

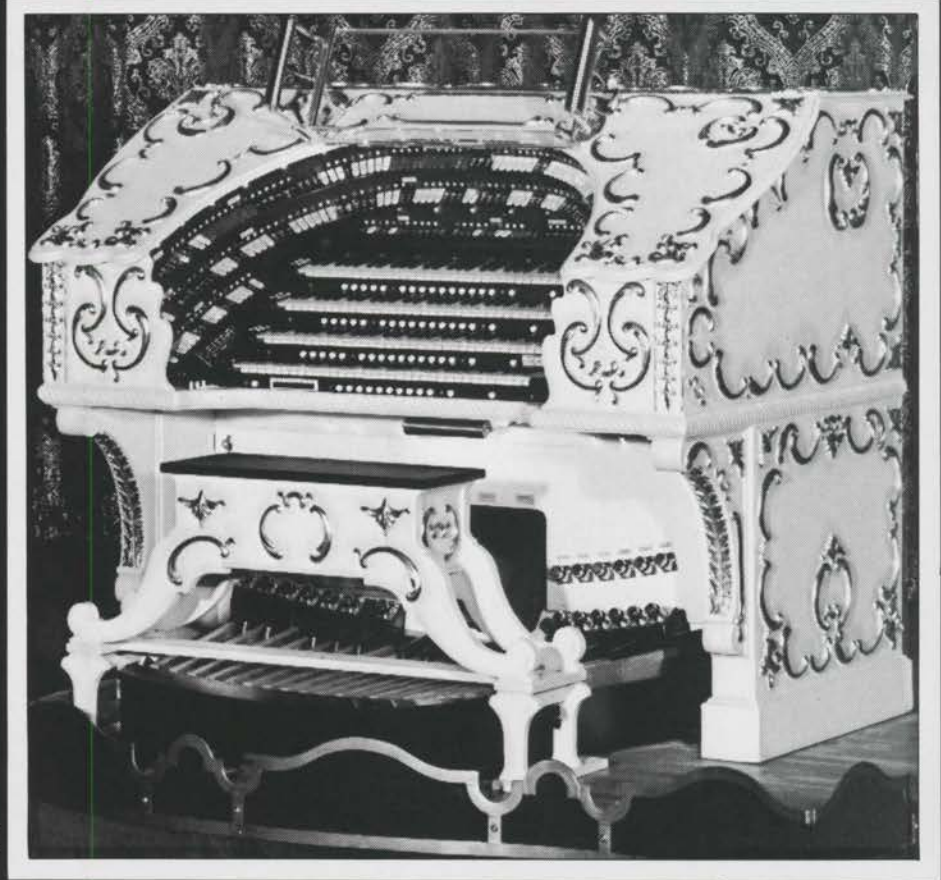


MARCH/APRIL 1991

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Theatre Organ

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MARCH/APRIL 1991

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

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COVER PHOTO:
Stanford Theatre, Palo Alto, California.
Rudy Frey photo.

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President's Message



It was with deep regret that I accepted the resignation of Director Lowell Ayars. I would like to thank Lowell for his years of dedicated service to the American Theatre Organ Society. Lowell, we wish you well. You will be genuinely missed. The Board of Directors has subsequently elected Byron Melcher to complete the term of Lowell Ayars.

Since the ATOS will be installing the Cecil B. DeMille Wur-litzer recently donated by Les and Olive Pepiot, I thought it would be a good idea to tell our members a little about the organ's new home, a location chosen primarily because it will be

visible to a large number of people who might not otherwise be exposed to a theatre organ.

The organ will be installed in the Olde Town section of Sacramento where there are presently several museums, including of the finest railroad museums in the world. The railway museum is currently being expanded to accommodate a considerably larger number of exhibits. Our organ will be installed in the Towe Ford Museum, about a half mile from the railroad museum. The Towe Ford Museum is considered by many to house the finest collection in the world of Ford Motor Company products. It is the feeling of many on the Board that "piggy-backing" with another popular nostalgia-oriented venue would enhance our ability to develop new converts to the wonderful sound of the theatre organ.

Our organ will be installed in a little theatre where guests will congregate for a short presentation prior to venturing into the museum proper. The "theatre" will have low walls so the organ will be heard throughout the museum. It is hoped that we will be able to fund a digital player for the instrument to facilitate its use without having to call in an artist.

As I mentioned in my last message, we are looking for donations of theatre organ equipment to complete this instrument. Please see the January/February issue for our wish list. Parties interested in donating parts to the ATOS can receive a tax write-off if they desire. You may contact Dale Mendenhall at 916/967-5060 or myself at 818/889-8894 for further information.

Some other points of interest to our members:

Russ Hamnett, our vice president, has tapes of our radio show ready for distribution to radio stations interested in carrying the show, *Theatre Pipes*. Should you know of a station in your area that would be interested, please give Russ a call at KNAU Radio, Flagstaff, 800/523-8870.

For you who own organs, both pipe and electronic, remember we have special groups within ATOS to act as forums to disseminate information on installation practices, maintenance suggestions and just good old camaraderie. Call Laurel Haggart for pipe organs, 714/336-2909, and Jack Moelmann for electronics, 618/632-8455, if you would like to be part of either group.

Our Ninety-One-Derful Convention is coming up July 5-9 in San Francisco. Details are elsewhere in this issue.

It has been my opinion for as long as I can remember that ATOS has never really informed the membership when openings occur in the officer ranks, and I believe that if our membership knows of these positions, the Board might have a broader representation of the membership to choose from when they select new officers. The Bylaws state that the current President and Vice President cannot serve another term; therefore, if you are interested in serving ATOS in these or any other offices, please contact Tom DeLay, Nominating Chairman at 162 West Roberts Street, Fresno, CA 93704, or call him at 209/431-4305. Please don't prove me wrong!

See you in San Francisco!

Sincerely,

John Ledwon

ERWIN A. "Cap" YOUNG,
President of ATOS from 1972-1974,
passed away February 25, in Florida.

(Article will appear in future issue. Ed.)

Directors' Corner

■ Vern Bickel

The 1990 ATOS Archives/Library surplus record album auction was received so enthusiastically by members that we are going to have another record auction this year. You will be able to bid on theatre organ recordings, classical organ recordings, electronic organ recordings, and mechanical music instrument recordings. Many of these recordings are rare and have not been available for years. This auction is truly a bonanza for collectors.

Remember, all proceeds from the record auction go directly to the operating expenses of the ATOS Archives/Library. Last year over \$4,000 was raised. Funds generated like this help to keep membership fees from being raised.

All 152 record albums available for bid are listed in this issue. All bids must be in writing and arrive by U.S. Mail. No phone bids will be accepted. The minimum bid is \$2.00 per album, plus shipping and handling charges (\$2.50 for the first album, plus 50¢ for each additional album). Where two or more members bid the same amount, the bid with the earliest postmark will be selected as the winning bid. Please do not send payment with your bid. All winners will be notified by mail. Use the auction bid form printed on the mailing cover of this issue. ALL BIDS MUST BE RECEIVED BY JUNE 1, 1991.

Vernon Bickel
1393 Don Carlos Court
Chula Vista, CA 92010

■ Gary Jones

With a new year at our doorstep and with current situations as they are, as I sit and write this brief message, I must reflect a moment and be thankful for several things. I am thankful that we live in such a musical country — a country where all forms of music are accepted and regarded and appreciated. I am thankful that we as an organization have a mission. I am thankful that we have an opportunity to hear music made from an instrument that produces "the happiest sound known to man" — the theatre organ. And I am thankful for continuity. Theatre organ IS past, present, and future. It represents all of these things for us. It is the thread that, in so many of our lives, holds together the constant change in our worlds. As a relic of yesteryear, theatre organ represents a more genteel time. It represents a simpler way of life, a link to the past when things were less complicated (although I'm sure in 1927 people longed for things from "long ago"!)

As something which emotes and speaks to people, it is an instrument of great power which continues today to move and stir from within. Its great power entertains much as it did in yesteryear. It IS an instrument for today. And it is an instrument for the future. Don't be fooled into believing that theatre organ is on the brink of extinction. More and more instruments are being preserved today than ever before and even though some of these instruments are being consolidated into large conglomerates (I'm waiting for a 6/132 Wurliter/Morton/Moller/Kimball/et al), the effort is being made to preserve "the happiest sound..." I'm truly a "Pollyanna." I believe that everything always works out for the best in the end. I'm certain that theatre organ will survive and grow, not into the "FanciFull Frivilous Fawn" relic so many people have destined it to be, but rather the artistic and musical outlet it was intended. True, you can't play "Rap" on the theatre organ, but musical trends come and go and fads are short lived. Quality music and musicianship endure the test of time. Let us look to the future and plan for future generations the continuation of this most unique musical medium.

Gary W. Jones
P.O. Box 2372
Birmingham, AL 35201

■ Dorothy VanSteenkiste

Our Young Theatre Organist Competition for 1991 is in full swing. We have heard from several contestants and are looking forward to an exciting year. You still have time to submit an entry or entries until April 1. We have five judges ready to review your entry. How you choose your candidate is strictly up to you, but you must follow the rules and regulations set up by National for the competition. 1990 brought us three winners from overseas. Where will they be from in 1991? What chapter will have the honor of presenting a winner in 1991? Get your entries in.

Arrangements have been made with San Francisco for a cameo performance of our three 1991 divisional winners during the concert of our 1990 over-all winner, Mark Aston.

All chapters and members have been informed of our new Scholarship Program. Requests have already come in from various students. We have ten \$500 scholarships available. There are two categories:

■ A. Students working toward college organ performance degrees.

■ B. Music students studying with professional theatre organ teachers.

Applications for 1991 scholarships must be submitted by May 1, 1991, and following a review by committee members, recipients will be awarded their scholarships by June 1, 1991.

Remember this is a pilot program, approved by the Board of Directors for this year. There will be revisions as we continue the program. Suggestions are encouraged.

I would like to thank members of the Scholarship Committee: John Ledwon, David Love, Connie Purkey, Charlotte Rieger, Lois Segur and Jinny Vanore. Their input was greatly appreciated. Also, I would like to thank Robert Leutner, Gordon Schwacke and Fred Wolfram of Dairyland Chapter in Wisconsin for sharing their scholarship program with us. It was a big help in setting up our National Program.

We are hoping our members will submit the names and addresses of their local colleges so that we can interest their organ students in applying for our scholarships.

As Liaison to several chapters, I am very pleased that the ones I represent are faithfully reporting their activities in the Journal. By reading their reports it gives other chapters suggestions for future programming. Their support of our Young Theatre Organist Competition is greatly appreciated. Our Young Theatre Organ Competition and the new Scholarship Program should enhance the purpose and goals of our organization.

Let's also keep in mind our organ technicians. The crews that keep the theatre organs playing. We have technicians training technicians, another area in which scholarship money could be directed.

We should continue informing ALL PEOPLE that we are one of the oldest and greatest arts, "THEATRE ORGAN." Let's work together and SPREAD THE WORD.

Dorothy VanSteenkiste
9270 Reeck Road
Allen Park, MI 48101

■ ■ ■ ATOS Archives/Library

Vernon P. Bickel, Curator
1393 Don Carlos Court
Chula Vista, CA 91910-7130
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Letters To The Editor

Dear Editor:

Several months ago I purchased a copy of "Legendary Theatre Organists" and gave it to the local library. I check it occasionally just to see how it circulates. Apparently it is very popular since it is seldom on the shelves and dates show it is in almost constant use.

I can't think of any better way to advertise ATOS than to have members present copies to their libraries; however, there should be *some* reference to ATOS either on the container or in the film itself.

There are many senior citizens in our town which may account for the popularity of the film, but I'm sure it would be equally popular in any library.

On another subject. During the past year, I have written to many ATOS members and replied to many of their letters. I received answers from about half of this correspondence. It seems to me that, since the organization is spread around the world, correspondence between members should be a very important part of membership. It is particularly annoying when correspondence to the officers is not answered. It would be nice if everyone made more of an effort to answer ATOS mail.

Sincerely,
Robert V. Longfield
Morro Bay, California

Dear Editor:

It was with great sadness that I received the news that 11 plus ranks of the Oriental Theatre organ had been stolen. I could only partially explain how emotionally attached I am to the organ itself. My parents Edna and Preston, had long and luminous careers in the Chicago area involving theatre organ. But I know personally that my father believed his career reached its zenith when he began his association with the Oriental Theatre and its organ. With the blessing of the B & K Management and much help from Ken Simpson, he was allowed to polish, refine, and hone an instrument which was already an epitome of what a theatre organ should truly sound like. This particular organ remained for the rest of my father's life, and through my mother's tenure there, the quintessential prototype for a theatre organ installation. So much for my sadness at this news of its ranks being decimated.

My sadness is deep — but my anger is endless also. To my friends and associates involved with furthering this wonderful art-form, I say to you there is a CANCER within the ranks of this organization. A criminal thief or thieves has seen fit to

steal outright, property which did not belong to them. This is the first CANCER. Subsequently, this criminal thief or thieves have seen fit already or will in the future, sell for monetary gain, or give away for future favors granted, stolen property which was not his or theirs to begin with.

The second part of this CANCER then, occurs when another person or persons obtain for their own purposes, a rank or ranks or pipes that have not properly been accounted for. Paid for with money or favors to this thief or thieves. Paid for without proper inquiry as to where or when these pipes came from, duly certifying to their past history. This person or persons are just as guilty and as much a criminal thief as the first parties involved. They have received stolen property without proper certification, and MUST be considered criminal thieves.

My emotions and feelings are very strong. I have instructed Mr. Bill Reiger that should he desire, I will gladly grant the use of my father's name on a mast-head reward fund for information leading to the arrest and conviction of said criminals.

I would also ask that anyone who has acquired individual ranks of pipes during the past 7 (?) years, come forward willingly and in good faith, certifying as to their past history and whereabouts. This act would certainly be taken as an act of good faith.

I am involved. I am dedicatedly and
Sincerely yours,
Barbara Sellers
Palatine, Illinois

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

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

• ERRATA •

Last issue in "For The Records": Two By George: HOT PIPES & MERRY CHRISTMAS. Prices should have read: \$20 each US and Canada, \$22 each UK, \$23 each Australia.

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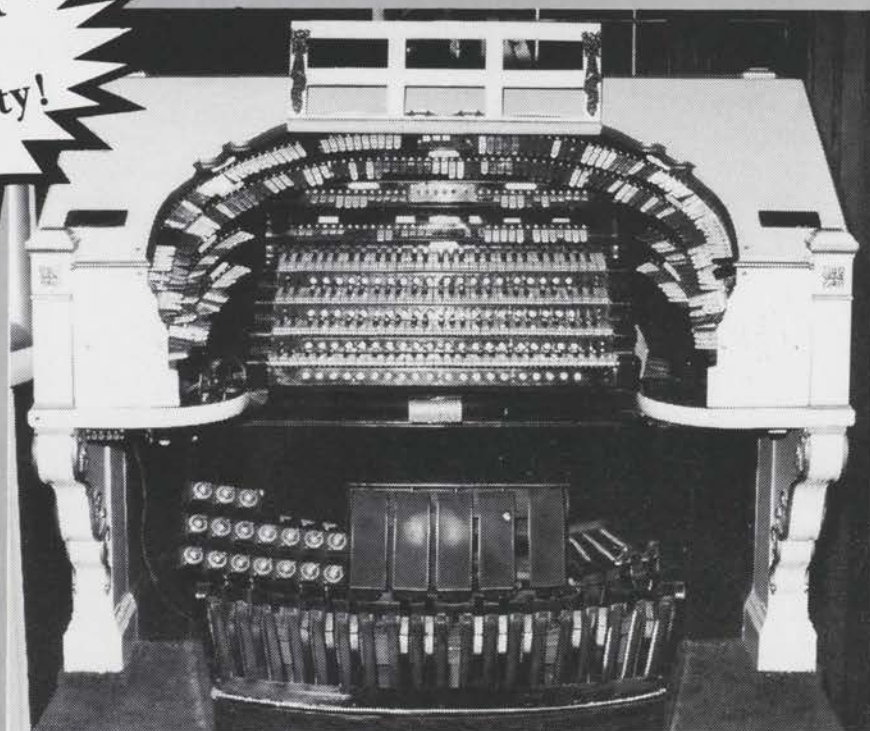
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(Gina is my Secretary)

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Rudy Frey Photos

“The goal of the restoration project was to return the theatre, as nearly as possible, to its appearance on opening night in 1925. The work cost some \$6 million and took nearly two years.”



The Rebirth of The Stanford Theatre

by Robert M. Gilbert and Rudolph O. Frey

The Palo Alto Times, on June 8, 1925, was filled with articles describing the "New Stanford Theatre" and its Leathurby-Smith organ. The theatre opened on Tuesday, June 9, featuring an organ concert by Elmer Vincent, a "jazzphonic" program by the famous Allen White's Collegians, and Reginald Denny's latest comedy, *I'll Show You the Town*. The theatre was one of five owned by the Palo Alto Theatre Company, of which Ellis J. Arkush was president and E.A. Karsen, a New York attorney, was vice president.

On February 25, 1930, the Fox West Coast organization completed an agreement to take over the operation of the Arkush theatres. The Stanford's history as a movie house was like that of many others, years of success followed by gradual decline and finally barely surviving. The Smith organ was removed in the late 1950s and sold to the Simpson Bible College in San Francisco. (Later, the organ was purchased and removed from the college by Harvey Heck.)

In 1982, a "White Knight" appeared. Ryland Kelley, a local real estate broker, had a vision of making the Stanford into a community playhouse and purchased the theatre. It was operated for about a year with live stage productions, but was not successful. Kelley owned the theatre for five years, during which time consideration was given both to setting up a foundation to raise funds for operation, and to converting the building to a shopping center. Fortunately, the latter idea was dropped and the theatre was leased to Allen Michaan, who operated several Bay Area movie theatres.

In December 1984, the Avenue Theatre in San Francisco closed, after presenting silent movies with organ accompaniment every Friday night for 18 years. The owners of the organ wanted to move it to a new neighborhood, and the organ crew

was eager to rebuild the three-manual Wurlitzer, but another theatre suitable for installation of the 15-rank organ could not be found in San Francisco. Two members of the organ crew, Cliff Luscher and Dave Banks, decided to forsake San Francisco and widen the scope of the search for a suitable movie theatre. They eventually resolved to start an organ project independent of the original group.

From John Ferguson in Indianapolis, Cliff purchased the three-manual console from Graumann's Chinese Theatre, Hollywood (Opus 1541, a 3/17 Style 260 Special Wurlitzer originally installed December 20, 1926). Dave purchased a complete Wurlitzer, Opus 274, originally installed in a church in Martinez, and this instrument, plus a large mechanical relay obtained from Dick Loderhose, formed the nucleus of the organ. Additional chests, pipework, and percussions were purchased to support the specification of a 13-rank Wurlitzer.

In 1987 when the project first took shape, Cliff and Dave had begun negotiations with the Palo Alto Players, a local theatre group, which had recently been given the Redwood City Fox Theatre. It developed that the requirements of the two groups were not complementary and there was no possibility of installing a pipe organ in that theatre. The pair then approached Allen Michaan at the Stanford Theatre. A satisfactory contract was drawn up and signed, providing for the installation of the organ in the Stanford and for its use by the theatre. The large mechanical relay and 16-foot Tibia Clausa offset pipes were moved into storage backstage.

Ken Eaton, a member of the organ crew, had already begun inspection of the console at his Tip Top Piano Restoration shop, preparing for its complete rebuild, when the scope of the project changed.

David W. Packard, an avid cinemaphile, rented the theatre in July 1987 and produced a two-week festival of 27 Fred Astaire films which played to capacity audiences. Impressed with the theatre and the audience response, he bought the theatre in December 1987. A second ten-day festival featuring classic films was presented in February 1988, once again with great patronage. Bob Vaughn played during this festival on an electronic piano. The theatre was then closed for complete restoration. The Stanford Theatre Foundation was established in November 1988, and now operates the Stanford as a repertory theatre dedicated to the preservation and presentation of classic films produced prior to 1960.

Mr. Packard discovered the Wurlitzer relay stored backstage while on a tour of the premises. Inquiring about its origin, he was told about the agreement between Luscher, Banks and Michaan. The appropriateness of a Wurlitzer to the historical presentation of silent films was clear, but the enthusiasm of Mac Wurtsbaugh, the theatre projectionist, may have helped Packard to decide to expedite and expand the project. The theatre foundation bought the organ components from Banks and Luscher, and additional chests, pipework and a 25-hp blower were obtained. A large shop space and erection room was leased in a building in San Francisco. All the organ parts were moved there, and restoration began in earnest on a seven-days-a-week basis with additional help added to the crew. Ken Eaton redesigned the console to accommodate the extra ranks. Carl Pinnow was retained to assist with mill work, fabricating console parts and the design and fabrication of structural members. Kevin King made all the metal wind conductors. Dave Banks replaced all wiring in the console and wired the entire organ. Cliff Luscher, his wife Judy, John

Jonson, Mike Riggs and Al Sefl also worked on the restoration. The Main chamber was erected first, and then the Solo. Each chamber was set up, winded, wired and played in San Francisco, before being disassembled and moved to Palo Alto for erection in the theatre, just as Wurlitzer would have done it. Members of NorCal Chapter's Berkeley organ crew contributed their help in the installation work. The whole organ project took nearly two years to complete.

David Packard, a son of the co-founder of the famous electronics firm, the Hewlett-Packard Company, undertook as a personal challenge the design and construction of a computer relay system for the organ.

