

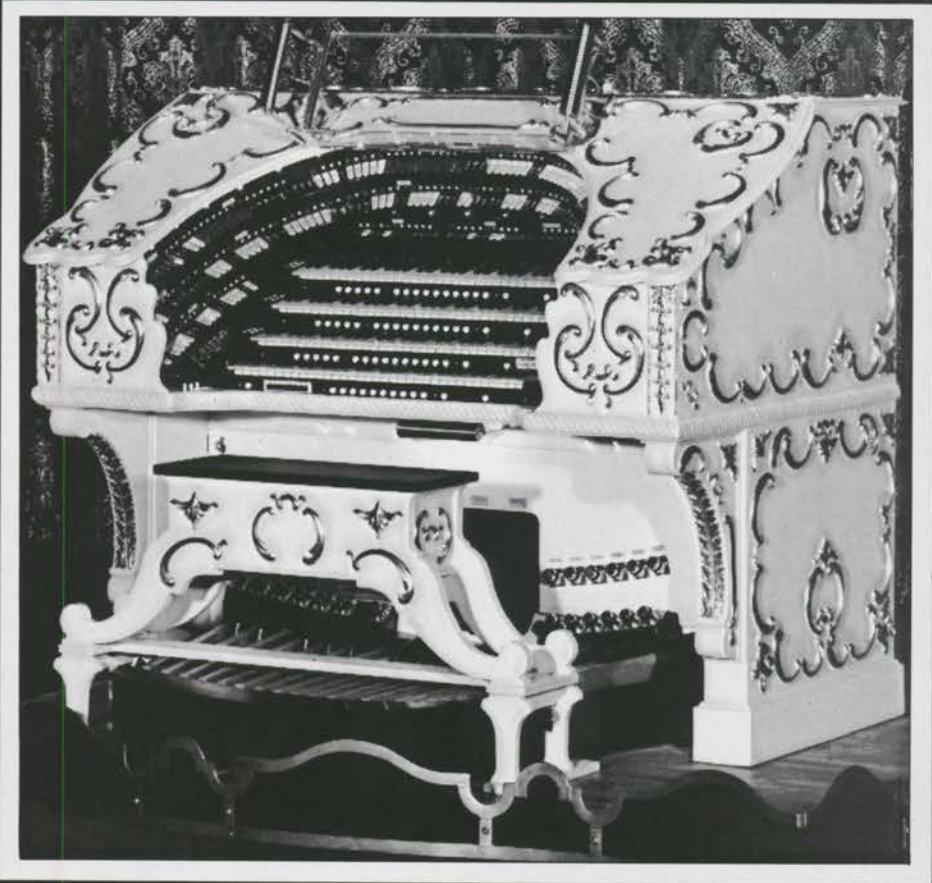
# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

JANUARY/FEBRUARY 1991



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# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 33, NUMBER 1

JANUARY/FEBRUARY 1991

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

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COVER PHOTO:  
NorCal Chapter's Wurlitzer console in the  
Berkeley Community Theatre.

*Bill Schlotter photo.*

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## President's Message



Heartfelt thanks to Lester and Olive Pepiot for their most generous donation of the Cecil B. DeMille residence Wurlitzer theatre organ to the American Theatre Organ Society. Les and Olive, a well-known Southern California organ maintenance duo who acquired the instrument several years ago and have restored most of the chest and pipework, decided recently that they would like to see the instrument be available to more people than would be able to hear it in their Thousand Oaks home. Our present plan is to install the instrument with some augmentation in the Towe Ford Museum in Sacramento.

I'll get back to the DeMille organ later. Time for me to climb on to one of my soap-boxes again. Here we are entering the second year of the last decade of the twentieth century. The Golden Age of the theatre organ occurred 75 years ago . . . which puts the majority of us in the position of being second or third generation theatre organ devotees. What has held or developed our interest in a musical instrument that had its heyday almost three quarters of a century ago? I'm sure we all have our particular reasons for enjoying the instrument.

Is it the sound? Most musical instruments have a singular sound quality whereby the theatre organ has a multiplicity of tonal resources. Is it the music that is performed on the instrument? Certainly if you are a connoisseur of music of the twenties and thirties theatre organ concerts would be a gold mine for you . . . but on the other hand the instrument is perfectly capable of presenting music from the last half of the century. Maybe it is the artists. Certainly many artists have a devoted following. How about the technical aspects of the theatre organ? There is a multiplicity of "disciplines" necessary to keep one of these "beasts" sounding its best. Or could it be the fellowship that we all enjoy most by being with others who share a common interest? Obviously there is no single answer. The "all of the above" box would be appropriate in this case.

But wait, if we could select just one of the above which would it be? I suspect that the number one choice would be the sound . . . and that leads me to my point for today. It's time we honor those unsung heroes who work behind the scenes keeping *your* favorite theatre organ functioning at its best. We are rapidly running out of the dedicated folks who give of their time, talent, effort and, in many cases, money so that you might have an excellent instrument to listen to. Perhaps if we give more praise and thanks to these dedicated ladies and gentlemen who work on the instruments others will become interested in joining the "team."

For the crew chiefs (or whatever you call yourselves): you have the responsibility to develop your charges into an organized and productive technical crew. Be prepared for several volunteers . . . if they show up, involve them in doing something "fun." Don't give the first timers all "grunt" work or guess who will be doing it themselves after a few weeks when no one shows up! Also make sure that newly arrived crew people feel wanted and needed. Don't let a clique develop between the old and new members of a crew or the newer members might just lose interest.

To all technically proficient ATOS members, please don't treat your talent and accumulated knowledge as something personally yours and only yours. Give of yourself and your knowledge — it will do absolutely no good to you or the theatre organ world to carry your expertise to your grave. **SHARE YOUR KNOWLEDGE!** Without the generous giving of your knowledge it will not matter if we have one hundred thousand members . . . there will be nothing except recording to recreate the magnificent sound of the theatre pipe organ.

Speaking of donating organ parts to a deserving charitable organization . . . don't forget us . . . you know, the American Theatre Organ Society, ATOS. That's right, we are presently looking for *specific* organ parts to make some additions to the wonderful Wurlitzer recently donated by the Pepiots. While the instrument is complete in itself, it is a typical Wurlitzer residence organ which lacked some of the "goodies" that are considered necessary for a concert organ today. Among our "wish list" is included: Manual chest of 3, 4 or 5 ranks, Regulators, 8'-4" Tibia Clausa and off note chest, 8' Trumpet (Style D style), 8' Orchestral reed (Kinura, Clarinet, Orch. Oboe, etc.), Glockenspiel, Xylophone, Toy Counter. Should you have any of these parts just "lying around" why not donate them to us (IRS deductible) and help complete ATOS's own Wurlitzer Theatre Organ . . . and yes! I think we also need ATOS's own Robert-Morton and Kimball and Barton and so on!!!

Enjoy the theatre organ . . . and bake the organ crew some cookies!

John Ledwon

# Directors' Corner

## ■ Alden Stockebrand

The main goal of the American Theatre Organ Society is the preservation of the theatre organ as a viable musical art form. To accomplish this we must keep theatre organs in locations where they can be seen and heard by the public. In the thirty plus years that I have been involved in the theatre organ movement, I have watched the number of instruments available in public venues constantly dwindle. We must put a stop to this.

Part of the problem can be traced to chapters and local independent clubs that have spent many hours and dollars repairing and restoring organs only to have them sold out from underneath them or taken away from them because of feuding among themselves.

The ATOS as well as many of the chapters are chartered as nonprofit corporations. As such we are obligated to try to run them in a businesslike manner. Sometimes, in our quest to get an organ playing we lose sight of this. When a chapter contracts to do work on an instrument every effort should be made to guarantee that our efforts will not be lost. I realize that this is sometimes a difficult task but if we want to preserve the art for future generations it must be done.

Alden Stockebrand  
419 W. Oakdale Avenue  
Chicago, Illinois 60657



## 1991 San Francisco Convention

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## ■ Laurel Haggart

The horizons of ATOS are expanding and you loyal ATOS members have made this possible. We were once called Enthusiasts, and although our name has changed, it is the enthusiasm to share the majesty and beauty of the music of theatre pipes with others that is the glue holding us together. We are forging ahead with plans for a national headquarters for our archives with, eventually, a theatre containing a pipe organ; more and more chapters have taken on the responsibility of installing and maintaining a chapter organ; the Young Organist Competition gives our youth the opportunity to perform, and our new scholarship program will encourage talented youngsters in this endeavor which will keep our music alive.

We have much to look forward to, yet we must not forget our past accomplishments. Many are delving into the past so we may have a complete history of our organization. As for my particular project, the home theatre pipe organ listing is continuing so please send information on yours if you haven't already.

Informational articles of chapter organs are published in THEATRE ORGAN, but whether a written or a narrative cassette, each chapter installation should have a file in our archives. Who spearheaded the project, where did the organ come from, how funded, specs, names of volunteers whose time and energies were given to the various phases of installation and even some of the pitfalls encountered (always have them). This information will be a great help for other chapters on the verge of such a monumental undertaking. As chapters grow and records change hands, a record of each chapter installation should be preserved in our archives. During the past three years it has been a privilege and honor to serve as one of your directors. Thank you, all.

Laurel D. Haggart  
P.O. Box 902  
Lake Arrowhead, California 92352

## ■ Paul Quarino

On a trip to Fresno in September, I had the pleasure of visiting George and Vi Thompson in Salinas. I thoroughly enjoyed an evening walking through history with this delightful couple.

The highlight of the evening was listening to them reminisce about the early years of ATOS and their experiences producing the Journal. George had some wonderful stories to tell about the formation of our society that I hope will someday be written as part of our history.



*George took a break from storytelling long enough for me to get this picture of him at his Style 165 Wurlitzer.*

People have responded to my requests for historical information and I have, so far, enough material to establish two categories of files. The first is a collection of newspaper articles and the second is photographs. I now have newspaper files for 13 states and a varied collection of theatre organ related stories. When completed, these files will become part of our Archive. I am still looking for more material.

Serving on your board of directors has been a most pleasant experience, and I have learned how much fun it can be to be involved in something you love.

Paul Quarino  
3141 S.E. 90th Place  
Portland, Oregon 97266



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

*July 5-9, 1991!*



# Letters To The Editor

Dear Editor:

We just arrived home and couldn't wait to publicly express our thanks to the Sequoia Chapter for hosting a fine regional convention during this past weekend (October 18 thru 22) in Fresno. Our accommodations at the Holiday Inn Centre Plaza were first-rate. BRAVO and thanks to Tom DeLay and Dave Moreno for their meticulous and loving care of the various organs. The artists are to be congratulated for their performances, WELL DONE! Bus transportation and scheduling also was very comfortable and handled with the greatest of ease.

As Tom casually mentioned to us, "I decided to throw a party and two hundred ninety-one members responded to hear "my personal favorite organists!" For those who didn't attend, to coin a phrase, "a good time was had by all!"

Finally, our personal best wishes to the entire Sequoia chapter membership for continued success in your future theatre organ endeavors.

Sincerely,

Jim Koller, VOX CATOIE Editor

Cyndae Diaz

Evanston, Illinois

Dear Editor:

First may I thank you for publishing my letter a few issues ago requesting information regarding organs and organists in the Hartford, Connecticut, area of sixty years ago. I received several replies and much information.

The reason for this letter is to relate some experiences with information obtained in THEATRE ORGAN magazine. The most recent is in connection with a note in a recent issue to the effect that pipe organ music may be heard on WPLM, Plymouth, Massachusetts. First, I wrote to them for time information and then I checked with my barber, who turns on WPLM six days a week and who has never heard any organ music on the station! So much for that. It's primarily a Jazz Music Station, and very popular with we older listeners. (The local Radio Shack, too, has it on practically all day).

The second episode happened five or six years ago, when, while visiting Dallas, I called two numbers suggested in an article regarding organs in the Dallas area. The article mentioned some scheduled public concerts, and the first number elicited the comment that they knew of no concerts in the area. The second number was that of some church group, and they, too, were puzzled by my query. Wonder where these numbers originated?

Well, the next time in Dallas, I'll *really* make some calls and track things down!

Pipe organ music on radio stations is practically non-existent, in at least this area. The last time I heard such a broadcast was in about 1960, from a small station near Taunton, Massachusetts.

Thought you'd be interested in learning my experiences!

Yours truly,

Selwyn P. Miles

East Orleans, Massachusetts

Dear Editor:

In the past I have written the occasional letter in reply to queries in THEATRE ORGAN and now wonder if I in turn could ask for some assistance.

In the days when I was broadcasting for BBC Radio Manchester with a weekly programme of theatre and electronic organ music I used to delve into the vast record archives and feature some early LP recordings. Granted many of them were electronic organ stars and I appreciate that THEATRE ORGAN does not usually concern itself with these instruments. However, space permitting, I would like to ask readers if they have knowledge and whereabouts, possibly even addresses of the following personalities. Chances are some are no longer alive.

**Earl Grant:** An organist/pianist who recorded for the Brunswick label in the 60s.

**Jackie Davis:** Famous Hammond jazz organist on the Capitol label. **Lenny Dee:** Capitol and MCA records. Believed to be in the Florida area working clubs. **Eddie Layton:** Mercury label. Hammond organist **Dick Hyman:** Numerous recordings with his Trio or as solo on Baldwin electronics and Lowry organs. **Rosemary Bailey:** Theatre and electronic organist. Was a studio guest of mine one time and also did a short tour for Hammond organs in the UK. **Marie Kumagai:** Came over to the UK to take part in one of the early Manchester Organ Festivals. Lost track of her and have not read anything about her for quite some time.

**Glenn Derringer:** Believed to now be with Hammond organs on the research and development side.

In the theatre organ field I have some recordings of which little is known about the artists, and in some cases the organs used. For instance **Ivan Ditmars** and **Alex Lasker** who made an LP entitled "5002 Pipes." I also came across one by a **Glenn Osser** who doubled up with **Bobby Hackett** on trumpet. The organ is unspecified and Osser I have never heard of to this day.

And whilst on this mystery trail, is there

anyone who could track down an organist who left these shores many years ago in order to take up a teaching post in a University. He was a negro by birth and made many recordings on early Hammond organs, and also broadcast from the BBC theatre organs. His name was **Fele Sowande** and I have an idea he may be in the Ohio area. We used to correspond, but all of a sudden his letters ceased to arrive, and I would love to re-establish contact with him in view of the fact some years ago selected tracks on which he appears as accompanist to singer Adelaide Hall, were re-issued and I have a spare copy that he might like to receive.

Any readers (or even the artists) who can assist would they please do so by writing to me at the following address. Thanking you in anticipation.

Sincerely,

Alan A. Ashton

1. Acresfield Road

Middleton, Manchester M24 2WT,  
England

Dear Editor,

I was delighted to read Edith Rawle's letter in the September/October issue of THEATRE ORGAN, in which she pledges support for other theatre organ groups in Britain. This new policy comes as welcome news to many London Chapter members, who were beginning to feel a little embarrassed by our Chapter's apparently isolationist way of working.

However, it is interesting to note two things: Firstly, Edith mentions thirteen local groups, yet she manages to avoid referring to those with any degree of affiliation to either of the British national societies — this is a bit like discussing the local theatre organ scene in the USA without mentioning ATOS Chapters. Secondly, of the thirteen groups listed, she gets the names of more than half of them wrong!

I don't wish to ignore the excellent work done by our Chapter over the years, but I just wish I had more confidence that the reality matched the spirit of the letter.

John Leeming

London, England

Dear Editor:

In response to the Letter to The Editor from Tom DeLay concerning the venue of the *Dead Poets Society*, it was filmed entirely in Delaware. St. Andrews School is on the outskirts of Middletown. The Everett Theatre was built in 1922, replacing a burned-out Opera House. The current organ in place is an electronic. Originally, there was a pipe organ that was

(continued on page 29)

# “A New Star Is Born”

by Robert M. Gilbert, assisted by Rudy Frey

Once upon a time, in a land of beauty overlooking San Francisco Bay, nearly every theatre had a pipe organ to enthrall its patrons. But as time went by, one by one the organs fell silent and were removed. Then, after a while, some who had not forgotten the exciting sounds of these great instruments began to realize what had been lost. They gathered in groups and began to search for organs they could install in some theatre or hall, church or home, to regain something of the old magic.

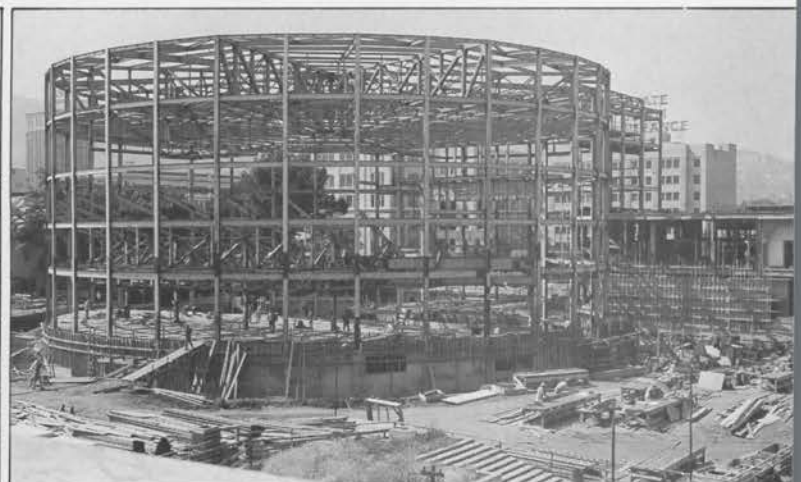
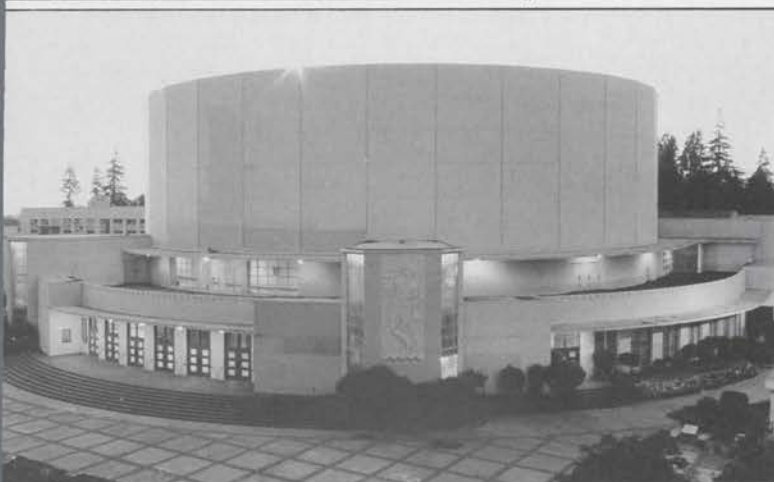
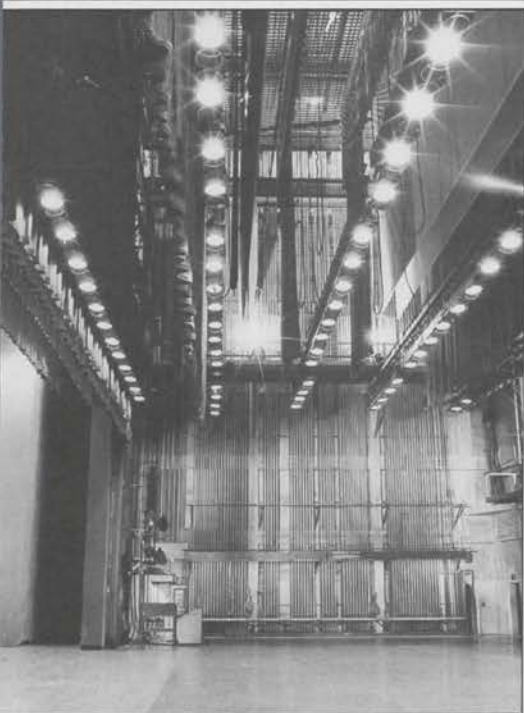
One of these groups was the NorCal Theatre Organ Society. Over the years the members met in pizza parlors, in the two or three theatres in which organs had been reinstalled, even occasionally in a church, all the while dreaming the seemingly impossible dream of owning their own mighty organ. They hardly dared hope for a truly grand theatre in which to install it, one ideally suited in every way.

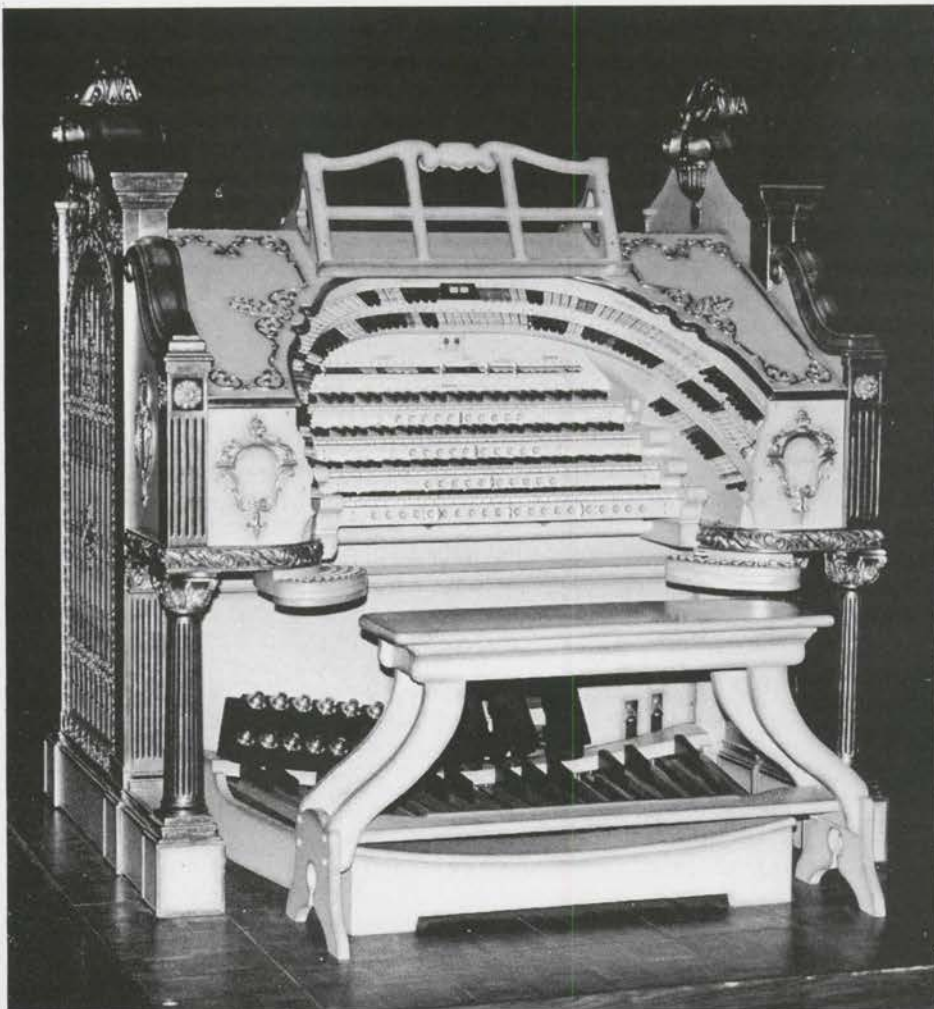
But the Fates were kind, and the perseverance of these dedicated enthusiasts was rewarded. They did acquire the instrument of their dreams, and they did find the ideal place for it. Those who attend the 1991 ATOS Convention in San Francisco will see and hear this outstanding installation.

The word “community” in the name of a theatre usually brings to mind something like a 200-seat meeting hall. In the case of the Berkeley Community Theatre, that impression could not be further from reality. How about a 3500-seat theatre with a 100' x 55' fully professional stage, a 53'-wide orchestra platform on a lift, dual 35-mm sound movie projectors, and three pipe chambers, main wind line, blower room, relay room and electrical conduit all provided in the original design?

Planning began in 1935 for the building complex, which was to serve not only the needs of the Berkeley High School, but as a major performing arts center for the city and surrounding communities. Construction got underway in 1941, but the work was interrupted by the outbreak of World War II. The steel framework, popularly known as the “birdcage,” was a landmark until work was resumed in 1948. The building was dedicated in 1950. It includes the main 3500-seat auditorium, a 600-seat Little Theatre, and facilities for the school music department.

The three organ chambers and the relay room are located above the stage, Main on the left, “Perfound” (Percussion/Foundation) in the middle, and Solo on the right, with the relay room adjacent to the Solo. The chambers are reached from the stage by a series of three steel stairways, not a ladder up the wall. One enters the Main chamber and goes from chamber to chamber to relay room through full-size doors. All the chambers are 13½' deep, and almost 15' high. The Main and Solo chambers are each 19'9" wide, the Perfound 22' wide. The floor and back wall are reinforced concrete. The blower room is in the basement, under the left side of the stage. A 21" main wind line rises 80' straight up from the





blower room to the attic, then runs 60' across over the chambers. Each chamber has a 12" wind outlet in the center of its ceiling. Offstage on the right is a locked fireproof room for storing the console and a grand piano. A steel platform above the stage behind the main curtain valence provides mounting space for the house loudspeakers, the organ piano and the 16' Tibia Plena octave. The organ chambers speak through a very large grille in the ceiling of the auditorium above the orchestra, and the organ sound truly fills the house.

The theatre was equipped with a projection booth, but no projectors were ever installed. So the NorCal organ committee tackled the problem, with the result that Preston "Sandy" Fleet donated to the school twin Super Simplex 35-mm sound projectors with Peerless Magnarc lamps. Walter Blanchard aided in obtaining lenses, and Jim Combs installed the machines.

Of course, in the eyes of an enthusiast, the crown jewel of this theatre is the Mighty Wurlitzer. It began life as Opus 2006, a 4/20 Publix 1, installed in 1928 in the Paramount Theatre, Toledo, Ohio. A classified advertisement offering the instrument appeared in the May/June 1985 issue of THEATRE ORGAN. This was followed

up immediately by Lowell Wendell, then chairman of NorCal. The negotiations were successful and Gary Brookins, the owner, donated the organ to NorCal. Perhaps the most important factor in obtaining the Toledo organ was the agreement the Chapter had recently concluded with the Berkeley Unified School District to house a chapter-owned organ in the theatre.

When the good news was received, Rudy Frey and Judson Owens flew to Detroit, rented a truck and drove to Pontiac, where they purchased and loaded the 32' Diaphone and the Concert Flute Celeste pipes. They then drove to Olmsted Falls, Ohio, where the organ was in storage.

Gary Brookins had installed the Master Xylophone and the Glockenspiel from the Toledo Publix in the Kimball organ in a restaurant he owned in Olmsted Falls. He asked for help in locating replacements, which was gladly given. The Publix components were removed and taken to the warehouse where the organ was stored.

Bill Schlotter and Lowell Wendell flew to Ohio and joined forces with Rudy and Judson to pack and load the organ. They purchased plywood and lumber, had it mill-cut to size, then assembled the pipe crates at the storage site. Bob Maes arranged for a 45-foot, 18-wheel van for

the moving job. Gary Brookins paid four men to help with the loading. The van left Olmsted Falls at midnight on a Thursday, and arrived in Berkeley on Monday morning.

Judson, manager of the theatre, had twelve student stage-hands ready to help unload, and the job was accomplished in four hours. The stage was covered with organ parts. One of the nice features of this stage is that a pair of large doors at the rear open directly on the public sidewalk of the street behind the theatre, with no stairs to negotiate. A hoist was installed on the grid over the stage and all of the pipe crates and some other parts were lifted to a storage loft across the back and both sides of the stage about halfway between the stage floor and the grid. The chests and other large parts were stored in whatever space was available near the stage, as they were to be worked on early in the project. Two weeks later, a truck was rented and the console was taken to Crome Organ Company in Los Angeles for rebuilding.

