Allen from his own electronic keyboard. Then open console on the Allen was gladly participated in by chapter Vice-Chairman Floyd Werle and by members Ardis Sneddon, Lee Prater, and our newest member, Mike Hartley. Refreshments were served by the Stoners, and all present agreed that the event was a chapter highlight.

Several of our members attended the ATOS Convention held in Indianapolis in early August and agreed that it was a great success, too.

Jack Little



Lee Prater's digits tickle the digital Allen and the attendees!
Frank Stoner photo



Guest artist Mark Hanak at the Allen. His connected electronic keyboard is alongside.
Frank Stoner photo

PUGET SOUND

On July 22, a very warm Sunday afternoon, we met in the Lobbereg's meadow for our traditional summer picnic. For those not familiar with Bert and Frankie's Farm/Museum/Home-with-pipe-organ, it can be said there's something to satisfy almost anyone's interest.

First, the food: brought by each family and spread upon one of the several red-checked table covers under the shade of the giant firs; then, to wander about to view the tidy, organically grown garden behind deer-proof fencing, and the many other beautiful plantings about the estate; or, into the house to enjoy listening to, or playing, the seven-rank Wood's organ, or to see what Frankie has displayed this time from her collection of vintage dolls and furniture; finally, on to the museum featuring Bert's lifetime collection of classic autos, player pianos, music boxes, and assorted treasures. Frankie's special room features turn-of-the-century clothing, dishes, glassware, utensils, books, on and on, all for browsing or for sale. Many of us went home with an article that struck our fancies. A most enjoyable and relaxing afternoon, altogether.

The name of Puget Sound Chapter has been officially changed to Puget Sound Theatre Organ Society.

We welcomed for a week's visit in July our beloved member Thelma Barclay, who had suffered a stroke and been moved to Arkansas to be near her family. Two receptions for her at Bellevue Pizza and Pipes gave most of us a chance to renew our friendship.

On August 13 an open console session at the Paramount was scheduled. Always a popular event, it was attended by members and friends who kept the Wurlitzer bench occupied and the air filled with pleasant sound.

Reports from members who attended the convention in early August were all positive except for the account from Pat Lajko, concerning his experience with what has to be the ultimate lost airline baggage debacle.

Pat has developed a process for a realistic pipe organ sound which he calls "Digital Pipes," in which he scopes a rank of pipes from attack to decay. Using a technique not understood by me, he has produced a String and Celeste, Vox, Flute, Tibia, Tuba, Trumpet and Xylophone so far, all from existing pipe organs. A two-manual Wurlitzer console, some speakers, and a bank of mother boards (?) mounted on a rack are all there is.

So it was packed in three crates to travel to Indianapolis to be presented in one of the display rooms at the hotel. The time before the convention allotted for erecting it came and went, but none of the three crates had arrived. Frantic searching revealed that one crate had been off-loaded in Chicago, another had gone on to La Guardia, and largest of all, the console, had been trucked to San Francisco. The Chicago and LaGuardia strays arrived Saturday night, and the console Sunday midnight. The assembled organ made its debut Monday, halfway through the convention. It was enthusiastically received, and invited to appear next year at San Francisco. Pat vows it will travel by truck.

Genny Whitting

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Our meeting on July 15 at the Capitol Theatre in Davenport, was business-as-usual with no particular entertainment planned. What am I saying? The major business was to finalize the arrangements for the Davenport debut of Melissa Ambrose on September 30, at the Capitol Theatre. And we had many volunteers to help. This year our emphasis is on youth, and we are anxiously awaiting the arrival of Melissa! We want to make this a performance that she will not forget.

Entertainment! We had the best. The playing members of the chapter showcased themselves at the console of the 3/13 Wicks organ with an astounding variety of selections and styles of playing. Included were: Selma Johnson, Ted Alexander, Martin Leon, Stan Nelson, and yours truly. As the playing members played, the other members and guests gorged themselves on the plentiful tasty refreshments displayed on stage left.



Ted Alexander takes his turn at the Wicks organ.



Hosts Robert and Marcia Tuttle.

Our second annual picnic was held at the farm of Robert and Marcia Tuttle in Poplar Grove (10 miles east of Rockford) on August 19 when the theme of the outing was FUN, FOOD 'n' FANTASY, not necessarily in that order, but inclusive! (See November/December 1989 THEATRE ORGAN for story about the Tuttle farm.)