When the Stanford Theatre opened in 1925 there was a 3/10 Leathurby-Smith pipe organ installed, which spoke through shutter openings six feet square in each chamber. The theatre restoration contractor was instructed to increase the opening in the Main chamber to 12 feet square. Four frames of shutters were installed, two on top of two. The opening in the Solo chamber was enlarged to accommodate double frames of eight-foot shutters. The specification at the time of publication is as follows:

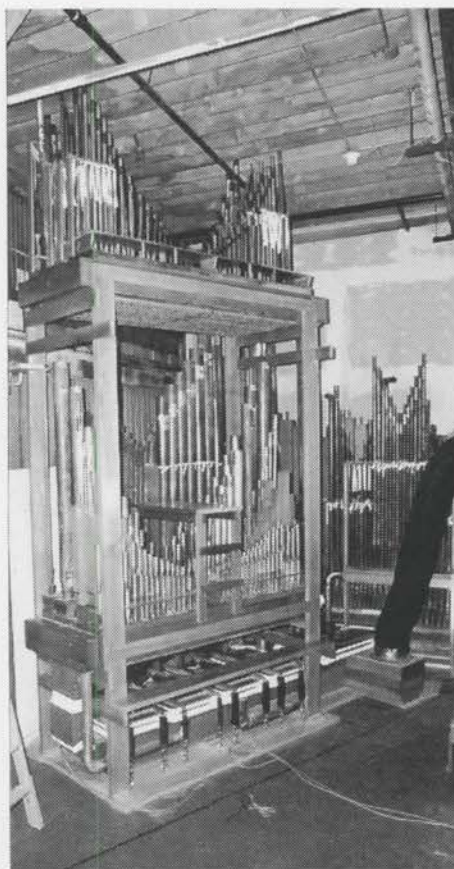
MAIN CHAMBER:

16'	Diaphone/Diapason	10"
16'	Bourdon/Concert Flute	10"
8'	Trumpet	10"
8'	Horn Diapason	10"
8'	Clarinet	10"
8'	Salicional	10"
8'	Salicional Celeste	10"
8'	Viol d'Orchestre	10"
8'	VDO Celeste	10"
8'	Concert Flute Celeste	10"
8'	Vox Humana	6"
	Chrysoglott	

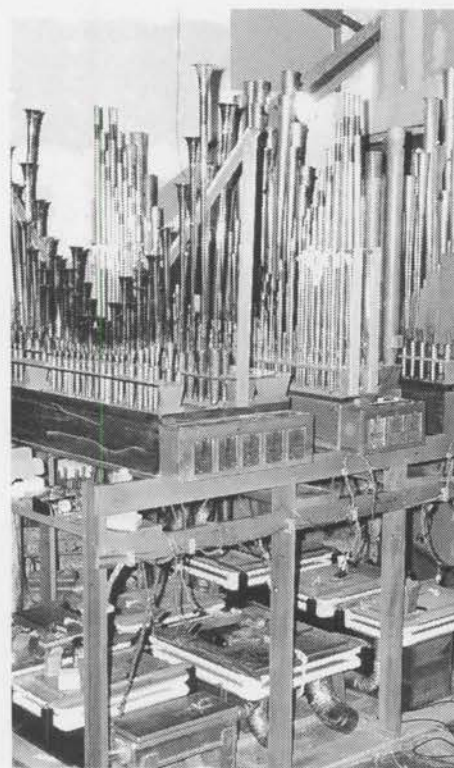
SOLO CHAMBER:

16'	Tuba Horn	15"
16'	Tibia Clausa	15"
8'	English (Post) Horn	15"
8'	Brass Trumpet	10"
8'	Brass Saxophone	10"
8'	Solo String	10"
8'	Solo String Celeste	10"
8'	Kinura	10"
8'	Orchestral Oboe	10"
8'	Quintadena	10"
	Glockenspiel, Marimba, Xylophone, Sleigh Bells, Chimes	

Neighborhood theatres with 1200 seats seldom had chambers large enough for an organ such as the one now installed in the Stanford, which is twice the size of the original Smith instrument. The Solo chamber at the Stanford was adequate for the new organ, but the Main chamber was too small. However, its 17-foot ceiling height made it possible to stack the chests.



Main chamber components in the erection room, temporarily winded through the black flexible duct on the right. Five Wurlitzer regulators under the stacked chests are mounted on a custom-built Wurlitzer-style wind trunk.



Solo chamber components set up in erection room. Chest bottoms are about five feet above the floor.

Custom chest bearers were designed and built by Ken Eaton and Carl Pinnow. The lower chest containing the Vox, Concert Flute, VDO Celeste, Diaphonic Diapason and Trumpet is installed at the normal height with the bottom of the chest 48 inches above the floor. The upper chest containing the rest of the ranks is installed ten feet above the floor.

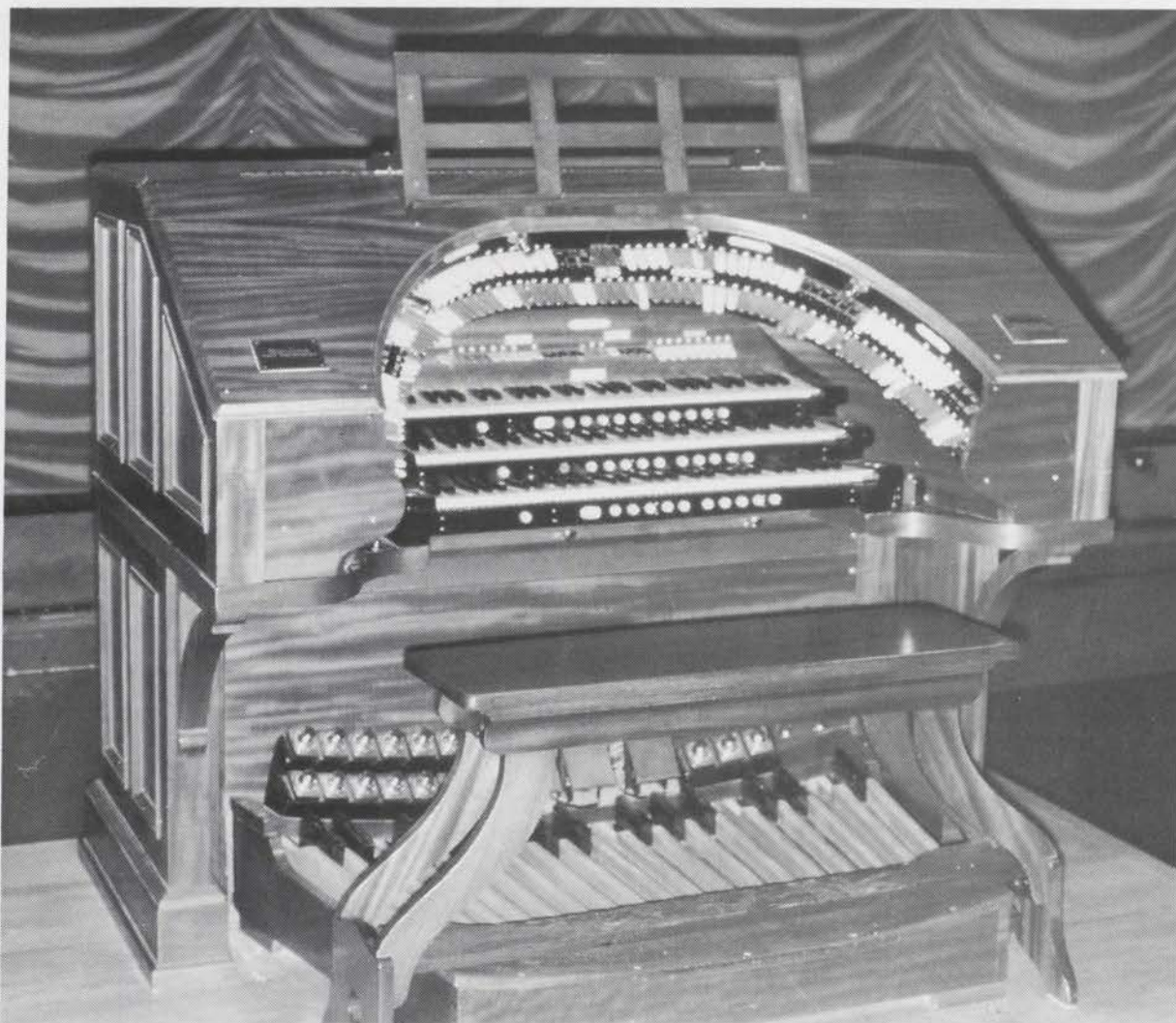
The Stanford Theatre had no organ lift, so a double scissor lift was installed to raise the console from the basement to stage level. The Smith organ had its blower installed on one side of the stage, with a wind line running over the proscenium to the opposite chamber. In the present installation, the larger blower is located in a room under the stage directly behind the console, with equal wind lines to the chambers.

The goal of the restoration project was to return the theatre, as nearly as possible, to its appearance on opening night in 1925. The work cost some \$6 million and took nearly two years. A major part of the task involved seismic upgrading of the building, as required by the very stringent Palo Alto and California building codes. Packard chose to exceed the code requirements. More than 1000 tons of concrete and 250 tons of steel were added to the structure, and none of it can be seen inside the theatre. Packard was inside the building at the time of the Loma Prieta quake on October 17, 1989, and found absolutely no evidence of damage.

Restoring the theatre's interior decoration presented a challenge, because the original work had been painted over many years before. A black-and-white photograph of the interior, taken in 1925, was the best evidence available at the start. It showed the painted designs on the ceiling, the chandeliers, the small balconies below the organ grilles, and the ornate lambrequin across the proscenium above the main curtain, but, of course, did not show the colors.

A suggestion that Tony Heinsbergen's father might have been involved in the decoration of the interior proved to be the answer. A search of the files at A.T. Heinsbergen and Company turned up some watercolor studies for the interior. Tony's father, A.B. Heinsbergen, had designed the Stanford interior, as he did for over 750 other theatres. Two of Tony's nephews, David and Jerry, worked on site during the redecoration. The ornamentation throughout the theatre uses Assyrian and Greek patterns.

The elaborate designs on the ceiling were originally stenciled directly on the plaster. For the restoration, however, they were painted on canvas, which was then glued to the ceiling. A plaster proscenium



The former Graumann's Chinese Theatre console, modified to handle 21 ranks.

arch had been installed at some time, as had a false ceiling in the entrance lobby. Both were removed. New ceramic floor tiles had to be made for the entrance lobby. Six new chandeliers were custom-made to the original design. The 1956-vintage seats were overhauled and reupholstered in red mohair. Air conditioning was added, and the heating plant improved.

Many of the old silent films are only available on flammable nitrate film. In order to show them, it was necessary to reconstruct the walls of the projection booth and add an escape corridor for the projectionist, to comply with the fire code. The projectors are 1951 carbon-arc machines which were overhauled and installed by Mac Wurtsbaugh. He also modified the drives for variable speed, to better suit the silent films.

To an observant person who was familiar with the Stanford as it was originally, there are three things in the restored theatre which might be noticed. In the entrance lobby is a candy counter (there was none in 1925) which was designed and built to

match the decor of the lobby. The lambrequin has been shortened to give greater height to the stage opening, without obvious changes in its design. Third, the main drape is now an Austrian fold type which lifts, rather than the original draw drape. If the observant person is a woman, she will also find more stalls in the women's restroom.

The Stanford Theatre had a gala re-opening on December 8, 1989. An elegantly-dressed audience packed the house to see *The Wizard of Oz* and to hear Tom Hazleton at the Wurlitzer. The theatre has been open every night since then, with matinees on Saturdays and Sundays. A printed schedule covering a six-week period is distributed as an insert in a local weekly newspaper, and is available at the theatre. Films are usually organized as festivals honoring a particular star or director. The Wurlitzer is played every night, and among the organists are Chris Elliott, Kevin King, Jim Riggs, Dennis Scott, John Seng, Bill Taylor, Larry Vannucci and Bob Vaughn.



The men behind the Stanford Theatre organ project. (L to R) Cliff Luscher, Dave Banks, David Packard.

"An Acre of Seats in a Palace of Splendor"

T & D THEATRE Oakland, California

Architects: Cunningham & Politeo, San Francisco

Opened: November 22, 1916

Organ: Wurlitzer op. 99, Style 35, 2-3/5 manuals / 15 ranks

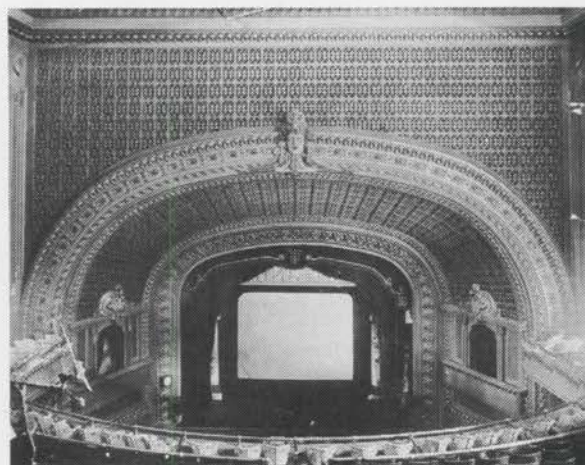
James Turner and Fred Dahnken, pioneer distributors and exhibitors, built up a chain of eponymous theatres which, when sold in 1924, formed the core of the (Fox) West Coast empire in Northern California. With c2750 seats, this immensely odd pile was by far the builders' and architect's largest.

Like many 'teens houses,' the T & D had a main-floor projection booth, ramps to the balcony and minimal public spaces. The architects' characteristic Art Nouveau ornament was largely limited to the facade, proscenium, balcony rail, dome and cornices. Sidewall decorations were entirely painted on, and often revised.

Effectively left behind as newer and larger theatres appeared farther uptown, the T & D was vacated by Fox upon their opening of the new Paramount in December 1931. Its great size, however, gave the T & D viability as an independent operation in a city otherwise dominated by Fox. Blumenfeld Theatres maintained a long tenure there. The house finished its long career with porn, finally falling to urban renewal in 1978. During the porn regime, a small theatre was inserted under part of the balcony, but the main house, otherwise intact, remained in use.

Opus 99, the first large Wurlitzer in California, spoke out of tall, shallow chambers behind the huge face, with a plaster deflector, probably installed later, to direct some of the sound downstairs. Opening night organist was Albert Hay Malotte. In 1932, organman Fred Wood moved the organ to the new United Artists Theatre in nearby Berkeley, gilding the console in the process. Seldom used, it remained playable until about 1960, when age and water finally caught up with it. Subsequent attempts to revive the corpse appear to have been counter-productive. Upon the plexing of the UA in 1973, Jack M. Bethards purchased and removed the organ. Since 1976, it has been complicating the life of this feature's editor.

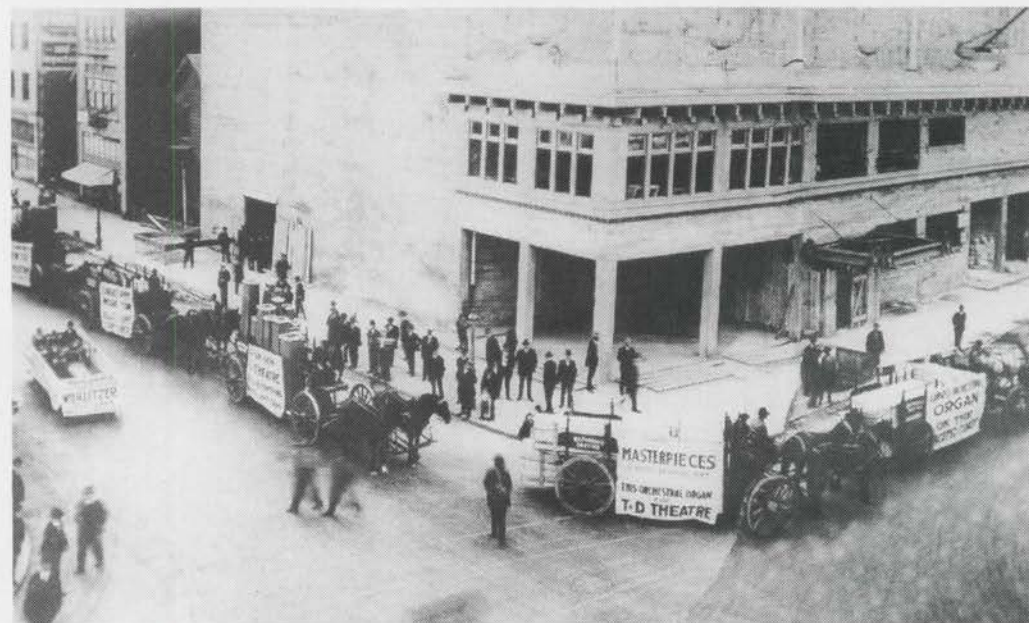
The Style 35 contains the same 15



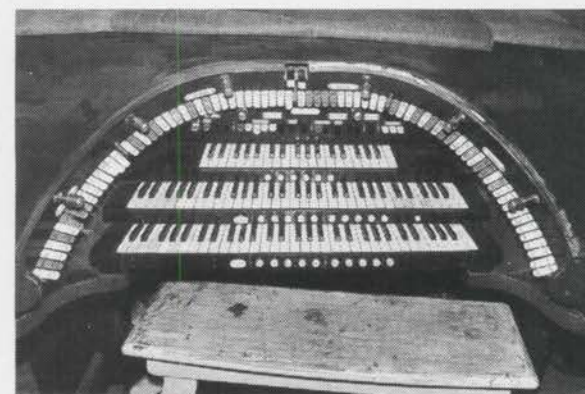
ranks as a basic Style 260, but only nine are unified. The remainder, including the Tibia, stand on a 49-note quasi-Pitman chest and are drawn only on the Solo manual. Most early 3- and 4-manual Wurlitzers, about 20 organs, were set up this way, but opus 99 appears to be the only one to have survived intact. The console is also believed to be the only short-Solo unit in captivity. Your editor eagerly seeks illumination in this connection.

Steve Levin

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



WHOA. MULE! Quadruped power brings Opus 99 to the customer. Uncrated 32' Diaphone sections are visible on the third dray from the right. The octave stood behind the dummy box on the left and was removed in 1932. Unused at the UA, the pipes were later cut up.



Unusual console gadgets include a tremulant-cancel piston below the Great and a Suitable Bass releasing system involving trip-wires on double-sprung Pedal stop keys. The army of dash lights, especially the pair on the nameboard, is a Fred Wood trademark.

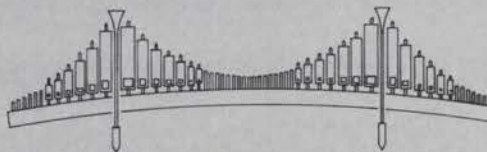
WHERE TO GO NEXT:

SAN FRANCISCO
BAY AREA'S

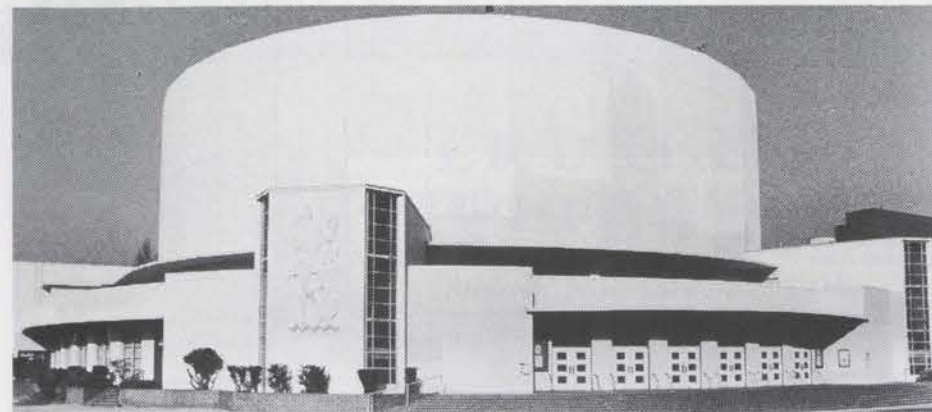
**"NINETY-ONE-DERFUL"
CONVENTION**

WHEN?

JULY 5-10, 1991



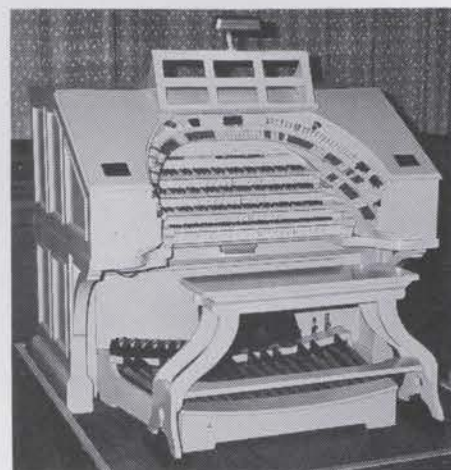
Hosted by
NorCal Chapter ATOS



Berkeley Community Theatre



Berkeley Community Theatre 4/33 Wurlitzer



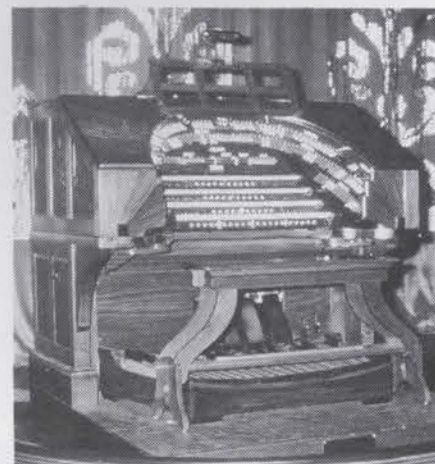
Castro Theatre 4/26 Wurlitzer



Oakland Paramount



Castro Theatre



The Ninety-One-Derful CONVENTION

SAN FRANCISCO

FRIDAY, JULY 5

The 36th Annual Convention begins with checking in at the ATOS desk in the Westin St. Francis Hotel on Union Square. There you will receive your Convention Packet, containing your NINETY-ONE-DERFUL souvenir book, name badges, and information sheets. The desk will be open from 9 a.m. to 7 p.m. on opening day. The Record Shop will be open during the same hours on Friday and whenever we are in the hotel on other days, so you will have ample time to look for the treasures you want. The ATOS desk will be moved into the Record Shop after Friday. Hotel check-in time is 3 p.m.

The Chapter Representatives meeting will be next, starting at 4 p.m. in the St. Francis. Information as to the room location will be in your Packet, and will be posted at the ATOS desk.

After dinner, conventioners will walk three blocks to the station and board BART (Bay Area Rapid Transit) for the ride to Berkeley (buses will be available for those who have indicated such a preference). Our opening concert will be at the Berkeley Community Theatre, with Tom Hazleton playing for the debut of NorCal Chapter's 4/33 Wurlitzer.

SATURDAY, JULY 6

The morning concert will be at the Castro Theatre in San Francisco, with Clark Wilson at the console of the 4/26 Wurlitzer. Back at the hotel, there will be seminars and hospitality during the afternoon. The evening concert will feature Jim Riggs at the 4/27 Wurlitzer in the Oakland Paramount Theatre. No-host cocktails will be available at the theatre before the show.

SUNDAY, JULY 7

We begin the day at the Berkeley Community Theatre, with a concert by Mark Aston, the young English organist who was the 1990 winner of the Young Organist Competition. After an intermission, we will hear cameos by the three division winners of this year's competition.