Work on the restoration and installation was begun immediately. Lowell Wendell organized and led classes to train volunteers in the procedures to be used. Layout of the chambers was planned by Crew Chief Bill Schlotter, Lowell Wendell and Rudy Frey, with Edward M. Stout of Quality Pipe Organ Service as consultant. The first tasks in the chambers were a complete paint job and the installation of lighting fixtures.

Of the original 20 ranks of pipes, 17 were used in the new installation; the Brass Saxophone was in poor condition and the two Solo Strings were designed for 10" pressure. A saxophone rank from Keith's Memorial Theatre in Boston, and two 15" strings from the Stanley Theatre in Jersey City were used instead. Additional ranks from various sources were added to the organ to bring it to a total of 33, with one 32' and thirteen 16s. The instrument contains 24 regulators and 16 tremulants.

The Toledo Publix used a 10-HP Spencer Orgoblo, which was insufficient for the new installation, so two 20-HP Spencers were purchased. Bill Schlotter refurbished both blowers, after which they were installed in the blower room feeding through a "Y" into the main wind line. To simplify winding, a 3-HP Spencer is used for the 32' Diaphones, which are located on the storage loft at the center stage rear. The blower and two regulators are installed adjacent to the pipes. All of the exposed percussions and traps, except the piano, are mounted on a platform in front of the chambers.

The tuned percussions were rebuilt by a crew of volunteers who met every Mon-





The NorCal organ crew, L to R, front row: Charles Hagstrom, Kevin King, Rudy Frey, John Piro, Mark Putterbaugh. Back row: Wesley Cavett, Harold Soderstrom, Chris Nichols, Dave Banks, Carl Pinnow, Lowell Wendell. Bill Schlotter photo

day night in a building owned by Wesley Cavett in San Francisco. One of this crew was Jim Roseveare, who also worked on chest rebuilding. Dave Quinlan and Dave Banks each releathered over 2500 pneumatics. Master woodworker Carl Pinnow repaired damaged chests, built new chests and special wind conductors, made all the wind line coupler flanges, and cut all the needed framing pieces to Wurlitzer dimensions. Kevin King fabricated and installed the metal wind lines.

Twenty regulators were sent to Villemijn Organ Company in Porterville, California, for refurbishing and releathering; the NorCal crew restored the other four. Some flue pipes were rebuilt by Organ Supply Industries in Erie, Pennsylvania, and some reed pipes by Trivo Company, Inc., of Hagerstown, Maryland.

A decision was made very early in the project to replace the original Wurlitzer relay with a Devtronix Organ Computer Control system. This system gives the organist the greatest possible flexibility in the use of the instrument (see THEATRE ORGAN, November/December 1986). All of the Devtronix magnet driver output boards were installed on a panel in the relay room, rather than in the chambers on the chests, in order to simplify maintenance. Of course, this required multi-conductor cables to the relay room, but this was no problem because of the close proximity of the chambers to the relay room. Ron Downer helped to obtain the

necessary cable. The organ action is completely controllable from the console. The computer controls in the console were designed and installed by Bill Schlotter, who also did the console wiring. Chris Nichols did the computer programming and all the chamber-to-relay wiring. The console magnet power supply was built by Lowell Wendell.

In refurbishing this organ, every part has been restored to as near new condition as possible, both inside and out. Metal pipes were cleaned and polished; wood pipes, chests, regulators, tremulants and framing lumber sanded and re-shellacked. All leather was replaced. All new wood is poplar.

In addition to those already mentioned in this story, Herb Boese, Charles Hagstrom, Jim Jeskey, Al Seff and Bob Smith did wood refinishing and chamber erection.



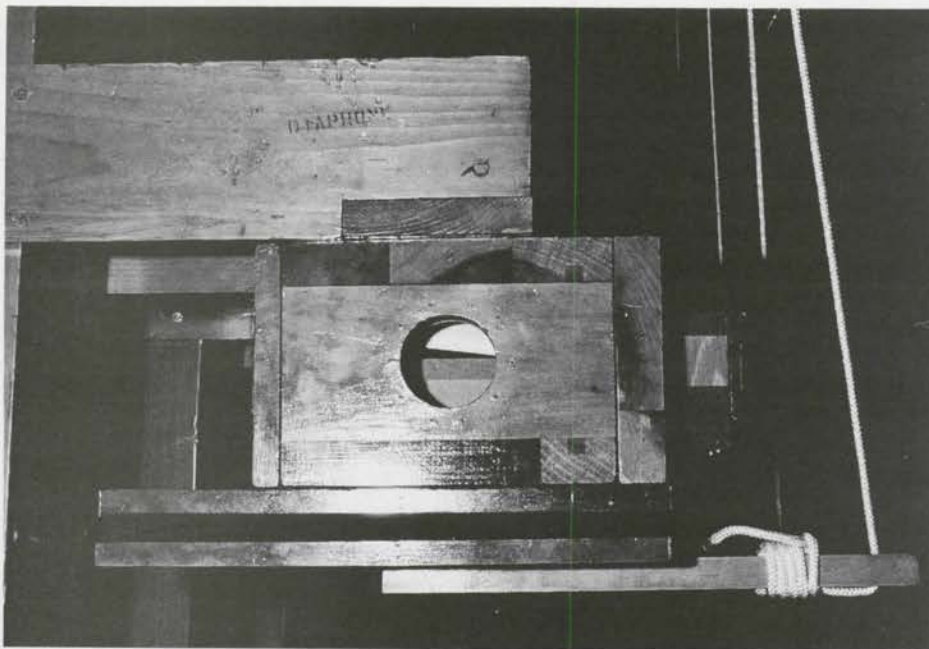
Crew chief Bill Schlotter overseeing refinishing of Bombarde pipes by Charles Hagstrom and an unknown helper.

Bob Smith and Wesley Cavett also did gasket work. Don Kofoid made gasket cutting dies and repaired chests. Frank Harshberger constructed the 3-phase magnet power supply for the organ. Lowell Wendell did metal pipe repair, and Quentin Bellamy, Rudy Frey, Pat Patterson, Mark Putterbaugh, Dick Schuldt and Harold Soderstrom worked on pipe refurbishing and chamber installation.

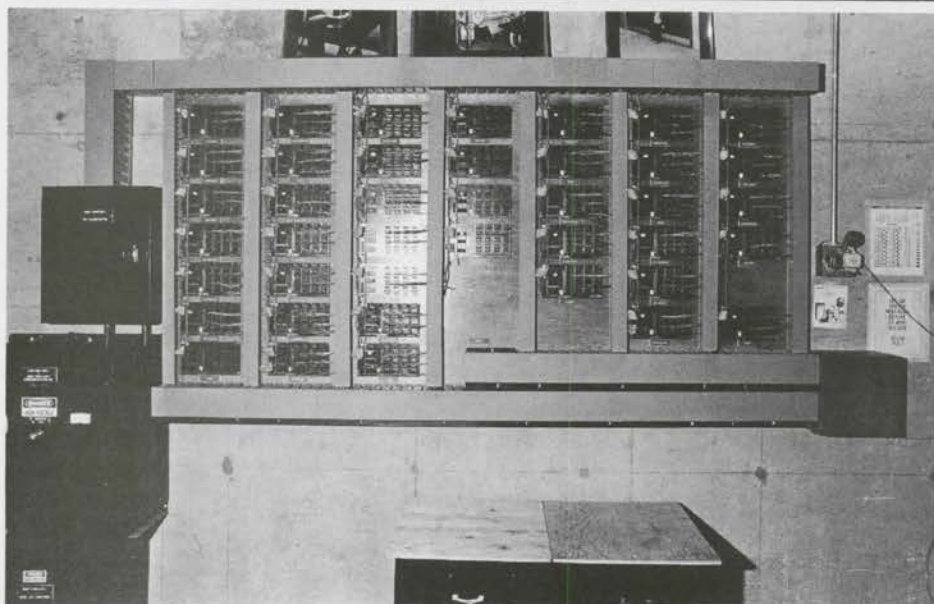
Quentin Bellamy came to Berkeley in October 1989 from Wales as an exchange student at the Church Divinity School of the Pacific. A few days after his arrival, he came to the theatre, introduced himself, and immediately joined the crew. After a short while it was discovered that he was a fine classical and theatre organist. He joined the chapter and became very active, playing a concert at the membership meeting in December. In May 1990 he returned to Wales, and in June was ordained in the Church of Wales. Quentin expects to attend the 1991 convention to witness the debut of the organ.

For technical guidance and tonal finishing, the chapter contracted with Ed Stout and his partner, Dick Taylor, and they, because of their heavy workload in the Bay Area, engaged Clark Wilson to assist.

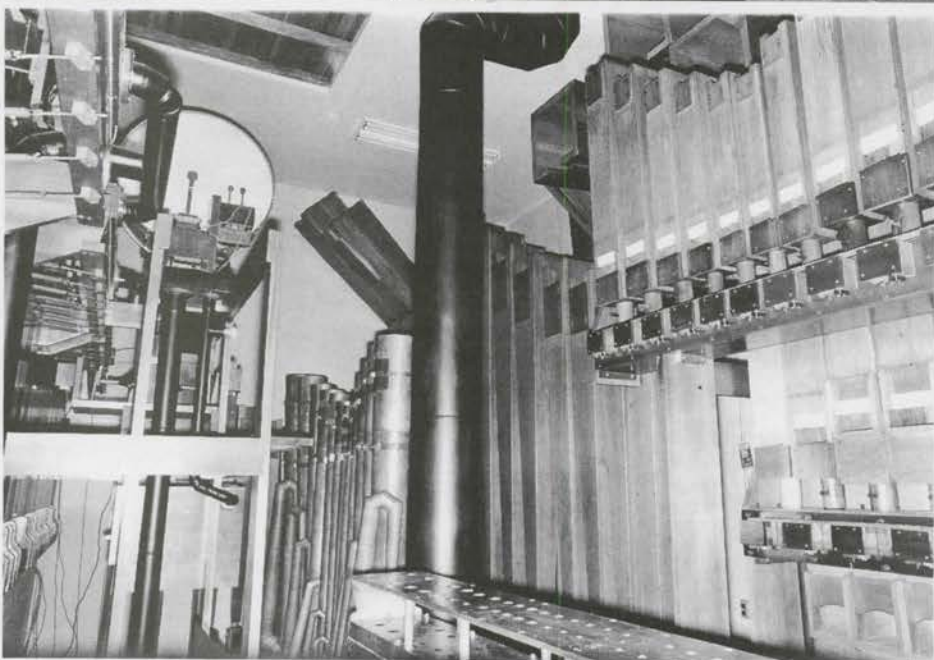
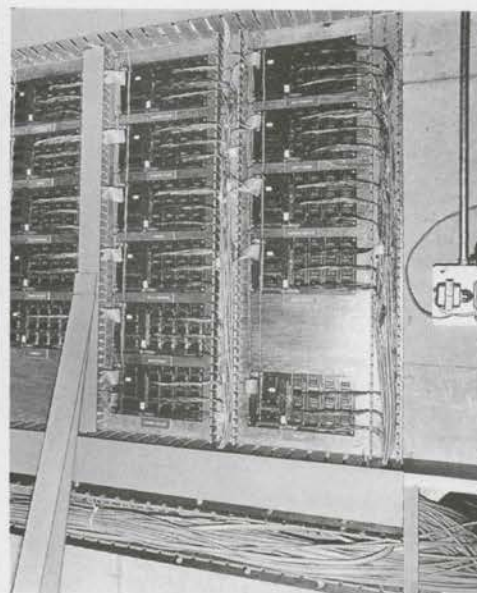
All the members of NorCal Chapter, and many other enthusiasts, are anxiously awaiting July 5, when this great organ sounds forth in its premiere concert. We hope you will be here to savor the thrill with us.



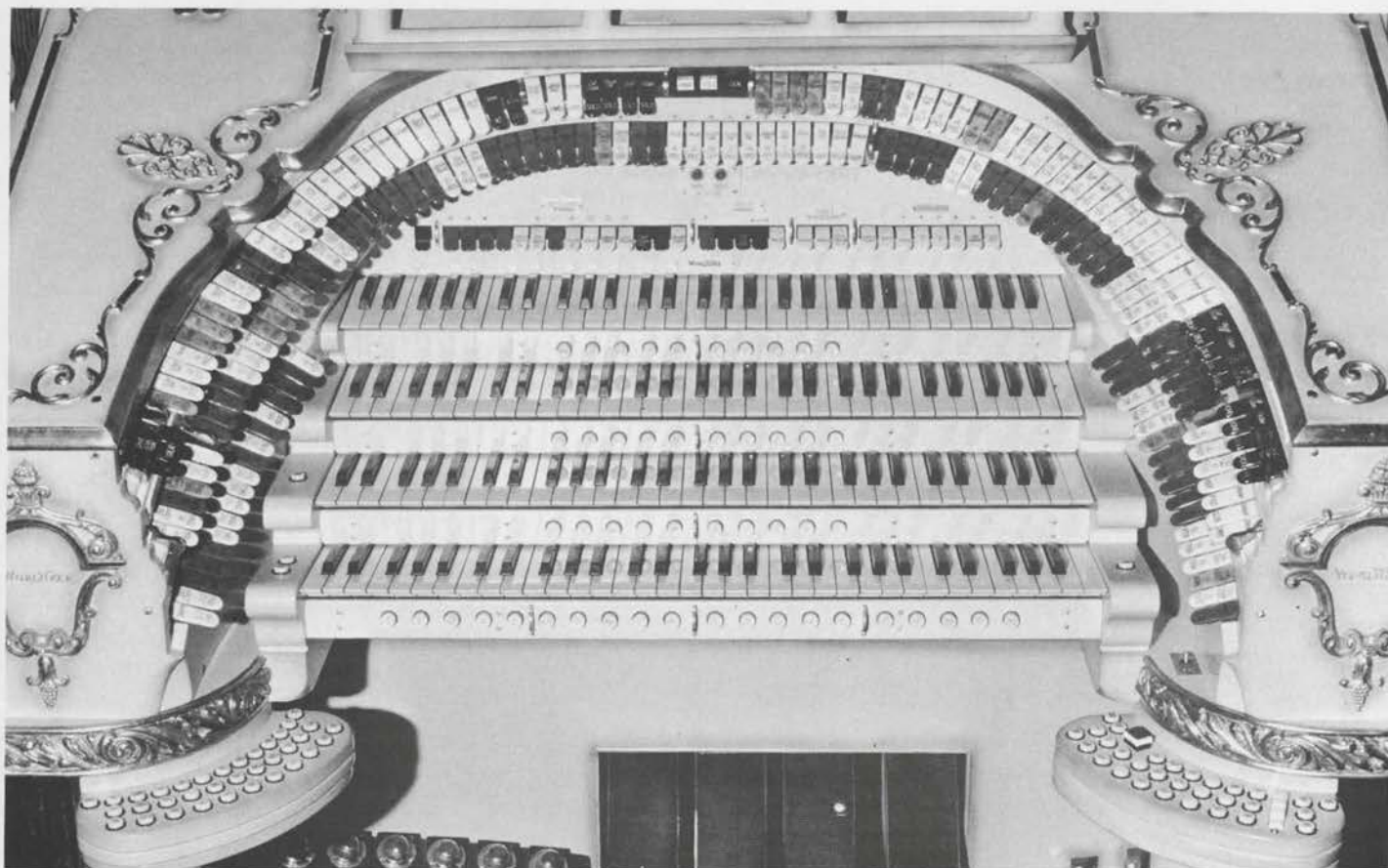
*Mechanism for operating the trap door at the top of the 32' Diaphone. When actuated, the pneumatic on the bottom opens downward, pulling on the rope which opens the door. The door is held closed by spring hinges.*



*Devtronix magnet driver output boards on panel in relay room. All wiring is in "Panduct" for neatness and accessibility. Lower photo shows some of duct covers removed. Black boxes on left contain the 3-phase magnet power supply.*



*Perfound chamber with percussions on left, immediately behind shutters; rare Tibia Plena on right.*



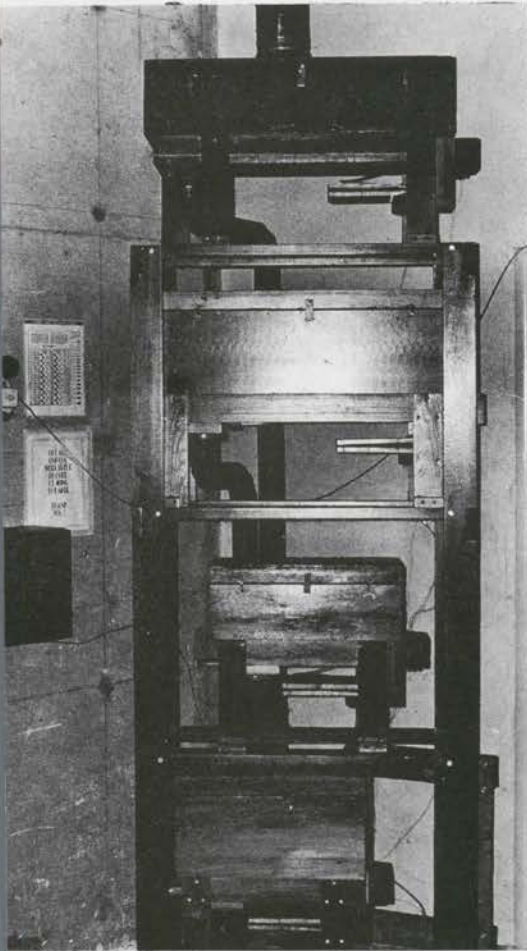
Right swingout shelf contains buttons controlling Devtonix Organ Computer Control system. The square buttons control Sostenuuto action.



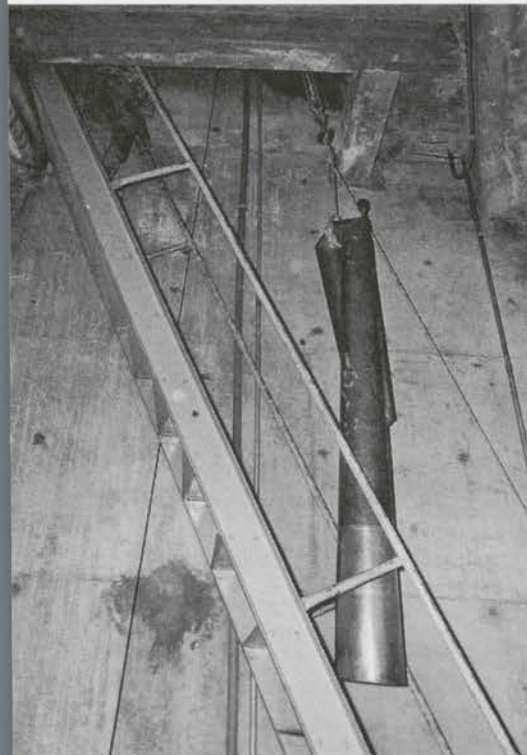
Left swingout shelf, containing buttons for projection booth signal, left controls, celestes off, Tibia Plena stops, and traps. All buttons are reversible, and can be controlled from combination pistons.



# PIPES AND ORIGINS



Four tremulants in the relay room, to minimize noise in Solo chamber. Four others are mounted in similar fashion outside Main chamber.



Hoisting a pipe up the stairway to the chambers.

| Pitch | Rank                    | Pressure | Pipes | Chamber  | Origin         |
|-------|-------------------------|----------|-------|----------|----------------|
| 32'   | Diaphone (12 notes)     | 15"      | 6     | Exposed  | UA, Detroit    |
| 16'   | Diaphonic Diapason      | 15"      | 12    | Perfound | Para., Toledo  |
| 8'    | Diaphonic Diapason      | 15"      | 61    | Main     | Para., Toledo  |
| 16'   | Double English Horn     | 15"      | 12    | Solo     | Metro, L.A.    |
| 8'    | English Horn            | 15"      | 61    | Solo     | Granada, S.B.  |
| 16'   | Bombarde                | 15"      | 12    | Perfound | Metro., Boston |
| 8'    | Tuba Mirabilis          | 15"      | 73    | Solo     | Para., Toledo  |
| 16'   | Tuba Horn               | 15"      | 85    | Main     | Para., Toledo  |
| 16'   | Diaphonic Horn          | 10"      | 12    | Solo     | Royal, S.F.    |
| 8'    | Horn Diapason           | 10"      | 61    | Solo     | Uptown, Chi.   |
| 16'   | Tibia Plena             | 15"      | 12    | Exposed  | Uptown, Chi.   |
| 8'    | Tibia Plena             | 15"      | 85    | Perfound | Uptown, Chi.   |
| 16'   | Tibia Clausa            | 15"      | 97    | Solo     | Para., Toledo  |
| 16'   | Tibia Clausa            | 15"      | 12    | Main     | Keith's, Bos.  |
| 8'    | Tibia Clausa            | 15"      | 85    | Main     | Para., Toledo  |
| 16'   | Clarinet                | 10"      | 12    | Main     | Uptown, Chi.   |
| 8'    | Clarinet                | 10"      | 61    | Main     | Para., Toledo  |
| 16'   | Double Solo String      | 15"      | 12    | Solo     | Uptown, Chi.   |
| 8'    | Solo String             | 15"      | 61    | Solo     | Stanley, N.J.  |
| 16'   | Oboe Horn               | 10"      | 12    | Solo     | Denver Audit.  |
| 8'    | Oboe Horn               | 10"      | 61    | Solo     | Para., Toledo  |
| 16'   | Bourdon/Concert Flute   | 10"      | 97    | Main     | Para., Toledo  |
| 16'   | Tuba Diaphone           | 15"      | 12    | Perfound | Unknown        |
| 8'    | Open Diapason           | 10"      | 73    | Main     | Unknown        |
| 8'    | Brass Trumpet           | 10"      | 61    | Solo     | Para., Toledo  |
| 8'    | Orchestral Oboe         | 10"      | 61    | Solo     | Para., Toledo  |
| 8'    | Kinura                  | 10"      | 61    | solo     | Para., Toledo  |
| 8'    | Solo String Celeste     | 15"      | 61    | Solo     | Stanley, N.J.  |
| 8'    | Gamba                   | 15"      | 73    | Main     | Uptown, Chi.   |
| 8'    | Gamba Celeste           | 15"      | 61    | Main     | Uptown, Chi.   |
| 8'    | Violin                  | 10"      | 85    | Main     | N.Y. area      |
| 8'    | Violin                  | 10"      | 73    | Main     | L.A. area      |
| 8'    | Viol d'Orchestre        | 10"      | 85    | Main     | Para., Toledo  |
| 8'    | VDO Celeste             | 10"      | 73    | Main     | Para., Toledo  |
| 8'    | Brass Saxophone         | 10"      | 61    | Solo     | Keith's, Bos.  |
| 8'    | Krumet                  | 10"      | 61    | Main     | Uptown, Chi.   |
| 8'    | Quintadena              | 10"      | 61    | Solo     | Para., Toledo  |
| 8'    | Quintadena Celeste      | 10"      | 61    | Solo     | Keith's, Bos.  |
| 8'    | Vox Humana (Solo scale) | 6"       | 61    | Solo     | Para., Toledo  |
| 8'    | Vox Humana              | 6"       | 61    | Main     | Para., Toledo  |
| 8'    | Dulciana                | 10"      | 61    | Solo     | Para., Toledo  |
| 8'    | Dul. Cel (Unda Maris)   | 10"      | 61    | Solo     | Unknown        |
| 4'    | Harmonic Flute          | 15"      | 73    | Main     | Metro, L.A.    |
| 4'    | Concert Flute Celeste   | 10"      | 73    | Main     | Unknown        |

## TUNED PERCUSSIONS

|                                    |          |                |
|------------------------------------|----------|----------------|
| Piano/Mandolin, 85 notes           | Exposed  | Para., Toledo  |
| Marimba/Harp, 49 notes, re-it.     | Exposed  | Para., Toledo  |
| Chrysoglott/Vibraharp, 49 notes    | Exposed  | Para., Toledo  |
| Master Xylophone, 37 notes         | Exposed  | Para., Toledo  |
| Xylophone, 49 notes                | Perfound | Rock. Ctr., NY |
| Glockenspiel/Orch. Bells, 37 notes | Perfound | Para., Toledo  |
| Cathedral Chimes, 25 notes         | Exposed  | Rock. Ctr., NY |
| Tuned Sleigh Bells, 25 notes       | Exposed  | Para., Toledo  |

## TRAPS

|                    |          |               |
|--------------------|----------|---------------|
| 40" Bass Drum      | Exposed  | Uptown, Chi.  |
| 30" Bass Drum      | Perfound | Para., Toledo |
| Snare Drum         | Perfound | Uptown, Chi.  |
| Field Drum         | Exposed  | Uptown, Chi.  |
| Cymbal             | Perfound | Para., Toledo |
| Crash Cymbal       | Perfound | Para., Toledo |
| 30" Chinese Gong   | Perfound | Singapore     |
| 27" Malaysian Gong | Perfound | Singapore     |

# PIPES AND ORIGINS

## TUNED PERCUSSIONS continued

|                     |          |               |
|---------------------|----------|---------------|
| 12" Locomotive Bell | Perfound | Singapore     |
| 10" Cable Car Bell  | Perfound | Ron Downer    |
| Air Raid Siren      | Perfound | Judson Owens  |
| Triangle            | Perfound | Para., Toledo |
| Horses Hooves       | Perfound | Para., Toledo |
| Bird Whistle        | Exposed  | Para., Toledo |
| Train Whistle       | Perfound | Para., Toledo |
| Door Bell           | Perfound | Para., Toledo |
| Fire Gong           | Perfound | Para., Toledo |
| Klaxon              | Perfound | Para., Toledo |
| Castenets           | Perfound | Para., Toledo |
| Wood Block          | Perfound | Para., Toledo |

## TREMULANTS

Clarinet & Krumet

Main I

Main II

Harmonic Flute

Solo Strings

Dulciana

Solo I

Solo II

Tibia Clausa (2)

Tibia Plena

Vox Humana (2)

Tuba

Diaphonic Diapason

English Horn

## THEATRES

United Artists Theatre, Detroit, Opus 1824, 1927

Paramount Theatre, Toledo, Opus 2006, 1928

Metropolitan Theatre, Los Angeles, Opus 534, 1922

Granada Theatre, Santa Barbara, Opus 793, 1924

Metropolitan Theatre, Boston, Opus 2101, 1930

Royal Theatre, San Francisco, Opus 1005, 1925

Uptown Theatre, Chicago, Opus 1060, 1925

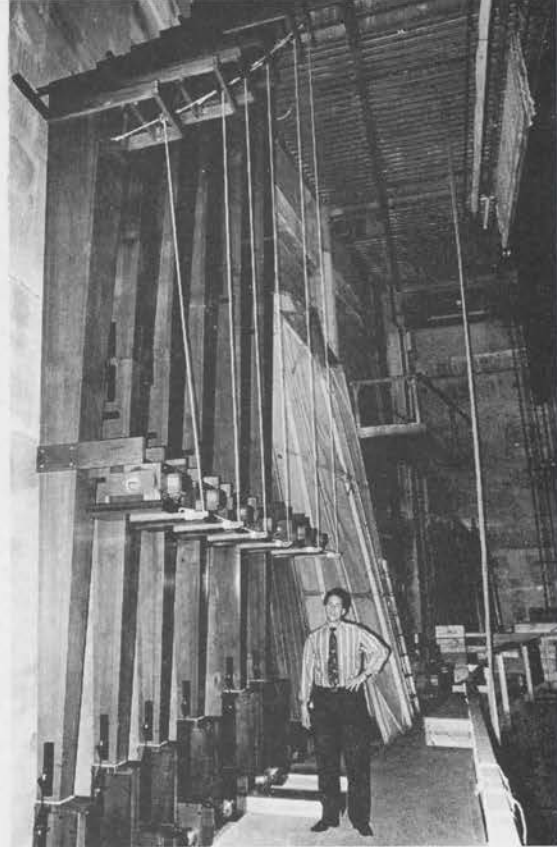
Keith's Memorial Theatre, Boston, Opus 1910, 1928

Stanley Theatre, Jersey City, Opus 1836, 1928

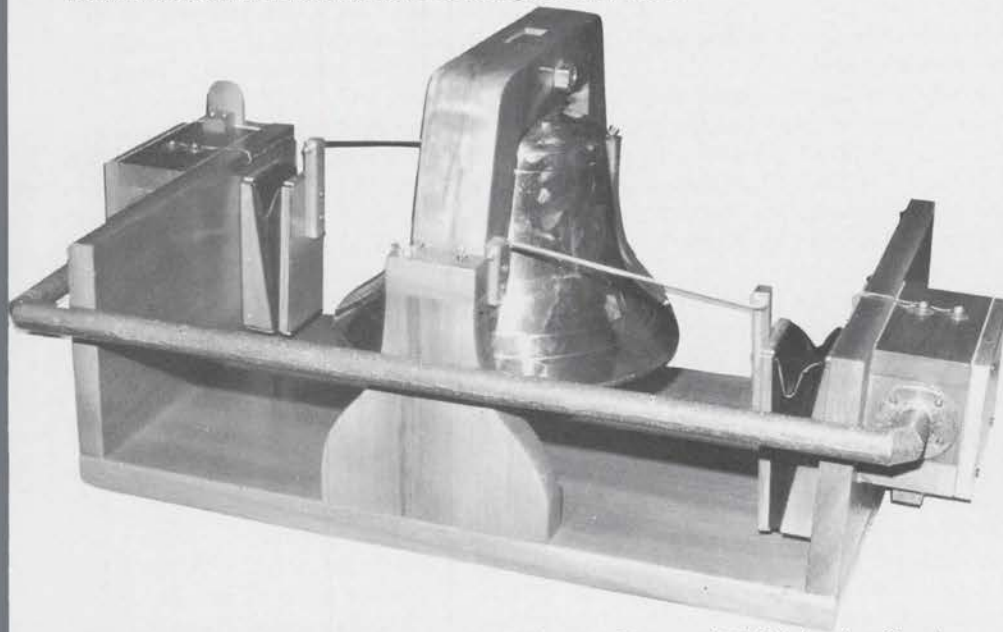
Denver Civic Auditorium, Opus 154, 1918

Rockefeller Center Theatre, New York, Opus 2178, 1932.