During the afternoon the members and guests from Quad Cities, Joliet, and Rockford toured the premises inspecting the many antique organs, pianos, radios, and recording instruments which are the hobby of the Tuttles. However, being able to play these instruments was a joyful experience to those who did so. Howard Adams perhaps enjoyed playing the Page organ the most.

We had the unexpected pleasure of having two guest artists at this gathering. The first to be introduced was Jerry Adams, from the Rockford area, who began organ lessons at the age of 13. Other than a few years of lessons, he is basically self-taught. In 1971 he met and became personal friends with Gaylord Carter who has been an influencing inspiration to his love of the organ. He is employed as a

counselor at a chemical dependence detoxification clinic and occasionally plays at parties and clubs.

The first part of Jerry's program consisted of a medley of songs made popular by Judy Garland, including "Over the Rainbow." In the second part he turned to the blues: "Birth of the Blues," "Basin Street Blues," and "St. Louis Blues." Then he was joined by Ron Lawson at the piano, and they played: "It Had to Be You," "Sentimental Journey" and "Alley Cat." We could not see Ron's fingers as they flew from one end of the keyboard to the other. After a spontaneous applause that nearly caused the "barn" to collapse, they played an encore, "Tenderly" and "Misty." Jerry concluded the afternoon with a very inspiring rendition of "I Believe." Ron is a self-taught pianist from the Rockford area who also plays at parties and at the local country club. His is employed by his father's Lawson Construction Company.

After the program the group enjoyed all of the trappings of a festive picnic. Just after all was cleared from the tables, many of us headed for home through the worst thunderstorm I have ever seen. (continued...)

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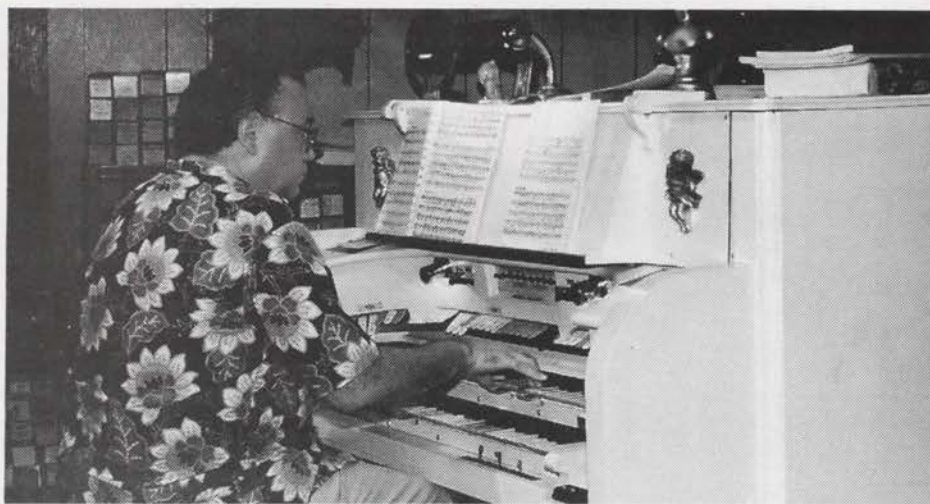
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Jerry Adams at the Page.



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Jerry Adams disclosed to us a statement made to him by Gaylord Carter after his concert in Davenport in 1988, and I almost quote: "You know that they have a lady in that chapter who can play any song that you would request and do it with style." Who could that be, other than Selma Johnson? When that got around the picnic table, someone suggested that she should be the guest artist for a future public performance. *Richard P. Withenbury*

Chris Elliott

Organist

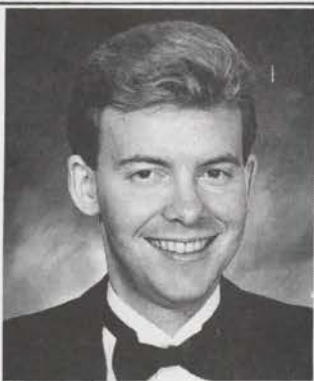
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RED RIVER

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Once again, Moorhead State University's summer cinema programs, providing a series of weekly film programs, was a success. As in the past, members of Red River Chapter provided the pre-show music and film scores on the theatre organ in Weld Hall. Of the 10 programs, four were silent films: *Lost and Found* (1918-21) with Buster Keaton, *My Boy* (1921) with Jackie Coogan, *The Nut* (1921) with Douglas Fairbanks, and *The Cruise of the Jasper B* (1926) with Rod LaRocque.