Oakland Paramount Wurlitzer

JULY 5-10, 1991

In the afternoon, we return to the East Bay for a concert at the Oakland Paramount by Lew Williams.

The evening program will be a silent film accompanied by Dennis James at the 3/21 Wurlitzer in the newly-restored Stanford Theatre in Palo Alto.

MONDAY, JULY 8

This morning's concert will again be at the Berkeley Community Theatre with Kevin King as our artist, followed by a slide presentation for the 1992 convention, and then the Annual Membership Meeting. Following the meeting we will go back to the hotel for more seminars and hospitality. In the evening we will make our second visit to the Castro Theatre, this time to hear Simon Gledhill at the Wurlitzer.

TUESDAY, JULY 9

Tuesday's opener will be Dr. John Fenstermaker playing the 4/123 Aeolian-Skinner organ in San Francisco's Grace Cathedral. In the afternoon, we will go back to Berkeley to hear Walt Strony playing NorCal's Wurlitzer. The convention will end with the reception and banquet in the Grand Ballroom of the St. Francis Hotel.

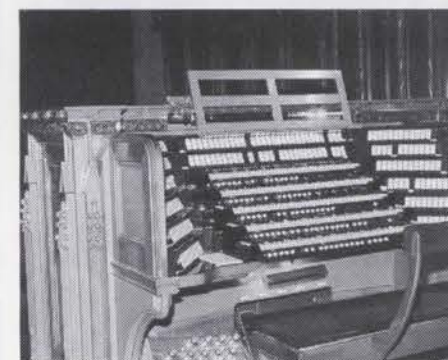
WEDNESDAY, JULY 10

This will be the AFTERGLOW day. Conventioners who sign up for the Afterglow will be taken to Fisherman's Wharf by chartered bus, and then by ferry and bus to MARINE WORLD AFRICA USA in Vallejo. After six hours seeing this fabulous place, we will retrace our path to Fisherman's Wharf. Transportation from the Wharf to the hotel will be on your own, because many will want to take advantage of the opportunity to sample the fare at one of the restaurants in the area.

For those who never get enough theatre organ, there will be Open House at the Castro Theatre from 9 a.m. to noon, with cameo artists. In the afternoon from 1 to 5 p.m., there will be Open House at the Berkeley Community Theatre, with open console. Transportation for the Open Houses will be on your own.



Stanford Theatre



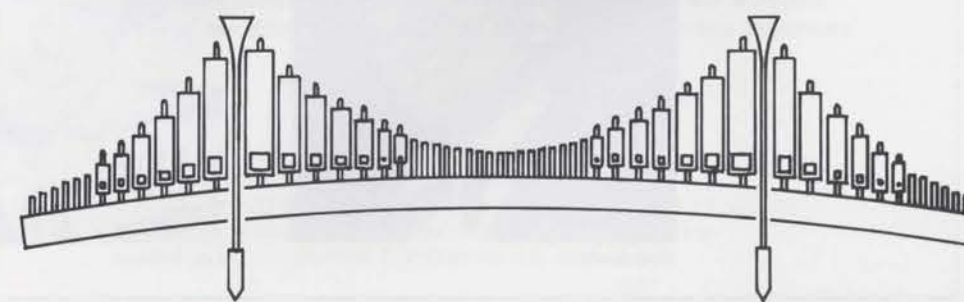
Grace Cathedral 4/123 Aeolian Skinner



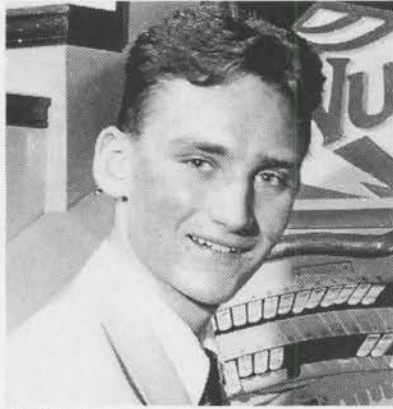
Stanford Theatre 3/21 Wurlitzer



Grace Cathedral



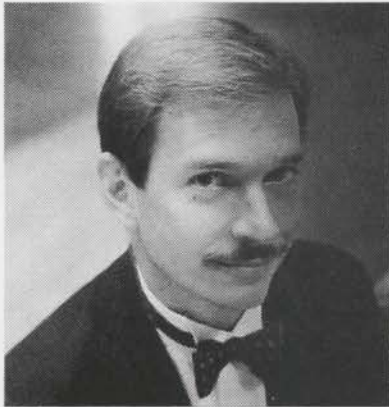
ATOS Ninety-One-Derful Featured Artists



Mark Aston



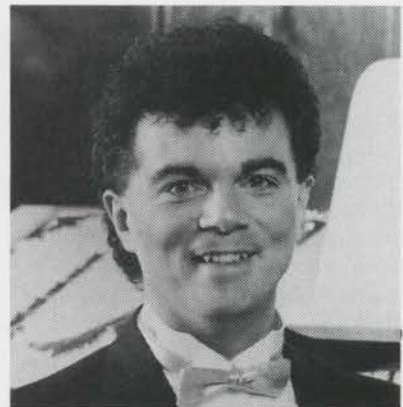
Dr. John Fenstermaker



Kevin King



Simon Gledhill



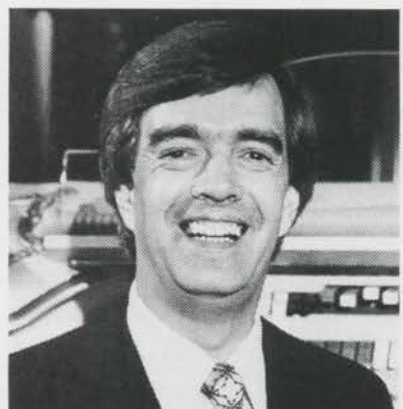
Clark Wilson



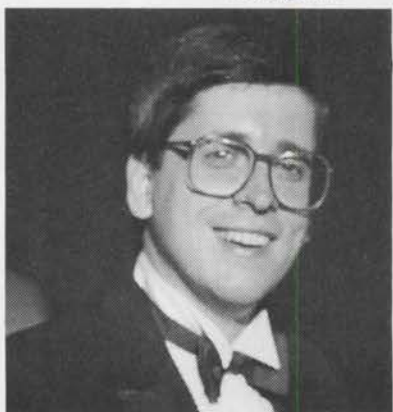
Jim Riggs



Dennis James



Tom Hazleton



Walt Strony



Lew Williams

Reservation Information

36th ANNUAL ATOS CONVENTION

July 5 through 10, 1991

Register EARLY, the easy way, by filling out the form on the inside back of the wrapper on this issue of THEATRE ORGAN. While you are at it, fill out the hotel reservation form and send it to the hotel.

Please fill out the registration form *completely and legibly*; it will be used to prepare your Convention Packet and your Name Badges. Convention registration is open only to current members of ATOS, so we need to have your full name as it appears on the address label of THEATRE ORGAN, to allow us to check your status.

Your convention registration includes admission to all concerts and seminars, and transportation to and from all concerts. We will be using BART to reach the Berkeley Community Theatre and the Oakland Paramount. This will involve a three block walk between the hotel and the station in San Francisco, a block-and-a-half walk in Berkeley, and a half-block in Oakland. For those who prefer bus transportation, it will be available for an additional fee. Please be sure to indicate the bus option if this is your preference.

The Afterglow price includes bus transportation from the hotel to the ferry dock adjacent to Fisherman's Wharf, the ferry ride to Vallejo, and bus transportation from the dock to Marine World Africa USA. On the return trip, transportation is

furnished back to Fisherman's Wharf, but not to the hotel. For those who wish to ride the cable car to the hotel, the end of the line is at Bay and Taylor Streets, a five-block walk from the ferry dock. Transportation to and from the Open Houses will be on your own.

All meals will be on your own. An information sheet on convenient restaurants will be included in your Convention Packet.

The Annual Reception and Banquet will be in the Grand Ballroom of the Westin St. Francis Hotel on Tuesday evening, July 9.

The registration fees are listed below and on the registration form. Please note that there is an ADDITIONAL \$10.00 fee for registrations received after June 1, 1991.

Convention Registration Fees

Regular registration	\$140.00
Late registration	\$ 10.00
<i>(received after June 1, 1991)</i>	
Bus transportation option	+\$ 28.00
Banquet (Prime rib dinner)	\$ 43.00
Afterglow	\$ 45.00
<i>(Marine World Africa USA)</i>	

Make checks payable to: ATOS CONVENTION '91. If using VISA or Master Charge, be sure to show which, include

your account number, expiration date and your signature. Mail to: Frank E. LaFetra, 1035 Whitney Drive, Menlo Park, CA 94025.

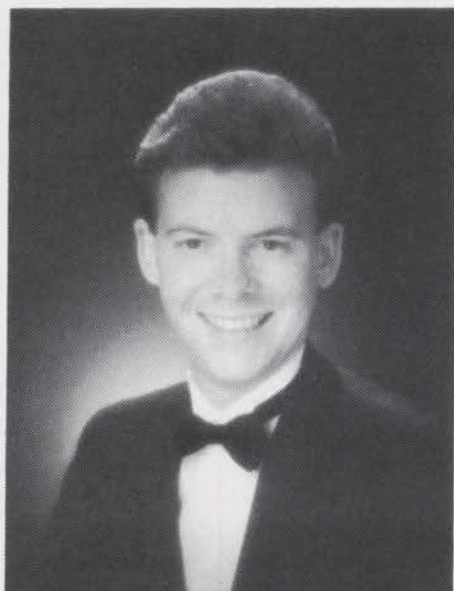
Any questions you have may be directed to Frank, either by mail or by phone at 415/854-4013 (7 a.m. to 11 p.m. PDT).

HOTEL RESERVATIONS should be made as early as possible, and must be made *separately* by using the HOTEL RESERVATION FORM printed on the wrapper of this issue. Taking care of one DOES NOT take care of the other. Our special ATOS '91 hotel room rate is \$95, plus tax, per day, SINGLE or DOUBLE. Mail your Hotel Reservation Form to:

Westin St. Francis Hotel
335 Powell Street
San Francisco, CA 94102
Telephone: 415/397-7000

The St. Francis Hotel is a San Francisco landmark. It faces Union Square, and is right in the "center of things." Our special convention room rate will be honored from July 1 through July 11 (subject to room availability), for those who may wish to explore San Francisco or the Bay Area on their own. Check-out time is 1 p.m.

Please note that the cut-off date for hotel registration at the special ATOS rate is June 1.



CHRIS ELLIOTT at the Wilcox Wurlitzer Theatre Pipe Organ

"THAT'S ENTERTAINMENT"

Chris' first CD—sensitive, exciting stylings on a great instrument—
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That's Entertainment ■ *Taint No Sin* ■ *Moonlight on the River*
Opus One ■ *A Gershwin Medley* ■ *The Emperor Waltz*
Ben Hur Chariot Race March ■ *All the Things You Are* ■ *Poeme*
Dance of the Blue Danube ■ *Danse Macabre* ■ *Oklahoma Selections*

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California residents add appropriate sales tax.
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ORGAN-IZING POPULAR MUSIC

by
AL HERMANN'S

LISTENING IS ALSO AN ART

During the performance of an ordinary popular song on the organ, there are six musical elements working together to make the total sound that the listener hears:

1. MELODY — the obvious tune that everyone hears.
2. HARMONY — simple or advanced.
3. RHYTHM — many varieties.
4. BASS — alternating, sustained, walking.
5. TONE COLOR — choice of stops and other tone controls.
6. STYLE — solo or chord melody, phrasing, expression, etc.

If any of these details are not carefully considered by the performer, the result is a poor, unmusical performance.

However, if half the audience is not paying attention, and the other half is totally unmusical, the efforts of the most artistic organist are wasted. Conversely, a very mediocre organist often receives a standing ovation for loud, noisy performance because the listeners are not paying attention to details and musical values.

Back in the late 20s when theatre organs were a very popular form of entertainment, a prominent classical organist wrote in a music magazine that "the theatre organ is a box of ugly noises." We don't agree with that, but if you listen carefully you may notice that it can be just that. However, the classical organ can also create ugly noises.

A performance depends on the musicality of the organist. Mashing down every stop and blasting away does not make pretty music. It might impress some people for a while, but soon becomes tiresome. If the listeners are satisfied with unpleasant sounds, that is what they can expect to get.

Most of our concert and recording artists are fine musicians. Listen to them carefully and notice the various details that make pleasant music. One way to develop your listening ability is to listen to other kinds of music — symphony orchestras, choruses, big bands, etc. Pay attention to details. Try to hear the six musical elements listed above and notice how the manuals and pedals are balanced. One hand should not drown out the other.

If you will develop your listening skills, you will increase your enjoyment of all music.

NOTICE TO ALL MEMBERS

New Scholarship Program Available For Students Ages 13 thru 21

CATEGORY "A": Students working toward college organ performance degree.

CATEGORY "B": Music students studying with professional theatre organ teachers.

We have ten \$500 scholarships available for qualified students.

If you have a student or students interested, please send for rules, regulations and application forms.

DOROTHY VanSTEENKISTE
Chairman, Scholarship Committee
9270 Reeck Road • Allen Park, Michigan 48101
313/383-0133

ATOS ELECTRONIC THEATRE ORGAN OWNERS' GROUP

During the Indianapolis Convention ATOS President John Ledwon appointed Jack Moelmann to head up a group of ATOS members interested in forming a group of electronic theatre organ owners similar to the home theatre pipe organ group. There have been several mentions of the group's formation in the Journal and the Newsletter as well as the President's message. Jack Moelmann indicates that response has been slow with only nine people writing to him indicating an interest.

The purpose of the group within ATOS is to bring together those who own electronic theatre organs such as those made by Allen, Conn, Rodgers, etc., and those who have made modifications to their instruments by either adding other electronic enhancements or real pipes and percussions. One of our members who has indicated an interest in this type of group is Robert Gates. He has suggested the following as some of the objectives for this group:

1. To exchange information on existing instruments. This would include descriptions of means for tonal enhancement, maintenance tips, suggested registrations and playing hints.
2. To provide data on new technologies so that their benefits could be understood. How many organists know, for example, that Allen's W-9 atone-production board offers (according to the manufacturer) recorded attack and decay?
3. To evaluate new instruments as they are introduced. Product reviews, done responsibly, are appropriate to the Theatre Organ, as are evaluations of tapes and CD's.
4. To maintain a list of producers of such items as:
 - a) kit organs
 - b) reverberation systems
 - c) dedicated organ speakers, for example, horn units for reed stops, and
 - d) accessories, e.g., chimes and 16' extensions
5. To provide interviews with representatives of the leaders in the field. They could tell where the technology is going.

Technology is certainly affecting the theatre pipe organ through electronic relays, combination actions, power supplies, trick effects, etc. The electronic organ has come a long way since the first Hammond.

It is not too late to get interested in being part of this group. If you are interested and have something unique in the electronic organ world or are interested in what other people may have, write to Jack Moelmann for more information or to just join this beginning group of ATOSers.

JACK MOELMANN
P.O. Box 165
Scott Air Force Base, Illinois 62225

■■■■
*"A long time ago,
I decided that man's
heart and soul would
be my universe."*

FREDERICK CHOPIN
■■■■

NUGGETS from the GOLDEN DAYS

Prospected
by
Lloyd
E.
Klos



Sources were: *Diapason* (D), *Jacobs* (J) and *Local Press* (LP).

January 1925 (D)

The Marr & Colton Co. was organized in Warsaw, New York, in 1915 by David Marr & John J. Colton. Starting in an old brick building (still standing) not much larger than a garage, the company has developed an organization of craftsmen recognized for the high quality of their instruments. The firm has grown purely on the strength of the merits of the organs produced.

David Marr started with the Hope-Jones Electric Organ Co. in Birkenhead, England, in 1892. After a number of years, he was associated with Norman Bros. & Beard of Norwich, England, builders of several famous cathedral organs. Mr. Marr came to the United States, joined Hope-Jones & Harrison of Watessing, New Jersey, later was connected with the Ernest M. Skinner firm of Boston and was Pacific Coast representative for the Hope-Jones Organ Co. of Elmira, New York. In 1910, Mr. Marr joined the Wurlitzer organization with Hope-Jones and upon the death of the latter in 1914, he and John Colton left the firm and formed the M & C partnership.

During Mr. Marr's association with Hope-Jones, he assisted in many of the inventor's experiments. John Colton started with the Hope-Jones Co. in 1908, specializing in voicing under H-J. He joined Wurlitzer in 1910.

As business increased for M&C, a new structure was built in 1916. A second was added in 1920 and in 1921, factory size was doubled. Still another addition was made. The plant has every modern convenience and labor-saving device. Each instrument is made under the personal supervision of the partners. The company has offices in New York, Buffalo, Rochester, Philadelphia, Detroit, Indianapolis; Portland, Oregon; Pittsburgh and Los Angeles.

October 1926 (J)

Chicago's RALPH WALDO EMERSON is sittin' on top of the world. A few years ago, he came to Chicago, practically unknown. It wasn't long, however until the folks in the Windy City were sitting up and taking serious notice of this energetic young man. He became affiliated with the Barton Organ Co. as their official organist, and

soon after, became organist for WLS. For several years, through his brilliant radio concerts, he enjoyed possibly the most widespread popularity an organist can ever hope to attain.

During this time, he conducted classes in Motion Picture Playing, with which he was very successful. His classes were always filled, backed by a waiting list. You can see that Mr. Emerson was about the busiest organist in the city, being a glutton for work with plenty to do.

From all this, evolved the thing which was to make the name of Ralph Waldo Emerson popular in the world of organ playing. With his valuable knowledge of the public's demands, gleaned through many thousands of requests, and his experience as a motion picture organist, it is no wonder that he was more than qualified to become the founder of a very unique institution, the world's largest theatre organ school. That sounds big, and it certainly is.

Imagine walking into an area 16 stories above the din and roar of Chicago's famous Loop, where there are 14 sound-proofed, specially ventilated studios, each with one of the latest Estey unit organs installed. Every organ has all the traps, second touches, percussions and everything indigenous to a good theatre organ. Mr. Emerson is justified in being very proud of possessing such excellent teaching facilities.

Newcomers who wish to become theatre organists are given thorough training. There is an Extension Course, which enables the organist in the small town to not only improve his position, but keeps him from getting into a rut. Mr. Emerson also features a Beginner's Extension Course which helps to qualify the pianist in the smaller community who is not adequately trained for theatre organ work.

Ralph Emerson has personality, too, and lots of it. His students are always his best boosters and his finest references. He's a bear at remembering names and faces; he would certainly have to be, with scores of pupils to look after. A composer of many popular songs, he is constantly in demand as guest organist for dedications and civic music activities.

1915-1929 (LP)

Sacramento, California, had a wealth of organists during the golden days of the theatre organ. Following are the names of some, the theatres played and the years: 1915 Prof. F.C. BASSET, Orpheum; Prof. ANTON ROUBICEK, Strand ... 1917 GEORGE WELSH, T&D Theatre's Wurlitzer ... 1918 MAURICE SMITH, T&D; HENRY SPILLER and CECIL TEAGUE, Goddard's 2/7 Wurlitzer ... 1919 CLARENCE REYNOLDS, Godard's ... 1920 DANTES BALLEAU & LIELA ELLERY, T&D; E. FLATT BENT, Hippodrome's 2/6 Wurlitzer; FREDERICK BURR SCHOLL, Godard's ... 1921 JAMES L. MITCHELL, T&D; MAURICE SMITH, State; ROBERT E. SPENCER, Liberty's Robert-Morton; G.S. HERALD & ARTHUR POWER, Sequoias's Wurlitzer ...

1923 Prof. RAYMOND BEDELL, Godard; EDWIN GRANDIN, T&D; JAMES L. MITCHELL, Liberty ... 1924 ALLEN LANE, ARTHUR POWER & CHARLES WILSON, Capitol's 2/14 Wurlitzer ... 1925 ETHA BOWMAN, Capitol; CY GRAVES, Godard; GENE HOWARD & EDWIN WALTON, California's 2/6 Wurlitzer; BOB WIDENER, Liberty ... 1927 Miss DALTON, Capitol; CY GRAVES, Sequoia; E.Y. HEGBON, Alhambra; GENE HOWARD, Liberty ... 1928 ISABELLE HARRIS, Hippodrome; ALLEN LANE & HENRI LE BEL, Senator; EDDIE SELLEN, Godard ... 1929 CY GRAVES, Alhambra; Mr. MAINARD, Hippodrome.

1986 by Margaret Dilling, University of California

From the age of nine through high school, ELOISE ROWAN studied classical piano at the Dakota Conservatory of Music in Fargo, North Dakota, under its director, Ernest Boehmer. She continued studies in piano, theory and accompanying from 1922-23 at Northwestern University and from 1923-26 at the University of Minnesota, beginning classical organ with George Fairclough. While in college, she turned to theatre organ, took lessons privately with Eddie Dunstedter and accompanied silent films at the Loring, Strand and Garrick theatres in Minneapolis.

In 1926, she succeeded Dunstedter as featured organist at the State, and in 1928 at the Minnesota. At the latter, she played spotlight solos, provided background music for the weekly feature film and accompanied stage shows for celebrities including Ted Lewis, Ray Bolger, Burns & Allen and the Mills Brothers. From 1930-31, she played the dual-console Wurlitzer in Denver's Paramount as "Jean" of the duet of "Jackie & Jean."

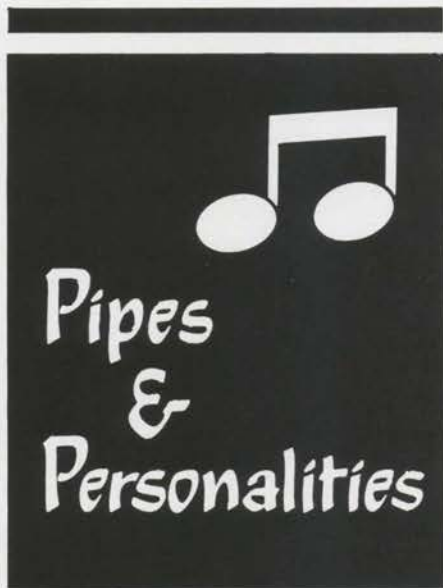
Between 1931 and 1944, she taught theatre organ at the MacPhail School of Music in Minneapolis, served as NBC staff organist on KSTP and as organist at the Minneapolis Auditorium for special events from international bicycle races to war bond tours of Bing Crosby, Bob Hope and Dennis Morgan. In Chicago, 1944-45 she was employed by NBC station WBBM.