[ = indicates complete rank.



32' Diaphone pipes, with Judson Owens for size comparison. Each pipe sounds a second note a half tone higher when the trap door at the top of the resonator is opened. The wind lines had not yet been installed when the picture was taken. This is one of only two sets of these pipes made by Wurlitzer.

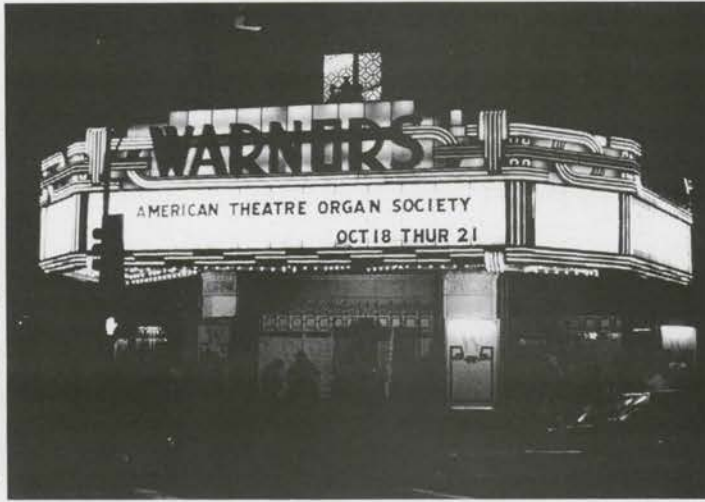


12" Locomotive Bell. The bell (and the 30" Chinese Gong and 27" Malaysian Gong) were brought from Singapore by Bill Schlotter. Carl Pinnow built the mounting and operating mechanism, modeled on the one at Shea's Buffalo Theatre.



Erecting the 16' Bombarde in the Perfound chamber. The tallest pipe cleared the ceiling by 1/2". It was not necessary to do any additional metering of any pipes in the organ.

All photos by Rudy Frey, except where noted. Title page photos courtesy of Judson Owens.



# FRESNO? FRES-YES!

by Grace McGinnis

Those of us who arrived on Thursday were privileged to attend a Sequoia Chapter concert by John Seng at the Warners Theatre. As soon as Chapter Chairman Tom Borgstrom introduced the "Mighty John Seng on the Mighty Morton," we went immediately "Around The World in Eighty Days" and encountered Mozart, Vierre and Duke Ellington via the "Dizzy Fingers" of this captivating artist. A couple of pipes decided to play on their own during John's program, and we were impressed with the poise with which he overplayed their intrusion. One fellow organist in the audience remarked that we usually read about an artist "demanding from the organ. But this time the organ was demanding, and the artist met its challenge!" This was a glorious way to start the weekend!

Friday was Happy Hour all day. It was an open day for registration and visiting and relaxing in the lobby of the Holiday Inn which was ideally arranged for theatre organ people. For the amateur organists, there was an open house — open console at the Bethel Temple Church which houses a 3/10 Robert-Morton. Visitors who were brave enough to take advantage of this opportunity indicated that they found the Morton to be "player-friendly."

Friday evening was the first official convention event: Jim Riggs at the Warners. A consummate nostalgist, Jim has done his homework and has researched a number of obscure pieces from the 20s and 30s which added to the sense of timelessness that this theatre manifests. "I'm Doin' What I'm Doin' For Love" was not only Sophie Tucker's philosophy in 1931, it also described Jim Riggs in 1990. And whoever heard of "The Peanut Polka?" No words

---

*Four fantastic,  
fun-filled days, and we  
didn't see a single raisin  
dancing in the street.*

*What we DID see  
was nearly 300 theatre  
organ buffs having  
the time of their lives.*

---

better describe this evening than "pure nostalgia at its best."

Hardy late-nighters were bussed to the Pizza & Pipes for a Jam Session and pizza buffet. They heard Candi Carley-Roth, Stan Kann, David Lowe, and Lew Williams on the 3/23 Wurlitzer that once entertained patrons of the Shea's Hippodrome Theatre in Buffalo, New York.

Saturday morning's schedule called for a nine o'clock departure from the hotel for a ride to Hanford, about 40 miles southeast of Fresno, where two excellent venues were filled by Tom Hazleton and Ron Rhode. The first stop was the Hanford Episcopal Church of the Savior where Hazleton and the 2/17 Murray M. Harris combined to present a program which was a reflection of the repertoire that was in vogue when the organ was new (1910) including a heart-rending version of the Rachmaninov "Prelude in C# minor," with its familiar chime theme, and a rousing "Torchlight March."

After a lunch break, we gathered at the newly restored FOX-Hanford Theatre where the 2/10 Wurlitzer was fired up and ready for the genial Ron Rhode. Ron's choices for this program ranged from a dashing version of "Who" to a pastoral "Green Cathedral" to "The Burning of Rome." There was something for everyone. He thanked owner Dan Humason for saving the FOX-Hanford and sharing it with us, and we thank Ron for his superb program.

Saturday night, back at the Warners, it was Lew Williams' turn . . . and this young man's artistry needs no explication. He chose a program of such infinite variety that we were hardly surprised when he led us through a "deranged" swamp song complete with swamp critters (no credit to Spike Jones for THIS arrangement). Whenever we hear Lew play the "Rhapsody in Blue" we are reminded just how orchestral a theatre organ can be in the right hands. The music, the laughter and the warmth of this artist illustrated what, for many, is the quintessence of good show business.

The lingering "party mood" in the hotel lobby continued until the wee hours in spite of the fact that we knew the Sunday busses would be loading at 9:30.

The Pizza & Pipes was full on Sunday morning when Kevin King, the youngest of the weekend's artists, took the bench for a thoughtfully selected program of songs that included "Taking A Chance on Love," a medley from *Oliver* and "The Little Red Monkey." His "Russian Rag" and "Roller Coaster" were excellent, and the *Trumpet en Chamade* (aka Garry Zenk) Mess Call surprised even the staff

at the pizza parlor. Kevin is scheduled to perform at the 1991 National Convention in San Francisco, and we are looking forward to hearing him again.

A no-host lunch was available at the Pizza & Pipes before the busses loaded for the trip to Fresno Pacific College for Paul Quarino's concert on the 3/20 Hybridizer. This organ is so named because it was erected with parts from eight different builders and brought into an ensemble by organmen Tom DeLay and Dave Moreno. The setting is unique in that the console is placed in the center circle of a basketball court, the chambers are located high on one wall of the gymnasium and the audience sits in bleachers on the opposite side.

Paul's program was sparked by a whimsical sense of humor, by songs that ranged from his famous "Elks Lodge Medleys" to classical arrangements, Gospel, and by some pyrotechnics with the computer system that rendered Tom DeLay speechless and the audience in stitches. At one point Paul remarked that the reverb in the gym

reminded him of a roller rink and he followed this with a 92-Blues version of "Green Door" which had many reaching for their skate bags. His closing number was, he told us, a number that today would be titled "Hey, Dude," but turned out to be a classical interpretation of the famous "Hey, Jude."

We were still chuckling when we arrived back at the hotel for a social hour and dinner before embarking for the Warnors and the final concert of the convention. Dan Bellomy was the fourth Warnors artist and we understand he is the "Unofficial House Organist" there. He brought his own automatic rhythm unit, a nimble young drummer named Brenda Myers, who managed (with very little rehearsal) to meld with Dan's style of Big Band jazz and ballad production numbers. His program built to a rousing "Surrey With The Fringe on Top" and encore "Something Wonderful." Which it was.

This wonderful weekend of madcap, dynamic, uninhibited, memorable music was emceed by the vibrant, vacuum-man,

Stan Kann. Stan added his own winsome humor and vivacious manner to the necessary informational announcements as well as to the introductions of each artist.

The success of this event must be credited to Tom DeLay and the Sequoia chapter members who gave so much and so freely to see that all were in the right place at the right time and were having a good time. One fact became particularly noticeable at this convention, and perhaps other chapters that may be reluctant to sponsor a regional could take note of it: You can present four organists on one organ and have the equivalent of four organs! The Robert-Morton in the Warnors Theatre showed four distinct personalities as each of the artists registered his own select sounds. So, if your chapter has only one or two venues available, take heart from what happened in Fresno. It was inspiring!

*(Special thanks to Tim Kreifels, Bill Taber, and Harry Heth for help with the coverage, and to photographers Paul Quarino, Randy Rock and Jim Koller. And once again, Claude Neuffer was an invaluable source of help with the pictures!)*

## The Production Staff . . .



Head honcho Tom DeLay. PIQ



Bus CEO Colonel Cor Barnents with his bus captain Chuck Turner. PIQ



The crew: (L to R) Harold and Adena Roque, chapter treasurer; Cid and Tom Borgstrom, chapter president. PIQ



Claude Halstead (left) and Dave McFiggen. PIQ

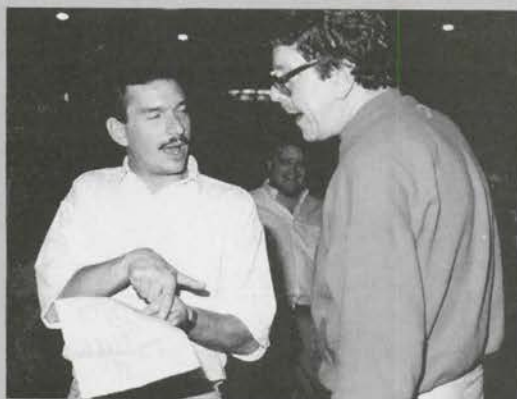
# Introducing the Stars . . .



*Emcee Stan Kam in suit made entirely from vacuum cleaner bags.*



*The four Morton-men featured in Fresno. PJO*



*Kevin King explains schedule to John Seng. Randy Rock photo*



*Lew Williams and John Seng stay in shape while Randy Rock takes their picture.*





*Drummer Brenda Myers with Dan Bellomy. PIQ*



*Jim Riggs at Warnors. PIQ*



*Paul Quarino at Fresno Pacific.*



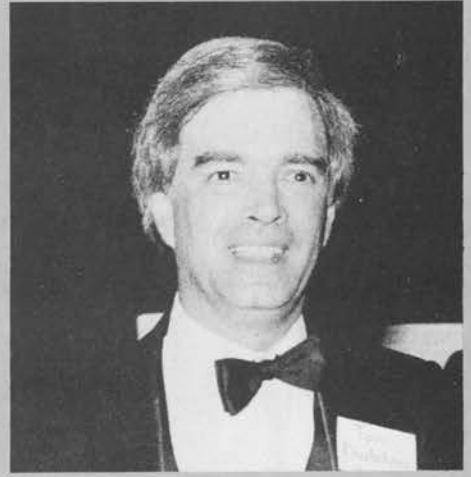
*Kevin King*



*Lew Williams*



*Ron Rhode*



*Tom Hazleton*



Fresno Pizza and Pipes.



Jim Koller Stan Karn introducing Kevin King. PJQ

# The Audience

- ◀ Schlotter on Tenth Avenue. TLD
- ▶ Harry Heth, Sam LaRosa, Grace McGinnis. PJQ

Below: Jam Session at Pizza and Pipes.  
Randy Rock photo



Dave Moreno explains fine points of organ in Pizza and Pipes.  
Randy Rock photo



Jack O'Neill, Paul Quarino and Bill Taber take a break.



Stan Kamm talks to early arrivals at Fresno Pacific.

Randy Rock photo



Group from Chicago: (L to R) Cyndae Diaz, Emma Lu Baker, Connie Purkey, Edla and Bill Horn.

Jim Koller photo



"Rocky" and Florence Lydon with longtime friend Paul Quarino.



Don and Alva James. PIQ



Tina, the TO dog, came all the way from Los Angeles with master Don Linton. PIQ



Jack O'Neill takes a ride at Pizza and Pipes. PIQ



Ralph Beauty. PIQ



Terry Robson and Bob Shafter.



Theatre owner, restorer, plumber, janitor Dan Humason with Tom Hazleton. Wilma Humason photo



Larry Vannucci tries some of his hot jazz on the FOX-Hanford Wurlitzer.



Vannucci and Hazleton do a three-hand version of "Honeysuckle Rose."



L to R: Russ Evans, Bill Exner and Bill Hale at Pope residence in Visalia.

## Fresno Regional Follow-Up

by Ralph Beaudry

Following the Fresno regional many stayed through Monday evening to hear Tom Hazleton's first public presentation of the FOX-Hanford Wurlitzer. Some drove to nearby Sequoia Park in the morning, but most visited the Wurlitzers in the Pope and Sweeney residences in nearby Visalia.

At two o'clock open console began at George and Anabelle Pope's "mini-San Sylmar Museum" with its antique cars and music makers including, of course, their unique style 185 Wurlitzer. It's opus 321, a two-manual instrument with all eight ranks installed on *one* chest (a rarity, indeed!) Originally in Modesto's Covell Theatre (circa 1920) and after many years in Dr. William Stover's home in Porterville, it was only recently erected in the Pope home. Kevin King played a mini-concert and then it was on to Pete and Shirley Sweeney's nearby residence.

Larry Vannucci was presented in concert at the Sweeney's newly combined Wurlitzer/Devtonix organ. The Wurlitzer

part was originally opus 1296, a Style D (2 manuals, 6 ranks) installed in Akron, Ohio's Orpheum Theatre (1926). Later enlarged to nine ranks, it also boasts the original Wurlitzer piano from Grauman's Million Dollar Theatre in Los Angeles. Within the past year the Sweeneys have added a Devtronix Publix 1 model, four-manual console with 16 electronic voices. This instrument had been in the Roy Caldwell home in Escondido, California. The Wurlitzer console can play the pipework, and the Devtronix console can play the entire organ so it's now the only known residence pipe organ with *two* consoles!

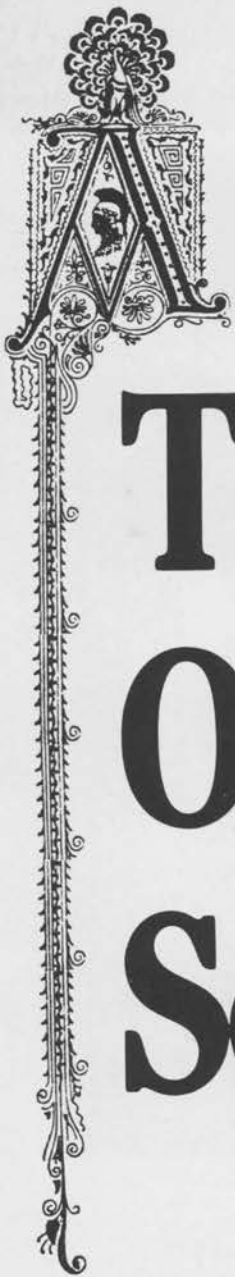
Due to the genius and hard work of Dave Moreno and David Schutt the electronic and pipe voices blend beautifully and Vannucci's program was a complete delight!

By 6:00 most were on their way to a soul-satisfying, genuine "home-cooked" dinner at Peden's Restaurant directly behind the FOX Theatre in Hanford.

The organ's public debut drew over 600

from the Hanford area in addition to the nearly 100 organ buffs who stayed over to hear Hazleton's program on the near-duplicate organ to South Pasadena's Rialto Wurlitzer — which was the first Style 216 built! Hazleton, working with organ builder Tom DeLay and the Sequoia chapter's crew, had voiced, regulated and registered the organ to recreate the "Rialto sound." His widely varied program encompassed both the magnificent Bach transcription of Vivaldi's "Concerto in A Minor" and Vannucci's low-down, jazzy arrangement of the "Colonel Bogie March" as Tom remembered it from San Francisco's Lost Weekend bar on Taraval Street!

Throughout the evening Hazleton's stylings blended the Wright touch with Vannucci flourishes. As one organ buff stated, "It's like a Lost Weekend at the Rialto!" Or, as Tom said after the program, "Wasn't it *deja vu*?" Indeed it was, and the perfect conclusion to one of the finest ATOS events ever held!



# American Theatre Organ Society

## 1991 Young Theatre Organist Competition

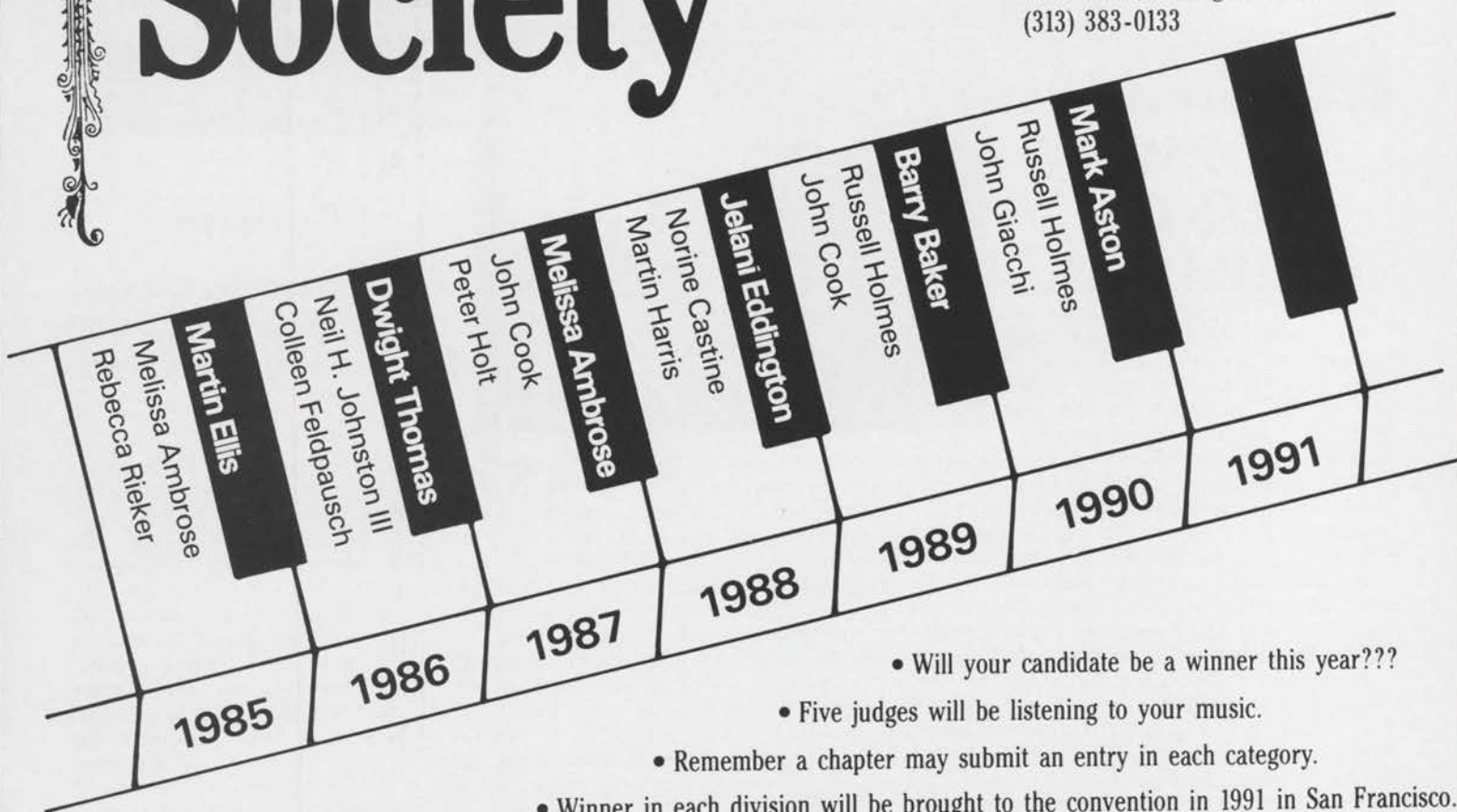
Rules and regulations for the 1991 Young Theatre Organist Competition have been sent to all Chapter Presidents. If you know of a talented youngster (age 13-21) who might be interested in entering, contact your chapter immediately so he or she can start preparing for the competition.

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

Deadline for submitting tapes is April 1, 1991.

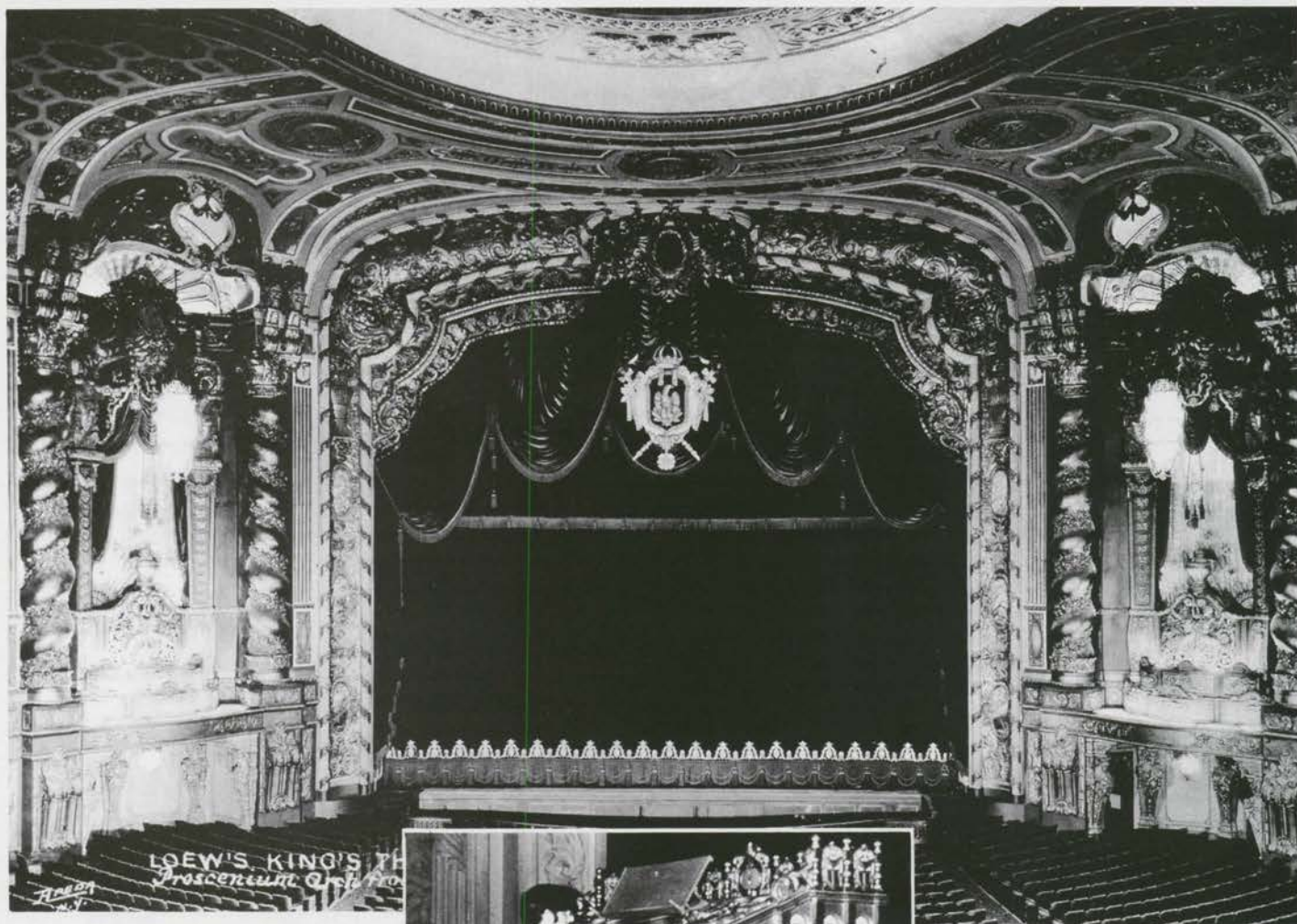
### Contact:

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



- Will your candidate be a winner this year???
- Five judges will be listening to your music.
- Remember a chapter may submit an entry in each category.
- Winner in each division will be brought to the convention in 1991 in San Francisco.
- If you do not belong to a chapter, remember we have several chapters that would be willing to sponsor a candidate.

# "An Acre of Seats in a Palace of Splendor"



## LOEW'S KINGS THEATRE

The Loew's "Wonder Theatre" project involved the almost-simultaneous raising of five impressive houses — one in every Borough save Richmond, plus Jersey City in the trans-Hudson — to designs from the three leading purveyors: two each from Eberson and the Rapps and one Lamb. Along with the San Francisco Fox,

they represent the last great effusion of the "classic" movie palace before the short epoch of Art Deco and the subsequent end of big theatre construction. The exquisite Kings in far Brooklyn, would have been a standout anywhere. Passing under a "French Curve" marquee, one traversed a lofty, columned, outer lobby then angled into a wood-panelled inner lobby, lower but nearly as long. Like those in the S.F. Fox, the lighting fixtures here and in the auditorium coyly anticipated the coming of Deco without insulting the otherwise traditional trappings. Lounge suites off the inner lobby and on the mezzanine were handsomely fitted out. More than  $\frac{3}{4}$  of the 3676 seats were on the main floor: the balcony, never deeper than eleven rows, was more like a horseshoe loge. High draped niches, the largest six backed by huge paintings, surrounded the auditorium beneath a flattish coffered ceiling and two-tiered dome. Low arcades flanked the seating on both orchestra and balcony levels. Reds, tans and golds dominated the sumptuous Rambusch decorative scheme.