Planning is underway for the fall Silent Movie Night shows October 26 and 27, presenting the Tri-College Percussion Ensemble, followed by the Harold Lloyd comedy *Speedy*. We are also looking forward to the arrival of Donna Parker for her concert February 8 and master class February 9.

Every Labor Day weekend finds Lance Johnson at the Western Minnesota Steam Threshers Reunion near Rollag, Minnesota. This annual event draws thousands from all over the country, with this year's crowd estimated at 80,000. The main attraction for Lance is the merry-go-round, which he spends many hours operating, and for which he also built a band organ. The music rolls play tunes from the early 1900s, with 10 tunes per roll. For carousel buffs, the 24-horse unit was built around 1920 by the C.W. Parker factory in Leavenworth, Kansas. About a year ago, a major restoration was begun, and now it is operated by steam, one of only two in the country. The decorative trim has been painted by Dennis Terhark. All the horses are being restored by Al Delaware and Lance Johnson, following careful research for authenticity. Four of the original horses are gone, but they hope to have replacement horses made.

Also, this year, a special shelter complete with cupola, was designed and built by Merlin Meyer, to completely enclose the carousel the rest of the year. As always, young and old alike, stand in long lines, waiting for their rides, which are FREE.

Sonia Carlson

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

DOUGLAS C. FISK,
 Executive Director of ATOS
 P.O. Box 417490
 Sacramento, California 95841

ST. LOUIS

Missouri

314/343-8473

July saw our chapter at the home of ATOS Past-President Jack Moelmann for our annual picnic. This well-attended event was a potluck dinner, with barbecued chicken and hamburgers provided by our gracious host. Jack made a point of putting together an all new program for our enjoyment, closing with his traditional "Tribute to America."

The last weekend in August, we were delighted to visit with members of the Joliet Chapter, who bused down to St. Louis for an organ weekend. They visited the Wicks Organ factory, enjoyed dinner and a program at Jack Moelmann's house, and capped off the weekend with a tour, mini-concert, and open console at the Fabulous Fox Theatre.

Your reporter is working on a deal to move his Spinet Wurlitzer from Christ Memorial Lutheran Church Fellowship Hall out to the Lutheran Medical Center. The organ will be placed in the hall next to a spinet piano in our Hospice Section. There are more than 80 patients who will have the pleasure of 20-minute stints by organist Dale Boring now and then to cheer them up. Also when large various meetings are held in the Conference room, here's another area where show tunes will liven things up when the group is coming in and until the program begins. Our Rev. Mr. David Johns, Chaplain, is all for having organ music as he is an accomplished organist himself. The Chapel has a beautiful Rodgers Organ designed and installed by none other than member Mark Gifford. Occasionally this chaplain puts on a wonderful concert that fills our Chapel. Sunday Evening Vespers has organ music for patients and families and guests. With Thanksgiving and Christmas coming up, it's a time for organ music to be heard down the halls, a first for LMC Hospital. I hope to sign up Rev. Johns as a full member of SLTOS and ATOS.

Dale L. Boring



*Music is well said to be
 the speech of angels:
 in fact, nothing among the
 utterances allowed to man
 is felt to be so divine.
 It brings us near to the
 infinite.*

THOMAS CARLYLE, *THE OPERA*, 1832



SANTA BARBARA

California

805/968-0035 or 805/682-1604

The summer months went quickly for our chapter, with much energy being put into planning and promoting our series of pop concerts and silent films. The season began with Gaylord Carter and the delightful *Mark of Zorro* with Douglas Fairbanks, Sr. For our November concert, featuring Ty Woodward, we will admit all young people free. Our goal is to attract a younger audience, and much attention will be paid to getting them into the theatre.

During summer blockbuster films shown at the Arlington, the audiences loved the organ. Local organist Mike McLaughlin and Jerry Gerard perform frequently to the delight of the moviegoers. A recent and talented addition to our staff organists is Hal Terrell, who

taught organ years ago and has moved back to Santa Barbara where he has mastered the giant 4/26 Morton.