After moving to San Francisco in 1945, she played for local and network shows on NBC's KPO and ABC's KGO. A pioneer in local San Francisco television from 1950, she appeared on KGO, KPIX and KRON. After her retirement in 1975, she continued to teach and to be active in the American Theatre Organ Society in southern California.

GOLD DUST:

7/38 Organist HAROLD TURNER playing piano on the Mutual Network from Chicago; LEW WHITE, CBS from NY; ARTHUR CHANDLER, Jr., Cincinnati's WLW; FRED FEIBEL over WABC, NY; CHARLES PAUL, CBS Network; FLORANCE DUNHAM, WMMN, Fairmont, W.Va.

That does it for now. So long, sourdoughs!
Jason & The Old Prospector



Pipes & Personalities



We Finally Did It!

by Bob Balfour
Photos by Paul Szabosick

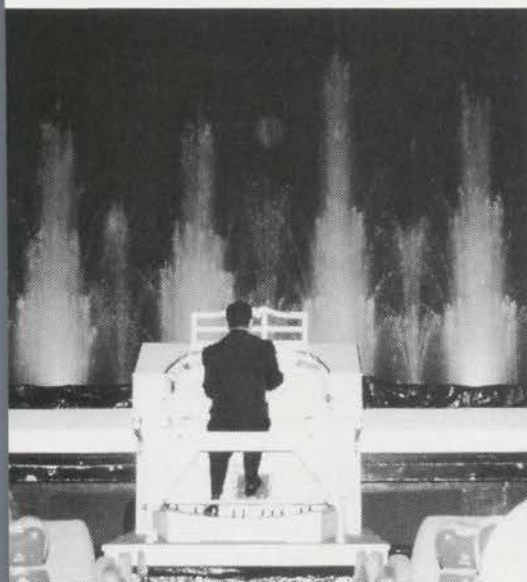
After 12 years of struggling, of putting on a new roof (\$250K), new plumbing (\$100K so far), new wiring (\$20K so far), and new sidewalks and marquee (\$100K) we finally got to the auditorium.

Scaffolding started going up in June, and a few weeks later the army of skilled craftsmen from Conrad Schmidt Studios of New Berlin, Wisconsin, arrived to undo 62 years of neglect, 62 years of grime, damaged plaster, and all sorts of assorted horrors. But thanks to the skilled leadership of project chief Mel Hultz, when the scaffolding came down in early October,

the Board, decorating committee, and the membership stood in almost reverential awe as the seats and grand drapes went back in. We still have a long way to go (carpets, upper balcony seats and fixtures), but that's for next summer.

Meanwhile, the crowds at all the shows, and our members continue to be awed by it all: "I can't believe it!" "This was that crummy old movie?" And so, at long last, the Union County Arts Center proudly presents the restored historic Rahway Theatre. I hope you are watching from above, Ben Hall. We now take our place in "An Acre of Seats in A Palace of Splendor!"

Oh yes, with the moss off the walls and grilles, the Biggest Little Wurlitzer sounds better than ever. Come visit us and see and hear for yourself.



Jean-Philippe LeTrevou

Paris, France

In preparing for Christmas holidays at the Grand-Rex, prestigious cinema in Paris where the "Dancing Waters" are now a fairy show of multicoloured fountains, they decided to add the magic of theatre organ sounds in order to enhance this performance.

December 5, Mr. Jean-Philippe LeTrevou (30), played there on his Allen ADC-4600 Theatre Organ, interludes of Christmas and Walt Disney melodies between sessions of *The Little Siren*. A large audience appreciated and enjoyed this, somehow, rare entertainment in France.

Christian LeDrappier



Restored auditorium in Union County Performing Arts Center.

Dairyland Chapter Sponsors Scholarship Program

by Gordon Schwacke

The goal of bringing talented young organists to the consoles of theatre organs is a categorical imperative if we are to assure the availability of live theatre organ music in the decades ahead. The Young Organist Competition, which Dorothy VanSteenkiste has been keeping a success, of course, is making a significant contribution toward this goal.

We think Dorothy was pleasantly surprised when she learned of another effort in this direction. Through the Dairyland (DTOS) Chapter's newsletter, BARTOLA, she learned of the DTOS Scholarship Program, which in 1990 awarded two \$500 scholarships to students of organ at Wisconsin colleges. One was awarded to Szu-Ping Chang, a graduate student in organ at Concordia University, Mequon, and the other to David Freudenwald, a sophomore majoring in economics and music at Carthage College, Kenosha.

We've not yet met Ms. Chang, but hope that we will shortly. We have had the pleasure of meeting David and of enjoying his very considerable talents at the console of the Mighty ... no, not Wurlitzer this time, Casavant Tracker at Carthage. He was a hit in a cameo appearance with some classical numbers at our social there. On that occasion DTOS invited him to experience the theatre organ by trying the Avalon Theatre Wurlitzer when the house is dark. Of course, our hope is that, when he does, he will be bitten by the theatre organ bug!

Nominees for scholarships are submitted by the head of the music department of Wisconsin colleges with whom Scholarship Chairperson Bob Leutner communicates. The Scholarship Committee then submits its recommendation to the DTOS Board for approval. The DTOS Scholarship Program, initiated in 1972, has awarded some \$5,700 over the course of the years.

Almost without exception, today's artists at the theatre organ console have a foundation in classical organ, and DTOS hopes that its contribution, through the Scholarship Program for college level students of organ, meaningfully complements the ATOS Young Organist Competition.

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

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



David Freudenwald, winner of Dairyland Scholarship.
Gordon Schwacke photo

Recording An Organ Concert

by Harry Heth

Here are some things to keep in mind should you want to record a concert or at a convention.

1. Because of the non-profit, tax-exempt status of the American Theatre Organ Society, recordings made at ATOS sponsored events are for your own home use, not for distribution, sale, or profit.

2. Be certain that you have the permission of the artist. All concerts at an ATOS convention have the implied consent of the artist unless there is an advance notification that no recordings will be permitted for a particular concert. The following has happened (the names have been changed, but the scenario is true): John Doe played a concert at the Bijou Theatre in Gotham. A year later, he was playing another concert there. After the concert, he was asked by Ms. Organlover to autograph a cassette of his playing. It turned out that his previous concert had been recorded, the tape copied and sold. John had not approved the recording, the copying, or the marketing of the tape. While his playing was masterful for the original tape, the copies were produced on very economical equipment and were in no way up to the quality of his professionally produced recordings. He was not only being represented by a marginal product, but was being deprived of his deserved royalty on the sale of the recordings.

3. Learn and understand your equipment so you will be able to operate all functions on your equipment in little or

no light, and without intruding on the enjoyment of the concert by those who are sitting near you. Once you have set your recording level, leave it alone; let the artist control the dynamic range of your recording. If you must use a flashlight, be certain you have a small unit with a red lens as a red light is far less distracting than a white light in a darkened theatre.

4. Do not assume the presence or availability of electricity in a theatre or auditorium. Be absolutely certain that you have sufficient battery power and reserve. Practice with your equipment to know how long you can record on a set of batteries.

5. Most artists have an intermission anywhere from 45 minutes to one hour into the concert. Learn to flip your cassette over during applause so you don't miss any of the program and you do not disrupt the program for those around you. Be sure to start each concert with a fresh cassette. Monitor your recorder and if it appears you are about to run out of tape, very quietly stop your recorder so the sound of the auto stop mechanism will not be in competition with the artist. Analog cassettes are now available which will go for fifty minutes per side. Let your recorder run; if you start and stop the tape during the concert, you are bound to lose the first few notes of each selection and generate undesirable noise. When you get home, you can edit your tape. It is better to get too much than to miss the beginning of a selection and degrade the performance for those around you.

6. Equipment/microphones obstructing the view certainly diminish the enjoyment of the concert for others. Most people prefer to place the microphones at chamber level which generally means working from the balcony.

7. If you experience operational or equipment failure during a concert, resist the temptation to become repair engineer on the spot; wait until intermission or the end of the concert to affect the repairs.

8. Be absolutely certain that any loudspeakers contained within your equipment are completely disabled during the concert. Feedback, howls, and screeches are not appreciated.

9. It is possible to team up with another person who is going to be recording the concert. In this way, you can share in the set-up/tear-down activities and if your equipment is less sophisticated, obtain a line level output from your partner's recorder to the line level input of your recorder. In this way, you will be able to get a better recording with less effort and confusing clutter. Alternatively, you can agree to work with a partner and then copy your desired tapes at a later time.

It WILL Happen In Monterey

Over the last 20 or so years, thousands of electronic organ folks have flocked to Pacific Grove and the Asilomar for the annual Home Organ Festival. Perhaps some of those folks ventured into nearby Monterey.

The historic city of Monterey traces its roots back 200 years. It annually draws thousands of tourists in addition to those who wander in from the Home Organ Festival. Perhaps some of the visitors have noticed a big, grand, white facade of what is obviously a 1920's movie palace. The State Theatre (formerly Golden State Theatre) is an operating movie house in control of United Artists. The magnificent theatre had its balcony tripled in 1976, but still retains all of its former glory — if a bit tired. Designed by Reid Brothers, the circa 1600-seat house originally contained a 2/8 style F Wurlitzer, opus 1334. It was removed in 1953 by Bob Jacobus for his Vellejo home. In 1965, Bob reluctantly decided to sell the organ, selling it to Napa resident Ken Ensele. Mr. Ensele still owns the organ, having it in a specially designed building near his home now in Oregon.

A group of theatre, music, organ, architecture, and performing arts people have banded together to form State Theatre Preservation Group. The goal is to see the house secured for use of a civic nature, restored to its original configuration. The group has a newsletter with frequent updates on the project. More recently, a Wurlitzer organ was offered to replace the long gone style F. The proposed Wurlitzer was also originally a 2/8 update of the earlier style F; a style 200-special opus 1887. This Wurlitzer also came from a



Looking up toward the Main organ chamber. The three-story high organ grilles are a commanding feature of the auditorium. A portion of the "sky" and ceiling canopy can be seen above the chamber grille. The proscenium arch is to the right.

Reid Brothers-designed theatre, the San Francisco Parkside/Taraval. The organ has been mildly enlarged, using all Wurlitzer components and is a 2/12 plus couplers.

When the State opened in 1926, it may well have been the only theatre in California to have had a two-manual organ installed on a hydraulic elevator. The theatre, while atmospheric, is not a typical atmospheric with drifting clouds and twinkling stars. A large simulated canopy covers the courtyard/auditorium with bits of sky visible above the high side walls. These walls are full of Castilian arches, windows, columns, and balconies. An elaborate color scheme, vines, and indirect lighting completed the illusion of sitting outside. The house is magnificently intact, though the majority of the walls have been unsympathetically painted out by drab coats of paint. Even the original

orchestra pit is intact.

The STPG is steadily gaining momentum with Articles of Incorporation filed with the State of California. Earlier this year, the group received tax exempt status and may now legally solicit memberships. Further information can be obtained from Martin Schmidt at 408/624-4695 or Jim Toy at 408/373-0137.

Memberships can be obtained in several different levels: Student/Military \$10, Regular \$25, Sponsor \$50, Patron \$100, Benefactor \$200, and the ever hopeful — Other . Those interested should mail a check at the level of their choice to State Theatre Preservation Group, 395 Del Monte Center, Suite 140, Monterey, California 93940.

This is a magnificent movie palace that should be preserved and we hope any interested ATOS members might be able to help.

Tom L. DeLay

OFFICIAL NOTICE

to:

Members of the
American Theatre Organ Society

FROM:

Laurel Haggart, National Secretary

SUBJECT:

Notice of Annual Meeting

DATE:

March 1, 1991

The Annual Meeting of the members of the American Theatre Organ Society will be held on Tuesday, July 9, 1991, at the Berkeley Community Theatre, Berkeley, California, beginning at 10:30 a.m.

AMERICAN THEATRE
ORGAN SOCIETY

Laurel Haggart, National Secretary

1991 San Francisco Convention RECORDS STORE

Interested performers, artists and associations,
send inquiries to:

DON MARX

1420 Creekside Drive, No. 11
Walnut Creek, California 94596

415/937-3337



ATOS Financial Report

THIS REPORT CONTAINS TWO ITEMS THAT AFFECT THE REVENUES FOR 1990. FIRST IS THE DONATION OF THE BEN HALL ORGAN (\$6,700) FROM ATOS TO THE NEW YORK CHAPTER AND THE SECOND IS THE DONATION OF THE CECIL B. DeMILLE ORGAN (\$18,000) TO ATOS. ALTHOUGH NO CASH IS INVOLVED, THE TRANSACTIONS SHOW AN INCREASE IN REVENUE FOR ACCOUNTING PURPOSES.

Warren Dale Mendenhall, Treasurer

ATOS FINANCIAL REPORT

The accompanying balance sheet of the American Theatre Organ Society at December 31, 1990, and the related statement of income for the period thus ended have been compiled by us.

A compilation is limited to presenting in the form of financial statements information that is the representation of the directors of the organization. We have not audited or reviewed the accompanying financial statements and, accordingly, do not express an opinion or any other form of assurance on them.

Management has elected to omit substantially all of the disclosures and the statement of cash flows required by generally accepted accounting principles. If the omitted disclosures and the statement of cash flows were included in the financial statements, they might influence the user's conclusions about the company's financial position and the results of operations. Accordingly, these financial statements are not designed for those who are not informed about such matters.

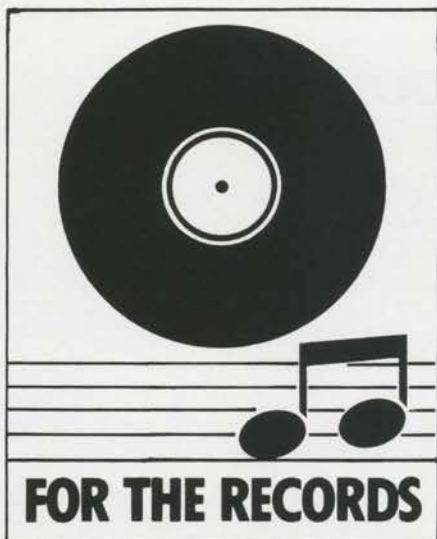
PETERSON, SENSE & CO.
Certified Public Accountants

AMERICAN THEATRE ORGAN SOCIETY BALANCE SHEET AS OF DECEMBER 31, 1990

ASSETS	
Current Assets:	
Cash	\$ 56,207.40
Inventory — Binders	1,284.03
Inventory — Journal	9,256.62
Convention Advance	3,000.00
Designated Funds	18,728.00
Money Market Funds	246,327.68
TOTAL CURRENT ASSETS	<u>\$334,803.73</u>
Fixed Assets:	
DeMille Organ	18,000.00
Computers and Copiers	17,877.74
Library Equipment and Material	2,052.54
TOTAL FIXED ASSETS	<u>\$ 37,930.28</u>
TOTAL ASSETS	<u>\$372,734.01</u>
LIABILITIES AND CAPITAL	
Liabilities	NONE
CAPITAL AND SURPLUS	
Capital Beginning of Period	283,776.65
Surplus For Period	88,957.36
Capital End of Period	372,734.01
TOTAL LIABILITIES AND CAPITAL	<u>\$372,734.01</u>

AMERICAN THEATRE ORGAN SOCIETY STATEMENT OF REVENUES AND EXPENSE YEAR ENDING DECEMBER 31, 1990

REVENUES:	
Advertising	\$ 18,373.27
Archives	925.20
Dues	141,329.20
Interest	20,700.51
Donations	14,742.50
Service Charge	1,735.00
Rosters	140.00
Back Issues	513.37
Labels	70.99
Auction	4,561.28
Refunds	57.00
Chapter Fees	50.00
ATOS Pins	83.50
Convention Return	4,000.00
Convention Profit	28,769.63
Tech Manual	1,063.46
Donation of DeMille Organ at Appraised Value	18,000.00
TOTAL REVENUE	<u>\$255,114.91</u>
ADMINISTRATION EXPENSE:	
Contract Services	\$ 20,630.06
Supplies	1,079.94
Postage	5,040.30
Printing	8,158.64
Phone	1,675.15
Travel, Rooms, Meals	15,823.37
Copies	371.18
Postage Meter	1,473.48
Archives	800.00
Storage Rent	2,250.00
Office Rent	840.00
Refunds	202.25
Property Tax and Fees	161.77
Insurance Bonds	2,021.58
Bank Charge	47.55
Awards	1,125.00
Convention Advance	4,000.00
Registration	170.50
Brochures	500.00
Radio Program	157.25
Presidents Contingency Fund	424.58
Legal Service	677.50
Donation of Ben Hall Organ to N.Y. Chapter	6,700.00
TOTAL ADMINISTRATION EXPENSE	<u>\$ 74,330.10</u>
JOURNAL EXPENSE:	
Phone	\$ 893.01
Photo	3,599.35
Postage	12,119.55
Contract Labor	27,825.75
Commission	1,874.56
Back Issue Printing Cost	513.37
Printing	42,312.41
Storage Rent	780.00
Travel	1,078.70
Federal Express	255.25
Supplies	430.01
Refunds	26.50
Copies	18.19
Rooms	100.80
TOTAL JOURNAL EXPENSE	<u>\$ 91,827.45</u>
TOTAL EXPENSE	<u>\$166,157.55</u>
TOTAL REVENUE	<u>\$255,114.91</u>
SURPLUS FOR PERIOD	<u>\$ 88,957.36</u>



CALIFORNIA, HERE I COME: Simon Gledhill playing the Castro Theatre Wurlitzer. Order CD \$18 plus \$2 packing/shipping; cassette \$12 plus \$2 packing/shipping from T-V Recording, Box 70021, Sunnyvale, CA 94088.

I first met Simon Gledhill during one of my English concert tours in the mid-1980s. At the time he was in his late teens and was already showing great promise as a musician. It was a breath of fresh air to hear this young British organist play in a musical style that was sympathetic to both the music and the instrument. Too many young British organists were trying to emulate the "Blackpool" style which, when taken out of its dancehall context, reduces the theatre organ to band organ status.

Today, Simon's musical maturity far surpasses his young age, and he continues to grow. I'm proud to say that Simon is already "right up there" with today's top theatre organists. To his credit, Simon has chosen NOT to copy another organist's style "note for note." Instead, his playing shows many influences. In the process of "repackaging" all the ideas he has heard, he has developed a natural-sounding style. I predict that, in the future, his sound will become even more individual.

A famous concert manager once said that she "would never represent an organist until he became 30 years old." Her reason was that maturity doesn't really start to settle in until the third decade. If this is the case, one can only imagine the growth that we will hear from Simon in the coming years. He is only 25 years old now!

The organ at the Castro Theatre in San Francisco is famous for its well-blended ensemble which is due to three factors: excellent pipework, expert tonal finishing, and much better than average theatre acoustics. My only negative comments about this organ concert are the English Horn and the Solo Tibia. The English Horn has a strange color, and the Solo Tibia could

use some "sex." Of course, these points are subjective. Having said that, the Castro Wurlitzer is one of the hottest sounds around. It's obvious that much time has been devoted to tonal finishing. The ensemble combinations (especially mezzoforte) are to die for! My personal congratulations to Ed Stout and to the Taylor family.

The first recording of the Castro is an excellent representation of the "Castro sound." It sounds as if you're right in the middle of the auditorium.

Simon is certainly at his best. He makes full use of the instrument. His registrations are sophisticated, but always understated. His phrasing is very lyrical, and the music is full of feeling.

At the beginning of this review, I said that Simon is sympathetic to the instrument. This is a gift that few theatre organ performers have. Let me explain. Each instrument has its own "schtick," as it were, and it's up to the performer to analyze what the instrument does best and to use its resources accordingly. A registration that works well on one instrument does not work well on all other instruments. A blatant example of this are some of the "English" registrations that use tibias and mutations without tremulants. Most modern American theatre organs are tonally finished to play lyrical music. The tibia trebles are softened to blend in with a lush ensemble, and the regulators are set up to achieve a heavy, singing tremulant. English instruments are set up with much brighter trebles, and the tremulant is not as "lyrical" as we have come to expect.

I have heard many performers try to play English registrations on American style organs. It doesn't always work. The trebles are weak; tuning is sometimes a problem, and the regulators are very unsteady when the tibia is played without a tremulant. This is an unsympathetic use of the organ.

This is not the case with Simon. Even when he is playing one of those wonderful British novelty pieces, he uses sounds that are appropriate to that instrument. His "Ace of Clubs" is a good (and well played) example. Each selection on this recording exhibits this same sympathetic approach.

There are 13 selections (three of them are medleys), and each of them is a gem. The liner notes contain photos of the theatre interior, organ chambers, and Simon. Unfortunately, there are no times listed.

Congratulations, Simon! All fans of quality theatre organ will love this one.

Walter Strony

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

IN THE OLD-FASHIONED WAY. Nicholas Martin at the 3/19 Wurlitzer of Turner's Musical Merry-Go-Round. Available from: Flynndale Musical Enterprises, 11 Horseshoe Dr., Etching Hill, Rugeley, Staffordshire, WS15 2RF, England. Price \$14.00 postpaid airmail. Since there are 49 tunes, in medley form, here is a small selection of some of the tunes included: Sally, Jealousy, Rose of Tralee, "Till, The Desert Song, Copacabana, Please, Strangers In The Night, Roses of Picardy, April Love, Answer Me.

ORGAN: EXCELLENT

PERFORMANCE:

Blackpool Style Dance Medley

RECORDING: CLEAN

This is truly a strict tempo dance medley tape. Being what it is, it is quite well done.

This particular organ is nicely finished, and sounds well in the room. It is difficult to tell whether or not there is added reverb, it is so well done that it would render it a moot point. A very well-done recording.

Bob Shafter

A PARAMOUNT FAREWELL. 9 artists say farewell to the Paramount Odeon, Manchester. Available from: The Organ Literature Foundation, 45 Norfolk Rd., Braintree MA 02184-5915. Price \$12.00 plus \$2.00 per order postage. Since this is a somewhat unique recording, artists will be listed rather than tunes. They are: Doreen Chadwick, Reginald Liversidge, Eric Lord, Nigel Ogden, Robin Richmond, Hubert Selby, David Shepherd, Ron Stuart, and Ronnie Wood.

ORGAN: EXCELLENT

PERFORMANCES: VARIED (of course)

RECORDING: A LITTLE MUFFLED

This is the original home of the organ that ended up in the Manchester Free Trade Hall. Because it is such a fabulous organ in its new home, I found it very interesting to hear it on this recording. It is a wonderful instrument in its original home as well.