Having developed a good and loyal customer in Loew's, Robert-Morton appropriately built their last large organs for the Wonder Theatres: identical 4/23s. Good organs, but too late to matter: by the time the Kings opened, the plant had been shut down for months. With little in its way, and minimal balcony overhang, the Kings organ permeated every corner of the house and substantial surrounding territory. Those who recall this organ, your editor included, regard it as one of the most successful anywhere. Unusually well preserved during its career, the Kings has been closed a decade, but still stands. Its present owner, the City of New York, is said to be seeking ways to reactivate it. The organ, removed in the mid-70s, has, like too many others, gone to the four winds. Of the five organs, only Loew's 175th St. remains en situ. A nice color picture of the Kings console can be found as the frontispiece of *Junchen Vol. II*. *Steve Levin*

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



## Brooklyn

Architect: Rapp & Rapp  
Opened: September 7, 1929  
Organ: Robert-Morton 4/23



# ORGAN-IZING

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## FILL #3

Whenever the melody stops for two measures in 4/4 time, or four measures in 3/4 time on the 3rd or 5th of a major chord: play a counter-melody DOWN THE SCALE from the root of the chord to the 5th. Practice these exercises on the most frequently used major chords:

Chord diagrams for Exercise 1:

- System 1 (4/4): C, Cmaj7 (Em), C6 (Am), C
- System 2 (3/4): Eb, Ebmaj7 (Gm), Eb6 (cm), Eb

This can also be used as a counter-melody whenever you have two measures of a major chord, if it does not conflict with the melody.

When playing polkas, marches or any lively pieces, play the same pattern on the pedals whenever you have two measures of a major chord, regardless of the melody:

Chord diagram for Exercise 2: G

Practice and listen to these exercises. Figure each one out on all the common major chords; then apply it in all the songs you have available.

*Light quirks of music, broken and uneven,  
make the soul dance upon a jig to heaven.*

ALEXANDER POPE, MORAL ESSAYS, 1733

# Journal of American Organbuilding

Quarterly Publication of the  
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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.

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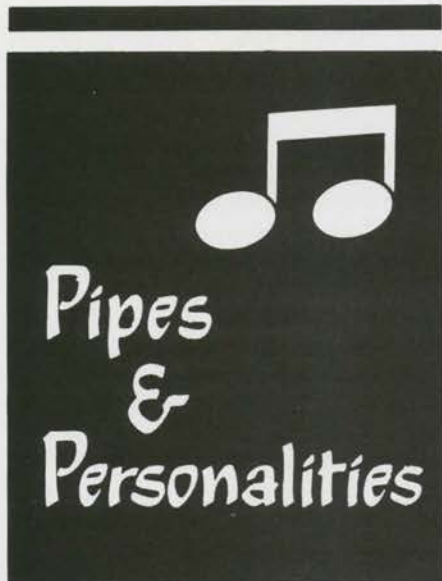
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# Pipes & Personalities



Joel Kremer and Lew Williams at Paramount Theatre after Twin Console Concert.

## MILE HIGH WEEKEND: A GREAT PARTY

by David Love

Rocky Mountain Chapter is known for its good parties. The Mile-High Weekend September 13-15, was no exception. The opening event of the weekend was at the Riser Music Hall, home of a 3/22 Wurlitzer. Everyone was treated to the Ragtime fun of The Dick Kroeckel Show. Dick Kroeckel's mastery of Ragtime piano and the singing of Janette Sherwood started things off with a fun light-hearted zing. The jam session that followed was what jam sessions are made of, lots of spontaneous theatre organ sound.

This truly theatre organ weekend continued with an outstanding program by John Lauter at the Porter residence. With John's mastery of the full "East Coast" theatre sound, he made the Porter's 2/11 Robert-Morton sound like its larger cousins.

A short drive south brought everyone to the Mt. St. Francis Convent, Colorado Springs, the home of a 3/21 Wurlitzer. Our guests were treated to what was to be Patti Simon and Dick Kroeckel's new recording release. The artistry of Patti at the organ and the power of Dick at the piano, made this concert the high point of the weekend. With the blend of today's and yesterday's music, these two artists left everyone on their feet wanting more.

Lew Williams treated all to a truly one-of-a-kind concert on a truly one-of-a-kind theatre organ, 4/28 mostly Wurlitzer, at the Kremer residence. Lew's wonderful blend of theatre styling, from the Big Band sound to the classics was a grand experience. The day's events were topped off by the Meet the Artist Reception, held on the Kremer's deck overlooking the moonlit Colorado country side.

The Historic Paramount Foundation hosted the group to a rare concert on their



From top to bottom: Patti Simon at St. Francis. Lew Williams at Kremer residence. John Lauter at Bob Porter residence.

twin console, 4/20 Wurlitzer. The console was turned over to Joel Kremer who was house organist at the theatre in the 50s. This concert was an opportunity to hear theatre organ at its best, a theatre organ in its original setting played by the organist who played it when it was new. Everyone thrilled to a duet when Lew Williams brought the slave console to stage level.

The weekend's final concert was at the home of Pricila Arthur. Pricila's 2/10 Wurlitzer was masterfully shown off by Bob Castle. Bob's smooth, full, theatre styling was a great end to a truly theatre organ weekend. The chapter provided a "goodby" lunch, to say thank you to their new friends.

The Mile-High Weekend was arranged by the FRIENDS OF THE WICKS, a subgroup of the Rocky Mountain Chapter. The funds that were raised went to the Wicks Fund for the Wicks Theatre Organ that is now being installed into Denver's East High.



Bob Castle at Arthur residence.





Choong Hyun Presbyterian Church; Seoul, Korea.

The Allen Organ Company announces the installation of a large four-manual Allen Organ of 107 stops at Choong Hyun Presbyterian Church in Seoul, South Korea. Choong Hyun is among the largest churches in Korea. With a membership of almost 24,000, it is also one of the largest Presbyterian churches in the world.

The decision to purchase an Allen Organ followed a thorough international search. Dr. Shiwohn Chay, the Director of Music at the church and Chairman of the Music Department at Yonsei University in Seoul, traveled to the United States with several other delegates from the church to research various pipe and pipeless organs. Ultimately, church officials decided that only the Allen Organ Company could guarantee a satisfactory installation in their particular acoustical environment, a sanctuary that seats more than 5,000. Allan has installations in approximately 60 countries worldwide.

This is the second Allen Organ purchased by the church, which was founded in 1953 and moved to its present location in south-eastern Seoul 10 years later. In the early 1980s, the congregation broke ground on the current edifice. In the fall of 1983, Choong Hyun installed a large two-manual Allen Organ in the 2,000-seat chapel in the new building. The sanctuary housing the four-manual instrument was completed in 1986. Choong Hyun Presbyterian offers four main services on Sundays with simultaneous language translations. A special English-language service is one of the three additional weekly services. Among the facilities at the large complex of which the church is the focal point are guest rooms for missionaries and overseas visitors, a large practice room for the church's seven choirs, numerous conference centers, and underground parking facilities for more than 1,000 vehicles.

The organs at Choong Hyun are among more than 200 Allen Organs in Korea.

PROARTE

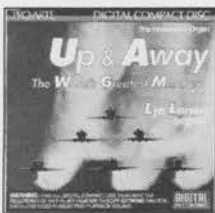
DIGITAL COMPACT DISC

## LYN LARSEN

Paramount Theatre 4/48 Wurlitzer  
Wichita, Kansas



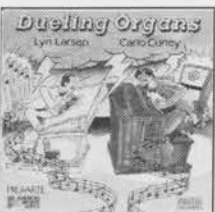
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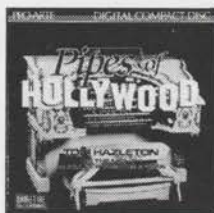
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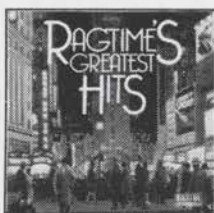


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## From the Workbench of Allen Miller . . .



# The Taming of Niagara Falls

## Modernizing an Early Wurlitzer Marimba Harp

While this article deals specifically with Wurlitzer harps, the theory and design solution to a specific problem may be of interest and application to other organ devices.

Most Wurlitzer equipment was well designed and built, even though some of the design is not as simple and elegant as that of some of their competition. There are some real "dogs" in the lot, however, and I would like to show in detail how one of these can be corrected.

Wurlitzer and other brand wood marimba harps are most desirable for their musical and very pleasant sound. Early Wurlitzer harps are "dogs," and may be identified usually by their hammers being large piano type hammers (as opposed to wood balls with round felt pads on the striking surface.)

The type of hammer is not detrimental, in fact, I personally prefer the piano type hammer for its ease of "voicing." The flaw in the early harps causes chronic air leaks producing the sound of Niagara Falls.

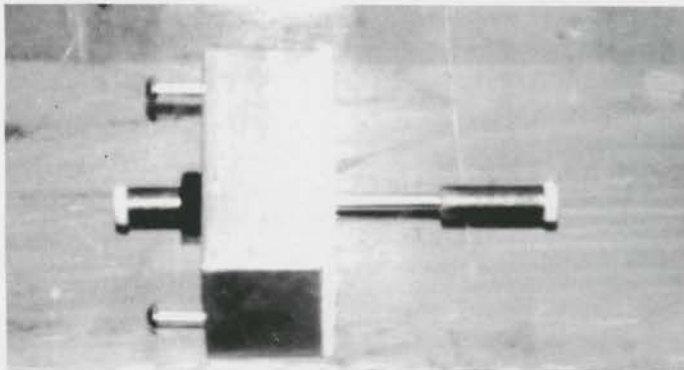
The cause of the problem is an oddity of design not found in any other Wurlitzer action. The pneumatics are inside-out, or more correctly, outside-in. I surmise that the construction came about due to the need for the maximum possible size pneumatic to maximize striking force. External pneumatics requiring space between them for the cloth to blow out were not powerful enough, so Wurlitzer decided to put them inside where the cloth would blow inward and thus allow closer spacing or actually larger pneumatic heads. Internal pneumatics also benefit from the vector forces produced by the leather or cloth initially collapsing, which is lost in an outside pneumatic.

But, how do you get a collapsing internal pneumatic to move an external hammer? Well, Wurlitzer decided that the force could be transferred by a dowel from the top of the pneumatic (inside it) to the hammer, with the dowel simply running through a hole in the action chest. A nice idea, but clumsy, AND when the note is NOT being played, the inside of the pneumatic is pressurized. Air thus blows out the dowel hole for every note not being played. Remember that when a note is played, the air inside an internal pneumatic is exhausted to atmosphere.

The "solution" is to bush the dowel hole with felt so that the dowel is snug enough to move freely, yet will not leak. In reality, once you have carefully sized, felted, and reamed all of these bushings, the harp leaks minimally until the next change of weather, at which point the bushing either seizes upon the dowel or goes loose and "Niagara Falls" comes back. It must have been a headache to Wurlitzer, because they found a solution and "fixed" the late harps. From some examples seen, they also repaired some earlier harps.

Instead of bushing the hole, Wurlitzer changed the push-rod to a steel rod with dowels at the ends only. This rod passed through a bearing block which screwed over each chest hole. The particular design was slightly complex, but fixed the problem and worked quite well.

The good news is that you can easily do the same thing, and with an even simpler design which I have found to work flawlessly.

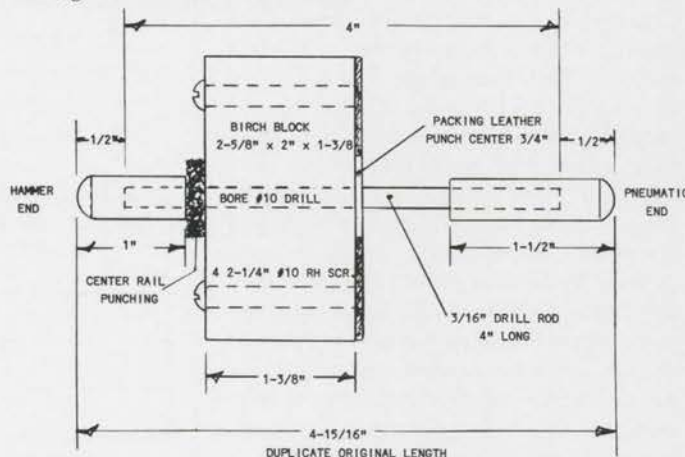


PUSH ROD AND BLOCK ASSEMBLY

For each note, you need a block of maple or birch, a length of 3/16" drill rod, and the original push rods. I bore four mounting screws, and bore a 3/16" hole in the center. This MUST be done in a drill press.

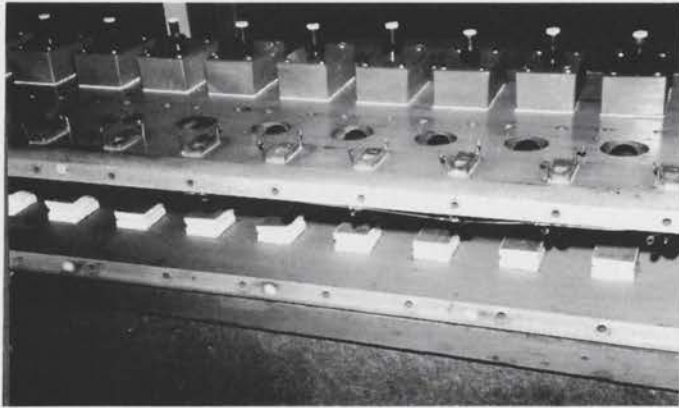
Give each block several coats of shellac on the sides and top. Go back and ream each hole with a #11 drill to give about .004" clearance between the hole and the drill rod. It needs to fit closely enough that there is no slop in the rod, but free enough for the rod to drop through the hole of its own weight. If the rod seems too tight, ream the hole again with a #10 drill. This will give .006" clearance. Of course, working tolerances will vary this "textbook" clearance. You should not have to go larger than a #9 drill.

I find that the hole does not need lubrication, but if you desire, use only DRY graphite or Teflon. Do not use ANY form of oil, grease or silicone lubricant!!



WURLITZER LATE STYLE HARP PUSH ROD AND BLOCK  
MAKE 49

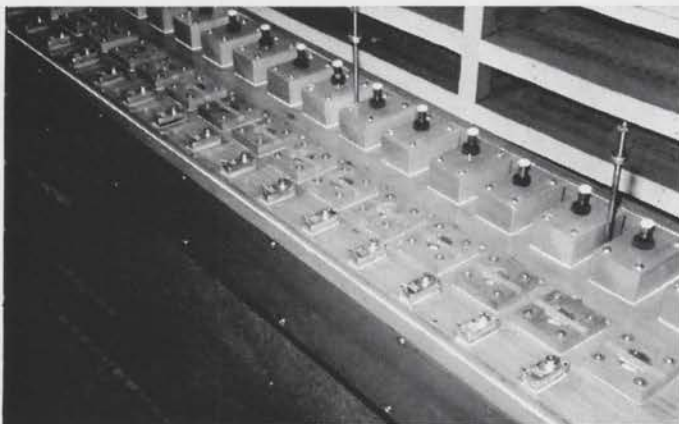
Carefully measure the length of the original dowels. If they do not match the length shown here, you will have to make suitable alterations to the dimensions given. Cut off the ends and bore them so that when assembled, they are as shown. Dimensions are somewhat critical. You will have to bore the push rod ends in a lathe to exact depth. Mount the blocks over the chest holes between the hammers and the inside of the pneumatics, making sure the rods are centered on the holes.



PUSH RODS MOUNTED IN PLACE

You need a good quality bushing cloth between the ends of the push rod and the inside of the pneumatic and also the edge of the hammer arm. I have seen this felt both on the ends of the push rods and alternately inside the head of the pneumatic and on the hammer arm. I slightly prefer a rectangle of bushing cloth on the pneumatic and hammer arm, as the smaller round punchings may tend to come unglued from the push rod ends. The example used here had the punchings on the push rods.

Theoretically, when the hammer is at rest, the push rod should be of a length which pushes the pneumatic about 1/8" less than fully open. If you shorten the push rod, you will reduce the striking force, which might be OK except that it also affects reiteration parameters and taken too far, would make reiteration adjustment impossible.



HARP ACTION READY FOR INSTALLING HAMMERS.

My colleague, David Junchen has pointed out a problem associated with an unenclosed, or prominent acoustical location of the harp, in that it may be too loud. One solution is to enclose the entire harp. Another solution is to move the hammer rest stop felt closer to the bars. This reduces the striking distance and the pneumatic opening at the same time, reducing both the force and acceleration of the hammer. This also may impose some difficulties in adjusting reiteration rates, but I have found it to be very effective. The hammer rest felt is glued to the primary valve muffler cover and is not adjustable. You could either build up the felt or modify the muffler.

With an old style harp, you can shape the hammer striking surface using a wire wheel mounted in a bench grinder. This also cleans the felt and fluffs it to "like new" condition. A flatter, wider striking surface will produce less harmonics and a softer tone. A late style harp could possibly be treated by adding another 1/8" to 1/4" of felt to the hammers. I would use a plastic glue, such as PVC-E or preferably a thin application of Silicone Rubber to apply the extra felt so as not to harden the felt further with glue.

If you are completely rebuilding a Wurlitzer Harp, you should be aware that the top and bottom action construction is precarious. To accommodate the width and channeling, these pieces are made of two or three pieces edge-glued. The pressure over the unsupported width is enough to crack the boards at the blue line, and they leak. At the least, the top and bottom bulge apart slightly, tending to partially operate the primary valves. This is another cause of air noise and also erratic operation.

Make sure the glue joints are sound. You may want to run three 1/8" threaded rods down through the center of the action chest from bulging. Alternately, reinforcement strips could be run externally across the top and bottom boards wherever you can find space to do so. Aluminum or steel angle would also work. The threaded rod is preferable because it can be installed flush and not show.

The results produced by these modifications are well worth the effort.



HAMMERS IN PLACE.

*Allen Miller is currently nearing completion of the installation of a 3/31 Wurlitzer in the residence of Karl and Barbara Saunders of Zanesville, Ohio. This organ is a fusion of two instruments with several newly constructed Wurlitzer style chests and some new pipework.*

*All original organ components were disassembled to bare boards, rebuilt and reassembled to "Factory new" condition or better. All phases of reconstruction and installation were given careful consideration and planning, which started when plans for the home were just pencil sketches. Attention to details has gone well beyond "normal" theatre organ restoration and installation.*

*While this installation will deserve a feature article when completed, many of the details are well beyond the scope of a single article. Since much of the information is technical, we have decided to cover some of it in this and future "From The Workbench" columns.*

## NUGGETS from the GOLDEN DAYS

Prospected  
by  
Lloyd  
E.  
Klos



References were *Diapason* (D), *Local Press* (LP), *Radio News* (RN) and *Radio Guide* (RG).

### January 1913 (D) By Herman Stahl

Through the courtesy of Mr. ROBERT HOPE-JONES and his able assistants, I was recently guided through the Wurlitzer factory at North Tonawanda, New York, a privilege which is not often extended. The plant is large, housing more than 500 men and mostly skilled labor.

After spending considerable time in other departments, we reached, for me, the most interesting section where Hope-Jones pipe organs are made. We all have fancies and seemingly curious ideas. So has Mr. Hope-Jones, no doubt. But the fact is that his ideas seem to gain ground and have been adopted by other builders, and the most praiseworthy is that he treats the building of pipe organs from a scientific standpoint.

The double-touch for manual keys is a specialty of Hope-Jones who uses it also for the pedals on his unit organs. Many a fine effect can be produced in this manner. The first touch, played in the normal way and without any strain to the fingers, produces the quality you select by stop manipulation, but if greater pressure is exerted, the key will sink about 1/16 of an inch farther and another quality of tone, a sort of undertone, is noticeable which adds greater piquancy and is especially adaptable to help the organist.

The suitable bass device, which furnishes the proper pedal and bass stops for any combination one chooses; the slanting manuals and the pizzicato touch are other features of the H-J console.

Next, I was conducted to the voicing rooms. Here I saw the "Springless reed" which does not have any tuning wire. Hope-Jones says that the reed so treated will stay in tune as well as the flue pipes. Another feature of his reeds is that he lets the tongue vibrate on the uncovered brass and obtains a smooth note.

Those are two points which are worthwhile to take up in friendly controversy among some of our first-class reed voicers in the country. Who is to contribute to this? Who loves art well enough to let us hear his opinions through the medium of the *Diapason*?

Besides a great number of church organs contracted for, the Wurlitzer Co. has contracts for theatre organs and concert instruments for private residences. Among them are unit organs for the Children's Theatre and new Cort in New York, the Plymouth in Boston and the Paris in Denver. These will be very large instruments.

It was a treat for me, as it would be for anyone, to have had the privilege to visit such a plant where art is cultivated.

### 1914 (LP) . . .

Prof. D'ART RIDGE is playing a Foto-player in Ray's Photoplay Theatre in Sacramento.

### Aug. 29, 1922.(LP) . . .

Two organists have been selected for the new Eastman Theatre in Rochester, NY: DESZO von d'ANTALLFY and JOHN HAMMOND. The house opens on Sept. 4.

Mr. D'Antallfy comes from the Capitol Theatre in New York where he's been since July 1921. He was born in Banat, Hungary, and at 12 was organist in three churches there. After intermediate studies, he became a pupil at the Royal Academy in Budapest. He studied composition and organ under Hans Kossler, a pupil of Brahms, and the Rheinberger. Upon completion of this work, he won several state prizes and became a student of Max Reger and K. Straube. The latter was organist at Leipzig's St. Thomas Church where Bach performed.

Mr. D'Antallfy completed studies at the University of Cologne under Enrico Besse. In 1906, he was appointed conductor at the Cologne Opera House and at 23, was made professor of organ and composition at the Hungarian University of Music at Budapest as well as head organist at St. Stephen's Basilica.

Mr. Hammond, born in Hempstead, L.I., studied under Frank White of the AGO. He was a church organist before going to his first theatre, New York's Vitagraph. Then came stints at the National in Jersey City, the Clairmont, Strand and Broadway in New York, and the Strand in Brooklyn where he was two and a half years. While at the last house, he organized the Society of Theatre Organists, serving as its first president.

### November 1925 (LP) . . .

Expert organ builders of the Rudolph Wurlitzer Co. have started the preliminary work of erecting the great organ in Shea's magnificent new Buffalo Theatre. The house is located on Main Street between Chippewa and Tupper Streets, the building running through to Pearl Street. When finished, it will be the largest and most beautiful in Buffalo and will seat 4,000.

The organ will be the largest theatre instrument between New York and Chicago. It has four manuals and specs to represent a complete symphony orchestra. Two stops which display wonderful tone color are the

Tuba Mirabilis and the 16' English Horn which are used for solo effects, and add tremendously to the volume of the ensemble. Beautiful effects are also obtained from the xylophones, Parsifal bells, marimbas, cathedral chimes and harp. The instrument is also equipped with an entire octave of tympani and a most complete set of novelty trap effects.

The organ has a great range of expression, from the majestic tones of cathedral music to the sweetly trilling notes of the songbird. Over 400 miles of electrical wiring, connecting with 54,000 silver contacts, brings the instantaneous control of every pipe and special effect to the fingers of the organist. Seated at the beautifully designed mahogany console, he follows the moving picture with the proper music and effects to the finest detail.

An idea of the size of this great organ may be obtained from the amount of material used in its construction. It contains over 3,000 electrical magnets; tons of alloy went into the manufacture of the metal pipes, and over 15,000 feet of the best grade of lumber were required. The smallest pipe is one-half the diameter of a pencil and the largest, a 32' diaphone, weighs half a ton. The wind pressure runs from six to 25 inches, furnished by a blower attached to a 30 HP motor and supplies 4500 cubic feet of wind per minute.

Though the planning and building of the instrument took many months, the builders will have to work almost continuously to have the work completed by opening day, December 20.

### Dec. 1928 (LP) . . .

An associate of Karl Bonawitz, MILLARD SPOONER, feature organist at Philadelphia's Orpheum Theatre, is in the spotlight and is assured instant success. He was formerly featured at several houses in Boston.

### Feb. 1935 (RN) . . .

From the WJZ studios in New York, the NBC Network is presenting organist JESSE CRAWFORD and contralto Dorothy Page, evenings at 11:15.

### July 1935 (RG) . . .

Audry Ely, soprano; Russell Toye, baritone; and organist CARL COLEMAN are programmed over Buffalo's WGR evenings at 11:00.

### Sept. 1935 (RN) . . .

Organist WILLIAM MEEDER is on the NBC Network mornings, starting at 8:30 with Ross Graham, baritone. The program originates at WJZ in New York.

**GOLD DUST:** 7/38 HARRY SPRINGER, Elmira, NY's WESG ... 10/38 JESSE CRAWFORD, WEA, NY; GEORGE LUNDQUIST, WJTN, Jamestown, NY; DICK LEIBERT, CBS: FRANK RENAULT, WORK, York, PA; MARY FOUNTAIN, WHP, Harrisburg, PA; "Between the Bookends" with Ted Malone and organist ROSA RIO, NBC; TOM GRIERSON, Rochester's WHAM.

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

## Letters To The Editor

continued from page 6

given to the local Methodist Church in the late 30s. No one remembers what happened to it when it was replaced. In the theatre, under the stage are still some of the ducts and the pipe loft is still in place. It would be great if at some point we could replace the electronic one with an "Original."

The non-profit group, Associated Community Talents, Inc. (A.C.T., Inc.), that has owned the theatre for almost ten years has ongoing restoration projects. The acoustics in the theatre are almost perfect — at least they seem to impress the knowledgeable people who come in.

In the fly area, we found two backdrops from the 20s — hand-painted canvases — one is a street scene, the other is a garden gate. We also have in storage the original frontal curtain with a black velvet border and applied satin flowers. This is not in use at the present time, but we hope to restore it soon.

Our presentations have included *The Student Prince*, straight stage dramas, concerts and many variety shows featuring local talent. We also show movies at least one weekend a month.

It would be great if someone would come along and offer us a "Ben Hall" at some point. We do have several accomplished organists in our area.

Sincerely,

Ellen Combs Davis, Executive Secretary  
A.C.T., Inc.  
Middletown, Delaware

Dear Editor:

Is a US postage stamp showing a colorful theatre organ console an idea whose time has come? Several years ago some ATOS members wrote to the Postal Service in Washington about such a stamp and received polite, noncommittal replies. Postal authorities respond only to concerted efforts by thousands of letters and petitions. Anyone interested?

Your truly,

Phil Yankoschuk  
Bayside, New York

Dear Editor:

During the 1930s the two best theatre organists on the radio were Fred Feibel and Ann Leaf. They broadcast daily on the Columbia Broadcasting System 4/21 Wurlitzer in the Organ Studio of the New York Paramount Theatre. One of their announcers was Bert Parks! If someone could contact him, he might have some interesting stories and even pictures.

Just a thought.

Al Hermanns  
Clearwater, Florida



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

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# CLOSING CHORD

## W.C. 'Chuck' Schrader

Charles Schrader, 69, longtime member and Past President of Delaware Valley Chapter, passed away in September following a heart attack. Schrader led the successful campaign to save the Keswick Theatre in Glenside and founded the Glenside Landmarks Society, which succeeded in having the theatre designated a national historic landmark. The group also raised \$15,000 to keep the theatre afloat until it could be purchased by a private partnership that reopened the theatre in 1987.

After the theatre was saved, Schrader became its most dependable caretaker, supervising electrical, plumbing and roofing repairs. Love of the pipe organ and service to Delaware Valley Chapter occupied a major portion of Chuck's life.

Prior to the funeral service, a one-hour program of organ music was played on the three-manual Schantz by organist/friend Biff Claflin.