A delightful summer free event was a two-hour performance by Lloyd del Castillo. No one could believe that he is 97 years of age. His skillful touch and quick wit were a delight to our Saturday morning concert audience.

A summer potluck was well attended at the home of Otto Kornethuer, our treasurer. His Baldwin Cinema organ got a good workout from many of our talented performers.

We are looking forward to a very special Christmas spectacular to include four local musical groups and a silent comedy. This will be free and will be centered on children who will be brought to the Arlington for what promises to be a great event centered on the organ. *John Oien*



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September 1 presented RCTOS members with a menu of choices: to attend the Nebraska State Fair in Lincoln, to be a loyal Husker fan and attend the University of Nebraska's season-opener football game with Baylor University or to attend the River City chapter meeting. Naturally, the RCTOS meeting won out; we knew that our guest artist would be the incomparable Jeanne Cooper (Mrs. Steve Mehuron). Our host for the evening was Tom Wolfe, whose comfortable home boasts a Conn 3-manual theatre organ.

Vice-President Ed Martin chaired a short business meeting to elect our next slate of officers. In addition, Harold Kenney was given a round of applause, in recognition of his excellent job in spearheading our profitable July public concert at the Orpheum Theatre featuring Bob Ralston.

Being a loyal Husker gridiron fan, Jeanne Cooper opened her program with Nebraska's fight song, and then launched into an all-request program with "Step to the Rear" from the Broadway musical, *How Now, Dow Jones*. A country medley included "Green Green Grass of Home." A potpourri of Hawaiian tunes was requested, including the "Hawaiian Wedding Song." After polka time, Jeanne rounded-out her concert with songs in a romantic fashion, including "The Anniversary Waltz" and "There, I Said It Again." Open console followed Jeanne's performance, with an abundance of treats and beverages in Tom Wolfe's kitchen. We are indebted to both Jeanne Cooper and to Tom for a splendid evening of music and fellowship. *Tom Jeffery*



RCTOS members and guests in Tom Wolfe's lovely home.



◀ Jeanne Cooper at the Conn.

An appreciative overflow audience also occupied the dining room and the den. *Tom Jeffery photos*



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L to R: Rex Koury, Stan Kann and Bud Taylor.



Stan Kann at Sierra concert.



Stan Kann with his 1875 vacuum.

SIERRA

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July 8, a beautiful, warm day, had a large group turning out to hear Gary Konas, one of Sierra's favorite organists. A very personable young man with oodles of talent and a large amount of knowledge about the history of Broadway shows and their music, Gary had the audience in the palm of his hand with his stories and music from many shows. Music is a hobby of Gary's as his career is as a teacher at the University of California. This was his fourth return engagement for our chapter. While many of his selections were from Broadway shows, he also included selections such as "Greenwich Witch," by Zez Confrey and "Night in the Tropics," by Gottschalk. He dedicated "In A Monastary Garden" to his father. The audience left humming many of the tunes and commenting on how much they enjoyed the program. Our thanks to Charles Robinson for emceeding the program and to Key Ruland for the delicious luncheon. We don't know what we would do without Dave Moreno who maintains the organ.

August 12 was a fun day for the 65 people who came to our potluck picnic at

the great studio of Mr. and Mrs. Robert Hartzell in Lodi. The studio looks like a big, blue and white barn sitting in the vineyard, but when you enter the building, you find the interior to be a beautiful, large living room-studio with a 3/15 Robert-Morton and a grand piano on a balcony to its right. There are three chambers (Solo, Main, Percussion) across the room from the console in a wall which is 26 feet high. This organ, which sounds just great because of the acoustics in the room, also has a Devtronix record and player system. A few were brave enough to give this beautiful instrument a try. Rex Koury used the Devtronix system making a recording and playback dubbing . . . much to the delight of the group. Others who played were Emil Martin, Randy Warwick, Richard Unger, Ed Smith and Dave Moreno, who also accompanied Beverly Harris in several selections on the clarinet. Young Jason Poteet played a fine set of classical numbers which the picnickers thoroughly enjoyed. A young student of Ed's played a classical selection using the piano stop on the organ. Also, Mr. Hartzell gave us a verbal tour of the organ and played a few selections. It was a very entertaining afternoon. The people were

thrilled with the sound of the organ and enjoyed each artist, and we wish to thank the Hartzells for their hospitality and for sharing a dream that all of us have of owning an organ in our lifetime.