It would be unfair, and perhaps take up too much space, to critique each performer. Nigel Ogden and David Shepherd do stand out, however.

I believe the muffled qualities of this recording were a result of the desire to capture the room acoustics to their fullest. Since this was a 3000-seat theatre there is a huge acoustical environment to capture. The only real objection I have to this recording is the voice-over narration. While it is done in respectful, almost reverent tones, I felt the information conveyed could have been better done on the printed page.

This recording has much to commend it, especially from an historical point of view.

Bob Shafter

THEATRE ORGAN

Letter To The Record Reviewer:

Dear Record Reviewer:

I always enjoy reading the interesting and informative record reviews in THE-ATRE ORGAN, and would like to pay tribute to the variety of reviewers who have helped me to build my own record collection over the years.

However, as producer of "Reflections," Bryan Rodwell's recording reviewed in the November/December 1990 issue, I wonder if I might be permitted to correct one or two inaccurate statements given in your comments.

You refer to what you regard as some unacceptable aspects of Bryan's playing and suggest that these can be explained by his "... having been a keyboard artist for the past many years." In fact, Bryan has been a professional theatre organist for around 40 years and, apart from a short period in the '60s to '70s, he has been a regular theatre pipe organ performer all this time.

Now to the characteristics which are criticised: You state that the fast numbers are "played left-hand bass — no pedals." Listen again, Bob! All those intricate bass lines are genuinely pedaled. I can understand your misapprehension — there are

few organists who can keep an eight-to-the-bar line going in the way Bryan does in some numbers: it's something that has to be seen to be believed! How one could think Bryan could do that with his left hand while so much else is going on, I can't imagine: he's only got two hands, and there is no multi-tracking.

You also state that the fast numbers are "... very, very fast," and single out "Cherokee" as being "... so fast that it is out of control." On this recording, Bryan uses a tempo of about 112 beats per minute, which is no more than the tempo indicated on the printed copy. I have re-listened to this track carefully, and I can find no place where he loses control. Maybe it sounds fast because of the exciting, jazzy improvisations — but that's the joy of Bryan's playing.

Sincerely,
John Leeming
London, England

Response to John Leeming's letter:

I stand corrected and as soon as I can wipe the egg off my face I'd like to make a few comments. There. When I originally reviewed this particular piece ("Cherokee"), I went looking to the bio material in the liner notes to find a possible explanation for the way it turned out. To say that I

personally did not like the arrangement would be the tiniest of understatements. At Mr. Leeming's suggestion I did go back and listen to this particular piece several times, and I could still find no socially redeeming qualities. I'm sure this sort of playing must be quite something to watch, but it is not always exactly precise. In my opinion it is definitely overwrought, and out of control.

As a footnote, I have always had the highest regard for John Leeming's work.
Bob Shafter



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1991 ATOS Archives/Library Surplus Record Album Auction

The following long-playing record albums are being offered to members through a mail auction in order to raise funds for the ATOS Archives/Library operating expenses. All albums are twelve inch albums, except where noted. **ALL BIDS MUST BE IN WRITING, AND ARRIVE BY U.S. MAIL. NO PHONE BIDS WILL BE ACCEPTED.** The minimum bid is \$2.00 per album, plus shipping and handling charges (\$2.50 for the first album, plus 50c for each additional album). Where two or more members bid the same amount, the bid with the earliest postmark will be selected as the winning bid. **DO NOT SEND PAYMENT WITH YOUR BID.** All winners will be notified by mail.

ALL BIDS MUST BE RECEIVED BY JUNE 1, 1991.

List of Record Albums Available For Bid

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1. Baker, Don Don Baker Organ Music (G) 10"
2. Berry, Leon Glockenspiels, Traps, Pipes 1 (G) 10"
3. Berry, Leon Glockenspiels, Traps, Pipes 2 (G) 10"
4. Knaus, Bill The Latin Set (G) 10"
5. Pearl, Hal At the Aragon Pipe Organ (G) 10"
6. Allen, Don Pop Goes the Organ (G)
7. Baker, Eddie Shuffle Off to Buffalo (G)
8. Berry, Leon Best of Theatre Organ (G)
9. Berry, Leon Giant Wurlitzer, Vol. 1 (G)
10. Berry, Leon Giant Wurlitzer, Vol. 2 (G)
11. Berry, Leon Giant Wurlitzer, Vol. 3 (G)
12. Berry, Leon Giant Wurlitzer, Vol. 4 (G)
13. Blackmore, G. Live at the Robert-Morton (G)
14. Blackmore, G. Sea Side Walk (G)
15. Bohr, Ray The Big Sound (G)
16. Bohr, Ray The Big Sound on Broadway (G)
17. Bohr, Ray Radio City Music Hall Organ (G)
18. Carter, Gaylord Classic Film Themes (G)
19. Cole Buddy Pipe Organ With Orchestra (G)
20. Crawford, Jesse In A Monestery Garden (G)
21. Crawford, Jesse At The Organ (G)
22. Del Castillo, L. Half & Half (G)
23. Del Castillo, L. Pipe Dreams (G)
24. Del Castillo, L. Salute To America (G)
25. Duffy, Johnny Carousel Music in Hi-Fi (G)
26. Dunstedter, E. Pipes and Power (G)
27. Erwin, Lee Oldies For Pipe Organ (G)
28. Farney, Gus Giant 5-Manual Wurlitzer (G)
29. Floyd, Bill The King of Organs (G)
30. Hammett, Vic Pipin' Hot! (G)
31. James, Dennis At The Movies (G)
32. James, Dennis Classic Theatre Organ (G)
33. James, D. & H. Puttin' On The Ritz (G)
34. James, Tiny Intermission Time (G)
35. Johnson, Jane Just Playin' Jane (G)
36. Larsen, Lyn Lyn (G)
37. Larsen, Lyn Presenting Lyn Larsen (G)
38. Ledwon, John Hey Look Me Over (G)
39. Ledwon, John Organist At Play (G)
40. Leigh, Leonard Mighty Wurlitzer/Roaring 20's (G)
41. Loren, Jack Shrine Civic Auditorium (G)
42. Melgard, Al Chicago Stadium Organ (G)
43. Melgard, Al Chicago Stadium Organ (G)
44. Miller, Ashley Spectacular Sounds (G)
45. Miller, Ashley Radio City Music Hall Organ (G)
46. Montalba, G. Fantasy/Pipe Organ & Percussion (G)
47. Muri, John Detroit Fox Theatre (G)
48. Olivera, H. Back To Back (G)
49. Pearl, Hal Memories of The Aragon (G)

50. Rogers, Eric The King of Sound (G)
51. Sheen, Tom Bringin' Down The House! (G)
52. Torch, Sidney At The Theatre Organ (G)
53. Wright, George Chicago Theatre, Vol. 1 (G)
54. Wright, George Encores (G)
55. Wright, George Encores, Vol. II (G)
56. Wright, George Flight To Tokyo (G)
57. Wright, George Genius of George Wright (G)
58. Wright, George Plays Richard Rodgers (G)
59. Wright, George Plays The Mighty Wurlitzer (G)
60. Wright, George More George Wright (G)
61. Wright, George My Fair Lady (G)
62. Wright, George Tribute To Jesse Crawford (G)
63. James/Nourse Fabulous Fox, Vol. 1 (G)
64. Baker/Thompson/VanCamp/Garrett/Worrall/
McAlpin/Wolf/Brown/Kemm/Orcutt/Baga/Parker
Concert Recording Stars
Wish You a Merry Christmas (G)
65. Artist Unknown Pipe Organ & Percussion (G)

ELECTRONIC ORGAN RECORDINGS (Popular)

66. Beacham, Dwight Allen "Music Scene" Organ (G)
67. Bonds, R. & B. All Stops Out (G)
68. Bonds, R. & B. Open House (F)
69. Cole, Buddy Have Organ, Will Swing (G)
70. Davis, Jackie Hi-Fi Hammond (G)
71. Dee, Lenny Dee-Lightful! (G)
72. Dee, Lenny Dee-Lirious! (G)
73. Dee, Lenny Lenny Dee (G)
74. Dee, Lenny Remember Me (G)
75. Harkness, David Hammond Organ In Hi-Fi (G)
76. Leibert, Dick Leibert At Home (G)
77. Organ Masters Music For Skaters (G)
78. Ralston, Bob Red Roses For A Blue Lady (G)
79. Smith, Ethel At The End of A Perfect Day (G)
80. Three Suns Let's Dance (G)
81. Three Suns Soft And Sweet (G)
82. Wright, George Conn Electronic Organ (G)
83. Kern/Sloop Standard Popular Music (G)

ELECTRONIC ORGAN RECORDINGS (Classical)

84. Curley, Carlo Carlo Curley Goes Digital (G)
85. Fox, Virgil A Treasury of Hymns (G)
86. Salvador, M. The Power & The Majesty (G)
87. Worth, Ted Concert On The Rodgers Organ (G)

CLASSICAL PIPE ORGAN RECORDINGS

88. Foort, Reginald Organ in Symphony Hall (G) 10"
89. Foort, Reginald Organ In Symphony Hall, No. 2 (G) 10"
90. Aeolian-Skinner King of Instruments, Vol. 1 (G)
91. Aeolian-Skinner King of Instruments, Vol. 2 (G)
92. Aeolian-Skinner King of Instruments, Vol. 3, (G)
93. Aeolian-Skinner King of Instruments, Vol. 4 (G)
94. Biggs, E.P. Toccata In D Minor (G)
95. Biggs, E.P. French Organ Music (F)
96. Chapman, Keith Airs & Arabesques (G)
97. Cochereau, P. Musiques Royales A Notre Dame (G)
98. Cundick, R. Mormon Tabernacle Organ (G)
99. Elmore, Robert Bach On The Biggest (G)
100. Ellsasser, R. Widor Organ Symphony No. 5 (G)
101. Ellsasser, R. Yankee Organ Music (G)
102. Fenstermaker, J. Organ At Grace Cathedral (G)
103. Fox, Virgil The Christmas Album (G)
104. Fox, Virgil Hark! The Herald Angels (G)
105. Fox, Virgil Virgil Fox At Home (G)
106. Fox, Virgil John Wanamaker Organ (G)
107. Moller, Inc. Music For the Organ, Vo. 1 (G)
108. Moller, Inc. Music For the Organ, Vol. 2 (G)

List of Record Albums Available For Bid

(continued)

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| 109. Ness/Whitehead A Two Organ Recital (G) | 132. Band Organ Carousel Christmas (G) |
| 110. Prince-Joseph, B. King of Instruments (G) | 133. Calliope Circus Carnival Calliope (G) |
| 111. Rawsthorne, N. Liverpool Cathedral Organ (G) | 134. Band Organ Come To The Fair (G) |
| 112. Schreiner, A. Mormon Tabernacle Organ (G) | 135. Calliope Crazy Calliope (G) |
| 113. Smith, B. Silent Night (G) | 136. Band Organ Dutch Band Organ |
| 114. Worth, Ted The Sound of Ruffatti (G) | 137. Jazz Orchestra Fantastic Jazz Orchestra (G) |
| 115. Ewerhart, et al Festive Music For Organ & Brass (G) | 138. Orchestrions Giant German Orchestrions! (N) |
| 116. Saorgin, et al French Organ Music (G) | 139. 20 Instruments Just For the Fun of It! (G) |
| | 140. Orchestrion Maestro Music By Moonlight (G) |
| | 141. Carousel Mammoth Fair Organ (G) |
| | 142. 8 Instruments More Gay 90's Village (G) |
| | 143. Nickelodeons Nickelodeons! (G) |
| | 144. Dance Organ 101+ Strings (G) |
| | 145. Nickelodeon Play Me A Snappy Tune! (G) |
| | 146. Player Piano Player Piano Party! (G) |
| | 147. Player Piano Player Piano Treasures (G) |
| | 148. Nickelodeons Roadhouse Rhythm (G) |
| | 149. Band Organ Sadie Mae Band Organ (G) |
| | 150. Music Boxes Sentimental Symphony (G) |
| | 151. Orchestrion Soothing Rhythm! (G) |
| | 152. Player Pipe Organ Wurlitzer Player Pipe Organ (G) |

ORGAN AND PIANO DUETS (Classical)

117. Smith/Brown Organ and Piano Duos (G)

PIANO RECORDING

118. Shaindlin, J. Silent Movie Music (G)

AUTOMATIC MUSIC INSTRUMENT RECORDINGS

119. Ruth Organ Marvelous Music Machines (G) 7"
 120. Calliope Circus Calliope Music (G) 10"
 121. Nickelodeon Great Barrelhouse Piano (G) 10"
 122. Carousel Merry-Go-Round Music (G) 10"
 123. Music Boxes Music Boxes of Long Ago (G) 10"
 124. Music Boxes Story of The Music Box (G) 10"
 125. Barrel Organ Afternoon in Amsterdam (G)
 126. Orchestrions Amazing Mechanical Concert (G)
 127. Barrel Organ Barrel Organ Memories (G)
 128. Reproduco Organ Bar Room & Theatre Gems (G)
 129. Player Piano Barroom Piano (G)
 130. Wurlitzer "O" Before Talkies and TV (G)
 131. Band Organ Big Top Carousel (G)

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CLOSING CHORD



David L. Thurman

David Thurman, ATOS Charter Member, passed away on December 4, 1990. He was 64.

Dave had been organist and choirmaster of downtown Miami's Trinity Episcopal Cathedral since 1970. A native Miamian, Dave's credentials included graduation from the University of Miami's School of Music and from Northwestern University's Masters Degree program in music. He also attended Union Theological Seminary in New York City and the Royal School of Church Music in England.

Upon returning to Miami for his position at Trinity, Dave became a member of South Florida Chapter and was its President in 1986 and 1987. It was through Dave's affiliation with and as past Dean of the Miami chapter of AGO that many church organists took an interest in ATOS.

In 1985 when Darrell Calvin became managing director of the Olympia Theatre in Miami's downtown Gusman Cultural Center, Dave was prevailed upon to become house organist. Mr. Calvin embarked on an ambitious program of providing live music prior to stage presentations. Services were donated by Dave at the Wurlitzer 260 Special, the last remaining original theatre installation in Florida, maintained by the South Florida chapter.

Needless to say, Dave Thurman's devotion to organ music was unexcelled. He remembered attending the Coconut Grove Theatre as a small child and hearing the Wurlitzer Style F played at kiddie matinees, then playing his first organ at age 12 and first church organ at 14. It is with great sadness that we say "Goodbye" to a compassionate friend and musician par excellence.

G.W. Gerhart

Tess Moses

Tess Moses, a member of the Central Indiana Chapter for nearly 25 years, passed away from liver cancer on February 5, 1991, after a month-long stay in the hospital. She was 72.

Tess and her husband, Les, were fixtures at every ATOS Convention for many years, and she served as Registrar for the 1984 and 1990 ATOS National Conventions in Indianapolis. Her smiling face greeted each person, and she did her best to insure all requests were granted.

Tess served the Central Indiana Chapter in nearly every capacity, including two terms as President, seven terms as Treasurer, three terms as Newsletter Editor, Chairperson of the Chapter's Young Organist Competitions that have produced four national winners. Whenever a job needed doing, whether it be publicity for a local concert or serving as chairperson of the nominating committee, Tess accepted the challenge cheerfully and worked tirelessly to accomplish it without fuss or bother, and all tasks were performed quite effectively. She was the type of member all chapters would love to have, and the Central Indiana Chapter mourns her as a fine friend and a hard worker who will not be easily replaced. May she rest in peace.

Tim Needler

Bobby Pagan

Bobby Pagan, one of Britain's longest-serving theatre organists, died in December at the age of 85.

Born at Cupar, Scotland, in 1905, Bobby grew up with first-class amateur music all around him and, at an early stage, acquired a keyboard facility which enabled him to play by ear; this talent was to overthrow two careers and, after some Law and a spell of Locomotive Engineering, he became a professional organist at the Doncaster (England) Picture House in 1926.

Two years later he went to London, then to Glasgow's La Scala and Regal from where he made his first broadcast in 1932. 1933 found Bobby in London for the opening of the giant Troxy, and he stayed with Hyams Brothers until the Battle of Britain, except for a period at the Palladium in Copenhagen, Denmark.

Fore and aft of his Naval Service, Bobby was at the Aberdeen (Scotland) Astoria, returning to London for a winter with Granada in 1946-47. He toured with Louis

Mordish and Terance Casey as "Six Hands in Harmony," and after a period of free-lancing, joined ABC Cinemas until his retirement in 1970.

1981 found Bobby seated again at the Troxy console as he opened the famous Worthing Wurlitzer, and visits to that location became very much a part of his concert schedule. He continued to play for organ societies until shortly before his death.

John Leeming



Mrs. John C. Sharp

We are sorry to report the passing of a very dear friend to many all over the world. Mavis Sharp, age 64, passed away January 19 at Crowborough Hospital. She had suffered a severe stroke in May 1990 and did not recover.

Mavis was a loyal worker and one of the founders of the London and South of England Chapter. Members always appreciated her dedication to her husband John's hobby of photography and to the high class photographs they have provided for many years. We have missed Mavis so much these past months as she always attended to the box office at our events.

Her personality will always be remembered, and we are all very proud that Mavis was part of the London Team, always providing hospitality and good fellowship.

We extend our sympathy to John and his family. His loss is great, and we have all lost a very dear friend. It is hard to realize that she is no longer with us, but she will be forever in our thoughts.

Edith Rawle



Rob Calcaterra

Robert G. Calcaterra, Jr., passed away on February 9 in Illinois Masonic Hospital. He was 35. He leaves his parents, Robert and Dotty, a brother, Kevin, and his grandparents, Jacob and Jenny.

Rob's lifelong interest in music was well known to those who follow the world of theatre organ. At age 12 he was the organist for St. Joseph's Catholic Church in Rockdale. He subsequently earned Bachelor of Arts Degrees in Organ Performance and in Music Education at Indiana University in Bloomington.

Rob was truly a versatile musician. He wrote, arranged and conducted the music for a college musical entitled "The King of Swing," as well as music for television and radio commercials. He taught keyboard and music theory in Indianapolis for a time and was Chorus Master and rehearsal accompanist for the Indianapolis Opera Company.

After his first album in 1981, which was made on the 4/22 Rochester Theatre organ, Rob auditioned for the position of head organist at Radio City in New York. He got the job and provided on-stage piano accompaniment for the Rockettes and for as many as 17 shows a week.

In 1982 Rob wrote the grand finale for Macy's Thanksgiving Day Parade with Peter Nero conducting the televised portion while 1400 instrumentalists played it live on the street.

He was the organist when Frank Sinatra reopened the Chicago Theatre.

When he toured Europe, Rob charmed audiences because he not only entertained them with his music, but also because he was able to speak to them in their language.

Rob's most recent appearance at a National ATOS Convention was in Los Angeles in 1987 where he played the Orpheum Theatre 3/13 Wurlitzer.

Teacher, artist, composer, arranger, Rob will be missed.



Ed Gress

Ed Gress died February 8. He was born in Springfield, Massachusetts, on January 5, 1933. He grew up in Detroit and took advantage of all the wonderful organs in and around the area. He performed repairs on the Fox organ and cut a record on the instrument in the 1950s.

Ed graduated from the prestigious Detroit County Day School and attended the University of Michigan. Although he had scholarships to both Yale and Harvard Law School, he chose to follow his love of organs, donned an Army uniform and got to travel and dissect numerous European instruments.

Following his discharge from the Army, he joined Roger and Ruth Miles to form the Gress-Miles Organ Company. The firm built more than 100 organs, including instruments for Vassar College, Middlebury College, St. John's Church in Washington, D.C., and other prestigious locations.

Ed played a "mean" theatre organ and made discs on the Detroit Fox as well as at the ex-Paramount studio four-manual Wurlitzer at Loderhose's studio in Jamaica, New York. He made a point of visiting every major Wurlitzer he could, and stayed abreast of the activities in the theatre organ world. He was very smart about many subjects, but when the conversation came around to Wurlitzers he'd light up, and if you struck the right chord, he'd open his memory bank to all the first-hand information he had about original installations and the organists who played them.

Eddie was very smart about organs. He took advantage of his Army years to survey everything he could about organs in Holland and Germany. For more than 30 years, he was a successful organbuilder. His organs reflected superb classical design, but their noted thrilling aggressiveness and instantaneous speech, his special trademark, was probably the result of his knowledge, respect and appreciation for the real thing, the Mighty Wurlitzer!

Mike Foley

Journal of American Organbuilding

Quarterly Publication of the
American Institute of
Organbuilders

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

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

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

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SAFARI NEWS

MAY 17-23, 1991
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AFTERGLOW
to Holland
May 24-26, 1991

These are some of the venues we shall visit with Top Artists to entertain us being: Douglas Reeve, William Davies, Robert Wolfe, Nicholas Martin, Ron Curtis, Nigel Odgen, Simon Gledhill, Len Rawle, Ken Stroud, and a few surprises.

Cost of Safari in London is £125 per person for all coach travel, concerts and some meals.

Afterglow to Holland cost is £120 for coach travel, ferry crossing, two nights' bed and breakfast.

Limited number for Afterglow. Do join us in celebrating our 15th Anniversary 1976-1991.

To those who have been with us before, you know it is great fun. For the first timers, you will have all the stops pulled out to entertain you in the best organ crawl ever.

LONDON & S.E. CHAPTER SAFARI 1991



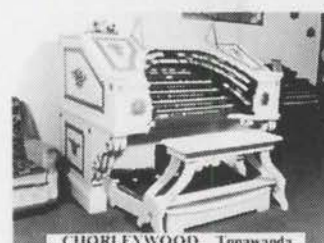
TOOTING Granada



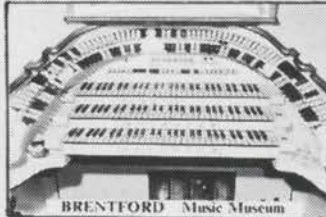
BARRY Memorial Hall



STEVENAGE Gordon Craig Theatre



CHORLEYWOOD Tonawanda



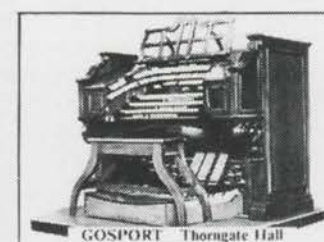
BRENTFORD Music Museum



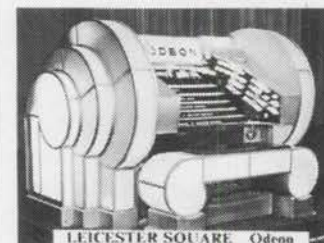
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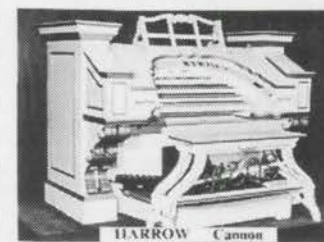
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Bookings to A.T.O.S. Wurlitzer Lodge.