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# Chapter Notes



## ALABAMA

Birmingham

205/942-5611 or 205/251-9492

On September 15 we met at Homewood Park for a picnic. Our guest was Ty Woodward, who was in Birmingham to play a concert at the Alabama Theatre the next day. The weather for the picnic was perfect. After more than 30 straight days of temperatures in the high 90s, the afternoon was cool, breezy with low humidity and a temperature in the low 80s.

On September 16 an enthusiastic audience gathered for the long-awaited concert by Ty Woodward on the Alabama Theatre organ, which is one of three remaining original installations of the Wurlitzer Publix #1. The organ, affectionately called "Big Bertha," is a 4/21. Ty opened his concert with "Seventy-Six Trombones" from *The Music Man*. This was followed by "Parade of the Wooden Soldiers." The mood and tempo made an abrupt change. "Concerto in A Minor" by Bach followed. Ty told about the history of this composition. The theme was written by Vivaldi, but was used by Bach, and in those days, this was considered a compliment rather than plagiarism. These three pieces set the tone for the concert. The music was varied and exciting. There was something for every taste. After intermission, all the train buffs were delighted with "Chattanooga Choo Choo," complete with sound effects that made one feel as though the choo-choo was rolling through the theatre. For classical enthusiasts there was the familiar "Toccatina in F" by Widor. *The Sound of Music* and *Fiddler on the Roof* medleys added to the variety. This concert was truly one of the best we have had at the Alabama Theatre.

Things have really been happening at the Alabama Theatre. Our 70mm projection equipment was finally installed. On September 2, a good crowd was on hand for *Lawrence of Arabia*, the new restored, expanded version. The sound and visual effects were thrilling. The weekend of September 28, we had very good crowds for the 70mm version of the Academy Award winner *Driving Miss Daisy*. Our 70mm capacity enabled us to show *Indiana Jones and the Last Crusade* to an appreciative audience. We have succeeded in the past few weeks in attracting many younger people to the theatre.



Pat Seitz (left) and Gary Jones "tally up" in the lobby after *Phantom 1990*.

Bill McClure photo

On October 14, we met for a concert and business meeting. We were delighted to be back in our beautiful theatre. We had a wonderful treat. Jay Mitchell of Atlanta Chapter was our guest artist. Jay gave us an unforgettable performance of 50s music. It was good to hear this outstanding artist. After the concert, Gary Jones presided at the business meeting.

The weekend of October 19, *Poltergeist* was shown at The Alabama, the beginning of "horror week," leading to *The Phantom of the Opera*. To add to the ghostly setting, the Mighty Wurlitzer, by means of the computer relay, played excerpts from the *Phantom* performance. A different horror classic was shown each night. On October 27, we presented *The Phantom of the Opera*. The 1925 silent version featured Tom Helms at the console of the Wurlitzer. Before the movie there was a costume contest. After the contest, Kathryn Tucker Windham, Alabama's well-known author of ghost stories and folk tales, told two spell-binding tales. Following the procession, our "phantom,"

Tom Helms, emerged from his coffin, sat down at the Wurlitzer and began his prelude, the Bach "Toccatina in D." The enthusiasm generated by the prelude continued throughout the movie. At the close of the performance, the audience gave Tom a standing ovation. Our Wurlitzer gets better every year and so does Tom Helms. The 1990 *Phantom* was the best ever.

On October 28, the Mighty Wurlitzer was the star of a vaudeville show given to benefit the theatre. Gary Jones played before the show. During the show, Dickie Bell, who played at the theatre 50 years ago, played some old favorites. Rick Phillips, who is musical director for the "Christmas at the Alabama" show, played an exciting version of Widor's "Toccatina in F." Later in the program, he played a medley from *Phantom of the Opera* by Webber. The program was rounded out by a dancing group, a singer, a band, a young saxophonist, and a duet with Cecil Whitmire at the grand piano and a recording played by Big Bertha's computer.

Virginia Robertson



Ty Woodward at the Alabama.  
Pat Seitz photo



Jay Mitchell at the Alabama.  
Bill McClure photo



Tom Helms after his annual performance of *Phantom*.  
Bill McClure photo

## Fleet Wurly Will Replace Hybrid

Theatre organ is popular in Dayton, Ohio—so much so that the Victoria Theatre (which has been known recently as the Victory) is junking its 14-rank hybrid pipe organ to replace it with the mint-conditioned Preston M. "Sandy" Fleet 3/16 Wurlitzer.

The organ was packed and shipped early in December from Templeton, Calif., by Bob Maes and sold almost immediately to the theatre. Purchase price was not learned, although it was advertised at \$65,000.

It is reliably reported organist Julian Bulley has been engaged to install the organ.

## Ayars Resigns ATOS Director Position

Without stating his reason, Lowell Ayars has advised National President John Ledwon "that after much thought over recent months I have debated with myself about the advisability of remaining a member of the ATOS Board of Directors. Not without a sense of regret I have concluded that in my best interest I submit this, my formal resignation. . ." He also expressed his appreciation for all the many honors granted him over the years.

Board members have been asked by Ledwon to nominate candidates taken from the list of names of those who ran in last year's election. From the new list Board members will vote on a replacement to serve out the remaining year and a half of Ayars' unexpired term.

## Question Asked In March Answered In November, Gets ATOS A New Member And Publicizes Another Wurlitzer Venue

Last March the NEWS headlined a story—"Who Is HiltonSmith?" His name was seen on the Memphis, Tenn. Orpheum Theatre marquee by Dr. John Schellkopf during a visit to the city. The good doctor was unsuccessful in learning about the advertised organist because the theatre was closed. So he asked the NEWS to find out about HiltonSmith. Finally, in late November, Hiltonsmith (please, no upper case 'S' in smith) surfaced in a letter to the NEWS—and by this time he should be a member of ATOS. An ATOS-friend of his in St. Louis alerted him to the story.

Memphis, a town sans an ATOS chapter, boasts the recently restored Orpheum which has a Style 235 Special 3/13 Wurlitzer. John Hiltonsmith is resident organist and organ technician. He is married, 30 years old and has an infant daughter. He chairs the Department of Fine Arts at Memphis University School, has his degree in Music Education, choral conducting and organ performance and directs at a local Methodist church.

He had never touched a theatre organ until moving to Memphis and discovered the Orpheum's Wurlitzer. The previous organist departed during the middle of a film series in 1989 and Hiltonsmith, who is a friend of the house manager, who also is an organist, suggested Hiltonsmith try doing one film. He did and has been there ever since and plays for all sorts of programs.

"The theatre and I are members of AGO for visibility, etc., but we really need to be involved with ATOS as well. Please send information about the Society, if you can," he requested. The membership office was alerted immediately.

With a Wurlitzerized venue such as the Orpheum, perhaps there are enough members in Memphis to organize a chapter?

## LANTERMAN ORGAN DEAL IS SET

### Gledhill Escapes Injury In Accident

Simon Gledhill was involved in a recent auto accident caused by freezing weather conditions in which he escaped injury but the driver was hospitalized.

Returning from an evening event, the crash occurred without warning when road ice was encountered causing the car to skid and hit another vehicle broadside on the driver's side. Gledhill was able to open his door and walk away, but the driver had to be cut out of his side and in addition to suffering hypothermia while waiting to be removed from the wreck, he also sustained a broken right leg, fractured pelvis in two places, broken collar bone and two broken ribs.

Gledhill spent the night in the hospital for observation but was released the next day. That night he played a program in London.

### WOW! NOW 6000 LET'S DOUBLE IT!

ATOS finally went over the 6,000 member mark in November and now Executive Director Doug Fisk dreams of a higher count for next year. The dream of all dreams would have each member bringing in one new member. But this, while it could happen, borders on fantasy. "Just keep on doing as we have been doing and we can reach a new record by 1992," he predicted.

Latest development in the current state of affairs regarding the famed Lanterman (ex-San Francisco Fox Theatre) 4/36 Wurlitzer organ officially approves sale of it to the City of Glendale, Calif. La Canada Flintridge City Council has accepted the \$50,000 offer and guarantee the instrument will be installed in the Alex Theatre which was the place where the late Frank Lanterman was last resident organist when the talkies silenced theatre organs.

Purchase of the theatre by the City of Glendale is part of a planned complex which includes surrounding property. According to ATOS member Bill Schutz, a resident of Glendale, who is one of those responsible for city acquisition of the organ, it is planned to spend around \$12 million on the theatre. This includes enlarging the stage and building suitable chambers to house the Wurlitzer.

The Alex Theatre seating capacity is around 2,200 and Schutz noted the restoration architects are planning to provide the proper acoustical setting for all types of entertainment.

### Rodgers Due To Show New Theatre Model

Rodgers Organ is expected to introduce its new theatre model sometime this year. Other than disclosure the instrument will be ready, other facts about it have not been learned, but publicity is expected to be released very shortly.



Volume 5 Number 5

January 1991

## Rieger Gets Crew Back In Theatre

Chicago Area Chapter, through efforts of its dedicated President Bill Rieger, has negotiated a new working arrangement with Chicago Theatre management permitting CATOE's organ restoration crew to return to work on the 4/29 Wurlitzer. It also means CATOE will be in a position to regain its heavy investment—some say it totals \$90,000—of club funds that was advanced by the unit when restoration work first started.

The NEWS originally published a story stating CATOE was locked out due to expiration of its contract with the theatre. This information was not correct. There now exists a specifically worded six-point rule requirement drafted by theatre management, and agreed to by CATOE, permitting resumption of restoration work.

## Strony Authors Book On Technique, Tabbing

After February 22 it will be much easier for those who aspire to be as inventive in organ playing as noted organist Walt Strony. He has authored a book on the theatre organ registration and playing technique which will be available for the first time to those trekking to Kansas City for the Annual Granada Theatre Workshop sessions Feb. 22, 23 and 24.

## Hazleton To Play Show As Part Of Celebration

Pasadena, Calif. celebrates another birthday with a musical party Feb., 10 in the 3,000-seat Civic Auditorium starring Tom Hazleton at the console of the 5/28 Moller organ. Tickets are free and may be obtained by mail or in person at the box office.

Send a stamped, self-addressed envelope to Pasadena Civic Auditorium, 300 E. Green St., Pasadena, CA. 91101. on or before Jan. 21; it will bring four tickets. Or they may be picked up Monday through Saturday, 10 am to 5 pm at the box office.

## ORIENTAL WURLY IS SHORT NINE RANKS

Prompted by what first was thought to be only rumor, Chicago Area Chapter on November 24 took an inventory of the Chicago Oriental Theatre 4/20 Wurlitzer and discovered that nine ranks, the tuned sleigh bells and master xylophone are missing, presumably stolen.

Missing solo chamber ranks are: Kinura, Brass Saxophone, Quintadena, Orchestral Oboe, Oboe Horn and Brass Trumpet. Unaccounted for from the main are Viol d' Orchestre, Solo String and Celeste. All ranks are on 10-inch wind pressure.

CATOE President Bill Rieger told the NEWS the organ was removed from the theatre in 1983 and stored in a concrete garage on the grounds of Guardian Angel Orphanage until 1987 when it was moved to its present location next door to the Uptown Theatre.

During inventory, remaining parts of the organ were arranged in better order, missing components were listed for a police report and insurance firm loss report.

Chicago Chapter officials would appreciate receiving information anyone might have regarding the missing pipework and percussions.

## LONG CENTER SETS SKED

Long Center Theatre Organ Society presents Bill Tandy Feb. 9; Fr. Jim Miller Apr. 20; and Ken Double June 8 at the Center Wurlitzer.

## Anderson Did Play Hammond Castle In 1990

Last month Mark Anderson and 'Brunhilde' were found in Massachusetts by Selwyn P. Miles, who described his attendance at a concert by the organist on his five-manual creation and closed by saying he believed Mark was playing at Hammond Castle in Gloucester, on the organ in the Great Hall.

Confirmation comes from organist Bob Legon who added that Anderson also played at Providence Performing Arts Center during the Spring of 1990.

About 'Brunhilde,' Legon had this to say: "The white five-manual console has controlled several organs—one a long gone instrument at the Bradford Hotel, Boston about 1971. It was last seen in town as an electronic with three manuals of Allen tone generators and two synthesizers at the long gone Dinty Moore's Restaurant on Avery St. It may now be in a private residence in Braintree, Mass.

From still another reader it was learned that Anderson is a stage name; his legal name is Ed Welch who recorded the Lautzenheiser organ in the Washington, D. C. area for Concert label. It was also reported he was at one time a representative for Baldwin Organ Co.

In answer to a letter sent to Hammond Castle about Anderson's appearances there, the answer was a group of press releases listing organ programs but none carried the name of the performing artist.

And so the mystery of Mark and 'Brunhilde' continues with a few rays of informative light shed on the fascinating couple. Perhaps other readers can supply further information.

## Delaware Invites Many To Philly Auditorium

Theatre organ buffs throughout the eastern seaboard area have been invited by Delaware Valley Chapter to spend the afternoon of Jan. 20 in Philadelphia's cavernous Convention Hall to hear and play the dual Moller organ.

Lowell Ayars will play a short concert and demonstrate the instrument. Following this he will assist those who want to try their hand at the organ.

Visitors have been advised to wear warm clothing since the big hall is only heated when large events are scheduled there.

## Member Donates 2/8 Wurlitzer To Museum

New York Chapter member Ian MacKensie has donated a 2/8 Wurlitzer to the Nassau County Museum at Sands Point, N. Y. The organ has been moved to its new home and is ready to be installed in Castlegould mansion. A chapter crew will erect the instrument.

## T.O. Console Plays Wanamaker Organ

by Irv Glazer

Although currently being refurbished, the Wanamaker Grand Court organ was played during the Christmas holiday period using the three-manual Kimball console that once played the State Theatre organ. Owned by Jim Breneman, it was hooked up by Peter van der Spek. Curator Nelson Buechner noted stops were turned on and off by means of a setter board, there being no individual stop control.

## YOUNG ENTHUSIAST CALLS TO IMPART NEWS AND UNWITTINGLY DISCLOSES OWN PROJECT

In what can be termed an unusual and interesting discovery, a telephone call to the NEWS to supply information about an item appearing in the October and November issues brought to light the fact the theatre organ world has a 25-year-old enthusiast who himself unwittingly disclosed he is one who will carry on the tradition of the theatre pipe organ.

He is Greg Owen of New Bern, North Carolina, who called to furnish information about Bob Nye and his Piano and Organ Dinner Theatre in Reading, Pa. That information will be published in the February issue.

What proves interesting about Greg Owen is his musical and technical interest in theatre organ. He has a Baldwin electronic organ which he has modified to create a more realistic pipe organ tone plus the addition of electronic features permitting him to create a widespread aura of sounds. Part of his telephone conversation last Dec. 8 involved playing a Helen Crawford tune to show off the organ.

He was advised to join Col. Jack Moelmann's ATOS electronic group, plus prepare information about his project for a feature article and possibly a series of articles detailing his experiments in creating realistic theatre organ sounds.

## Hinsdale Theatre Open by Hal Pritchard

Reopening of the Hinsdale (Ill.) Theatre Nov. 23 featured organist Don Springer at the console of the 3/27 hybrid organ. He played from 6 to 9 pm for an open house event presented by Jim Glass, owner of the organ.

This is the first time since March 1988 the organ has been heard in public presentation. Operating on a three-year lease, Glass also plans to present concerts there.

## Business-Backed Gives Artists Steady Income

by Richard Sklenar

It seems the new generation of organists realize outside income is needed to permit them to continue playing concerts. Banking is the choice of some, following in the footsteps of the late Jim Roseveare.

In Joliet, Ill., AmeriBank staff can serve your loan needs or musical ones. Banker Don Walker can debit your account or push your stop tabs. He did the latter for Quad Cities Chapter last Oct. 21 at the Capitol Theatre, Davenport, Iowa, and also for Joliet Chapter Nov. 4 at the Van Der Molen residence in Wheaton, Ill.

In England, Simon Gledhill can do the same for fellow Britishers, as he demonstrated at Ft. Wayne's Embassy Theatre at the National Convention, and as he will do in '91 at San Francisco—and as he has already done on his new Castro Theatre Wurlitzer CD platter.

## CARTER DROPS \$1,000

Gaylord Carter was a guest on NBC's TV Game Show Dec. 11. He lost out winning \$1,000 when an adversary picked Carter's right career—a musician, instead of being on the S. S. Titanic at age 7.

## Theatre Can't Get Its Original Wurlly Back

In December a NEWS item asked if anyone could furnish information about the Wurlitzer organ originally installed in the Golden State Theatre at Monterey, Calif. The theatre is being restored as a performing arts center and it was announced a search was on to locate the organ for re-installation.

On Dec. 7, organman Tom DeLay called from Fresno, Calif., and said he had attended the theatre when growing up in Monterey—and he had information galore!

The organ, a 2/8 Style F., was removed by the late Bob Jacobus and Judd Walton. It is now in a private residence in Oregon and is not for sale.

But DeLay just happens to have a 2/8, Style 200 (the later improved model), opus 1887, which is stored in Salinas, near Monterey. He no longer plans to install it in his home and says it will be just right for the theatre. Given the telephone number of the preservation group, he said he would provide them with all the information they are seeking.

## Bardavon Opera House Ready For Wurlitzer

With rebuilding completed, chambers replastered and painted, the blower in place and winded to the original lines, the Style EX-2/7 Wurlitzer organ is ready to be re-installed in the Bardavon Opera House, Poughkeepsie, N. Y. Special wiring is also being run for the new solid state multiplex relay that has been ordered.

Crew leaders Mark Erikson and John Vanderlee expect to have it playing in the spring. —New York Horseshoe.



## Sierra Chapter In Joint RR Film Presentation

Sierra Chapter, Sacramento, Calif., hopefully will set a track record on Jan. 20 at 2 pm teaming up with California State Railroad Museum Foundation and Pacific Coast Chapter of the Railroad & Locomotive Historical Society to present a silent film show.

The trio club event will feature Bob Vaughn at the console of Grant Union High School Wurlitzer accompanying Tom Mix in "The Great K & A Train Robbery."

A joint venture such as this is expected to play to a standing room crowd. In southern California, at San Gabriel Civic Auditorium, two rail groups sponsor an annual rail show which are sell-out events..

## Bus Trip Helps Organ

A sold-out bus trip sponsored by Joliet Chapter to a St. Louis organ crawl resulted in profits being earmarked for continued restoration work on the Joliet Rialto Theatre 4/21 Barton organ.

The trip included a tour of the Wicks Organ Co. factory in Highland, Ill., dinner and concert at the Col. Jack Moelmann residence in O'Fallon, Ill., hosted and played by Moelmann, and open console for 16 'tourists' at the St. Louis Fox Theatre 4/36 Wurlitzer organ.

## FOR THE RECORD

"It was permanently installed-speakers that distorted sound of the Allen organ in Hollywood Bowl last Aug. 17 & 18 during Gaylord Carter's concert; organ units worked properly." It was stated by Henry Hunt, Allen representative.

## A Master Compliments An Organ And Crew

After playing at the Home Organ Festival in Asilomar, organist Walt Strony drove to San Francisco on a combination business/pleasure jaunt. "Part of the pleasure was getting to check on progress of the Nor-Cal Chapter-owned Wurlitzer installation at Berkeley Community Theatre," he noted.

"There have been numerous rumors regarding this project, and since I will be playing it during the '91 ATOS Convention, a visit was in order—and what a pleasant visit it was.

"The auditorium, an excellent example of late art deco streamline moderne, seats 3,500 and has superb acoustics. Installed over the proscenium, shutters open into a well-designed tone chute that spreads the organ tones equally throughout the main floor. Shutters are visible from almost every seat on the main floor, except a few back rows. This means the sound should be great throughout the house. It will be one of the rare auditoriums in which the organist will hear the instrument equally as well as the audience.

"There were only 14 ranks playing, none of them reeds, but it was obvious the Bay Area has another winner without having to compare it to the organs in the Castro and Paramount Theatres; each has its own unique musical personality.

"One thing is definite—I have never seen better workmanship on any other theatre organ, either professional or volunteer. The Nor-Cal crew has done a superior job! My congratulations to everyone involved!"

## Atlanta Fox Moller Is Still A Powerhouse

'Prarie Home Companion' radio show, normally broadcast from Brooklyn Academy of Music in New York, several months back made the trip to Atlanta and aired its program from the cavernous Fox Theatre, it was reported by organist Bill Floyd. "During the last half of the show it was announced Hector Olivera would play a solo on the big 4/42 Moller organ, and what a solo it was," he said.

"Even though this was radio, one could imagine the console rising from the pit. Tremolos were off, 32' stops and mixtures dominated in a rip-roaring finale' to Symphonie Concertante sans orchestra (but when does Hector need an orchestra?).

"He performed several pages of the piece, enough to let his audience know he knew how to play it, and then cleverly used transition into "Trolley Song." He must have used half-dozen hands for this one—with horns, whistles and Post Horn—because the organ seemed to be in the middle of Times Square in a real jam!

"Never have I heard such screaming and audience ovation. Even Garrison Keeler and his Prarie crew could not believe the tremendous response. All who heard the show were reminded of the great organ still there at the Fox."

## RIGHT NAME, WRONG PLACE

A recent address published in the NEWS for Candi Carley was incorrect. The proper address is 1402 Neshaminy Valley Drive, Bensalem, Pennsylvania 19020

## CATOE Revises Its Membership Rules

Chicago Area Chapter's newsletter, VOX CATOE, published a message to members—or at least those who really were not members—stating it was "strongly recommended and encouraged that all CATOE members also join the national organization, the American Theatre Organ Society at \$25 per year. . ."

What someone overlooked was the proviso in the Uniform Chapter Charter Agreement that unless membership is held in ATOS National, a person cannot be a member of a chapter.

A similar situation in London & South of England Chapter, in which there were more non-members than lawful voting members who could actually control the unit, brought national board action at Indianapolis last August. The chapter was ordered to remove all non-members unless they joined National.

According to CATOE President Bill Rieger, the unit is complying and will revise bylaws so there can be no misunderstanding about the rule in the future.

## Theatre Looking For Organ To Install

In North Hollywood, Calif., a group is involved in taking over the El Portal Theatre, which has been re-named North Hollywood, to create a performing arts center. They have indicated to Los Angeles Theatre Organ Society officials an interest in finding and installing a theatre pipe organ in the empty chambers.

The theatre opened in the late '20s with a two-manual Robert-Morton organ.

## CHEAPER FELINE FOILER

Leon Berry's 'Feline Foiler' is a masterpiece. However, by sifting about half a can of red pepper in the bottom of the console will do about the same. Cats tend to lick their paws and as a general rule depart the console hastily and quite permanently after experiencing this treatment.

## NOR CAL WURLITZER PREVIEWED DEC. 2

To celebrate near completion of the chapter's 4/33 Wurlitzer, Nor Cal members were invited to attend a preview and hear Jim Riggs demonstrate and play it at the annual membership meeting in Berkeley Community Theatre. A champagne brunch preceded the preview event.

## Denver Deal Puts Wurlitzer Music In School Kids' Lives

Theatre organ is very much alive in Denver and it promises to gain organ buffs through presentation of the yearly concert series for Denver's public school students, sponsored by Rocky Mountain Chapter. This year's two-concert series introduced 4,230 students and their teachers to a new world of theatre organ and its possibilities.

Rob Richards and his "Fusion" concept in theatre organ gave students a tour of theatre organ, what it was, what it is today and what some of its potential is for tomorrow. The program included opportunity for students to try their hand at the console and the return of the 'Phantom of the Paramount.'

With Rob's ability to captivate the kids, and creativity of staging and effects by RMCATOS members and Paramount Theatre staffers, this program has become the Denver Public Schools' most popular music event.

Over 3,000 students had to be turned away this year. With this fact, the club and school system are working on plans to expand the Halloween event next year.

## ATOS Radio Show Is Heard On Station

ATOS' long planned radio show was heard Nov. 24 on "Gee Dad, It's A Wurlitzer" broadcast over Radio Station KPCC when Producer/Announcer Hal Sanguinetti aired the first tape. It is expected local reviewers will send a critique to Theatre Organ Journal for publication.

## Ringling Theatre Is Now Arts Center

Al Ringling Friends, Inc., have purchased the Al Ringling Theatre in Baraboo, Wisc. and will operate it as a performing arts center.

Opened in 1915, the house was purchased early in December for a reported \$225,000. The original organ in the theatre was a Wurlitzer. It was replaced by a Barton in 1928. The organ is still in its chambers and is used frequently. Gaylord Carter will accompany "The Mark of Zorro" there Feb. 5.

## CD IN SECOND PRESSING

Simon Gledhill's Castro Theatre compact disc is now in its second pressing, it is reported by Trans-Video, its producer.

## Salvage Value Can Prompt Organ Theft

by Richard Warburton

Allen K. Hoppel's message last month about the theft of the brass trumpet set is based mainly on the thought they were taken only for their musical ability. This may not be the case, and it may come as a shock to lovers of the organ, but there are those who see an organ only as a pile of material they can melt down and sell. This same group would be comfortable sitting before a roaring fire of Tibia pipes and toasting marshmallows.

I have witnessed people looking at a pipe organ and drooling at the thought of how much they could get by the pound for it. A splendid example of this was the late Isis Theatre Wurlitzer in Denver (*Tibia, Vol. I, No. 11, p. 10*). While organ lovers arrive to remove an organ with a screwdriver and packing boxes, the salvage person comes with a shovel used mainly for stoking the furnace. Everything is broken up to nice moving size and it's thrown out through shutter openings after "poppin' a few of them thar window blinds."

Years ago I inspected a Wurlitzer that was for sale. It had a brass trumpet. Another party looking at it was heard to say, "If you pull the brass thing off the top and that little brass thing at the bottom, it will keep parts from falling out when you take it out." He was annoyed that when he burned wood ranks to get the screws, "them lead things will melt and make it harder to salvage the lead." He also mentioned that having to take the traps and percussions would leave him with a lot of wood to burn.

I told him I was interested in the wood parts and he gave me his card. He was a scrap metal dealer. This Wurlitzer, to him, was a gold mine of saleable metal, nothing else.

## Old Sparkers Can Be Given Upgrading

For owners of electronic organs who wish to upgrade them, Bob Rockwell tells about improvements he has made to his 10-year-old Baldwin in the Dec. 1990 issue of *Pipes of PATOS*, newsletter of Pittsburgh Area Theatre Organ Society.

"Keeping up on organ technology was expensive, but now MIDI allows bringing up an older organ to today's standards at a price that is affordable, satisfying and reasonably easy to do," he says.



**READY TO TRAVEL**—This huge five decker has departed its birthplace, the Los Angeles shop of Crome Organ Co., for Barrington Hills, Illinois. Designed and built by Ken Crome, it will be finished at the job site which is a new cathedral-like addition to the Jasper Sanfilippo residence. The new addition will measure 64' wide, 120' long and 45' high. It will have a horseshoe balcony. Organ statistics: four 32' stops (real ones!), three Trompet en Chamade ranks and an echo chamber—a total of 76 ranks. Organman David L. Junchen has moved from California to Palatine, Ill., to head up the project.

## ATOS Competition Winners Deserve Better

It was somewhat surprising to hear a member of ATOS stand up during a Board meeting and declare that Young Organist Competition Winners deserve a much better break that they have been getting. It happened at a recent Los Angeles Theatre Organ Society Board session.

Attending as an interested observer, the member became most animated during a discussion about competition winners and declared they have but a fleeting day of glory—the day they perform at conventions—and then sink into relative obscurity, usually playing only for those chapters that are near their homes.