It has been a long time since I have seen our audience sit on the edge of their seats taking in every note, every word, every move of our entertainer as they did on September 9 when Stan Kann was here. In addition to his many great selections of novelties, pop tunes and classics, he presented a fifteen-minute sketch with his vacuums and novelty gadgets. This had the audience in stitches — they loved it! And they let me know they want Stan back again next year. Thanks, Stan!

Stan Kann and I have been friends since his teen years, and we hadn't seen each other in more than forty years, so we gabbed like mad for almost two days. I recalled that he played such great classical music when he was young that I had tried to discourage him from switching to the pop field, and look where he is today!

Sierra Chapter has been granted the Regional Convention for 1992, so mark your calendars for October 17, 18 and 19 and plan to come to Sacramento for some great music!

Bud Taylor

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SOONER STATE

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Our July meeting was once again held at Tulsa's Central Assembly of God Church. Don Kimes presented the mini-concert on the 4/14 Robert-Morton playing an enjoyable program of mostly show tunes. He closed with a patriotic medley consisting of "Dixie," "Battle Hymn of the Republic" and "God Bless America." Twelve persons played at open console.

Our August meeting was also held at Central Assembly of God Church, with Bob Gerdes as artist for the mini-concert. Since the chrysoglott and the chimes are the only "toys" this organ has, Bob provided his own wood block to add spice to his selections — he set the wood block on the console and rapped it with a screw driver as the occasion demanded! He played a varied program, opening with "Thoroughly Modern Millie" and closing with "Sayonara" (which he had learned from a Japanese girl in Hawaii). Especially enjoyable was a medley which included "Quando, Quando" — complete with wood block. Open console followed, at which twelve persons played.

Our Vo-Tech 3/10 Robert-Morton, although playable, is still receiving finishing touches. The one regulator has been re-leathered and re-installed. Some keys that don't play are being fixed, and other "little stuff" is being taken care of. Part of the toys are at the home of Dorothy and Lee Smith, to be re-leathered and refurbished. Lee, growing weary of hand-sanding those big power pouches, persuaded Louis Chalupsky to try his power sander — it took the biggest machine he had to get the job done. And we have accomplished the ultimate in recycling: a discarded pocket-book of Dorothy's had had two dowels inserted, with wooden knobs on each end, to hold the handle straps; the wood block on the Morton toy counter is missing its beater . . . and the dowel with the wooden knob on its end makes a perfect replacement!

Our dedicated crew has consisted of Sam Collier, Louis Chalupsky, Phil Judkins, Dan Kimes, Don Kimes, Harry Rasmussen, Eldon Rhodes, and Lee Smith.

But the organ IS playable. Carolyn Craft played a fifteen-minute program early one morning before the start of the school semester for an area-wide meeting of Vo-Tech personnel. They loved it!

Dorothy Smith

SOUTHEAST TEXAS

Beaumont

409/886-1609 or 409/886-5601

Our chapter secretary has been unusually busy the past six-eight months which is why we haven't reported much until now. Work on the 3/8 Robert-Morton organ in the Jefferson Theatre continues, and the instrument sounds better and better with each program presented.

In April, approximately 250 connections in the relay were resoldered by Chapter President Floyd Broussard, with the assistance of Carter Bidwell and Quentin Whitman. Essentially all notes of all stops

on all manuals and pedals (with the exception of one or two) are now playing, and, boy, has that made a difference! A regulator and the swell shade pneumatics in the Main chamber (left side) were re-leathered, which resulted in a very noticeable decrease in wind noise. In August, Floyd made a "new" Robert-Morton bench out of mahogany, using original plans, to replace the cumbersome "semi-Howard" seat that was not adjustable. This bench matches the organ perfectly and is much more comfortable to play from than the original. In August, the organ pressures were adjusted and then some of the reed pipes were revoiced by John Steele from Michigan (prior to his concert) and Tom Martin from Houston, again with assistance from Floyd and Carter. Many of the pipes were overblowing, which made the instrument difficult to tune and stay in tune (especially after the concert was over!) but that problem has been solved now. The Tuba rank was revoiced and sounds the best that it has in some time. Tom, who owns the Artisan Organ Works in Houston, also fabricated 5-6 missing pipes

(continued...)