ASCAP-ATOS Deal Signed, In Effect

Problems encountered in negotiating the ATOS blanket license agreement with ASCAP have been resolved and an agreement reached. All ATOS units must identify the license as American Theatre Organ Society, not under chapter names.

Each unit must use an accurate average program attendance estimate; inflating figures would cause additional licensing fees to be charged against the Society.

Contracts are sent by each unit direct to ASCAP, and a photo copy is also sent to ATOS Executive Director Doug Fisk, P.O. Box 417490, Sacramento, Cal. 95841.

Special Show Benefits Organ Relocation

Organist Kurt von Schakel traveled from Indianapolis to Atlanta Feb. 10 to appear in a special \$10 concert presentation benefitting relocation of the Walt Winn Warehouse four-manual Page organ from its present location to the Candler Mansion in Atlanta.

Dallas Organists Get Photos In Showcase

Dallas' Lakewood Theatre now has one lobby attraction display case that features ATOS organists, all members of North Texas Chapter, who regularly play at the movie house. Member Gene Randolph took professional photos of the artists.

MILWAUKEE REGIONAL TO FEATURE TOP ORGANISTS

Milwaukee's Nov. 1 through 3 regional meeting will feature organists Simon Gledhill, Tom Hazelton, Jonas Nordwall and Clark Wilson.

PIPES, PLUGS HAVE SUB-CLUBS

Two sub-clubs, designed expressly for ATOS organ owners—pipes and plugs, are organized to benefit both type instruments. The two groups will have meetings and informal discussions at the San Francisco Conclave. Laurel Haggart, P.O. Box 902, Lake Arrowhead, Calif. 92352, directs the whistles group; Col. Jack Moelmann, P.O. Box 165, Scott Air Force Base, Ill. 62225, heads up the sparkers.

Wichita T. O. Has Growth Plans

Wichita Theatre Organ, Inc., the group administering the former New York Paramount Theatre Wurlitzer now installed in Civic Center Century II, is alive and producing shows and is making plans for bigger productions. On March 16 they will present Patti Simon in concert and Lyn Larsen is slated for May 4.

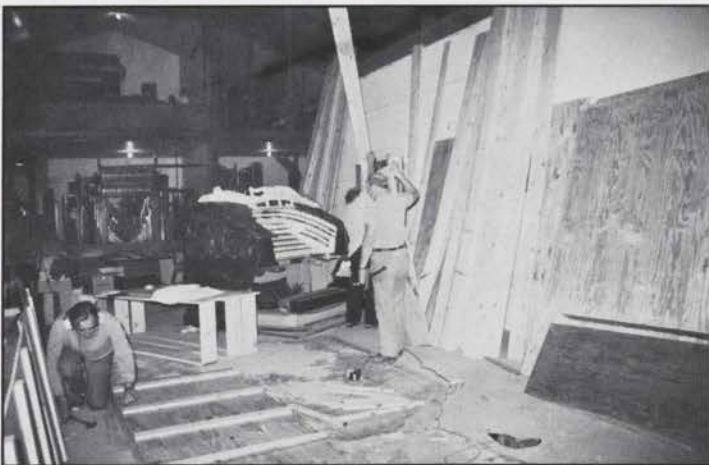
In addition, the Style 235 Wurlitzer originally installed in the Miller Theatre is currently being erected in a studio room, added to the Mike Coup residence, by John Grunow and Ed Zollman. It will have a second console, the two-manual Wurlitzer keydesk that once played Coup's 2/3 51st Street Paramount Wurlitzer installed in his trailer home.

Karen Coup advised the NEWS that local activities have dwindled over the years, but with addition of the Miller organ and new show plans for Century II, that interest will increase.

"Perhaps we'd better become ATOS members again—please send me full particulars!" Her request was immediately forwarded to Membership Man Doug Fisk!

Mendenhall Resigns Due To Illness

ATOS National Treasurer Dale Mendenhall has resigned due to illness. As this issue of the NEWS goes to press there had been no announcement regarding a replacement; the Board is responsible for naming a successor.



PIPE CRATE FABRICATORS Tom Handforth, Bill Harris and Dick Obert are turning out stacks of new pipe trays for every rank in the Fox/Lanterman Wurlitzer. Pipework will be moved to storage locations and held until brought out for restoration work or direct replacement in their chests in new chamber space at the Alex Theatre in Glendale, Calif. Present chambers are being emptied as fast as crates are built by the trio.

—ATOS International NEWS photo



Volume 5 Number 7

March 1991

Nagano Plays Final Lanterman Concert

In preparation for a final concert, primarily to demonstrate the instrument to a representative group of its new owners, the Fox/Lanterman 4/36 Wurlitzer was tuned the evening of Jan. 22 by organmen Ed Stout and Dick Taylor. It was ready next day for Jerry Nagano, who made a trip from the Bay Area, to play the farewell concert on the instrument before dismantling, packing and moving operations started.

A large contingent of Glendale city officials were on hand to hear the concert and various explanations about the instrument they have purchased for the Alex Theatre. Everyone present expressed the thrill they had hearing the many different types of music played by Nagano during his program—from pop tunes to classics.

Board member Ginger Brenberg, herself an organist, declared the instrument will be an outstanding feature in its new theatre home.

The concert was arranged by LATOS member Bill Schutz, executive director and organ project manager.

Restoration Work Started On Towe Museum Wurlitzer

Work is already underway on the restoration of the 2/8 De Mille Wurlitzer organ which has been donated by the Les Pepiot family for installation in ATOS's first public museum space which is the Towe Ford Museum in Sacramento's 'Old Town' section of California's capitol city.

This historic area draws heavy patronage throughout the year due to the State Railroad Museum and other exhibits of early Californiana.

According to Executive Director Doug Fisk, the instrument will require extensive work. Funding will come from the \$25,000 voted by National directors at their board meeting in Indianapolis last August.

At this time it is not known how much money will be needed for rebuilding the organ, and what expenditures will be required for the area which will be used for auditorium and chamber space.

Console Donated

A well-known member of Sierra Chapter in Sacramento has purchased the two manual Wurlitzer console that formerly played the chapter-owned organ in Fair Oaks Clubhouse and has donated it to the museum Wurlitzer. Sierra member Harry Cline is already modifying the donated keydesk.

Dave Moreno, well-known organist and organ technician, heads up the Towe project.

MUSIC BOX ORGAN USED IN FILMING

Very organ-minded Bob Chaney and Chris Carlo never mind when their Chicago Music Box Theatre and Allen organ figures in their show business. Recently, Paramount Pictures chose it for a location shoot on "Only The Lonely" starring John Candy, Ally Sheedy and Maureen O'Hara. It is a John Hughes production.

The theatre was used as it appears with exception of the concessions stand which was rebuilt to match the restored 1929 lobby.

Early in February, Hughes returned with his own directorial project, "Curly Sue" starring Jim Belushi and Kelly Lynch. Location scouts chose their Music Box after checking out the Chicago, —See MUSIC BOX, Page 4—

March 1991

Impressive Artist Line Up For 'Frisco Meet

Dick Clay, program chairman for the coming July National Convention in San Francisco, visited the southern California area Jan. 19 through 21 and was a guest on "Gee Dad, It's A Wurlitzer" show in his role as recording engineer for the recently produced Gledhill Castro Theatre Wurlitzer CD. He gave an insight into that recording session.

For the NEWS he produced a schedule of conclave artists and events. The array of talent and instruments is impressive.

Artists are Mark Aston, John Fenstermaker, Simon Gledhill, Tom Hazelton, Kevin King, Dennis James, Jim Riggs, Walt Strony, Lew Williams and Clark Wilson.

Lyn Larsen will be demonstrating for Allen organs and Tom Hazelton will do the same for Rodgers organs.

Theatres to be used are the Castro, Berkeley Community, Paramount, Stanford (Palo Alto) and Grace Cathedral.

ATOS CLASSICAL BUILDER

Manuel Rosales, well-known Los Angeles classical organ builder, is now associated with theatre organ. He joined Los Angeles Chapter last year.



ON THE CLASSICAL SIDE—Theatre organist Chris Elliott, center, turned classical and spent the better part of a week in Pasadena recording a new Allen installation in St. Andrews Catholic Church. Technical assistance was present in the person of Henry Hunt, left, and Stephen Ross, right. Lyn Larsen, also in the area for other work sessions, joined the trio later. Actual recording of the CD took place around 2:30am, when nearby freeway noise was at its minimum.

—ATOS International NEWS photo

San Gabriel Holding Free Trade Fair Show

Stan Kann will play a public afternoon concert in San Gabriel Civic Auditorium as part of the April 19 through 21 Annual Trade Fair which is open free of charge to the public.

There will be continuous carnival entertainment around the Auditorium and the Civic Light Opera Association will present excerpts from musicals that have been staged there.

Kann is also slated to play a concert March 15 at College of the Pacific in Fresno, Calif.

Power Failure Cancels High School Show

by Charlels E. Zell

"The Great Train Robbery" was a disaster on Jan. 20. Sierra Chapter, Pacific Coast Railroad Chapter, R & LHS and California State Railroad Museum Foundation sponsored an afternoon rail and movie nostalgia program at Grant Union High. Bob Vaughn was to play the Tom Mix film on the mighty Wurlitzer that was originally installed by George Wright.

Fifteen minutes into the program, a massive power failure cancelled the show. It has been rescheduled for March 24.

Profit from the show will be divided amongst the sponsoring organizations.

Rochester Kids Have Organ Schooling

School kids in 5th and 6th grades of Rochester, N. Y. will hear the Rochester Museum and Science Center Eisenhart Wurlitzer in concert and demonstration May 10. The session includes slides of the organ proper, an explanation how it works and a question and answer period.

Sponsored jointly by the museum and Rochester Theatre Organ Society, owners of the instrument, Don Halll, organist and Director of Strassenburgh Planatarium, will be at the console.

RTOS offers courses in music, science (acoustics), and social studies to all surrounding school systems. Information is obtainable by calling 716/271-4320.

Koury Working On New Sierra Suite

Organist and ATOS National Past President Rex Koury is currently working on his Sierra Suite for symphony orchestra and organ. He hopes to have it premiered in England similar to the opening given his Concerto for Theatre Organ several years ago.

Norris Is Ferguson Type Teacher In U. K.

by David Lowe

John Ferguson of Indianapolis has established an enviable record of producing winners in the annual ATOS Young Organists Competition in U. S. In Great Britain, the identical winners mantle rides comfortably on the shoulders of organist John Norris.

His latest success, David Eaton, 10-years-old, won London Chapter's competition last year. Second and third place winners Simon Appleyard and Andrew Hagon were also his students.

The noted artist is also musical adviser for the Cinema Organ Society and teaches organ on the COS-owned Southbank Wurlitzer.

JATOE Cooks On Book For Conclave Issue

A cook book project developed by Joilet Chapter is being finalized for publishing. Distribution is expected at the San Francisco Convention in July.

Cost of the book will be in the neighborhood of between seven and eight dollars, it has been estimated.

PASADENA POPULATION UPPED BY INFLUX OF ORGAN PERSONALITIES IN MANY ROLES

Pasadena, California's population figure became something of a record per capita theatre organ center during the period February 8 to 15, when Tom Hazelton, Chris Elliott, Lyn Larsen, Dave Junchen, Steve Adams, Tom De Lay, Stan Kann, Allen Millls, Roger Inkpen, Steve Leslie, Edward M. Stout, III, Dick Taylor, Ralph Wolf and Phil Maloof (plus many others —Ed) came to town for various reasons, but primarily to hear Hazelton play the Pasadena Civic Auditorium 5/28 Moller organ in a birthday concert for the Auditorium's 60th Birthday.

Hazelton, Junchen and Adams were the first to arrive—Hazelton to practice, Junchen and Adams to touch up the big Moller.

Next to arrive was Chris Elliott. He was in town to make a CD on the newly installed Allen organ in St. Andrews Catholic Church. Allen rep, Henry Hunt, and technical man Stephen Ross were on hand to help with the music-making chore. This entailed moving speakers for maximum sound reproduction, etc.

Last to arrive was Lyn Larsen. He spent the first days with organman Ken Crome working on the Ruth Villimen Dresser 4/22 Wurlitzer at Malibu Beach. Then the two tackled more improvements for Pasadena City College Ross Reed Memorial Wurlitzer. And finally, Larsen joined the Elliott entourage at the church for final work before the CD was recorded.

Biggest T. O. population increase was for the Auditorium party. Part of this spilled over into nearby San Dimas where Dr. Robert Tall & Associates were premiering Rodger Organ's classical Parallel Digital Imaging Technology Organ. Hazelton, Wolf, Kann, Stout and Taylor moved in following a reception at the Auditorium to close up the invitational soiree with a bit of appropriately-styled music which, they noted with approval, had that 'good' sound.

By week's end there was a decided loss of organ population. Stout and Taylor, went to the Bay Area following the concert, but returned next weekend to continue supervision of the Fox/Lanterman Wurlitzer removal. Everyone else had gone home.

Money To Be Made In Old Organ Parts

Plagued with odds and ends of incomplete flute pipework, Bob Maes' mind worked itself into fantasy then fact and finally profit. On a special table in the Granada Theatre, Kansas City, Kan., he displayed a hodge podge of pipework—flutes as noted—and before intermission was over, ushers were asking him if there were "more flutes". They had been identified as 'souvenirs' at \$5 per copy. Inspired patrons cleaned out the supply. Granada Theatre Historical Society was \$1,000 richer at the end of the Bob Ralston show.

In another cleanup mood, Maes started stripping old consoles that were not saleable. Even stop tablets weren't the kind Wurly nuts wanted.

Inspiration, a drill and bit of chain made them key chains. Placed on sale at \$5 each, he now needs more old consoles to replenish his key chain sales.

It is through Maes and other buffs who deal in buying and selling organ parts and complete instruments that organ owners can usually find additional ranks and parts they want for their own instruments.

He recently purchased the 3/30 hybrid-mostly Wurlitzer that had been in the Groten, Conn. Pizza, Pipes & Pandemonium parlor. The organ had been in storage two years.

From this instrument, National President John Ledwon recently purchased the Style D Trumpet. He wanted it as an additional rank for his own organ.



T. O. NABOBS—Tom Hazelton at the console of the new Parallel Digital Imaging Technology Organ, shows off the newest classical instrument to organists Ralph Wolf and Stan Kann and organmen Ed Stout and Dick Taylor at the invitational party held at Robert Tall & Associates showrooms in San Dimas, Calif. following the Pasadena Civic show. The three organists "imaged" some rather nice sounds from the new organ.

Brubaker Claim Stirs Varied Comments

When Ray Brubaker told the Associated Press there were only three other organists and himself who can accompany silent films, he provoked comment somewhat to the contrary. The NEWS has been receiving letters from ATOS members who do not agree with him. The two that are published below are representative of those received:

Walter D. Kimble, Mid-Florida Chapter, notes—"I am sure there are others around the country, like myself, who did that work in the late 20s and, given the chance and opportunity today, can still do a creditable job of 'cueing the flickers'. I did two performances of Buster Keaton in "The General" in central Florida in the past four years and can still do it, even at my age."

Richard Warburton, of Skykomish, Wash.—"Ray Brubacher must be working with the manager of the Mt. Baker Theatre in Bellingham. In written information produced by the theatre, it is always stated, pertaining to its 2/10 Wurlitzer, 'It is one of only two theatre organs remaining in their original locations in the U. S., the other being in Virginia.' I've always wondered whether the Virginia organ was the Mosque or the Byrd that shares the honor?"

Allen Founder Dies

Jerome Markowitz, founder and Chairman of the Board of Allen Organ Co., died Feb. 13 following a lengthy illness. He was 73 years old. His son, Steve, is President of the company.

Calcaterra Honored With Rialto Reception

by Hal Pritchard

Following the funeral mass for Rob Calcaterra, Tuesday, Feb. 12, a reception was held at Joliet's Rialto Theatre in his memory.

The console was at stage level, surrounded by floral arrangements—one an excellent keyboard with notes—and a portrait of Rob was placed on the bench. The theatre was dimly lit, but the console and floral arrangements were spotlighted dramatically.

A catered luncheon was offered to the 200 or so relatives, friends and guests. Tapes of Rob's performances were played over the theatre's speaker system.

It was a very tasteful and touching tribute to a hometown boy whose professional career began at the Rialto and took him around the world.

In retrospect, the many joys that our hobby brings us are tempered by tragedies such as the death of a talent that had much more to offer. Combined with the death of Central Indiana Chapter's Tess Moses, this has been an unhappy week for ATOS.

New Zealand Artist Likes Old Baldwin

Interest in upgrading old electronic organs isn't exclusively a stateside idea. William F. Mitchell, a member of Kiwi Chapter, New Zealand, was elated to discover there is information available to help him improve his Baldwin organ.

"The instrument I own is a Baldwin Cinema III, purchased for its construction similar to a theatre pipe organ, which is now approximately 10 years old. It cannot be replaced with more modern instruments which in my personal view no longer resemble a true organ in sound or appearance.

"Being a performer on Auckland's only theatre pipe organ, a Wurlitzer 2/13, located at the Hollywood Theatre, Avondale, I look forward with great anticipation to the NEWS, and I would appreciate further information on the 'MIDI' upgrade."

Robert Rockwell, whose article in another newsletter brought about the interest, is now a member of ATOS and his address has been forwarded to Mitchell in New Zealand. Rockwell learned about ATOS through the NEWS inquiry asking permission to reproduce his article.

LATOS PLANNING SCHOOL KID SHOW

"You can't have a young organists contest without having young organists—and what we hope to accomplish will result in promoting interest in theatre organ to the degree that kids will become associated with the instrument," declared Henry Hunt, who with Shirley Burt and Stephen Ross, are directing the Los Angeles Theatre Organ Society Scholarship program.

They are blueprinting a program to acquaint sixth graders in the Pasadena (Calif.) school system—and eventually other school systems in the Los Angeles Metropolitan area—with the instrument.

To create a lasting impression and instructional plan, an informational brochure will be produced. Information has also been obtained from Rocky Mountain Chapter.

Rob Richards and his Fusion concept will be the attraction in the long range plan.

Big Organ Will Be For All-Purpose Use

by Chuck Bowdle

On advice of a visiting French organist in 1939, who played a concert on Melbourne, Australia's huge Town Hall classic organ, the Echo division was taken down and an attempt made to include it in the main organ. The idea was abandoned and the division was stored away.

It has recently been 'found' and will be reinstalled during a \$2 million restoration of the instrument. Over the past two years various organ people have been assessing and proposing improvements—Lyn Larsen and Carlo Curley are two who have offered advice.

Latest plans call for solid state replacements and the instrument's 112 stops will be increased to 150, enabling it to be used for classical, romantic, orchestral and theatre organ music.

A second movable stage console to be installed will give a better view of performing concert organists. It will also be used for teaching.

REGIONAL MEETING

Dairyland Chapter's Regional Convention headquarters will be the Hyatt Regency Hotel in Milwaukee.

MUSIC BOX

—Continued from Page 1—

Esquire and New Regal (Avalon) Theatres as possible locations. The new concessions stand was rebuilt. This time with three candy display cases, wall sconce and damask wallpaper. The Music Box makes a perfect studio-sized stand-in for its larger downtown cousins. "Curley Sue" is a Warner Bros. film.

The Allen Theatre organ was silently featured as a "movie palace" prop in "Only The Lonely" and used to excite an 'audience' of over 200 extras as they acted out the watching of a movie in "Curly Sue".

Tigers Kill Organ Music In Stadium

Organist Steve Schlesing reports the Detroit Tigers Baseball Club has announced it will substitute canned music or Muzak for live organ music at the stadium. He has been organist there for several years.

CATOE Adds Another \$5,000 To Reward!

Chicago Area Chapter is offering \$5,000 reward to anyone who can furnish information leading to recovery of the nine missing ranks and percussions of the 4/20 Oriental Theatre Wurlitzer—and an additional \$5,000 for information leading to the arrest and conviction of the person or persons responsible for the theft. Contact T. L. Rowells at 312/346-9420.

Organist Barbara Sellers wrote a brief but heart-felt account of her famous parents' association with the Oriental Wurlitzer in the February issue of Vox-CATOE. She also noted she would like to form a non-partisan committee for the purpose of hiring a professional investigator to look into the theft.

Another Theatre May Be Getting An Organ

Another theatre may be getting an organ soon. In South St. Louis, a private group will launch a campaign to save the Granada Theatre. If successful they will look for an organ to install there.

MILLS AT N. Y. ACADEMY

Allen Mills will appear in concert May 4 at New York Military Academy at 8pm.

Two Members Donate \$1,000 Each To Organ

Tim Needler and George Weaver, members of Central Indiana Chapter, have each donated \$1,000 to the Hedback Organ Fund for upkeep and restoration of the instrument. The chapter recently purchased it from the Hedback estate. In addition, member Ken Double has secured a \$5,000 grant for the organ from the Lilly Endowment.

Needler's contribution was given in the name of the late Bernice Mazingo, a long-time CIC member and respected classic organist and teacher.

—from CIC Ciphers

Rialto Barton On Air

Joliet's Rialto Theatre started half-hour radio programs Mar. 3 over WJOL-AM at 1:30pm featuring Taylor Trimby at the console of the 4/21 Barton organ.

Programs will be taped and feature the organ as well as current information about the theatre.

Detroit Clubs Will Talk Over Ideas, Problems

Motor City Chapter and Detroit Theatre Organ Society are planning to have their Directors meet to exchange ideas and talk about common issues.

"We cannot exist alone in a vacuum and this is a sign that in the Detroit area we want to keep theatre organ alive for many years to come!" it was stated by a Motor City official.

Are They Taking Over?

During the Royal Canadian College of Organists national convention next July 2 to 5, one feature program will star organist William O'Meara "in provisations to accompany 'The Hunchback of Notre Dame.'" It was not learned where the photoplay would be shown.