"Why don't all chapters sponsor annual winners by presenting them in concert programs?" asked Mel Moorehouse. "Here on the west coast we have Puget Sound Chapter, Seattle; Portland Chapter; Nor-Cal in San Francisco; Sierra Chapter, Sacramento; Sequoia Chapter, Fresno; Los Angeles Chapter; and San Diego Chapter—with a short jump over to Valley of the Sun in Phoenix. We certainly should create a circuit with these units, and it should be possible to do the same in regional style across the country," he added.

"Such a plan would give these fledgling artists the chance to develop their playing styles, personalities, and insure the future of theatre organ."

## Another Feline Foiler

Organist Bob Legon reports one of his students who owns a Conn spinet organ, with a built-in Leslie speaker, had a cat that liked to crawl in the speaker area through the pedal opening. Early model Conn speakers were installed in an open position—the rotor was not encased so the sound would spread around.

One day the student started the organ and immediately there was a tremulated *Mee-owwww!* The cat came out of the cave-like spot minus a bit of fur. "That was the first time I ever heard that cat sing like an opera star—a meow with a vibrato, if you will," the student told Legon. A foot turned to the left here could result in a damaged big toe.

## Valley Theatres May Want Theatre Organs

Restoration of Fox Theatre structures in the San Joaquin Valley towns of Bakersfield and Visalia, Calif. is currently being promoted by interested citizen groups who want to turn them into performing arts centers. Both groups have indicated the desire to obtain and re-install theatre organs.

On Dec. 5, Bakersfield preservationists sponsored "Save The Fox" street fair, selling souvenir items relating to saving the theatre, taking donations and circulating petitions that proposes city purchase of the Fox property. It is reported the owner has agreed to sell the now closed theatre for \$500,000.

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Editor.....Tom B'hend

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ATOS Membership Office, P. O. Box 417490, Sacramento, Calif. 95481

## Organist Also Circus Director In Caracas

Organist Lee Maloney, who is also President of Joliet Area Chapter, is currently in Caracas, Venezuela where he is directing a circus. His job has him there from Dec. 14 through Jan. 16.

## Aussie Organist Visits U. S. On Concert Tour

Australian organist Dr. John Atwell toured U. S. during November and December and appeared in concert for Rochester Theatre Organ Society, Casa Loma, Toronto and in Kingston, Ontario, Canada at Church of the Redeemer.

During his stay in the Los Angeles metropolitan area he was the house guest of Virginia Carley and visited many local installations. He was also interviewed on "Gee Dad, It's A Wurlitzer" radio show Nov. 18 in Pasadena.

## British Artist Has Big Fan Club Following

by Ken Evans

Silent film organists once enjoyed loyal fan following, with their names being household words. And today there is one British organist who basks in that mode of popularity, both in the U. S. and at home in England. He is England's "Wizard of the Wurlitzer," Robert Wolfe. He has a fan club—The Robert Wolfe Appreciation Society—with a membership of 714! That is larger than any organ group in the world other than ATOS or Rochester Theatre Organ Society.

RWAS publishes a monthly club newsletter—the October issue boasts 8 pages—to keep members informed of his activities.

## Sells 78rpm Collection

A total of 609 78rpm records brought well over \$1,000 to Ed Beacham, who happens to be the father of well-known Dwight Beacham, organist and Allen Organ executive. The collection consisted of all known Crawford and White discs, most of Milton Charles and Eddie Dunstedter recordings. There was one Helen Crawford disc on the Chicago Tivoli Wurlitzer.

## ATLANTA

404/428-4809 or 404/948-0267

On September 23 we met at Charles Walker's Theatrical Paraphernalia to hear five artists play his 2/9 mostly Robert-Morton. And not a visiting artist in the bunch — all chapter members!

Dr. Clay Holbrook, co-worker of Charles at Theatrical Paraphernalia, who helped work on installing the organ (Clay has a 4/29 Kilgen at home, from the Piccadilly Theatre, Chicago) gave us a sentimental rendition of "Home" — in his stocking feet, yet. (For more hominess?) Rick McGee, who spends the workday in personnel, payrolls and accounts, (he has worked on Charles' organ, too) played "Shangri-La" and some others, very nicely indeed. Rick Norton, with a personnel agency, who had been a church organist for 18 years, gave us "It's a Most Unusual Day," and others with his usual flair. Lloyd Hess, in accounting, an Episcopal Church organist and on call to play accordion at parties, provided "En Muenchen Steht Ein Hofbrauhaus" with a real German beat, and several others in a happy, bouncy way. Finally, Wanda Carey, church organist and pianist since the age of eight, and



President Ron Carter and wife Donna host Atlanta meeting.

otherwise a legal secretary, (she's the ecumenical one among us: plays organ for the Methodists Sunday mornings, for the Baptists Sunday evenings and for the Church of God Wednesday evenings) gave us "Melody in Mauve" and a couple more. Boy, we've got talent coming out of our ears!

So successful was the in-house program that on October 6 we did it again, unstructured, with grab-bag, potluck, let's-see-who-volunteers performances at Atlanta's Allen Organ Studios on their new three-manual MDS Theatre III Deluxe Edition. All did beautifully (see photo).

On October 21, we went out to Donna and Ron Carter's beautiful lakeside home in Marietta, northwest of Atlanta, to hear a performance on their home-installed 2/9 Wurlitzer. The artist was our own Jay Mitchell who has just finished his third season as house organist at Atlanta's fabulous Fox Theatre (4/43 Moller). Jay is originally from Alabama, where he studied under Stanleigh Mallotte, played at Birmingham's Alabama Theatre in the late 60s and 70s, and was one of the founders of Alabama Chapter. After moving to Atlanta, Jay played at the Music Grinder, a Marietta pizza place which later became Show Boat Pizza. He also played at Atlanta's Excelsior Mill. When not performing, Jay is in the business of maintaining church organs.

Jay gave us a wonderful program with all kinds of things from the 50s. He began with "Davy Crockett," "Howdy Doody Time," "Mickey Mouse," "One Man's Family" theme song, and more. Then, some great classic movie themes from the 50s. Jay then hopped over to the Carter's piano (hooked up to the organ, by the way) and played the theme from *Exodus* and "Love Is a Many Splendored Thing." Back at the organ, Jay did some music from the great Broadway shows of the 50s. He wound up with a fine selection of other numbers from the 50s. It was a great performance. Jay's imaginative presentation of a wide band of pieces was an inspiration to us amateurs. We hope we can hear him again soon.

Bill Hitchcock



At Allen Organ Studios: (standing L to R) Jon Brown, Rick McGee, Wanda Carey, Ron Carter, Bill Hitchcock; (seated) John Dalk, Denson Buttrey, Rick Norton, Walt Winn.



Five performers on Charles Walker's 2/9 Robert-Morton: (L to R) Rick McGee, Wanda Carey, Rick Norton, Lloyd Hess and Clay Holbrook.



Jay Mitchell at the Carter's 2/9 Wurlitzer.

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## CENTRAL INDIANA

Indianapolis

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The 1990-91 organ concert series at Shea's Buffalo Theatre got off to a rousing start early in October with a long-awaited concert by Hector Olivera. We co-sponsored the event and used the occasion to recruit new members. Hector was full of praise for the big Wurlitzer, and gave a stellar performance that earned him a standing ovation and a chorus of "Bravos" both at intermission and at the concert's conclusion.

Mid-November saw a seemingly endless line of school busses bring some 600 young people to Shea's to witness Rob Richards' "Fusion" of organ and synthesizer. The audience was really "groovin'" by the end of the show, and comments such as "unbelievable," and "What a sound," were heard from the kids. The on-school-time concert was scheduled by Shea's at the urging of Buffalo Chapter to introduce a younger audience to the sound and capabilities of the theatre's organ, with the ultimate goal of building attendance at regular concerts.

Concerts planned for early 1991 will feature Buffalo's best local artists in February, a tribute to George Gershwin by Ashley Miller and James Leaffe in March, and a return visit by Chris Elliott in May.

*Norma Marciniak*



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Our September meeting — great time! One. Two. Three. Count 'em — three talents — not just the natural talent of great artists, but also the work and devotion they give to perfecting the feeling and the phrasing and the special treatment all great organists give. And these three? They are members Sue Downs, Ed Bloemker and Jelani Eddington.

Ed started with information concerning the Allen organ we were to hear. Ed is vice-president in charge of Institutional Sales at Meridian Music Company (where the meeting was held). He has been involved with Allen theatre and church organ sales and installations since 1974. He began piano lessons when he was eight and played organ in church when he was 15. He opened his program with a nice composition entitled "Norwegian Woods." Next was a catchy tune that isn't played as often as it should be: "Blue, Blue, My World is Blue." A lively version of "Fiddler on the Roof" and a smooth-as-satin "Satin Doll" were both enjoyed.

Next came Sue Downs, one of our newer members, but we enjoyed her music long before she joined us officially. Sue is Director of Sales for Meridian Music. She has been involved in sales since 1968. She started piano lessons at three, classical piano at 8, then attended the Curtis Music School in Philadelphia at age 13. She is self-taught on the organ with a special interest in Jazz/Dixieland styles. From age 21-34 she played for the USO and in supper clubs "up and down the East Coast." She rendered "A Foggy Day" with much empathy and expression. "Thoroughly Modern Millie" was free and easy and in honor of "Early Modern Virginia (Byrd/Rectoris/Wolfram)."

Our 16-year-old wonder, Jelani Eddington, was the third artist. Jelani won the Young Organist Competition in 1988, at age 14. He has performed at the Detroit and Portland National Conventions. Jelani started piano at age four, organ at age nine (at the Paramount Music Palace) and organ lessons with John Ferguson about three years ago. Selections for this program included "Lucky in Love," from the 1927 show *Good News*, and a dedication to a local couple of their favorite "The Boy Next Door."

Our October meeting featured Barry Baker at Manual High School on the recent installation which we are so proud of —

the 3/26 Wurlitzer. As winner of the 1989 Young Organist Competition, Barry performed here in August for the 1990 Convention. He also played at the 1989 Convention at the Redford Theatre in Detroit. In April he will be heard in concert with Lyn Larsen in Wilmington, Delaware, on twin consoles. Barry began his study of piano when he was eight and has been trained by John Ferguson and Dr. David Hills of Northern Kentucky University. Those who were here in August and heard Barry will appreciate our anticipation as we awaited his program. We were not disappointed. Barry's favorite era of songs encompasses the 20s, 30s and 40s, so we heard variations of "Lets Fall in Love" and "Toot, Toot, Tootsie, Goodbye," making ultimate use of the piano. A Jesse Crawford-style "Deep in My Heart" has a beautiful melody. From Andrew Lloyd Webber's *Phantom of the Opera*, he played "All I Ask of You" (in which he produced sounds like human voices) and "Masquerade," which included a passage where piano and trumpets were answering each other — very effective. Teacher John Ferguson's birthday was honored with one of his favorites "More Than You Know," with different and effective registrations. Then he played the theme of *The Flintstones* with many effective glissandos that would have made Fred, Wilma, Barney and Betty very proud. *Betty B. Schmidt*



*A pleased Barry Baker after his performance at Manual High School in Ind.*



*What a happy group! (L to R) Jelani Eddington, Sue Downs and Ed Bloemker at Meridian Music Company.*

## CENTRAL OHIO

Columbus  
513/652-1775

September 23 was a most propitious Sunday to journey to Columbus Grove, Ohio, for our monthly meeting. In the wake of abundant rainfall, the country was lush with green foliage; it was as if mother nature had purposely delayed the entry of fall by concealing it behind her skirts. In all this grandeur lay the country estate of Cora and Med Huffman who hosted our meeting. In their historically preserved and well-maintained home, the basement, through the efforts of Med, has been tastefully refurbished into a sizeable studio — an ample listening area for their three-manual Rodgers organ. A factory special, this instrument possesses the electronic equivalent of 34 ranks and is heard through a cascade of three speaker banks.

With some 40 members and guests in attendance, President Henry Garcia and Vice-President Jim Blegen brought us up to date on our Wurlitzer console and chamber repairs. Through the diligent efforts of the organ crew, Tom Hamilton, Craig James and organ technician Lynn Bullock, all manuals, pedalboard, a three-rank chest, and the piano have been extensively rebuilt. We were also informed that the membership canvas, financial gifts and pledges had resulted in sufficient monies to enable us to purchase our long awaited solid-state combination action.

After the formal business meeting Jim Blegen introduced the two featured organists: members Patti Immel and Mark Williams. Patti's dexterity at the keydesk was again demonstrated as she presented a program of semi-classics, showtunes and marches. We were especially delighted to hear her renditions of "Tammy," "Nola" and "Washington Post March." After a resounding ovation, she was followed by Mark who played delightful arrangements of "Cabaret" and "Climb Every Mountain," plus selections from *Fiddler On The Roof*. His sing-along was a real audience-pleaser; we vocalized loudly (and probably a little off tune) to all those grand oldies. It was a fabulous afternoon.



Neil Grover



Ellie Hyle.

J. Pobsley photos

Call him "Stumbling, bumbling" if you like, Stan Kann proved himself a real talent at the keydesk. In the second of the Ohio Theatre's concert series, Stan was featured at the Robert-Morton console — that is when he wasn't hamming it up. But it all added up to a highly entertaining evening with this lover of vacuum sweepers and collector of ancient self-help devices. And what credentials! Resident organist at the famed St. Louis Fox for 22 years, he was master of its mighty 4/36 Wurlitzer which we understand he helped restore.

Coming up on the lift with "It's Today," his theme song, he launched into a Jesse Crawford arrangement of "Birth of Passion" which featured the Morton's beautiful Tibias. No less impressive was the melodious "Moonlight Becomes You" in which the melody line was alternately carried by the Diapasons and the tuned percussions. The second half featured the lovely Jerome Kern ballad "All The Things You Are" and a moving overture "The Light Cavalry." In response to a sustained ovation at the end of his concert, he played a medley of compositions from Andrew Lloyd Webber's *Phantom of The Opera*, no small undertaking. "Characteristic ineptness," if you will, but not at the organ.

Indian Summer doesn't last forever, but it served up a beautiful October 21 when we met in Mansfield, Ohio, as special guests of our members who are also Renaissance Theatre members and the Theatre's "Camerata," a group of volunteers. President Garcia steered us through the election of directors and Vice-President Jim Blegen filled us in on the latest im-

provements to our Worthington Wurlitzer. He reported that all three manuals have been mounted back in the console and are wired to their respective keying relays. Plans have been made to mount and wire essential junction boards preliminary to installing an electronic combination system. We are particularly proud of the success of our fund-raising through member contributions and pledges which will defray the cost of the combination action.

Following announcements and introductions, Henry turned the meeting over to the Renaissance Theatre's organ technician, Jim Metz, who introduced the guest organist for the occasion: Mary Damron. Mary opened the program with Gaylord Carter's arrangement of "The Perfect Song" which, as it turns out, was appropriate for the Warner-Kearns-Carson organ as Mr. Carter formerly used this very organ for his Amos & Andy theme song many years ago. She followed this selection with many old-time favorites including "Because" and "The Quiet Village." Her encore was the very difficult "Bumble Boogie." What surprised and delighted us was this lady's terrific arrangements and deft fingering; it was obvious she knew theatre organ and that this was not recital.

Following her enjoyable performance, we were invited to open console and our organization responded — a steady flow of talented members flocked to the keydesk. When the score is counted we have a surprising number of organists in our chapter which made the afternoon all the more entertaining.

John Pobsley



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## CHICAGO AREA

312/589-9363 or 312/282-0037

Between the last column and this one we have had some very interesting shows and socials and hope to continue. Frank Pellico and his group presented a great show in September at the Copernicus Center (Gateway Theatre). Frank's show has several contemporary instruments plus six talented musicians and Annie, his versatile soloist, plus the theatre's superb organ which he used throughout the show.

A social at Medinah Temple in October featured Brian Durack at the five-manual Austin presenting an excellent program. The Bears (NFL) game provided competition for the audience, but those attending were treated to a beautiful program.

The sold-out Baker Bash #3 measured up to its predecessors. Again, Mildred Berry with husband Leon and crew provided a grand afternoon's program of entertainment and fun. It was a profitable adventure adding to the Organ Fund for the maintenance and repair of present and future instruments and installations. We are deeply appreciative to Bill Barry, Jim Shaffer and crew for their superb maintenance of the Baker Hotel Geneva organ.

A note in passing for those familiar with Chicago: The 25-note tubular chimes located at the Waveland Golf Course (Lincoln Park) is being considered for rejuvenation. Bob Bojn, Curt Mangel, and Chuck Askins are planning to have this instrument in working order by spring 1991. 'Tis a good deal!



Leon Berry at the 3/10 Geneva in the Baker Hotel.  
Chuck Wlodarczyk photo

The WGN Wurlitzer/Kimball pipe organ has been removed by Father Richard Schroeder and crew to St. Mary of the Lake, Mundelein Seminary for storage. This organ has been in use from the early radio days until the present. Harold Turner was staff organist for many years and CATOE had many socials and meetings at WGN Studio when the organ was used for the occasions. This setting will be greatly missed.

Father Jim Miller is scheduled to present our March 1991 show at the Gateway Theatre (Copernicus Center). This is planned to be an all organ show which is often requested.  
Almer Brostrom

## CUMBERLAND VALLEY

Chambersburg, Pennsylvania

717/263-0202

Chapter member Anna Evans' beautiful home in the rolling hills west of Chambersburg was the scene of the first chapter outing for the fall season. It was a warm October afternoon of good music from Anna's electronic Kimball Xanadu, good conversation, and good food.

Bob Eyer, Jr. led off with a series of theatre organ favorites, using a wide variety of organ registrations that showed the full spectrum of the instrument's capabilities. Open console followed with Max Cooley, Mark Herr, Bob Maney, Gil Singer, and Jack Umholtz. With about 25 attendees, the event was a success in every respect, and our chapter is indebted to Anna for hosting this visit.

The Capitol Theatre Moller console is almost completely disassembled for its imminent restoration. Through the efforts of organ crew chief Mark Cooley, the chapter has acquired a 1930's Moller church organ console from the St. Thomas United Church of Christ in Reading, Pennsylvania. The console, headed for scrap after being replaced by a newer model, will be used to enhance and improve the Capitol console. The three manuals of the St. Thomas console are in nearly flawless condition. Two of the manuals will replace the lower and middle manuals of the Capitol Moller, and the third will be added to the top as a fourth manual. The St. Thomas toe studs are an exact match with the Capitol toe studs, so the Capitol console will see an increase in the number of toe studs from the current seven to a planned 21. Also, a number of the St. Thomas stop tablets will be used on the Capitol console, whose 101 tablets ultimately will increase to over 200.  
Bob Maney



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Jonas Nordwall made his second Riverside Theatre concert appearance for us in May. From his opener, "Funiculi, Funicula" to the encore, "Seventy-Six Trombones," Jonas thrilled and delighted the audience as he never fails to do. Jonas and our Riverside Wurlitzer are a good match.

The Menomonee Falls home of Jim and Dorothy Petersen was the site of this year's picnic on August 19. Though Mother Nature played a cruel trick on us with cold and damp weather, over 75 people enjoyed good food, good company, and the great stylings of Clark Wilson on the Petersen's newly installed 2/6 Wurlitzer. From the Sheboygan Theatre in Sheboygan, Wisconsin, this is the second pipe organ installed in this house. The first was a Moller. Our compliments to Jim and Dorothy on a fine organ, and our thanks for gracious hospitality.

Walter Strony paid another visit to Milwaukee for a concert at the Avalon Theatre on October 21. Long a Milwaukee favorite, Walt played a program ranging from Bernstein and Richard Rodgers to Ragtime and a great "Milwaukee style" polka medley. While in town, Walt also accompanied the full length *Phantom of the Opera* with Lon Chaney at the Piper Music Palace. A full restaurant sat spellbound and wanted more! The Piper's



Walt Strony at the Avalon Theatre Wurlitzer. J. Groff photo



Clark Wilson at the Petersen's Wurlitzer. C. Nelson photo

regular organist, Dave Wickerham, also accompanied the film on Halloween night.

Committees for the 1991 Regional have been busy getting artists and venues lines up and ready for your enjoyment. We look forward to seeing you here next fall.

Carrie Nelson

## DELAWARE VALLEY

Glenside, Pennsylvania  
215/828-8662

On November 4 members and their guests traveled to Sunnybrook Ballroom, Pottstown, Pennsylvania to enjoy a lavish Sunday brunch and to hear house organists George Batman and Glenn Eshback perform on the 3/11 United States organ.

Many members and guests participated in the open console which followed. Most times Society events are limited to members and guests and, therefore, open console organists are playing only for fellow members and guests, but Sunnybrook is a widely known landmark and their famous Sunday brunch draws an enormous crowd so open console organists find themselves playing not only for fellow members and guests, but for the general public as well. In a word, they are giving a performance.

Worthy of special mention among open console organists is Garden State Chapter member and occasional organist at Convention Hall in Asbury Park, New Jersey, Don Hansen, whose performance brought him well-deserved resounding applause.

The Society thanks the owners of Sunnybrook Ballroom, Mr. Raymond Hartinstein and Mr. Robert Hartenstein, for making their facilities available to us.

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## EASTERN MASSACHUSETTS

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With our Club organ still not ready, our September 23 meeting was held at our old "home," the Stoneham Town Hall. Member Robert K. Love was our capable artist and even with the Vox Humana and Concert Flute unavailable, he handled the 2/14 Wurlitzer very well.

Bob tailored his program so that it matched the very live acoustics and could be heard clearly. He opened with a medley of three marches and interspersed waltzes

and ballads including some Irving Berlin. "Indian Love Call" as well as "Bridal Rose Overture" were enjoyed by those present. For over thirty years Bob has been organist at the First Baptist Church, Malden, and several of that congregation supported him, and he came through with his usual polished performance.

The promotional video tape which Dick Linder skillfully created was shown on Burlington's cable access TV and included interior shots of the former Loew's State Theatre, Boston, and its destruction; Radio City Music Hall, the first portion of Lance Luce's program on our Wurlitzer and some chamber shots. It was aired on prime time on September 25 for sixty-six minutes and repeated in two segments the following week. We hope to have even wider coverage with other cable outlets, and this exposure the Club could never afford.

(Note: the above information was supplied by our Secretary, Carolyn G. Wilcox, in the absence of the writer.)

Our long-awaited second Robert Wolfe concert was held on October 20 along with the debut of our new 8' Trivo Post Horn. Burlington Cable TV video cameras were there along with a large, enthusiastic audience. Our artist has lost none of his pyrotechnics at the console, with almost impossible double pedaling, cross pedaling, inter-manual playing, registrational and combination changes at practically unheard of rapidity. In fact, it is a distinct tribute to our devoted organ crew that the instrument stood up to Wolfe's every demand and he acknowledged that fact. Robert liked our new and authoritative Post Horn and used it frequently.

Typical of British organists, medleys were a large portion of his playing and his opener was "Happy Days Are Here Again." A feature was a musical trip to the Continent with a long medley of Spanish, Italian and tunes from other countries. Selections from *Les Miserables* and a fiery "Sabre Dance" were heard in his first half. A fine medley from *42nd Street*, and music from the *Phantom of the Opera* comprised the bulk of his second half. With our new mirrored ball casting dots of light around the hall, Mr. Wolfe played a most realistic "Chattanooga Choo-Choo." Some selections from a new show, *Aspects of Love*, ended his program, but his audience went wild with excitement, shouting and applause resulting in two encores. The first was an appropriate diplomatic sort of hands-across-the-sea with "I Do Like to Be Beside the Seaside" (Reginald Dixon's theme song) and "America, the Beautiful." The final encore was an ever-increasing tempo "Hold That Tiger" leaving both him and his audience limp. Robert gained even more friends by his good value for the

money with little talk and more music, natty appearance and almost unbelievable console technique — a real crowd pleaser.

October 28 had our clan gathered again at Babson with member and organ technician Gary Phillips our artist. He said that he had no time to practice, but his playing was fully up to his usual standards. Gary, like Robert, was enamored with the new 8' Trivo addition. No one knows our organ better than Mr. Phillips and he gave a well-rounded mini-concert opening with "I'm in Love With a Wonderful Guy." A sensitively played medley of "Garden in the Rain," "I Cover the Waterfront" and "I Wish You Love" was one of the highlights as was the beautiful theme from the well-remembered Firestone Hour on radio, "In The Garden." Familiar numbers at any of Gary's concerts formed his encore with a "Roller Coaster" ride leaving one breathless and then a tranquil "Stay As Sweet As You Are" ended a nice program.

Among the faces in the audience were Marge and Erle Renwick from Jacksonville, Florida. President of North Florida Chapter, Erle is a former President of EMCATOS as well as the originator of our Club paper and this present column which the writer inherited. It is remarkable what friends, good food, and, of course, the sounds of our favorite instrument can do to relax the body and soul for a few hours' break from the harried life treadmill. Prescription for happiness — HAVE A FRIEND JOIN YOUR LOCAL ATOS CHAPTER. *Stanley C. Garniss*

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New Jersey

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On September 9, a joint gathering of three area chapters of ATOS, New York, Garden State and Delaware Valley, met at the Convention Hall in Asbury Park, New Jersey. It was reminiscent of the previous joint meetings held many years ago at the Surf City Hotel on Long Beach Island. At that time a "swinging" 3/15 Wurlitzer was the main attraction and members from these chapters and Pennsylvania gathered every year to bid a fond farewell to summer and the beach. This event was discontinued when the organ was sold.

Over the years, Garden State members have been invited to join Delaware Valley at the Sunnybrook Ballroom in Pennsylvania. This September was the first time Garden State had invited both chapters to one of our installations. It turned out to be an enjoyable, successful event.

The main attraction was a concert by Jimmy Paulin, a well-known New York organist who played the Radio City Wurlitzer for several years and is now a church organist. Jimmy's concert featured many toe-tapping standards and beautiful ballads which had people dancing to the lush tones of the 3/8 Kilgen. Open console, barbequeing on the observation gallery facing the ocean, plenty of food, and renewing old acquaintance made a super day.



Jimmy Paulin at the 3/8 Kilgen in Asbury Park. Jimmy Vanore photo

The first of five-concert series held at the Trenton War Memorial was held September 30. The artist was Jelani Eddington who was winner of the ATOS Young Organist Competition in 1988 and comes from Indiana. Jelani certainly made our first concert of the series something to remember. Despite his age (he is just 16) Jelani presented an exciting concert. He was self-assured and his comments very interesting. The audience loved him. Garden State Chapter is always pleased to present new, young talent and help them on to future successful experiences.

The usual picnic on the stage followed and our young adult members enjoyed chatting with Jelani, who also registered the mighty Moller for them to play. It was an enjoyable day. Jimmy Vanore

### GULF COAST

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By the time this hits the press, Bob Ralston will have been to our fair city, played our wonderful Wonder Morton at the Saenger Theatre and pleased a Sunday afternoon crowd with his artistry. We look forward to hearing Jeff Weiler on January 26, and Jim Riggs on April 19/20, 1991. Ya'll come, heah? (This last is not mis-spelled — it is my southern accent!)

If no news is good news, then we are full of good news, 'cause we have no news.

Dorothy Standley



Jelani Eddington at Trenton War Memorial. Jimmy Vanore photo



L to R: Ned Spain and Ira Freedman interview Raymond Norton.

### HUDSON-MOHAWK

518/234-3974

We celebrated our Fifth Anniversary in September at our Annual Installation Dinner at the Century House in Latham, New York, by feasting, socializing, singing and video-viewing. In October we met at treasurer Gus Pratt's home for an EERIE Halloween Party. Ghosts, goblins, and electronic spook effects competed with Gus' 3/10 Wurlitzer.