Members of the Southeast Texas chapter prior to John Steele concert. L to R: Quentin Whitman, Floyd Broussard, Lee Bryant, John Steele, Bill Tetley, Tom Martin and Carter Bidwell.



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Bob Ralston at the 3/8 Robert-Morton in the Jefferson Theatre.

needed at the top end of the Violin and Celeste ranks, thus completing those sets of pipes. We now have no more missing pipes. Many thanks to these two gentlemen for vastly improving the sound of this organ!

From a program and meeting standpoint, we presented Bob Ralston in concert on April 7 and had 510 people at the program — a record for us. Bob presented a mixture of oldies and some newer songs on both the organ and a grand piano which was brought in for the concert. He also had a slide sing-along which went over well with the audience. The next month, the chapter had an open-console meeting at the theatre and more than 100 people were present (a record for an open-console meeting), including eight artists (another record!), with a number of people from Houston who tried their skill on the Robert-Morton. Apparently, interest in theatre organs is growing in this part of Texas!

On August 25, John Steele presented a musical show with an Edgar Kennedy silent comedy, and the audience loved it. John has been playing for audiences lately at the Detroit Fox. He included some show

tunes, and music from Jerome Kern and others which showed off the improved sounds of the organ. The chapter has also recently acquired its own set of "Slide-A-Song" slides which we hope to use for future shows and meetings for variety.

One of our next goals is to work on the combination action to improve its operation. This has never been reworked and has always been weak but workable. Stay tuned for more developments!

Carter Bidwell



VIRGINIA THEATRE ORGAN SOCIETY

Richmond

804/355-0051

We hosted an open house on Saturday morning from ten until one-thirty on August 11. The event was in cooperation with the annual Watermelon Festival held by the merchants of the bustling retail area in the west end of Richmond. A total of more than forty-thousand people visited the area, and the Byrd pulled in over four-thousand of these enthusiastic fun seekers. The lobby was decked out in fresh flowers; the carpets were cleaned the night before, and all employees wore fresh costumes (the Byrd attendants wear clothes copied after those of the twenties). The crowds were so huge that groups of three to four hundred were taken into the auditorium at a time where Bob Lent explained the 4/17 Wurlitzer and played several spectacular numbers. Then Miles Rudisill took over and explained the building and its decorations. Bill Enos, chief projectionist, conducted small groups through the projection booth. Small groups such as this were conducted throughout the day. One of the things that created the most interest was the raising of the huge screen, in plain view, and letting the crowds see the large speakers on the stage. A table was set up in the lobby and we sold tapes and CDs of Ron Rhode's Byrd recording.

Thousands of pieces of literature about the chapter and ATOS were distributed. Paul and Joyce Harris were busy with "Little Otto," a vintage Wurlitzer Band Organ which they own. The instrument was set up in front of the theatre and it could be heard from blocks away. After the crowds had left, Michael Pacaud, the Byrd manager and also president of our chapter, was wondering how to get the balloons that had escaped to the dome in the auditorium fifty-five feet up.

Some good news about the Mosque. The company that has taken over the operation of the building from the city has great plans for the old theatre AND its famous organ. New carpet and stage curtains will be installed, seats repaired, the marquee will be reworked, and a general clean-up and painting. But it is most encouraging that they are considering the organ in their plans to renovate the building.

Miles Rudisill

WESTERN RESERVE

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On June 24 our members enjoyed a program at historic Cleveland Grays' Armory. Because the console of the 3/16 Wurlitzer was disassembled for maintenance by the "Tuesday Night Crew" during the summer months, our concert that afternoon was pre-recorded and presented through an electronic sound system. Nonetheless, the sounds of the organ were enjoyed by all. The volunteer crew will have the console working and refinished for our 1990-1991 concert series.

Damp weather failed to dampen the spirits of those who gathered for an August 19 potluck picnic at the home of members Clar and Victoria Ullman. Healthy doses of summer food and ample open console time at the grand piano and Kawai electronic organ combined to outshine the sun, who regrettably turned down our invitation to attend.

Warmest wishes for a musical holiday season from all of WRTOS!