In Britain It's Sky High

In Great Britain, silent film cuing and accompaniment is explained as the organist providing 'atmospheric music'. COS Newsletter recently listed the showing of "Son of the Shiek" with Trevor Bolshaw providing the atmospheric music "as he did last year for "Phantom of the Opera."

FOR THE RECORD

Mildred Barin reports "The King of Instruments" book is available from Organ Literature Foundation, Braintree, Mass.

Big Moller Entertains T. O./Classic Crowd

In response to an invitation issued by Delaware Valley Chapter, ATOS members from surrounding chapters, the Curtis Organ Society, Hershey Theatre and Moller Co. personnel 'crowded' into Philadelphia's cavernous Convention Hall Jan. 20. They heard, played and inspected the huge dual Moller organ during the afternoon.

A letter from Moller stated in part: "We would like to express our appreciation for a most interesting and fun afternoon. Thank you for inviting us to be present for the re-opening of the Civic Center Organ. Your guest artists (and the *Artiste*)—(Moller player unit—Ed) did a wonderful job demonstrating the capabilities of the instrument. In addition, the chamber tour was a real hoot! "They don't build them like that any more!"

According to Irvin R. Glazer, coordinator for the organ project, the date of Tuesday, July 7, 1992 has been requested for use by ATOS during its convention in Philadelphia.

Organ Parts Going Abroad In Containers

Major shipment of organ parts to Australia, Europe and England became a growing business during 1990. In less than one year's time at least five large containers were shipped to Europe and England by one person. Three other shipments were each complete organs with extra ranks. One of these was the former Buddy Cole Wurlitzer.

Kansas Theatre Will Get Organ From Maes

Independence, Kansas will soon see a theatre organ delivered to the Booth Theatre there. Officials in charge of restoring the theatre have contacted organ broker Bob Maes and ordered a theatre organ from him. He will oversee its installation.

Chapter Sends Photo

Alabama Chapter has furnished a photo of its Alabama Theatre for use in *Music In Our Time*. The book's author discusses theatre organs in one section.

To be published later this year, it is a college textbook focusing on music appreciation and will sell for approximately \$30, it is reported.

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Editor.....Tom B'hend

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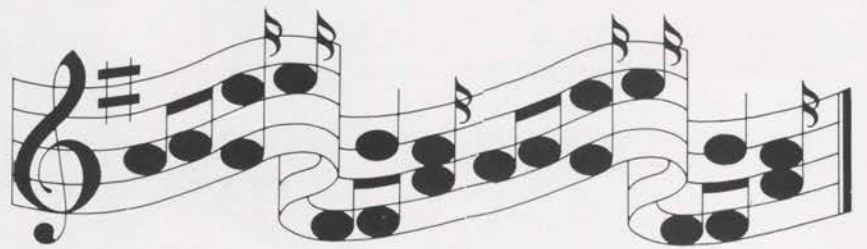
MONEY- MAKING IDEAS—

When Bob Maes started reding out his organ warehouse, he was on the verge of junking old Reuters wood ranks. George Lee Dunn, a member of Granada Theatre Historical Society, and a master cabinetmaker, happened to be there and told Maes to 'cool it' because he had an idea. He did. Every pipe became a home for birds—small ones, single floor abodes; larger ones graduated from two to nine floor condominiums. Finished in natural grained styles, they were put on sale in the Granada Theatre foyer. Exhibited by Donna Maes, the cost to landlords—\$9 per floor with free advise 'that with one of these, you don't need bird whistles!' The Society benefits from the sale of these homes. Elsewhere in this issue are other Maes ideas for producing profitable projects.

Gledhill At Paramount

Simon Gledhill will make a brief U. S. stopover on his way to appear in the Australian Theatre Organ Society Convention when he presents a concert at the Oakland Paramount Theatre on the evening of March 24 at eight o'clock.

Chapter Notes



ALABAMA

Birmingham

205/942-5611 or 205/251-9492

On November 18, Alabama Chapter presented Paul Quarino in concert at the Alabama Theatre in Birmingham. He gave a delightful concert on our "Big Bertha," a 4-manual, 21-rank Wurlitzer Publix #1. This organ is one of the three original installations remaining in the United States.

We were very fortunate to have an artist like Paul come and give a concert for us. The music was a pleasant variety. His pleasing microphone style and the obvious personal joy that Paul derived from the concert made it a very special occasion indeed. After the concert, chapter members gathered on the stage for a covered dish supper to honor Paul and another special guest, Grace McGinnis. After the supper, Paul presented an original factory photograph of "Bertha" to the Alabama chapter.

On December 6, we were guests of E.E. Forbes and Sons Piano Company for a concert by Chris Anderson on the fantastic Yamaha HX-1 Electone.

On December 7, the event that all of Birmingham looks forward to each year opened. The "Christmas At The Alabama" show gets bigger and better each year. The director of the show was Mildred Ann Tatum. Rick Phillips was again organist and musical director. The show featured local musicians and dancers. It is a combination of the beautiful Christmas story featured in song and pageant, and the happy hustle and bustle of Christmas shopping, Santa Claus, and family reunions. As usual, one of the "Show stoppers" was the "Parade of the Wooden Soldiers" featuring Rick Phillips at the console and a group of very good dancers on the stage. The show ran for three performances, concluding with a matinee on Sunday afternoon, December 9. The show, together with the beautifully decorated theatre and thousands of mini Christmas lights from the top of the dome to the bottom of the stage, really set the tone for the Christmas season.

The December chapter meeting was held at the Alabama Theatre on December 16. A concert by Walt Winn of Atlanta followed the showing of the classic movie *Oliver*. Following the concert a brief busi-



Paul Quarino at The Alabama Theatre.

Bill McClure photo

ness meeting was held. Among the items of business was the election of officers for the year 1991. Following the meeting, everyone made their way to the lobby for delicious refreshments and the exchange of Christmas gifts.

December was really a busy time at the theatre. We had a full week of classic Christmas movies that climaxed the weekend of December 21-23 with the all-time favorite *White Christmas*. The Christmas movies were well attended. The audience enjoyed the Christmas carols played on "Big Bertha" as much as the movies.

On December 31, we met at the Birmingham Wedding Chapel in Woodlawn to welcome the New Year. The party began

with a delicious covered-dish dinner. Following the meal we played bingo. A table full of beautifully wrapped gifts were the bingo prizes. Just because all of the gifts had been claimed didn't mean that the game was over. Everyone continued to play and when there was a "bingo," the person simply chose a gift from someone who had already won. The game got pretty wild as the count-down to midnight continued. Finally, after one last game of "black-out" bingo, everyone opened the gifts. There were many exclamations, for the beautiful packages contained everything from coffee mugs to a garbage can lid. A midnight group toasted the New Year with champagne. Virginia Robertson



Perennial Christmas favorite, Walt Winn at the Alabama.

Bill McClure photo



Grace McGinnis and Paul Quarino relax after Paul's concert in Birmingham.

Bill McClure photo

ATLANTA

404/355-6680 or 404/641-7159

At Walt Winn's gracious invitation, the chapter visited his warehouse/studio on November 3 for an old-fashioned jam session (open console) reminiscent of the ones we had at Walt's first studio. Walt himself started the festivities in his own unique style. He was followed by Rick McGee, Rick Norton, Ron Carter, Lloyd Hess and others. Each one showed his own style of playing.

Walt's 4/18 Page never sounded better: the regulation and the tremos were just right. Everything worked perfectly, reflecting Walt's penchant for perfection. The music lasted past the wee witching hour and pleasant memories even longer. Needless to say, the some fifty guests there had a great time.

Clay Holbrook

On November 18, we met at George and Barbara Whitmire's, in Gainesville, Georgia, 54 miles northeast of Atlanta. George and Barbara have installed a 2/5 Marr & Colton over their health food store, making the establishment a place for vitamins and violes and tablets and tibias. George has made a beautiful installation under glass. The chamber walls are glass and the swell shades are wood — a reversal of some installations.

The Whitmires knew they liked organ music but were not familiar with the technical aspects of theatre organs. So Barbara researched the topic in *THEATRE ORGAN*, *Posthorn*, *Bombard*, and *Console* publications as well as *Contemporary American Organ* and other books. Last but not least, she consulted with local organ aficionados like Charles Walker, Nelson Guard and Clay Holbrook, and with John Tanner, a professional. George put his experience with Ma Bell to work and the whole thing came together, a fantastic job. They successfully wandered through the maze of magnets, reservoirs, springs, pressures, voltage, ciphers and what else, and the resulting journey was a delightful Marr & Colton. This is the only Marr & Colton known hereabouts to have ventured this far south.



◀ Rick Norton at the Whitmire's 2/5 Marr & Colton.

Our own Rick Norton was the guest artist, and he put the organ delightfully through its paces with his sensitive interpretations. Given the opportunity, Rick will be a rising star on the horizon.

Some fifty members traveled the distance to Gainesville on a textbook-beautiful fall day to partake of the healthy concert, the healthy refreshments provided by the Whitmires and the healthy fellowship.

Walt Winn had us back at his place for the chapter's Christmas party on December 9. First, our officers for the new year were elected by acclamation. Then the master himself showed us, again, what a splendid instrument his Page is, with a full spectrum of Christmas music, from "What Child is This?" and various carols, to "Winter Wonderland," "Toyland," and "Jingle Bell Rock." Walt's very pleasant hour and a half of playing was followed by refreshments we all had a part in supplying. We are very grateful to Walt for his generosity in providing a party site, a great organ and his beautiful performance.

Bill Hitchcock



◀ Our hosts at Gainesville: (L to R) Barbara and George Whitmire and their daughter, Kay Muntower. Below: Walt Winn at his 4/18 Page.



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CEDAR RAPIDS

We have had a memorable 1990. Our spring show, featuring Walt Strony, was another fine evening of entertainment in our long list of spectaculars which we have had since our first one more than twenty years ago. It was at Walt's April performance that our new Brass Trumpet rank was initiated. With the purchase of the new pipes, new chests were made and complete installation of the rank was done by our chapter members. Everyone attending the show responded enthusiastically when he featured the new rank.

Our fall spectacular's artist was Ron Rhode, 1989 ATOS Organist of The Year. For that show, we also had the Harmony Hawks, Barbershoppers who entertained the audience for one-half hour with their chorus of over 60 voices. The entire performance was well received. Both 1990 spectaculars were given very favorable reviews by Mr. Les Zacheis in the *Cedar Rapids Gazette* following each concert.

In addition to routine meetings with local members presenting the program and open console following, CRATOS enjoyed a summer picnic with a good attendance, an abundance of food and rain! Luckily, we held it in a city park pavilion! Our annual meeting was held in December in conjunction with a dinner at a restaurant in the Amana Colonies. Elections were held, and the annual report of the treasurer was given. A discussion was held on future activities.

Recently, by death, we have lost two of our fine members. Howard Burton was a charter member of this chapter and the temporary chairman at our organizational meetings in 1969. Only four charter members remain in the club: George Baldwin, Pat Marshall, James Olver and Clarence Schneider. The other decedent was George Kuba who set up the \$10,000 Ruth Kuba Memorial Fund at a local bank from which CRATOS could use the interest generated therefrom to award an annual \$500 scholarship to a child or grandchild of a current chapter member. To date, four such awards have been made. Both George Kuba and Howard Burton will be missed as each had contributed much to CRATOS in his own way.

We are excited with respect to our spring activities. Our January meeting will be a business meeting formulating plans for appointing committees working the spring spectacular on May 11. Open console will follow. Our artist for our spring show will be Jim Riggs, 1990 Organist of The Year. On Friday, May 10, we will have the third annual "Charlie Chaplin Festival" performance in conjunction with the Cedar Rapids Public Schools. All 1,700 fifth graders will come in school buses to our Paramount Theatre for the Performing Arts where Jim Riggs will perform for them, giving them a "tour of the organ" as well as a sing-along of melodies they have been practicing at school relating to the 1920s, and a short silent comedy of that era. For

the first time this year, there will be two such performances, the second one for fifth graders of our surrounding towns. School officials are most receptive and interested in our doing this event the day before our spectacular. Rob Calcaterra did the initial "Charlie" program in 1989, and Walt Strony handled it nicely in 1990.

Chapter members Paul Montague and George Baldwin attended the Rocky Mountain Chapter's "Mile High Week-end" regional at Denver, Colorado, in September as well as Sequoia Chapter's "Mighty '90" regional at Fresno, California, in October. Both conventions were enjoyed greatly as was sightseeing several National Parks and a drive down the coast of California. Only five hours after leaving Yosemite, it was "rocked" by a 5.7 earthquake!

CRATOS is now privileged to conduct tours of our beautiful Paramount Theatre including a mini-concert on the 3/12 Wurplitzer. We feel confident it not only gives the organ more exposure but also should help attendance at future spectaculars. It is understandable why we look forward to the months ahead with great enthusiasm.

■ ■ ■
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CENTRAL INDIANA

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Ken Double at Manual High School.

Our November meeting found us at Manual High School with an artist we always love to hear. He also accomplished a great deal of work toward restoration of this 3/26 Wurlitzer, including the design, building and installation of the lift. When he wasn't working, he was a morale booster with his playing — way back when it was still "Early Orange Crate." And consider this — Warren York lives clear over in Urbana, Illinois. I understand there were many hours spent sleeping in his vehicle.

We were treated to a dreamy "Maybe I'm Right And Maybe I'm Wrong." Then there was "The Prather" (the name of a ferris wheel located in a park in Vienna, Austria) — a very interesting composition. Then songs associated with Disney, songs we forget we even know until brought to life by Warren: "Give A Little Whistle," "Got No Strings On Me," "When You Wish Upon A Star," and "An Actor's Life For Me." Three bouncy tunes followed including the perennial favorite, "Elmer's Tune." A real swingin' "Tuxedo Junction" was thoroughly enjoyed as was Sousa's "Liberty Bell March," a rousing, spirited rendition in honor of veterans — it being the month for Veterans' Day. We were asked to dwell on the rose, not the stem of thorns, for "Keep Your Sunny Side Up." And the encore "I Love A Piano" was just excellent! And you know what instrument really got a workout! Our thanks to Warren for a splendid afternoon.

Our multi-talented sports announcer, Master of Ceremonies and organist extraordinaire, Ken Double, entertained us in December at our proud installation in Manual. And talk about hectic schedules — Ken had been out west. Sunday morning he flew from St. Louis to Chicago,



Warren York at Manual in November.

picked up his car, drove to Indianapolis and got here just in time for the business meeting (during which time he set up the organ). I'm impressed with the split-second timing. Ken kept the motion going with some of his favorites: "Happy Holidays," "Hail To Old Purdue" (Ken lives in their home town of West Lafayette. He was also instrumental in the Long Center's existence and continues to be its spark plug.) He is exceptionally good at capturing the mood of ballads, and we were brought into that mood with "When You're Away," "One Kiss," and "I've Got You Under My Skin." "Indianapolis, Indeed" (Sandy Patti's song) turned into a fun sing-along which just kept right on going through "Winter Wonderland," "Toyland," and "Jingle Bells." Open console was a hit as usual, and our yearly fun raffle was a huge success financially. Also, we had an extra special treat — Tim Needler's mother graced us with her presence.

Betty Schmidt



Warren York at the temporary "orange crate" console in Manual High School.

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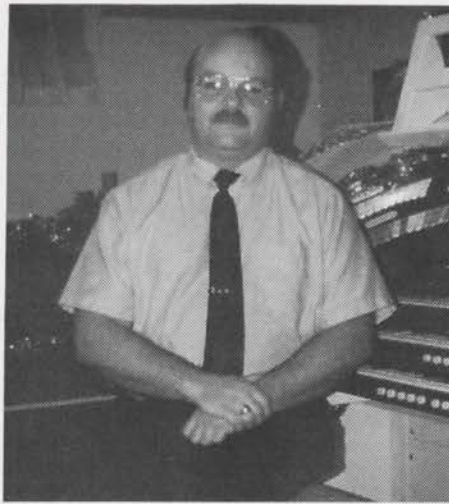
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CENTRAL OHIO

Columbus
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A music store interlude can be a real treat. We found that out November 25 when we met at Kincaid's Piano and Organ showrooms in Springfield, Ohio. After a short business meeting, store manager Mike Klontz introduced member Martha Hoyle, who he characterized as "a legend" in keyboard artistry. Martha, who has played piano and organ all of her adult life, has legions of students, amateur and professional, who owe their beginnings to her patient ministrations. So we were especially privileged to have her perform for us on a top-of-the-line instrument, the Hammond CX2000. With its programed computer insert cards, countless pressure-sensitive tabs and pulsating LED's, the organ displayed its wide variety of voices — especially notable among which was a very realistic piano, and a gorgeous sax. Martha threaded lightly through such old favorites as "Georgia," "Tumbling Tumbleweed" and a Latin rhythm number "Girl From Ipanema," and in typical chopped Hammond style we heard "S Wonderful." The second part of the program featured Mike Klontz, who demonstrated to good advantage the seemingly endless array of synthetic voices this instrument possesses. We'll say this — it was an entertaining afternoon, and for anyone who thinks he might be bored with a plug-in, the XC2000 is an antidote!

On December 16 we were especially pleased to have been asked to participate in a Worthington High School program, sponsored by the Worthington Songsters. On this occasion our Pattie Immel played the club's Mighty Wurlitzer for some forty minutes, regaling the audience with Christmas music and earning well-deserved, sustained applause. Now — maybe Worthingtonians will come to realize there is a priceless instrument nestled in their midst, something that deserves their support and needs to be heard more often.



Bob Cowley at our December meeting J. Polsley photo



Martha Hoyle at the Hammond CX2000. J. Polsley photo

Home Remedies from the Wurlitzer Cookbook:

Eau Sedative

A French Remedy

One handful of salt, dissolved in 1 quart of water. Put 1 tablespoonful of spirits of camphor into a quart bottle and 2 tablespoonsful of ammonia. Shake well for a few minutes, then add gradually the salt water, and shake it as you fill up your bottle. Cork it tight, and shake it well every time before using it. This water is excellent for nervous headaches or anyone having fever and is delirious. Wet a cloth or handkerchief and apply on your forehead and one to the back of your neck. Also for swelling or any bruises or pain it is quieting and relieves pain; only do not use it on wounds, because it would smart too much.

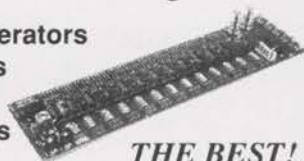
The same day it was our pleasure to host the chapter Christmas party at our house. Some 46 members and guests made the trek to Urbana for an afternoon of Yuletide entertainment. At the preliminary business meeting, President Henry Garcia announced the outcome of the election of officers for the coming year. The club welcomed new members Walter and Betty Douglass, then, following an update from the organ crew, John Polsley introduced member Bob Cowley who was the featured organist for the day. Bob owns and operates the Southwest Pipe Organ Company and has had extensive experience in theatre organ and church organ installation and maintenance. He captivated his audience with his opening number which, by way of an introduction, had a simulation of a symphony orchestra checking their clarinets for pitch, followed by the sharp rap of the conductor's baton after which the piano abruptly breaks out with a ragtime rendition of "When My Sugar Walks Down The Street." His unforgettable "Louise" was followed by "Memories Of You" and the durable "New York, New York." Breaking from ballads, Bob invited the audience to join him in a round of Christmas carols. While most of us harnessed our voices in close approximation to the melody line, we were suddenly aware that we had some gifted voices in our midst, singing two-part melody. The lovely soprano voices of Cora Huffman, Dorothy Long and Dorothy Smith, aided by the baritone voice of Steve Brockman, really fleshed out that Christmas music! Resuming his program, Bob gave us a stirring rendition of "Under the Double Eagle" and finished with the pleasing melody, "Nevertheless."

While the membership made some chamber inspections and stepped up for open console, those gifted gourmet cooks in our membership served up a most tempting selection of food. When our members bring a dish there's no pot "luck" about it; we know its going to be good from the word go. *John Polsley*

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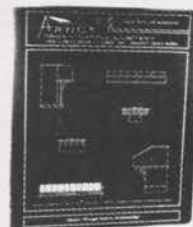


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Ron Rhode at the Pickwick Wurlitzer.

Chuck Wlodarczyk photo



CHICAGO AREA

312/589-9363 or 312/282-0037

Maintenance and improvements are ongoing on the Chicago Theatre Wurlitzer. This good news is welcomed by all. The dedicated crew, with Bill Reiger as Chairman, continues to enjoy their activity. We all appreciate their effort.

The Carl Schurz High School organ crew is another dedicated group with Mike Jacklin as crew coordinator. This Moller pipe organ has gone through numerous interesting phases in its history. In the past it was used by CATOE at several socials, and we look forward to its being used again many times in the future.

The 3/10 Wurlitzer, formerly in the Indiana Theatre of East Chicago, was installed in the Maine North High School a few years ago. It was purchased by CATOE and used for several shows and socials. Alas! The fate of many pipe organs fell on this 3/10 and it is now in storage in Downers Grove. A new home is being sought by the CATOE Board so that this instrument can be heard and seen again. All we need is patience!

Conventioneers of former years will recall seeing and hearing the Hinsdale The-

atre 3/27 Hybrid pipe organ. It is a beauty and was and is maintained by Jim Glass throughout the many past years. This organ was quiet for about 2½ years, but now has been reawakened and brought to life again. Don Springer put this instrument through a three-hour musical test recently and it never faltered. Congratulations to Jim for his dedicated and beautiful maintenance job.

As mentioned in previous columns, theatre doors keep swingin. Now they and the theatres are opened; then they are closed. Occasionally for good! Such is the Nortown Theatre on north Western Avenue, Chicago, near Sally's Stage Pizza (also closed). Rumors are that the Nortown will reopen — we shall see. Willis Johnson of Downers Grove, keeps his Classic Cinema theatre group operating. It is his Tivoli Theatre in Downers Grove that provides opportunities for budding theatre organists to "try their wings" on some of these instruments. Jerry Kochka does this Monday nights on the 2/7 Barton in the Downers Grove Tivoli which is a pleasure for all concerned. We appreciate Willis Johnson's cooperation in this respect.

Ron Rhode's CATOE show at the Pickwick Theatre last fall was super and greatly appreciated. His program was excellent and the two acts that were on the bill were class acts. We hope to have more in the near future.

A pleasant spring season to you all.

Almer N. Brostrom

CUMBERLAND VALLEY

Chambersburg, Pennsylvania

717/263-0202

The cold winter months of south-central Pennsylvania have not slowed down one bit the ongoing restoration of Chambersburg's Capitol Theatre 3/14 original Moller. Organ crew chief Mark Cooley reports continuing progress in the redesign and complete rebuilding of this fine instrument.