Later in our season, members and friends will see a video program produced by President Carl Hackert with Membership Chairman and Past President Ned Spain and Program Chairman Ira Freedman interviewing Mr. Raymond Norton. Mr. Norton is an 83-year-old organist who accompanied silent films and stage shows at various Schenectady theatres during the 20s and 30s. His reminiscences are shared in the 30-minute interview. He owns the 3/10 Wurlitzer he once played in the local Palace Theatre. We hope he will be present at the video presentation to add that personal flair. Nothing can compare with hearing actual experiences of someone who performed on theatre organs in their "hey-day." Mina Lungen



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Robert F. Vaughn and Dr. Edward J. Mullins were delegates to the Society of Cinephiles, Cinecon 26, Labor Day weekend at the Hollywood Roosevelt Hotel in Los Angeles. Bob Vaughn accompanied five rare silent films during the four-day event. Famous film personalities in attendance included Ruby Keeler, Lew Ayres, Penny Singleton, Mrs. Buster Keaton, Esther Ralston and Buddy Rodgers who played the electronic organ and sang.

Delegates visited the Paramount Pictures Corp. studios. Recently a white-robed figure was spotted near the back wall of the Paramount lot. The night watchman alerted security. When they arrived the figure had vanished into thin air. The Hollywood Memorial Park Cemetery is directly behind the wall. It is believed to be the ghost of Rudolph Valentino, famous Sheik of the silent films, that haunts the lot. The 1990 Cue Sheet issue of our journal, THE POET, features Rudolph Valentino and contains a cue sheet for his last film *The Son of the Sheik* (1927). Vaughn and Mullins visited the residence of Charter Member Charlie Malone in Huntington Park, California, on Labor Day. Ma-

lone has a 2/6 Wurlitzer theatre organ installed in his home. Cinecon 27 will be held at the same venue in 1991.

The Bozeman Organ Festival was held in Bozeman, Montana, October 13 and 14. Danish Organist Ms. Grethe Krogh, Professor of Organ and Chairman of the Organ Department of the Royal Danish Academy of Music, Copenhagen, Denmark, was the guest artist who performed two concerts on different organs. A theatre organ presentation was given by Wes Meyers at the 2/7 Wurlitzer in the Ellen Theatre. This is the only original theatre organ installation in the state of Montana. Ms. Krogh also conducted a workshop and master class during the weekend.



Bob Vaughn at 2/6 Wurlitzer in the Charlie Malone residence.  
Ed Mullins photo



Organist Bob Vaughn at the gateway to Paramount Pictures Corp.  
Ed Mullins photo



Bob Vaughn seated with the Charlie Chaplin statue in the lobby of the Hollywood Roosevelt Hotel.  
Ed Mullins photo



L to R: Bob Vaughn, Charlie Malone and Dr. Ed Mullins by the Wurlitzer in Malone residence.

Luis Morales photo

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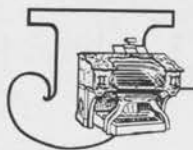
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**JOLIET AREA**  
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We heralded the beginning of autumn with an interesting program at The Beautiful Sound in Countryside. This is an Allen Organ studio capably operated by Joy Collins, who is a most gracious hostess. President Lee Maloney demonstrated the use of MIDI interface to organ and synthesizer. It was a fascinating demonstration that explored the future of electronics in the theatre organ realm.

The musical director of Christ Church, Devon Hollingsworth, demonstrated the MIDI function with a classical organ, and Joy Collins joined Lee in some rousing

duets — Joy on the Steinway concert grand and Lee on the Allen theatre organ. This pair was still romping through numbers long after the social ended!

The October 12 social at Mundelein was co-sponsored by the University of St. Mary of the Lake. Dave Wickerham performed what amounted to a show . . . the marvelous voices of the 4/24 Wurlitzer-Gottfried filled the auditorium and Dave accompanied a Laurel & Hardy silent movie. It was our first nighttime visit to the campus, and the aura imparted by moonlight cast an awesome, mysterious quality over the entire event. What a superb combination Wickerham and Mundelein are.

On November 4, Paul and Jan VanDer Molen opened their fine music room to the club for some excellent entertainment by Don Walker. The VanDerMolen 3/19

"Martha" Morton is always in top-notch playing condition, and it responded well to the show-oriented stylings Walker presented. This was also a business meeting, with nomination of officers and board members being the primary business.

*Hal Pritchard*



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Bob Benolkin, longtime chapter member and a staunch supporter of the restoration and reinstallation of the 12-rank Kilgen at the T.B. Sheldon Auditorium Theatre in Red Wing, played an afternoon concert on October 9, a bright, sunny day, for persons arriving by bus from surrounding areas. The Auditorium was almost full, and the audience enjoyed the familiar tunes he played.

Fresno, California, was the locale for the ATOS Regional Convention and there were three of us from our chapter (Roger Dalziel, Mike Erie and Verna Mae Wilson) who attended. It's a long way to "there from here!" To renew acquaintances from previous conventions is a joyous occasion. The artists were great, and we enjoyed every minute. We'll never forget Lew Williams' rendition of "Chloe" (Song of the Swamp) on the 4/14 Morton in the Warnors Theatre in Fresno! It was fun to meet up with Joe and Jinny Vanore from New Jersey at the swimming pool at our hotel. They recently visited with friends in our area when Ginny played the Wurlitzers at the Phipps Center for the Arts in Hudson, Wisconsin, and at the World Theatre in St. Paul.

We were also pleasantly surprised to spot at one of the concerts, Byron and Lillian Carlson, formerly of North Oaks, who owned the 5/21 Wurlitzer from the Chicago Marbro Theatre and sold it, in 1981, to the Ocean State Performing Arts Center in Providence, Rhode Island. Byron stopped to visit with me at Paul Quarino's concert in the gymnasium of the Fresno Pacific College on the 3/20 Hybridizer, and he wished to be remembered to his many friends back in Minnesota. Byron and Lillian now reside in Lake San Marcos, California.

On our return from the convention Wurlwind Tours (event planning committee of LOLTOS) hurriedly completed the travel and hotel arrangements, with great cooperation from members of CRATOS, for a bus trip to Cedar Rapids, Iowa, to hear Ron Rhode in concert at the Paramount Theatre on October 27. We departed from Prescott, Wisconsin, early in the morning on that Saturday. The first stop was Spring Valley, Minnesota, where we were welcomed by Dr. Roland and Marilyn Matson who have a 2/8 Wurlitzer in their delightful "barn." Bob Arndt from Ankeny, Iowa, was our guest artist,

whose playing is always a pleasure to hear.

From Spring Valley we backtracked to Stewartville to have lunch at the 7th Rib. We then proceeded to Cedar Rapids and check in at the Best Western Longbranch Motor Inn where we were greeted and served punch and cookies while getting our room assignments. Ticket arrangements for the concert were made in advance with CRATOS, and again, the welcome mat was out as we were ushered into a "side door" of the Paramount to our seats in the balcony.

Ron was super, as usual. Many of the selections he played were heard at the convention but on a different organ; somehow, they were still special. His counter melodies are always outstanding. Special guests on the program were the Harmony Hawks Barbershop Chorus. That was a switch from organ playing, wasn't it, but heartily applauded by the audience.

Sunday morning we all scattered to the restaurant of our choice to have breakfast, and at 9:15 our bus took us to the Iowa Theatre where the 14-rank Barton, the largest organ remaining in Iowa, is housed. Mike Erie and Tom Neadle, excited at the opportunity of playing this remarkable instrument, entertained us until Ron Rhode showed up at 10 a.m. and so again we were privileged to hear him and chat with him.

After futile attempts to secure a luncheon reservation at any one of the busy restaurants in the Amana Colonies, Ron said "Leave it to me!" and we proceeded to Homestead, Iowa, one of the seven villages of the Amana Colonies, where we had a private dining room at Bill Zuber's Restaurant and were served a family style meal, much to our delight. We owed it all to Ron, bless his heart! Then it was on the road again, arriving in Prescott about 8:30.



Kay McAbee, at the 5/21 Wurlitzer, Byron Carlson's residence.



Byron Carlson at his 5/21 Wurlitzer, North Oaks residence.

Two tables had been set up on the bus for card playing and several games distributed to pass the time. A busy and wonderful time was had by all.

Last, but not least, at the LOLTOS Board meeting on September 9 at the MCC, the Board of Directors voted unanimously to honor the pledge we made in 1987 to contribute an amount up to \$500 with matching contributions from the members. An appeal by President Dalziel met with instant response by our members and a check for over \$1700 was remitted to the Minneapolis Organ Trust Fund for the re-installation of the largest Kimball in the Midwest (5/122) in the new Convention Centre. \$1000 entitles a "giver" a permanent engraving on a pipe. A successful venture, indeed! Verna Mae Wilson

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We are very happy to report that our annual competition this year brought forth a surprise winner of just ten years of age. The audience was spellbound at his mature approach to the theatre organ, and there was no doubt at all that he would win something from the moment he started playing. We are all looking forward to hearing him in November when he does a cameo spot with Nigel Ogden.

A coach party went off to Holland for a weekend in support of three concerts given by Len Rawle at the famous Tushinsky Theatre, the Compton at Pernis and the Passage Theatre Schiedam with its Standaard organ. Two standing ovations were given Len, and it was a most happy visit to meet all the friends of many years standing in Holland. The NOF group is to be congratulated for their dedication to keeping these organs playing, and a very special mention to "Harry," the happy minister who was the instigator of the in-

stallation in Pernis of the Compton. This trip was so successful that another is planned for 1991.

We have been fortunate to have visitors from California at our concerts this month: Dr. Ed Mullins, Martin Lilly and Frank LaFrita. We were pleased to meet them and hope they will return soon.

Our last concert at the Barry Christie for 1990 featured the talented Carol Williams, FRCO. There were supporters from all parts of the surrounding districts to greet Carol on her first visit to Wales. She did not disappoint us, and it was obvious from the start that she enjoyed playing the Christie. She did not seem at all nervous with the four-manual and its punchy reeds. Our Technical Team was pleased to have the solid-state piston action working well at this concert. Well done!

Plans are almost finalized for our Celebration Safari. Make a note of the date, May 17-23, and, we hope, a three-day afterglow to Amsterdam. We would like to see you all over again to join us on our Wurlitzer/Christie/Compton coaches. Send your reservation now to Wurlitzer Lodge, 47 Doncaster Drive, Northold Missx UB54AT, England.

A very Happy New Year to all chapters.  
Keep the pipes going! *Edith Rawle*



David Lowe



*Los Angeles Theatre Organ Society*

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David Lowe, President of England's Cinema Organ Society, was presented on the LATOS Wurlitzer at Pasadena City College on October 27.

Plans are being formulated for a series of student concerts in the spring which will be supported jointly by LATOS and the Pasadena City College J. Ross Reed Scholarship Fund.

In April, a three day excursion from Los Angeles to San Francisco on a private railroad coach for the Ron Rhode-Clark Wilson concert at the Oakland Paramount Theatre has been scheduled for LATOS members and other organ and train buffs.  
*Wayne Flottman*

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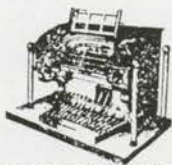
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## MOTOR CITY

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Jeanette Soman, whose mother, Jeanne Ellis, played Mary (Jeanette MacDonald) as a young girl in the 1938 film *The Girl of the Golden West*, attended a screening of the film in September at the Redford Theatre. She told the audience how her mother obtained the part and that she is still performing today. Jeanette had never seen the film in a theatre and just happened to see it listed in the newspaper movie guide.

A brand new movie screen was unveiled at the Redford in August. A gift of the Macomb Theatre Organ Society, in memory of Robert J. Cahuff, the 21 x 42 foot screen is now the largest in any suburban theatre, second in size only to the Detroit Fox.

Motor City was well represented in an hour-long interview on *Senior Spotlight*, a popular midday program on radio station WCAR on October 10. Participants Melissa Ambrose, Don Lockwood, Tony O'Brien and Dorothy VanSteenkiste told of the history of the chapter, its purchase of the Redford Theatre, coming events and the 1991 Young Organist Competition.

Dwight Thomas, from Indianapolis, made his first appearance at the Redford Theatre Barton organ on October 13. The audience was unanimous in its approval of Dwight's program and we are looking forward to his return. Over 40 members continued to compliment the artist at a nearby restaurant following the concert.

A Laurel and Hardy double bill, featuring *Our Relations* and *Block-Heads*, was held at the Redford Theatre on November 2 and 3, in addition to our regular bi-weekly movies. On hand to address the audience was Marshall Korby, head of the local Dancing Cuckoos Tent of the International Sons of the Desert, the official Laurel and Hardy organization. Don Lockwood narrated a slide presentation honoring the one-hundredth anniversary of the birth of Stan Laurel. The tribute was prepared by Andy Coryell and Sandy Krueger and accompanied by Brian Carmody at the 3/10 Barton.

The annual membership meeting was held at the Redford Theatre on November 4 following a potluck dinner, chaired by Irene FitzGerald, in the lobby. Gil Francis performed at the Redford Barton prior to the meeting.

Grace Joslin performed at the 3/16 Barton at the Royal Oak Music Theatre for



National board member Dorothy VanSteenkiste congratulates outgoing Motor City President Bob Duerr (center) pictured here with Motor City board members Harold Bellamy, Don Lockwood, Ray Nicholl and Donald Martin. Bo Hanley photo

the Fourth Sunday program on September 23 and Jennifer Candea was the artist for the October 28 Fourth Sunday presentation.

Sue Conway is chairman of the Young Organist Competition to be held at the Redford on Sunday, March 3. Participants will be grouped in five divisions: pre-teen (up to age 12), junior (ages 13-15), intermediate (ages 16-18), senior (ages 19-21 and hobby (age 22 and up). Only those in the junior, intermediate and senior divisions will be eligible for the national competition.

Ron Rhode will appear at the Redford Theatre on April 13 and Tony O'Brien will accompany *The Phantom of the Opera* at the Redford on April 26 and 27.

Don Lockwood



Jeanette Soman, with emcee Don Lockwood at the Redford Theatre. RVS photo



Dwight Thomas



L to R: Don Lockwood, Tony O'Brien, operations director David Johnson, Dorothy VanSteenkiste, Melissa Ambrose and announcer Larry Bensman. Ray VanSteenkiste photo

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## NEW YORK

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We joined with our Garden State and Delaware Valley neighbors to bid farewell to summer on the Sunday after Labor Day with an enjoyable afternoon of music, friendship, refreshment and theatre organ fun at the Convention Hall in Asbury Park, New Jersey. The focal point of the afternoon was the 3/9 Kilgen and guest artist Jimmy Paulin. Jim offered a variety of favorites including "Misty," "Amazing Grace" and "Donkey Serenade" — and of course, his always popular arrangement of "Cecelia." An unexpected surprise of the afternoon was a tour through the old Paramount Theatre located across the boardwalk, which along with the Convention Hall, is slated for major restoration. Both Russ Sattur, who worked hard to restore the organ and coordinate the afternoon's activities, and Garden State Chapter proved to be gracious hosts for the season's final fling at the shore.

On October 14, we were off to Long Island University in Brooklyn (formerly the Brooklyn Paramount) to hear Eddie Layton perform on the 4/26 Wurlitzer. Although the Yankees finished at the bottom of the league, their venerable organist, Eddie Layton, ended the season with a grand slam — delightful concert that was a smashing success both musically and financially. Thanks to his generosity (to benefit the chapter Eddie agreed to accept only a corned beef sandwich and a piece of cheese cake from Junior's Restaurant as a fee), and thanks to support from so many



Eddie Layton at the Long Island University/Brooklyn Paramount 4/26 Wurlitzer.



Jimmy Paulin at the 3/9 Kilgen in Asbury Park, NJ.

chapter members, Eddie's concert raised nearly \$2,000 for NYTOS. Thanks, also, to Bob Walker and Warren Laliberte, the organ was in great shape.

Eddie opened the program with a Gershwin medley amidst a splash of theatrical lighting that created a mood more reminiscent of the old Brooklyn Paramount than of the current basketball arena. Another nostalgic effect of the theatre days was a song slide sing-along which everyone seemed to enjoy. Eddie rounded out the afternoon with a variety of selections including "Ebb Tide," "Yesterday" and an all time favorite of Layton fans, "Granada."

Eddie seems to have no problem getting media coverage. In the few weeks before his concert he was the subject of a feature article in the *New York Times*, a TV magazine feature on ESPN, and National Public Radio's "All Things Considered."

Elsewhere around the chapter, a home has finally been found for the Ben Hall Wurlitzer. Chairman Dave Kopp recently signed a contract with the owner of the Lafayette Theatre in Suffern, New York, clearing the way for a NYTOS crew to begin installing the 2/5 instrument in a chamber in that restored 1920's movie house.

Tom Stehle

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

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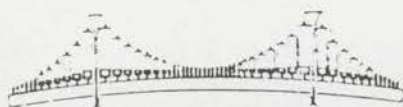
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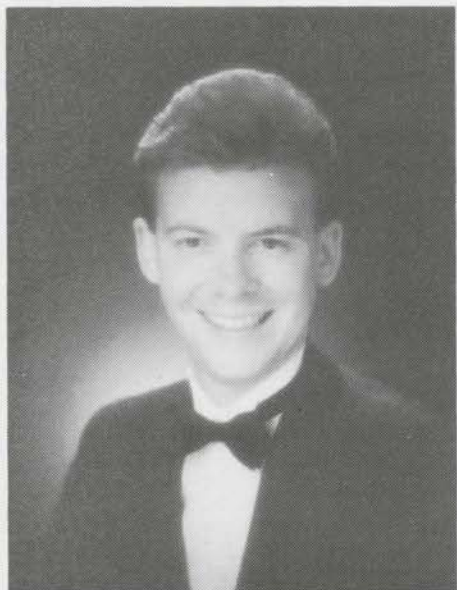
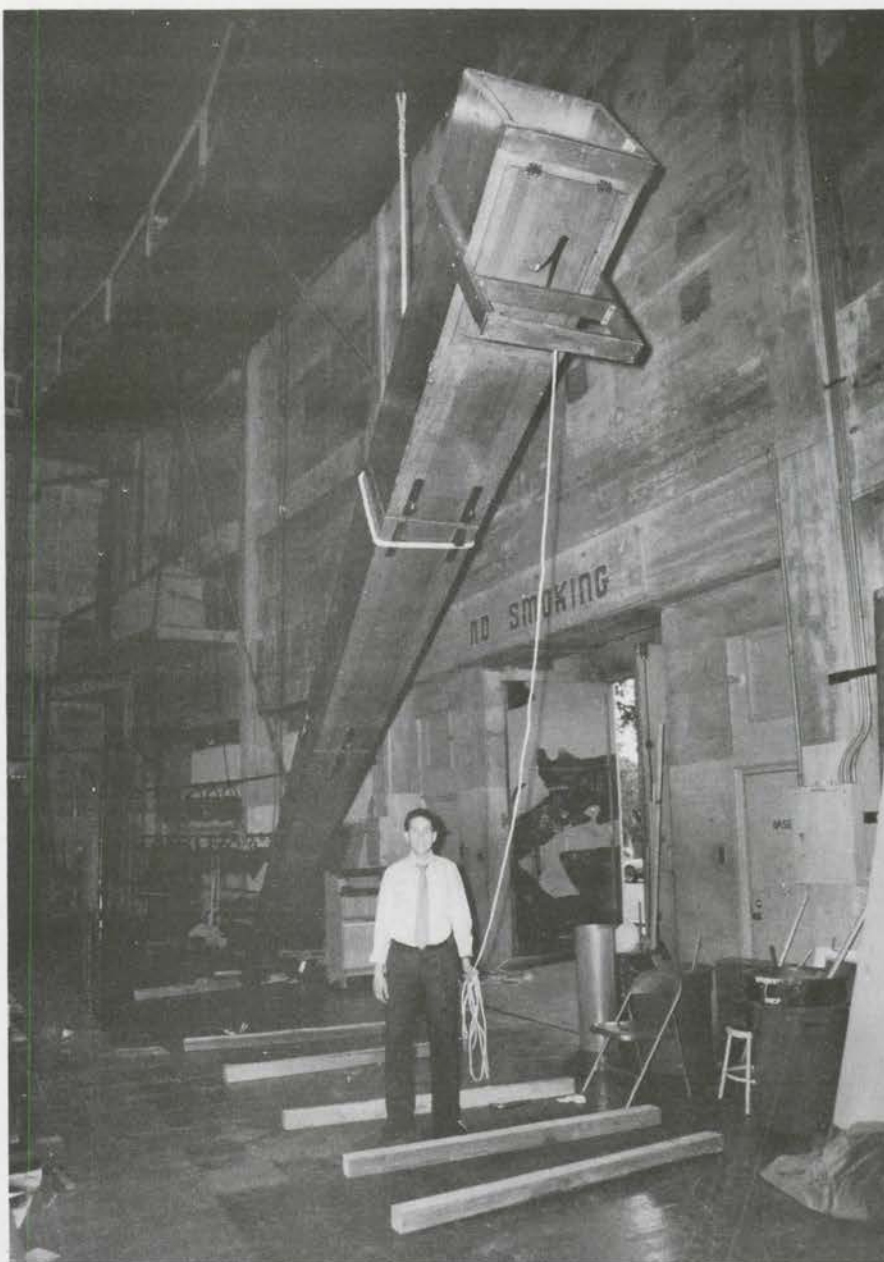


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The story behind the story! Those who have worked on organ crews know and appreciate how much tender loving care is involved in restoring a pipe organ. Reiterated in THEATRE ORGAN, the news of additional installations continues, thank goodness, because, after all, the preservation of the instruments is one of our major goals.

Pictures may serve to illustrate, to those who haven't yet been directly involved, something of the amount of work necessary. Imagine 10 men sanding for two days! That was the first operation in the restoration of the erected 32' Diaphones pictured in this issue's cover article. Westley Cavett spent weeks completely restoring the vibrators for those pipes, and Carl Pinnow contributed his professional skill doweling cracks in the resonators, and straightening mating surfaces of resonator sections, which had been glued together by some previous owner! Refinishing was the next task. Erection of the 32's on a gallery, 33-feet above the floor, was no amateur task. It was accomplished by Bill Schlotter and the Nor-Cal crew. So much for what was involved in setting up one set of offset pipes. Does reflecting on examples such as this make reading completed organ specifications more significant?

*The 600-pound, 32-foot CCCC Diaphone hanging over the head of the manager of the Berkeley Community Theatre, Judson H. Owens, is the largest pipe of the 4-manual Wurlitzer being installed by NOR-CAL. The project is scheduled for completion in time to be premiered at the July 5-10, 1991 San Francisco meeting of the ATOS.*



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We continue to enjoy the fruits of our labor in the Lakewood theatre with our 3/8 Robert-Morton. Due to the dedicated organ crew, each month shows progress toward the goal of restoring all functions to their "pre-deluge" state. At our most recent chapter meeting there in October, all tuned percussions are now operating again as are most of the other toy counter items. Frustrated by continuing problems with the partially restored relay, Chapter President John Beckerich "rolled up his sleeves" and tore into it. After much burnishing of contacts, re-leathering and general adjustment, there were no apparent failures during our October outing in the Lakewood. Crew chief "Mac" McDonald, on a recent early morning adventure, single-handedly wrestled the toy counter rack back up onto its chamber shelf, winded it and reconnected the cabling — thus providing these facilities for use by our October organist, Jerry Ward. Jerry stated his appreciation for the fine condition of the organ and the newly added percussions. He found these particularly welcome as most of his up-tempo selections are enhanced by the extra brilliance that they afford.

Jerry's stylings are greatly influenced by the many years he has entertained Dallas club members with his dance music, both individually on his X77 Hammond and with his instrumental combo. He has brought these stylings to the theatre pipe organ with fine effect (and apparent ease). His program included ballads as well as his trademark toe-tappers, and he succeeded, as usual, in treating his audience to a most musical and exciting program. Jerry Ward is one of the several professional organist NTC members who play early evening intermission music at the Lakewood on Friday and Saturday nights. After hearing him again at our October



Lakewood theatre manager Mike Garcia serves complimentary coffee to North Texas members and guests. Mural is part of restored Art-Deco decor in theatre.



John Alford at chapter's 3/8 Robert-Morton.

meeting, it is easy to see why his music is so popular with the movie patrons.

Lakewood Theatre manager Mike Garcia finds that the live theatre pipe organ music adds much to the movie-goers' enjoyment and welcomes this offering by our chapter. In appreciation, he has given over one of the outside "coming attraction" displays for our use. Secretary Lorena McKee, assisted by member photographer Gene Randolph, is preparing a picture display for this space, featuring enlarged pictures of each of the organists who donates his/her time and talent for this popular attraction.

*Irving Light*



Jerry Ward (right) with Program Chairman Irv Light.

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An early morning group of organ lovers congregated at the Organ Grinder on October 13 to hear Tom Hazleton. The 4/48 responded flawlessly to all the demands of this creative artist, and we heard some unique arrangements that only Tom would conceive — especially his interpretation of selections from Webber's *Phantom of The Opera*. We are most fortunate to have this special artist living in the Portland area, and look forward to hearing more of him when our Cleveland installation is complete.

Like ninety-nine percent of all organ installations, our Kimball is making its own decisions about when it will be ready to meet the public. Dennis Hedberg is now preparing the computer for the console and then they will both be moved to the high school (probably during the Christmas break) and the final connections will be made sometime this winter. We look to a spring dedication with a great deal of excitement.



Tom Hazleton at the Organ Grinder.

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## POTOMAC VALLEY

703/256-8640 or 301/652-3222

We met on October 14 at the magnificent home, near Thurmont, Maryland, of Richard F. Kline, Jr., former chairman of the chapter. The guest organist was Ashley Miller, of Radio City Music Hall fame, who played a variety of music styles to the great delight of our members.

Dick Kline's present 4/28 organ is fabricated largely from two Wurlitzer organs, a Style 260 Special 3/15, opus 1647, shipped to the Fox (later Capitol) theatre in Washington, D.C., from the Wurlitzer factory in 1927. (The Capitol closed in 1963). The other organ was a 3/10 Style H Wurlitzer, opus 1391, shipped to the Manos theatre in Greensburg, Pennsylvania, in 1926.



Dick Kline introduces his magnificent 4/28 Wurlitzer.  
*Dan Swope photo*

Rebuilding of the Fox/Capitol console was done by the Moller factory in nearby Hagerstown, Maryland, by adding a fourth manual keyboard along with 86 additional stop tabs (200 total), more pistons, couplers and many other features. Finishing touches were accomplished in the Kline residence. Other ranks and effects were added, as well as a Weber grand player piano, all reinforced by Bose reverberation speakers high up in the rafters, a truly



Ashley Miller in a pursuit of ecstatic happiness.  
*Dan Swope photo*

superb installation, surrounded by a custom-built house, glass-walled, beside a water-filled quarry in the midst of rolling Maryland countryside to make a real dream organ come true.

It was especially good to see our chapter photographer, Professor Daniel Swope, taking pictures, pursuant to a stroke in early 1990.

Some of our members took advantage of the opportunity to peek at the elegant natural wood finish on the "new" two-manual Wurlitzer console stored in Dick Kline's garage. It is destined to replace the "old" original Wurlitzer console, years ago painted in a decor appropriate for a circus, in Maryland's only theatre with a pipe organ, now known as the Weinberg Center for the Arts, in downtown Frederick, Maryland.

*Jack Little*

## PUGET SOUND

On September 30, we met at the Calvary Temple to hear member Joanne Evans on the Kimball/Wurlitzer. It hasn't been easy to persuade Joanne to do a program for us, though we understand she has performed in Australia. Therefore, it was delightful to hear her in a complete program of well selected and charmingly introduced numbers.

The organ originated as a Kimball installed in the Liberty Theatre of Centralia in 1922. Regretably it wasn't played for the matinee which I attended every Saturday as a school-kid there. The organ was moved to the church in 1942, and the former Lorin Whitney residence Wurlitzer was added later. Some of you will remember Father Miller romping on it at the 1981 convention. Sadly, it is considerably subdued by now, the maintenance having been assumed by church members of more modest taste.