Jim Shepherd

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WOLVERINE

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On July 29 Dr. Chester Summers once again welcomed Wolverine Chapter at his "Church of the Second Spirit." With its Austin and Wurlitzer pipe organs, harpsichord and grand piano, all in fine working condition, this unique combination of a residence and chapel is a much sought-after venue for music lovers in general, organ fanciers in particular. A gratifying flock of sixty Wolverines and guests traveled the considerable mileage to Fowlerville to hear the afternoon's featured organist, John Steele. His program included Jerome Kern tunes, music from the movie *Ben Hur*, and a group of Latin American selections. Then John and host Chet were heard to mix it up: Chet playing "Alleluja" on the Austin while simultaneously John played "When The Saints Go Marching In" on the Wurlitzer.

In the open console segment of the afternoon, Mary Griffin and friend Pat were heard playing "A Closer Walk" in duet (Austin and Wurlitzer) while in the music room Beatriz Pilapil, who we got to know last year, again played the grand piano. She treated us this time to Lecuona's "Malaguena," Debussy's "Arabesque" and "The Blue Danube."

On August 26 fifty Wolverines and friends gathered at the ever-popular "Wurlitzer House II" in Algonac for the chapter's Annual Picnic. Our hosts, Dave Voydanoff and Glenn Rank couldn't have been blessed with a better day. While several members were inside enjoying the open console, most of us were outside, enjoying the beautiful weather and a bountiful potluck dinner. Again, the chapter treasury provided the delicious ham. A novelty to the chapter was a successful auction sale of articles, donated by members, for the purpose of boosting the treasury.

In the first week of September we were saddened by the news of the death of Fred Bayne. Fred, who survived a critical illness in December of 1987, had been one of the performers during the 1989 ATOS Convention in Detroit. Fred also was one of the Charter Member of our chapter.

Charlie and Betty Baas

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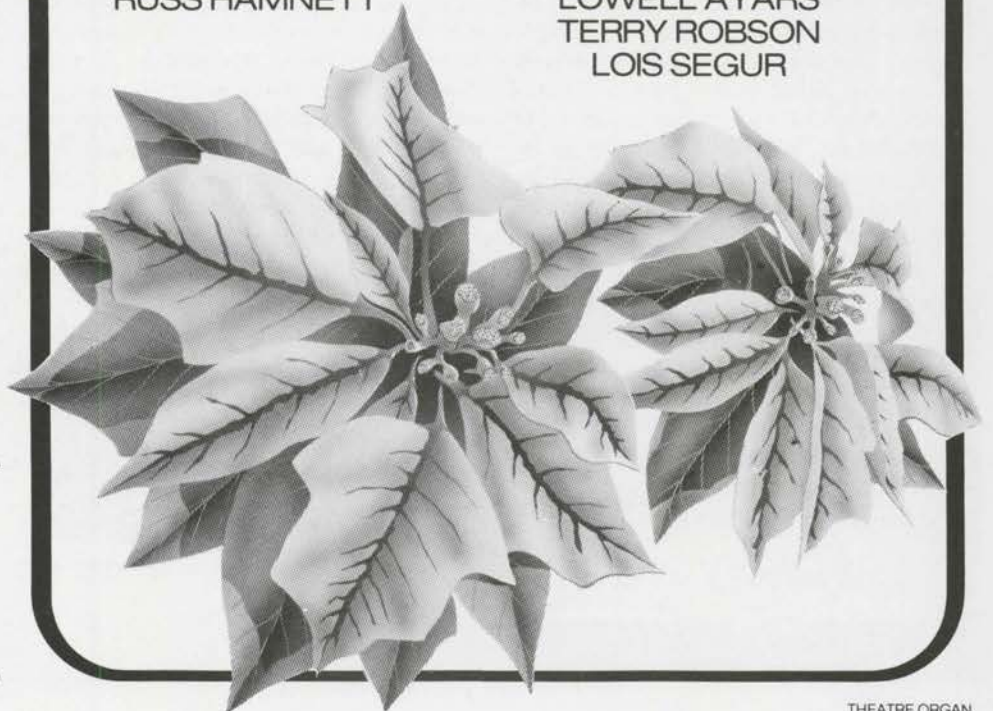
Chet Summers at the Austin console while John Steele plays the Wurlitzer.

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

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 31817. 407/671-0730.

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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 SE 8th Ave., Portland, OR 97202. 503/233-7274.

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FOR SALE

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2/5 HILGREEN-LANE Theatre Organ from Pytania Theatre in New Orleans, Opus 89L. Trumpet, Tibia (12" wp), Wurlitzer Violin, Stopped Diapason (8" wp), vox Humana (6" wp) Toy counter, Link Glockenspiel, Aeolian Harp, Chimes. Much

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(continued)

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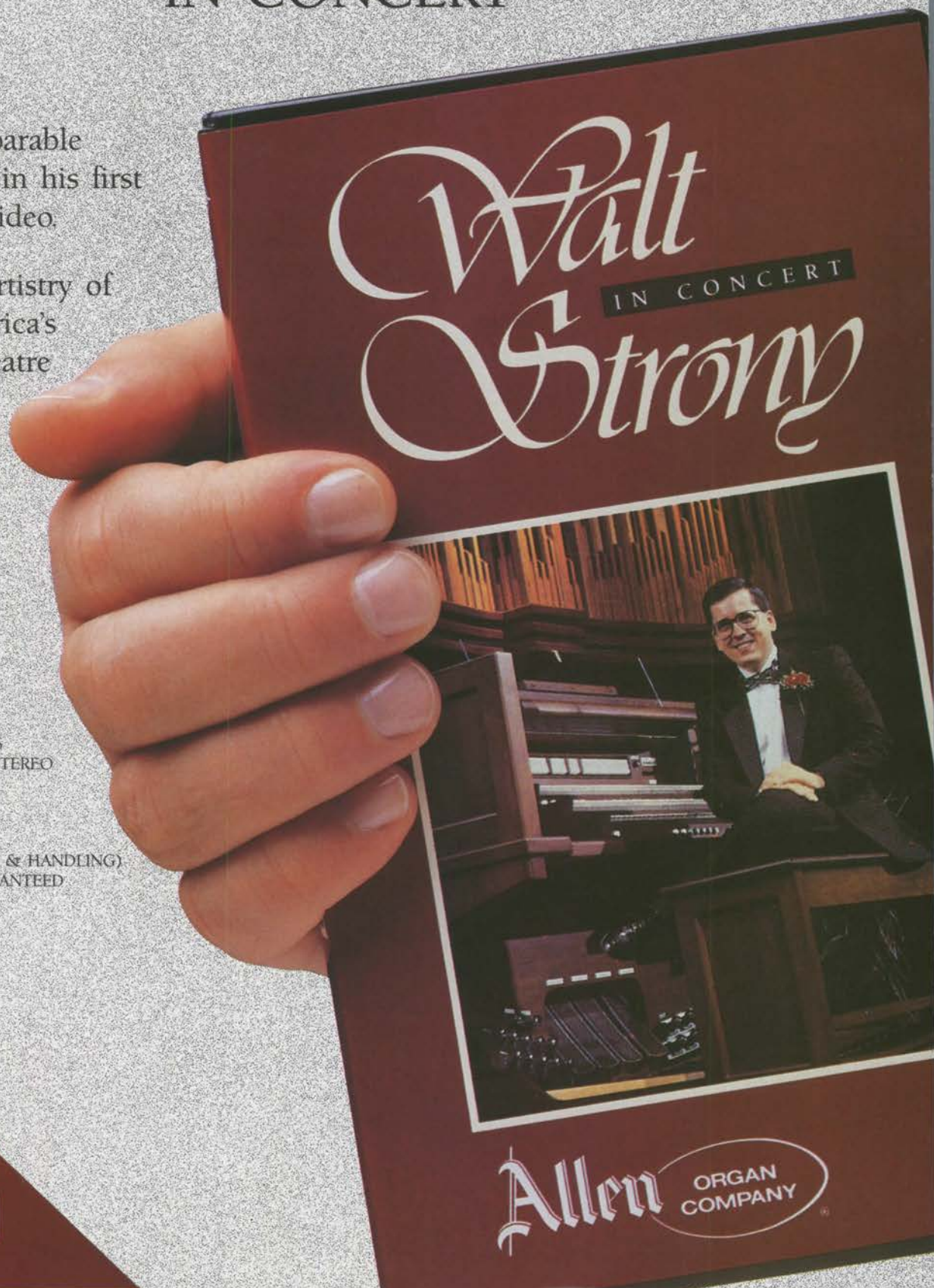
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