On October 27 the Bremerton Pipe Organ Society hosted Puget Sound at an all-day affair commencing at the Bremerton Community Playhouse. Playing chores were assigned to John Nafie, Art Smith, and Jan Lawrence, followed by open console. The organ, a 2/11 hybrid, was purchased and installed in the newly built Playhouse some years ago by a local group of ATOS members, and has been used frequently in presentations there.

A relaxed, informal, no-host lunch break followed, then on to the Masonic Temple 2/7 Wurlitzer originally from the old Bremerton Rialto. Here Jane and Homer Johnson held forth.

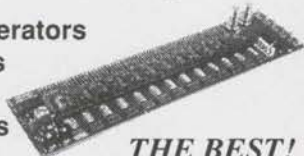
Following this delightful program we made our way to the Central Kitsap Presbyterian Church to hear the newly installed Rodgers 890 Westminster, featuring over 160 speakers (honest?) and nine power amplifiers! Here we heard John French, presently organist at the Church of Assumption in Bellingham. He also plays concerts and conducts master classes throughout the U.S., Canada and Europe. Altogether a full and satisfying day!

*(continued...)*

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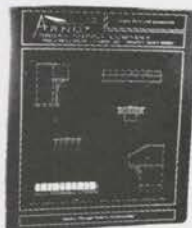


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## PUGET SOUND cont.

The City of Bellevue, wishing to build a convention center, felt the need of an access road exactly where Pizza and Pipes is situated and, therefore, condemned and purchased the property from Jack and Betty Laffaw. They were to be allowed to use the property for another 18 months, but opted to sell the business and the organ to Russ Evans, Gregg Smith, and Jerry Gould who together expect to operate it until the deadline.

It was not too long ago that we lost Greenwood Pizza and Pipes when the lease on the building ran out. The organ is presently in storage.

But another local organ has just come out of storage, namely the 3/10 Kimball from Queen Anne High School. The building was converted to residential condos and the auditorium razed. Meanwhile, the old Franklin High has been completely rebuilt except for the facade which was saved as an historical feature. The Queen Anne Kimball, though water-damaged in storage, has been completely restored by Balcom and Vaughan and installed in the new Franklin auditorium. We look forward to hearing it.

*Genny Whitting*



*John French at the Rodgers 890 Westminster.*

# QCCATOS

## QUAD CITIES

319/359-8303 or 309/762-3209

Robert T. Lough of Oaklawn, Illinois, was the guest artist at the Capitol Theatre in Davenport, Iowa on September 16. A quiet, soft-spoken man with many talents, he owns his own business, Certified Flight Inc., is a pilot and a flight examiner for the Federal Aviation Administration. He possesses a vast knowledge of Chicagoland and its theatres and organs. A member of Chicago and Joliet chapters, he plays the organ at the Rialto Theatre in Joliet with some frequency.

At the age of six, Bob began learning piano and accordion and, at the age of nine, was featured playing the accordion at the National Barn Dance on radio. He studied at the Cosmopolitan Conservatory of Music at Kimball Hall in Chicago. During that period he also studied with Russ Bishop, who was the organist at the skating rink at Riverside Amusement Park. He also was a staff musician for WBBM (Chicago) which gave remote broadcasts from the Glass Hat in the Congress Hotel.

During Robert's practice session the Wicks indulged in a lot of cyphering, but he showed that he could tolerate this frustrating and embarrassing circumstance. Yours truly climbed into the dark and dirty crowded chambers and laid the offending pipes to rest.

The program Bob presented was nothing less than nostalgic, and his performance nothing less than spectacular. It was interesting that when he introduced each piece or medley he gave the date it was written, which added to the nostalgic effect. He opened the program with "Wrap Your Troubles in Dreams." Continuing with ballads, oldies, and medleys from musicals, he concluded with "I'll See You Again." Thanks, Bob, for a memorable afternoon, and thanks to Lee Maloney for sending you our way.



*Robert Lough at the 3/12 Wicks.*

I must make a confession, and I hope none of you will tell my wife. I have fallen in love! With a younger woman! And you will, too, when you meet Melissa Ambrose and hear her performance.

It all started when Melissa arrived in the Quad Cities. Stan and Irene Nelson were her hosts for the weekend. On Friday she practiced on the Wicks at the Capitol Theatre and did an interview on KWQC-TV which was aired at noon on Saturday.

Saturday afternoon was practice time, and the first opportunity I had to meet this wonderful young lady. On Saturday night the "Meet the Artist Potluck" was held at the Nelson residence. After dinner the guests were entertained by Melissa playing Stan's fifty-year-old accordion and Stan playing the organ. Later Melissa played the organ while several people gathered around her to sing, and it turned out to be an all-out sing-along.

Show time was Sunday afternoon, September 30, and I had the pleasure of being the master of ceremonies. After the usual announcements and introduction, Melissa began to play. Nothing happened. She shouted "Somebody turn on the organ!" Embarrassing to Melissa, maybe, but certainly to our production staff. Within a few minutes the console rose to a lively rendition of "Everything's Coming Up Roses." Appropriately. Included in her program were ballads, and songs by

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## QUAD CITIES cont.

the Gershwins, but I must enumerate in detail the selections that were the most impressive to me and the general audience. A novelty song by Bill Erwin, "Finger Flip," illustrated the dexterity of this young artist. "Sunshine Cake," to which she later read the words, brought joyous laughter and applause. For the serious and semi-classical side of the program she played five selections from *Les Miserables* and a medley from *Phantom of The Opera* which drew many bravos from the classical enthusiasts.

In your mind change the venue to a New York night club and imagine the sound of the old Hammond swing organ being played by Ray Charles. Then come back to reality; the Wicks has a registration to imitate that Hammond, and with the technique that she learned from Father James Miller, she played "Night Train." I closed my eyes and swore that Father Jim was at the console! For an encore she played "Original Boogie Woogie," and the afternoon ended with a roar of applause.

Melissa has studied with Father James Miller and Frederick DeHaven, and is now under the tutelage of Steve Schlesing. Her youthful career has achieved many distinguished awards, including runner-up in the 1985 Young Organist Competition, and the national winner in the 1987 competition. She has received a Bachelor of Arts Degree in Organ Performance from Oakland University, Rochester, Michigan, and has been accepted into the Master Degree program for organ performance at the University of Michigan.

October 21 was a sunny, but cold, day in the Quad Cities, and it was cold in the Capitol Theatre. Don Walter from Joliet, Illinois, was our guest artist for the day. Maybe Don is just unlucky, because when he played here last April, it was even colder. However, he presented a very outstanding program. He stated that he is not one to talk much, so he announced songs that he was to play in a series of medleys from various musicals, including *Rose-marie*.  
*Richard Withenbury*



Melissa Ambrose plays Stan Nelson's accordion.



Melissa Ambrose at the Capitol Theatre.



## RED RIVER

Fargo, North Dakota

318/287-2671 or 701/232-6325

Largely due to the efforts of one of our members, Jim Ployhar, a noted screenwriter appeared at the Fargo Theatre and area colleges to talk about his career. John Michael Hayes was interviewed by Doug Hamilton of KTHI-TV and told many stories of working with Alfred Hitchcock in the 1950s. Hayes was the screenwriter for *Rear Window*, *To Catch A Thief*, *The Trouble With Harry* and *The Man Who Knew Too Much*. He wrote for radio in earlier days, then went on to more screenplays, and later to television. He was nominated for an Oscar twice, once for *Rear Window*, and then for *Peyton Place*. Among his many anecdotes, he explained how he helped arrange the meeting of Grace Kelly and Prince Rainier, when Hayes and Kelly were in Cannes working on *To Catch A Thief*. He could have gone on with his stories for hours, but a show-

ing of *Rear Window* was to follow. Lloyd Collins provided the prologue on the Mighty Wurlitzer.

Another Silent Movie Night program is history. The Tri-College Marimba Choir, under the direction of Dr. David Eyler, was a big hit. From classical to Ragtime, to Latin American and others, the audience was thrilled. Following a standing ovation both nights, they concluded their part of the program with Dr. Eyler's arrangement of "Over the Rainbow." After intermission, it was time for the Harold Lloyd 1928 comedy classic, *Speedy*, with Harold trying to save his future father-in-law's horse-drawn streetcar business from a hostile takeover. Lance Johnson did his usual fantastic job of scoring the movie.

Trying for something new is a fundraising event, January 11 is the date set for our first annual Hollywood Costume Ball, held at the Elks Ballroom. The evening will feature some of the area's actors and actresses portraying favorite film stars from the past and present, and with dancing music by the Fargo Theatre Big Band All Stars under the direction of Jim Ployhar. Everyone is invited to come in costume as a favorite film star or character.  
*Sonia Carlson*

# ashley miller

a.a.g.o.

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Our October 13 meeting was hosted by Jim and Ann Harnett in their attractive west Omaha home. Before the formal program started, several people helped warm up Ann's three-manual Conn theatre organ during open console. After a short business meeting chaired by President Ed Martin, Bob Markworth introduced our guest artist for the evening, Mrs. Donna Baller. Donna teaches at Marv Frey's Baldwin, an Omaha organ and piano dealership, but lives in nearby Oakland, Iowa. Donna opened her program with "Green Eyes," "Old Black Magic" and "Cherry Pink and Apple Blossom White" with a Latin beat. She followed with a waltz medley which included "Petite Waltz" and "Blue Skirt Waltz." For a change of pace Donna offered several toe-tapping polkas, including "Tinker Polka." We were treated, next, to melodies in a romantic vein from the 20s, 30s and 40s, which included many old favorites like "Heartaches" and "Whispering." College football fight songs, for the University of Iowa and Nebraska University rounded-out a splendid mini-concert.

While Ann's kitchen table offered a vast array of tasty treats, the organ was available for open console. Warner Moss treated us to several tunes, then Irene Huch, armed with a stack of song books, surprised us with a lively sing-along.

Many thanks to the Harnetts for their hospitality and to Donna Baller for a very enjoyable program. *Tom Jeffery*

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An appreciative audience in Harnett's livingroom.  
*Tom Jeffery photo*



Donna Baller at the console. *Tom Jeffery photo*



Hostess Ann Harnett (left) with guest artist Donna Baller.  
*Tom Jeffery photo*



Warner Moss entertained during open console.  
*Tom Jeffery photo*

**NOTICE:**  
The ATOS Board of Directors at the meeting in Indianapolis approved a slight increase in the advertising rates in THEATRE ORGAN effective January 1, 1991. See New Ad Rates on Page 59.

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*Jim Riggs*



## ROCKY MOUNTAIN

Denver, Colorado

303/671-8333 or 303/233-4716

We had a very busy fall season. The Mile-High Weekend was a great success. All of our guests who took in this event, very much enjoyed the variety of music and good times. The profits from the Mile-High Weekend put the Friends of the Wicks fund over its first financial hurdle.

The fall "Meet the Artist" with Lew Williams, broke all attendance records. Lew gave everyone a one-of-a-kind performance on Joel Kremer's one-of-a-kind theatre organ. The "Meet the Artist" concerts have become very popular, and RMCATOS is going to expand its concerts for the 1991 series.

Four thousand did and over three thousand didn't. This years "Fusion" concerts at the Paramount Theatre for the Denver Public School Kids were sold out, and over three thousand students had to be told "Sold out." Rob Richards turned on 4,200 students to the theatre organ. Rob's exciting presentation planted seeds of awareness for tomorrow's audiences and organists. The Denver Public Schools and the RMCATOS are now planning next year's "Fusion" concerts, which are expected to run a week.

The chapter still maintains a monthly meeting and program schedule that all enjoy, including open console and good food. The members of RMCATOS invite all to become a part of our family, and our hope for tomorrow, the Wicks Organ. If you are interested, give us a call.

*What survives every change of system is melody.*

IVOR STRAVINSKY. *POETICS OF MUSIC*, 1947

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## ST. LOUIS

Missouri

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Our March meeting was held at the residence of Rosalie and Jerry Brasch. Their organ is located in a newly expanded music room approximately 45 by 26 feet, with a cathedral ceiling and hard surface flooring to allow for maximum reverberation. The organ ensemble consists of an Allen three-manual digital computer theatre organ model ADC6500 which has been enhanced with an Allen digital reverb, Allen ARTE digital rhythm unit with traps and adapted with four channels of MIDI. The MIDI is connected to a Kurzweil 250 RMX digital synthesizer which adds about 30 different sampled sounds, many of which are sampled from actual orchestral instruments. In addition, a MacIntosh computer Model SE is connected to the Kurzweil by means of software known as OLS. The computer can load over 60 instruments and special effects into the Kurzweil. These additional instruments can then be played through the organ.

Jerry demonstrated the instrument with several songs including "I Left My Heart in San Francisco," "Stormy Weather" (with thunder and rain sound effects provided from the computer) and "Seventy-Six Trombones."

After the demonstration, open console was held.

*Jerry Brasch*

Greetings from St. Louis Chapter and a Prosperous New Year in 1991. We again salute the editors of both the ATOS Journal and International News for a job well done in 1990 and wish them well in the New Year.

Word comes from member Joe Barnes that work on our Mezzanine theatre organ at Fabulous Fox Theatre is progressing nicely. It is now playable but still needs some final work. Eventually, theatre goes at the Fox will enter the Lobby and hear this Front Organ before entering the Auditorium that has the huge Wurlitzer. Thanks again to our member and organ serviceman Marlin Mackley for making it possible to have a few meetings each year with a guest artist at the console as well as



*Jerry Brasch at his Allen organ.*

other meeting nights where our member guest is followed at open console, each member has ten minutes to do his or her thing.

I am pleased to report that our latest fund-raiser over in Collinsville, Illinois, at the Miners Institute Foundation Theatre this summer was another success in raising money. Additional new members over in Illinois joined following this showing of three comedy films. The artist accompaniment of the films, on our Kimball theatre organ, was by President Dennis Ammann.

Through the efforts of Jack Moelmann, another money-maker is cassette tapes of his playing at his open house parties and at the Fabulous Fox Theatre Wurlitzer. Write me at: 160 Wheel House Manor, Fenton, MO 63026, if interested. Price \$10. The coming New Year will be the greatest ever for our chapter — for old and new members both!

*Dale L. Boring*



*Organ ensemble in Brasch music room.*

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Santa Barbara councilman Hal Conklin presents City Proclamation to Gaylord Carter.

## SANTA BARBARA

California

805/968-0035 or 805/682-1604

In late October we enjoyed a one-day visit from David Lowe from England. He and Tom B'Hend spent an enjoyable day getting acquainted with the Arlington 4/26 Robert-Morton, and David had the opportunity to share memories with Jerry Gerard, a Santa Barbara transplant from England. The movie audience enjoyed David's intermission performance during the showing of *Fantasia*, and a group of us had a pleasant dinner with David and Tom following the show.

People are still talking about the outstanding playing of Gaylord Carter with the film, *The Mark of Zorro*. The Santa Barbara City Council presented Gaylord with a proclamation in honor of his long service to the theatre organ and silent movie world.

In November, Los Angeles organist Ty Woodward performed a wonderful pops concert with a different twist, a local 12-year-old violinist played two selections with Ty at the organ — this young virtuoso brought the house down with his outstanding performance. One thing we are doing this year to boost attendance is admitting all children free to all events. We feel strongly that this is to be our future audience.

John Oien



Jerry Gerard (left) and David Lowe at the Arlington Robert-Morton.



Emil Martin in his farewell concert for Sierra.

## SIERRA

Sacramento

916/961-9367 or 916/967-9732

We had a fine program by one of Sacramento's favorite organists, Emil Martin, on October 7, on the Seaver Memorial Wurlitzer. It was both a happy and a sad day for us, as Emil announced that this was to be his final public concert. We were, however, happy that he had availed himself to the Sierra chapter, and he sure put his heart and soul into every note he played. This concert was so planned that each and every person in the audience would enjoy every selection. Emil has probably been one of the most sought-after organists in the Sacramento area. He was, at one time, a popular band pianist and has touched every field in the organ world, church, radio, concert (both classical and popular) and for many years was featured at Pizza & Pipes where he now plays only one night a month to "keep his fingers dancing."

Emil's program highlighted every musical genre, classical, opera, popular, novelty — you name it, he played it. Emil is a fine musician and a most loveable man and will be missed by his many fans. Thanks, Emil!

England's David Lowe provided our November musical program — one we

will never forget. You might even call it the "Frosting on our 1990 cake!" His technique is flawless, his selections in good taste, and he handled the organ like he had known it all his life (after only two hours of get-acquainted time). His British manner was charming, and he had the audience in the palm of his hand throughout the program.

We had one of the largest audiences of the year, and we are looking forward to Mr. Lowe's return to the states for another visit so we can hear him again. Thanks for a very enjoyable afternoon, David.

Bud Taylor



David Lowe from England played for Sierra Chapter. John Sharp photo

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## SOONER STATE

Tulsa

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September's meeting was the first official mini-concert on our Vo-Tech installation. Most of the 3/10 Robert-Morton is playing, and Phil Judkins, our artist for the occasion, did an admirable job of entertaining us. He opened appropriately with "This Could Be the Start of Something Big," then went on to play an enjoyable program which included a number of old favorites and several marches. He closed with "Paramount on Parade." Eight persons played at open console.

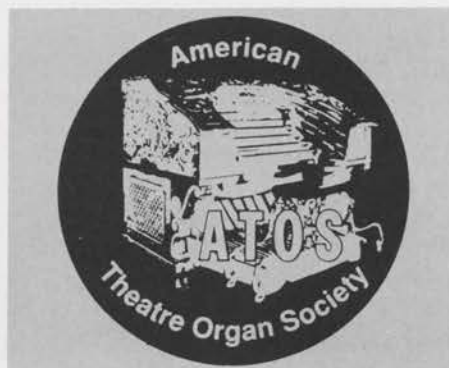
Our October "meeting" was our annual all-day trip to Arkansas to visit Hugh and Enid Lineback in Siloam Springs, and to visit Russell and Florence Joseph in Bella Vista. The Linebacks' three-manual Kilgen is progressing: Hugh has a bar harp in his shop almost ready to install, and the blower supplies wind so we can play pipes "by hand." At the Josephs' we were entertained by Russell playing his 2/4 Wurlitzer, then by hearing samples from tapes of the 1990 ATOS National Convention — with emphasis on the young artists — as well as other music to demonstrate Russell's sound system. After a short time for open console, we adjourned to a restaurant for dinner, and then headed for home.

Work on the 4/14 Robert-Morton at Tulsa's Central Assembly of God Church is nearing completion. The keys on all four manuals have been renewed. The white keys were re-covered by a refurbishing

company, and Don Kimes has re-done the black keys. A crew consisting of (at various times) Lee Smith, Dorothy Smith, Sam Collier, Louis Chalupsky, Henry Kratt, Fred Rixe, and Lorene Thomas has been working on four of the organ's regulators: cleaning, scraping, sanding, measuring and cutting new leather for them, and re-assembling them. The church will be happy to have its organ back, and so will we!

Still more odds and ends are being finished up on our Vo-Tech instrument. Four tremolos have been "worked over" by Phil Judkins, and have now been re-installed by Harry Rasmussen and Lee Smith. Harry and Lee are also chasing down other mechanical and electronic "bugs." Most of it is playing, however, and we do enjoy it!

Dorothy Smith



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Our second annual Wurlitzer Weekend took place on October 26 and 27. The event was a great success and it looks as if this gathering of club members and their guests will be a regular series of concerts ushering in the fall season. The kick-off event was a showing of the ever popular *The Phantom of The Opera* at The Carpenter Center (Loew's Theatre) with Dennis James at the console. For those not wanting to buck the crowds at the center, Bob Lent entertained a packed house at the 9:30 showing of *Fantasia* at the opulent Byrd Theatre in Richmond's fashionable Carytown district. After the last show on Friday night, Bob brought up the huge 4/17 and played an exciting concert in the style of Jesse Crawford, the Poet of the Organ. An open console let the club members try their hand at this magnificent Wurlitzer which the club maintains in mint condition.

The following morning we met at the 4000-seat Mosque where newcomer Steve Barnes really blew the dust out of the chambers of this 1927 jewel of an organ. VTOS also maintains this 3/17 Wurlitzer which is owned by the City of Richmond. Steve's great selection of show tunes was followed by a brief membership meeting to select a new slate of directors for the coming year.

From the Mosque, it was a short walk to the beautifully restored Linden Row Inn for lunch and a chance to rest a bit before our nine-block walk to downtown Richmond where we were given a personally conducted tour of the Colonial and Towne (National) Theatres. These date back to the middle twenties and are both closed awaiting renovation. Both theatres had pipe organs at one time, and the chambers are still there, but minus pipes. Nestled between these two large houses is the small State Theatre, also closed.



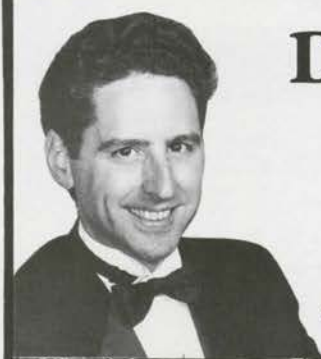
Above: Ambrose Parker, Bob Lent, and John Stenstrom around the buffet table.

At right: Byrd Theatre Console 4/17 Wurlitzer. Steve Kauffman plays as John Stenstrom looks on.

Below: Michael Pacaud at the David Barnett 3/7 Wurlitzer. Looking on (L to R) Mike Dolinski, David Barnett, Mariah McCann, and Erin Magrew holding Spider, the house cat.



(continued...)



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**VIRGINIA cont.**

During the Bob Lent concert at the Byrd Friday night, Michael Pacaud, manager of the Byrd and VTOS President, presented his vintage collection of the hand-tinted slides for coming attractions from the silent era of the movies. These rare gems were accompanied by the organ and shown on the original Brenograhs for which these machines were made. We were also shown an old Pathe News of an early airplane racing a locomotive. Top speed was 105 miles per hour, and it was a tie!

held at the studio home of club member David Barnett. Here we enjoyed the Duo Art reproducing grand and David's beautifully maintained 2/7 Wurlitzer. The food and beverages were exceptional and our thanks go to Michael and all those involved in putting together this fun-filled weekend. *Miles Rudisill*



*Lance Luce at the Cleveland Gray's Armory Wurlitzer. R. MacCallum photo*

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On September 16, we gathered in Cleveland's University Circle to enjoy a concert by member George Krejci at the 1924, 3/28 Kimball installed in the Ansel Road Temple. George's selections emphasized the highly romantic nature of this instrument in a program enjoyed by everyone. A few brave souls also joined in for open console, rounding out the afternoon.

The presentation of Lance Luce from Toronto's Organ Grinder in concert at Cleveland Grays' Armory was the highlight of our autumn activities. Although a few gremlins (leftover from Halloween?) plagued the November 3 concert, the fresh young artist bore a big smile and commandeered the 3/17 Wurlitzer through selections punctuated by favorites "St. Louis Blues," "A Nightingale Sang in Berkely Square" and "Brazilian Sleighbells." The inclusion of a sing-along and silent Laurel & Hardy classic, *Liberty*, transported us back in time to the heyday of theatre organ stardom.

Throughout the coming months, Program Director Jim Shepherd will lead a group of volunteers repainting and refinishing the Grays' Armory Wurlitzer console in preparation for our February 23 Candi Carley Roth concert.

Following our annual election of officers in the auditorium of the Cleveland Gray's Armory, member Charles Merhar entertained from the console of tthe 3/17 Wurlitzer with "wedding reception" favorites including "Melody of Love" and "Only You." Open console time was enjoyed by everyone. *Jim Shepherd*



*At left: Joyce Harris at the Weber Duo Art grand, pretending to play as George Gershwin operates the keys. At right: Steve Barnes at the 3/17 Mosque Wurlitzer.*

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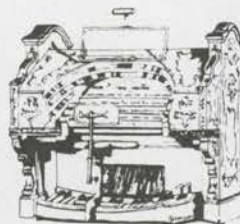
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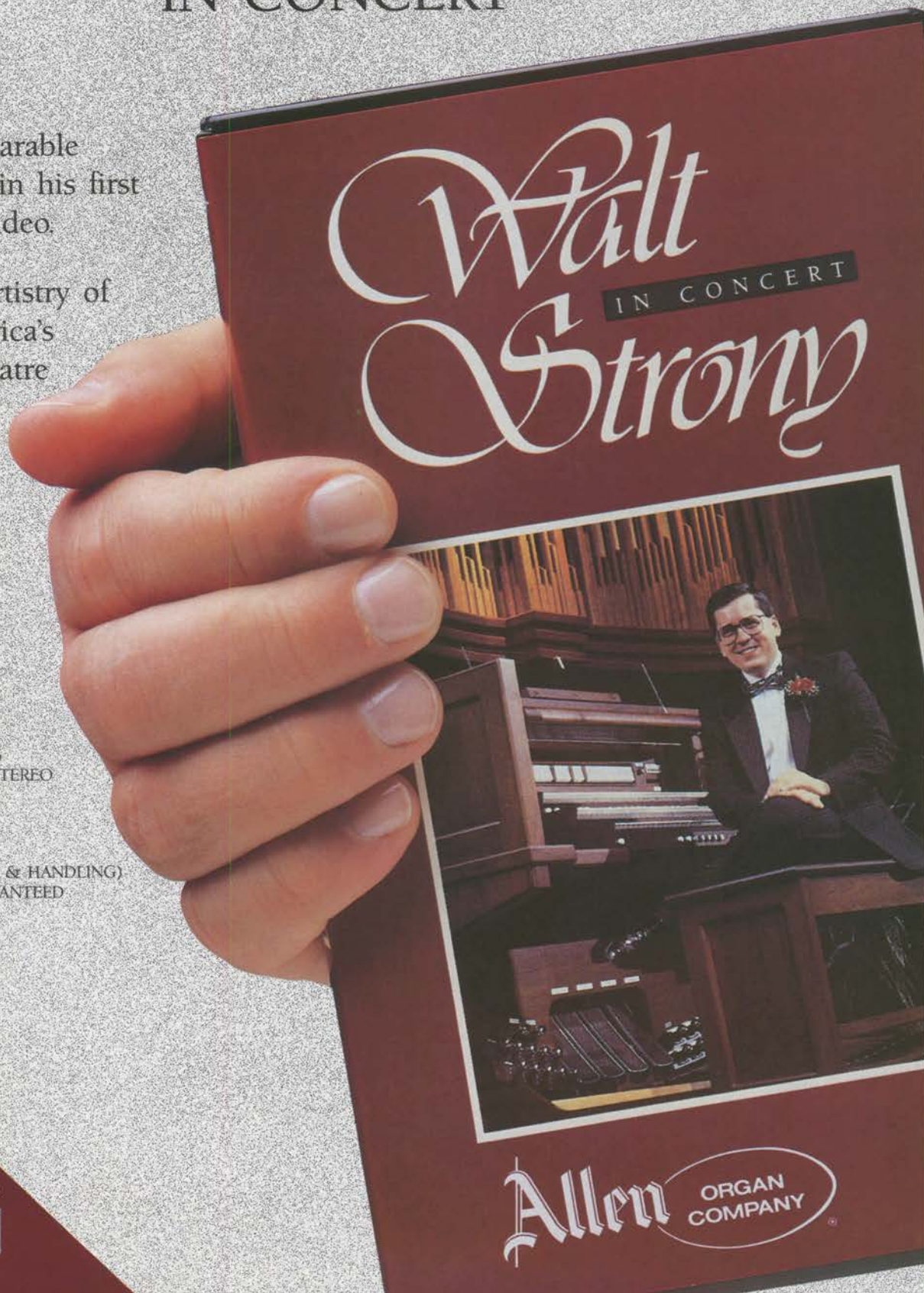
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