Cumberland Valley members celebrated the holidays in theatre organ style at the home of Bob and Francie Eyer, traditional hosts of the chapter's annual gala holiday party. Bob's 3/7 mostly Moller thrilled all of those present and was the centerpiece of an evening of good music and good friends.

Bob Maney



DAIRYLAND

Milwaukee, Wisconsin

414/271-0277

Gary Hanson's Organ Piper Music Palace was the site of our annual membership meeting on December 2. Chief order of business was the election of officers. Open console on the Kimball followed the meeting, and many members stayed after to enjoy the Piper's delicious food and the great organ entertainment by Dave Wickerham.

DTOS would like to thank all who hosted or played for socials in 1990, and its officers and directors for their work in making the year enjoyable and successful.

Our first meeting in 1991 was a mini-social at the home of Gordon and Dusty Schwacke and their two-manual Conn Martinique. This mini-social setting has been shown to give the many of us who feel reluctant to play before a large group, a chance to play comfortably, exchange playing ideas and have a fun time.

Carrie Nelson

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Two younger, yet among our most talented members, Michael Bigelow and John Cook, shared the console as our artists of the day at Babson, November 25. Between them were played seven of member Marion Sutcliffe's romantic compositions. These are very listenable selections and deserve publication.

Mike opened with a medley including "Turkey in the Straw" and "Let It Snow," — sort of a bridge between Thanksgiving and Christmas. His mini-concert finished with the popular "The Wind Beneath My Wings."

John began with a spritely "Young and Healthy," and a nice Rombert medley was included in his brief program. "Somewhere" was his closer, but each received such applause as to give us an encore. People listen when these two gentlemen mount the console bench for they know their abilities — home-grown talent with professional renditions.

On December 16 our Christmas meeting gave our ladies a little break from cooking as we had a catered meal. It was a pretty scene while sitting at round tables with the console prominent. Gary Phillips, Tim Holloran and Mike Bigelow alternated at the Wurlitzer with Gary playing for the Christmas sing-along.

We were honored to have several of the Babson College staff as our invited guests. Chamber and under-the-stage tours were conducted during open console. This was a nice, relaxed gathering as a prelude to Christmas. *Stanley C. Garniss*



"NINETY-ONE-DERFUL" CONVENTION

July 5-9, 1991
San Francisco



Jimmy Vanore and fourth grader Alysun Lundy at Trenton Moller. *Joe Vanore photo*



Ashley Miller at console while children jingle bells. *Rick VanderWende photo*



New Jersey

609/888-0909 or 201/445-1128

A special first event at Trenton War Memorial took place on November 26. A group of 42 children, third through fifth grade students, accompanied by chaperones and two enthusiastic teachers came to see and find out all about the big theatre pipe organ there.

This trip was possible because teacher Lois Cohen had heard the Moller at a previous concert and fell in love with it. She wanted the children to experience it, so she called crew chief Bill Smith and set up a date.

Her school maintains an unusual, unique program called the "Brown Bag Forum" which enables teachers and children to visit interesting places on an extended lunch hour.

The three groups of children were well mannered, interested and asked many questions. Crew members Bill Smith, Tony Juno and Jim Vitarelli explained the parts of the organ. Slides of pipes and organ parts were shown.

Because the children had never seen a theatre organ, Jinny Vanore brought up the console playing a rousing chorus of

"It's a Small World" and proceeded to play music which demonstrated the myriad of sounds of the organ.

The children were divided into groups and toured both chambers. The exciting part of the morning for five students came when they were encouraged to climb up on the bench and play their little songs on the Mighty Moller. When the teachers asked if there could be programs for other classes in the future, the answer was a unanimous "YES" by all the crew.

The annual dinner and installation of officers was held at the Trenton War Memorial on October 13. The catered buffet was delicious, and the wonderful surprise mini-concert by Candi Carley-Roth, who has recently moved to nearby Pennsylvania, thrilled everyone present.

The second annual holiday concert at the Pascack Theatre in Westwood was held December 15. The concert artist was Ashley Miller. Garden State is indeed lucky to have Ashley perform at this time of the year. He graciously fit our concert between many daily Christmas concerts at the famous Pan Am building in New York City. A concert at 10 a.m. on a Saturday morning seems strange, but this is the only time available in this busy, quaded, working theatre. We are also very fortunate that Austin Gordon, theatre manager, loves theatre organ and is willing to feature it on any occasion. *(continued...)*



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April 16	Lansing Symphony, Lansing Michigan
April 20	Institute of the Arts, Duke University, Durham, North Carolina
April 24	Wellesley College, Wellesley, Massachusetts
May 4	American Radio Company, New York City
May 14	Al Ringling Theatre, Baraboo, Wisconsin
May 17	Institute of Art, Cleveland, Ohio
May 19	Lakewood Methodist, Lakewood, Ohio
May 24-26	Long Island Mozart Festival, New York
June 1	Oj Ai Festival, Oj Ai, California
June 2	San Diego Mozart Festival
June 9-23	European Concert Tour with Marc Grauwels
June 30	Connecticut Early Music Festival, New London, Connecticut
July 7	Stanford Theatre, Palo Alto, California
July 15	Midsummer Mozart Festival, San Francisco, California
July 20	Strand Theatre, York, Pennsylvania

GARDEN STATE cont.

On the day of the concert, theatre one, which contains the 2/8 Wurlitzer, was comfortably filled despite a dreary day with sleet and icy roads. Approximately 98% of the audience was from Westwood and nearby towns, which delighted the committee and crew members who spent many hours preparing the organ for concert.

Ashley pleased the audience with a varied program of pop holiday songs. "Jingle Bells" was the hit of the morning as the children were given all kinds of sleigh bells to jingle. A sing-along ended the program. All in all, it was a delightful program and put all in the holiday spirit.



Bill Vlasak at Trenton War Memorial. Jimmy Vanore photo

December 16 was the annual Christmas concert at the Trenton War Memorial. Featured was Bill Vlasak, well-known performer at the Paramount Music Palace in Indianapolis. The first portion of the day's program was all wonderful theatre music. Bill's talented, expert fingers flew over the keys. He played innovative music and used about every stop on the organ. The second portion of the program opened with a large group of singers known as the Greater Trenton Choral Society. This group has been included in our Christmas programs since 1976. Bill played the remainder of the concert and did a super job. The audience love it. Jimmy Vanore



Bob Ralston and Jimmy Scoggins at the 4/25 Robert Morton.

GULF COAST

Pensacola, Florida

904/932-3133 or 904/433-4683

Now, I ask, how many professional theatre organists have received a Key to the City when they played? Well, Bob Ralston did when he was our guest artist in November 1990 in the historic Saenger Theatre here in Pensacola.

Our ever-ebullient, should-have-been-in-show-business mayor, the Honorable Vince Whibbs, presented Bob with said key during the show. It was our honor to have "Hizzoner" emcee our presentation of Bob, and a dandy job he did. Mrs. Whibbs is a beautiful asset to the mayor and they added much to our first-ever Sunday afternoon concert on our 4/25 Robert (Wonder) Morton.

Reynolds Music House provided us an on-stage Yamaha electronic, complete with speakers almost as big as the stage. Some instrument, I'm here to tell you!! You know the old love story that exists between electronic instruments and REAL pipes. This is one time we LOVE the electronic. As irony would have it, not once, but three times during Bob's show on the Mighty Morton, the theatre experienced temporary power failures. Our expert technician, Jimmy Scoggins, ever on the alert, remedied the situation "stat," but Bob was a step ahead, expert showman that he is, leaped from the Morton to the afore-

said electronic and kept right on with his "wunnerful, wunnerful" music. When the first failure happened, during the "Battle Hymn of The Republic," Bob left the bench, picked up the mike and told the audience, "Well, you know how that song ends, anyhow."

Great sense of humor here. The elements gave him lemons and he made lemonade. The audience loved it. They really didn't care which instrument was being played at this point as long as he continued playing. His music is a real crowd-pleaser, you know.



Saenger Theatre lobby during intermission of Bob Ralston concert. Mrs. Whibbs, interested customer and the Honorable Vince Whibbs, Mayor of Pensacola. On the right, Board Member Howard Rein.

We had our regular meeting in the historic district home of B.D. Rhea, M.D., Console Builder/Vice President/Treasurer of our chapter. Dr. and Mrs. Rhea are always the gracious hosts to allow us this privilege. Our annual election of officers was on slate for the meeting. Mr. William Linne, a local attorney, met with us to help in establishing ownership of our organ at the theatre. It's our organ, their theatre.

Again, in 1991, we are applying to the Arts Council of Northwest Florida for some supplemental funding. Again we are keeping our fingers crossed. Budget cuts have become a by-word in the American vocabulary.

Our two technicians, Scoggins and Curt Goldhill, with help from our own chapter members, are in the process of installing our Orchestral Oboe and Kinura ranks in the organ, with expert help from Dr. Rhea. Dr. Rhea can take a pipe that looks like a piece of spaghetti (after cooking) and make it into a usable piece of equipment for a pipe organ. Anyhow, we are making progress on this task. These two ranks were the generous donation of the organization "Friends of the Saenger."

Scott Brodie is still busy with the power-tower at the local school board offices to see about having a performance for middle school children prior to Jim Riggs' evening concert for the general public. These wheels grind slowly you know. But first, we welcome Jeff Weiler to our town, our theatre and our audience.

Dorothy Standley

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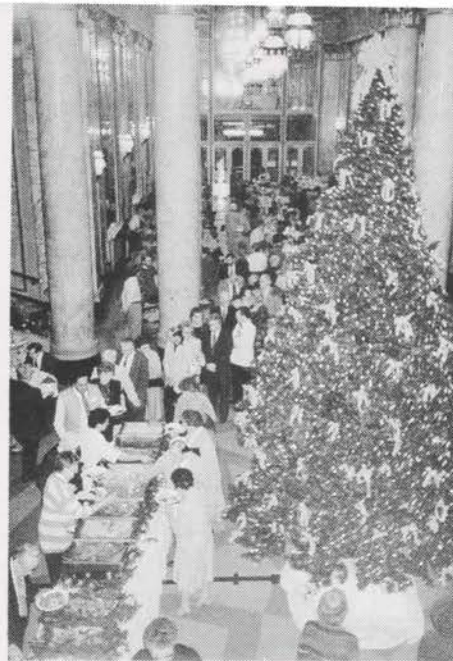
Christmas Gala: (L to R) the Pasquales, Krughoffs and Berrys. Hal Pritchard photo



JOLIET AREA Joliet, Illinois

The combined social with CATOE at Christ Church in Oakbrook on December 1 combined business with pleasure. A new JATOE board was elected and an excellent Christmas-oriented program was played by the church's music director, Devon Hollingsworth, who also accompanied a witty sing-along. It is always a pleasure to hear Devon and to enjoy the "umpteen"-rank (and growing) pipe organ in a glorious room. The facilities at Christ Church are impressive.

The Second Annual JATOE Gala on December 12 in the Rialto Square Theatre in Joliet was spectacularly successful. The beauty of the rotunda and theatre are truly incomparable. The catering was impeccable, but the show-stopper was a stunning performance by Tony O'Brien. Tony's registration, his utilization of the beautiful Solo voices of the Barton Grande, and his personal demeanor were all highly professional. This young man is a superb concert artist. He obviously enjoyed himself and he made the Barton produce sounds that



The Great Rotunda Tree serving line. Hal Pritchard photo

reflected his joy. We look forward to hearing Tony again in the future.

The January social at the 19th Hole in Lyons displayed the talents of member/owner Bobby Roppolo. This popular club features a 3/12 Barton as well as a Hammond X-66. The atmosphere is well suited to the dance stylings of Roppolo. It is one of the few dance establishments left in the area. Hal Pritchard



Montana-Northern Wyoming
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The Annual Corporate Meeting celebrating the 95th birthday of Jesse Crawford was held on December 16. Crawford was born December 2, 1895, in Woodland, California. Election of Officers was followed by the screening of a videotape of the Harold Lloyd silent comedy *The Kid Brother*. This was videotaped at the Avenue Theatre in San Francisco several years ago with Charter Member Bob Vaughn at the 3/15 Wurlitzer. The organ was originally in Chicago's State-Lake Theatre. It was removed from the Avenue in 1984 and placed in storage. It is currently being re-installed in a theatre in San Francisco's Bay Area.

There has been renewed interest in Bozeman's Ellen Theatre. This is the only original installation in Montana: a 2/7 Wurlitzer, former Vice-President Ken Kajkowski has been caring for the organ since 1984. Ken and wife Juanita run the Kajkowski Family Organs pipe organ business in Deer Lodge. Montana State University has had several events there this past Christmas season using the theatre and the organ. There is a possibility of the chapter presenting a silent film program there this summer.

Ed Mullins



Christmas Gala: (L to R) Hal Pritchard, Lee Rajala, HRH Lili Zuber, Tony O'Brien, Don Walker. Hank Zuber photo



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The ORGANAIRES, home organ group with eleven participants within the chapter, met at the home of Verna Mae Wilson on the East Side of St. Paul. She has a Kimball Stardust and her mother's old Bauer upright piano. She kept everyone busy for a while so they could have an opportunity to look through folders and folders of organ music, some that had never been opened. Lillian Swanson, longtime member of LO'LAKES, in her late 80s and who used to come to our sessions, has been clearing out her music, tapes, cassettes and instruction books so that her family won't have to be saddled with that chore "when her time comes."

On December 20 the ORGANAIRES met at the lovely home of Beryl and Harold Ponthan in Stillwater, on a snowy, Christmas night. Beryl plays a Baldwin Cinema and has a Steinway grand so we can always have piano/organ duets. Our group has been together for at least eleven years! We may not be the best amateur organists in the world, but we are not shy about trying our skill at the various organs owned by the members of this group.

Our Christmas party on December 23 was attended by 66 members and friends at the Historic Cedarhurst Mansion in Cottage Grove. The mansion was festively decorated with a tree, ornaments, poinsettia plants and garlands of the season, and everyone seemed to be in enthusiastic spirits, hugging each other, shaking hands and meeting new friends. There was open console at the 3/8 Robert-Morton.

At break time President Roger Dalziel welcomed guests and then proudly displayed the certificates acknowledging the Chapter members' contribution of \$1,825 toward the restoration and reinstallation

of the Kimball in the newly constructed Minneapolis Convention Center.

Roger then introduced Tim Stevens, genial house organist at the Phipps Center for the Arts in Hudson, Wisconsin, who was our guest artist. Tim entertained us for an hour with appropriate selections of the season and a few Christmas Carols sung by the audience to his accompaniment.



Gerald Orvold at the 3/8 Robert-Morton, Cedarhurst.

The buffet supper was ample, indeed, thanks to all the members and friends who brought potluck dishes and sweet concoctions, and was thoroughly enjoyed by all. It seems that "Cedarhurst" is the magic word for our people to get out in the cold and snow to attend a Chapter Event. Thank you, Ron and Jean Nienaber, host and hostess at Cedarhurst, for a lovely afternoon. Thanks also to Mike Erie for manning the beverage table, Roger Dalziel for collecting monies for reservations, dues, guest cards, etc. and yours truly for assisting in the kitchen and dining area, pouring coffee.

The following was submitted for publication in THEATRE ORGAN by the Minneapolis Organ Trust Fund and edited by Verna Mae Wilson, correspondent:

"The 10,000 pipe mighty Kimball may be dormant and dismantled but she created a stir at the grand opening of the Minneapolis Convention Center on December 15,

1990. The Kimball was saved from the wrecking ball when the old Minneapolis Auditorium was razed in 1988. Thanks to the gifts of over 1900 donors, the organ has been saved. On December 15 hundreds of people toured the organ chambers with Michael Ryder and several other volunteers conducting the tours. Comments frequently heard were: 'I'm so glad we were able to save this musical treasure'; 'I remember hearing the organ as a child'; 'I'm eager to hear the mighty Kimball played again.'

"For a dollar, visitors entered into a contest by obtaining five "nerfs" (balls) which were thrown at a mock organ for a chance to win a T-shirt. Mike Barone (host on "Pipedreams" broadcast every Sunday night from Minnesota Public Radio, St. Paul); Philip Brunelle (organist, composer, choir director and orchestral director) and Minneapolis' Mayor Don Fraser instituted the game, also answering questions from the general public, who were really curious about the huge Kimball. Mike Barone, Phil Brunelle and Dr. Edward D. Berryman (well-known Twin Cities classical organist), were chairs of the Steering Committee and have been providing leadership for several years. The preservation project began in 1986 with a goal of one million dollars. Only \$150,000 remains to be raised. The Mahadh Family has given a very generous gift of \$100,000. The concert console will bear their name. A sponsor for the theatre console is being sought. Pledges may be made over a three-year period. It's still not too late to make a contribution toward this worthy project, and to do so, please make checks payable to the Minneapolis Organ Trust Fund and send to the attention of Rosemary Dineen, Convention Center Project Office, 315 East Grant St., Minneapolis, MN 55404. All gifts are welcome and appreciated. A gift of \$25 will preserve a pipe and the donor will receive a certificate. One other note, to make a reservation for a tour of the organ chambers and more information, please contact Rosemary at 612/348-8300."

Verna Mae Wilson



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Four faces of the future: (L to R) Russell Holmes, Simon Appleyard, Ben Vine, Mark Aston.



A very proud winner of London Chapter's competition: David Eaton is ten years old.



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Lyn Larsen returned to Pasadena City College to play an anniversary concert on the 3/27 Ross Reed Wurlitzer on November 17. Lyn was a consultant and tonal finisher on the rebuilding of the organ and spends time improving the organ whenever he comes to town. A crowd of more than 500 enjoyed the concert from the opening "Hooray for Hollywood" to the closing "William Tell Overture."

The combined annual meeting and Holiday Party was held on the P.C.C. campus in Sexson Auditorium on Sunday afternoon, December 16. Admission, as in years past, was a toy to be donated to Children's Hospital. The admission "tickets" were accumulated on shelves placed at the front of the auditorium creating an impressive display of toys which would later cheer many young patients! After business was concluded with the election of three new members to the LATOS Board, refreshments were served while Del Castillo entertained at the Big Wurlitzer. Open console followed giving members an opportunity to play the LATOS owned and maintained organ. Beverly Rounds, Virginia Klomp, Hilda Pasalich, and Maria Olivier were responsible and deserve many thanks for creating the decorations and serving the refreshments.

ATOS President John Ledwon will be the artist at the Ross Reed Wurlitzer on April 13, and Ralph Wolfe will entertain LATOS on the Orpheum 2/13 Wurlitzer in downtown Los Angeles on May 19, at 9:00 a.m. Visiting ATOSers, as well as the public, are welcome at all LATOS concerts.

Wayne Flottman



"The song people praise is always the latest thing."

FRANCOIS FENELON, 1699



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We had a wonderful concert at the Top Rank Club Kilburn on November 17 with Nigel Ogden and our Young Organist of The Year winner David Eaton. Our Safari folk will, we are sure, be more than surprised at this young ten-year-old's approach to the theatre organ. Nigel gave us the varied program that we had come to look forward to, always a little surprise up his sleeve. We look forward to hearing him at the Barrie Christie during the Safari. Hope you have all got the date marked: May 17-23, with an Afterglow to Holland and a visit to the beautifully restored Tushinsky Theatre in Amsterdam.

We had an excellent Christmas concert on December 16 with the ever-popular Lowell Ayars along with the Queen of The Keyboards, Ena Baga, at the Wurlitzer of the State Kilburn. Both artists thoroughly enjoyed themselves and gave us some

beautiful music to suit all tastes. Other performers at this concert were the Barbershop Men's Chorus. We were unfortunate to have our concert opening time altered to an earlier hour due to management's change of opening time and some twenty people showed up just as we were finishing. It is sad when things like this happen, although we had done as much as possible to contact members and pass the word about the time change. There were, however, some 150 members to enjoy this special concert with a Christmas flavor. The theatre looked lovely with Christmas trees all lit up and Christmas garlands everywhere.

December 17 it was Carols at the Lodge, packed to capacity with the local church choir. We look forward each year to this event. Children do not stay young forever, and we are delighted with each year as a new batch comes along and we see the Christmas Spirit through the young ones.

The new year is a busy one, and we look forward to seeing some of you on Safari '91. Do drop me a line if you have a query. And may we extend New Year's Greetings to all chapters! May it be a happy, peaceful one. Keep the pipes singing!

Edith Rawle

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MOTOR CITY

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A large, enthusiastic audience turned out to hear Father Jim Miller in concert at the Redford Theatre on November 24.

His warm blend of music and showmanship proved to be an audience-pleaser and they showed their appreciation for a highly entertaining evening.



Father Jim Miller

The annual Christmas party at the Redford Theatre on December 3 featured member talent on stage, coordinated by Sandy Krueger. A newly organized combo, playing before an audience for the first time, was made up of Richard Brookshire, Terry Carmody, Carolyn Conway, Sue Conway, Eric Kraase and Joe Tournier. Carolyn Conway played the flute, accompanied at the piano by her mother; Sue, and Margaret Tapler accompanied a Christmas sing-along at the 3/10 Barton. An "Oldie-Wed Game" featured two couples and was hosted by emcee Will Walther, who is also the newly elected chairman of the chapter's Young Theatre Organ Enthusiasts. The get-together, chaired by Irene FitzGerald, also featured an array of light refreshments in the lobby.

Tony O'Brien played to a capacity house for the annual Christmas Show at the Redford Theatre on December 8. Entitled "The Magical Music of Christmas," Tony's program won the approval of his dedicated audience. Also appearing was the choir from St. Michael's Church in Livonia, directed by Margaret Ross, and baritone soloist David Reynolds. "The Nativity Suite" featured music arranged by Tony from the film *Ben-Hur* interspersed by the King James version of the Christmas story narrated by Don Lockwood. A snow scene in the orchestra pit included a creche,

stuffed animals, dolls, toy soldiers, carolers and an old-fashioned electric train, all surrounded by Christmas trees with individually controlled strings of colored lights. Set design and construction was by David Martin and Tony O'Brien. Art directors and set consultants were Irene FitzGerald, Donald Martin and Dorothy VanSteenkiste.

Paul Kline was the artist at the 3/16 Barton for the Fourth Sunday program at the Royal Oak Music Theatre on December 16 (held on the third Sunday because of the Christmas holidays). Paul was joined, for the latter part of his concert, by drummer Skip Wilkinson.

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.

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



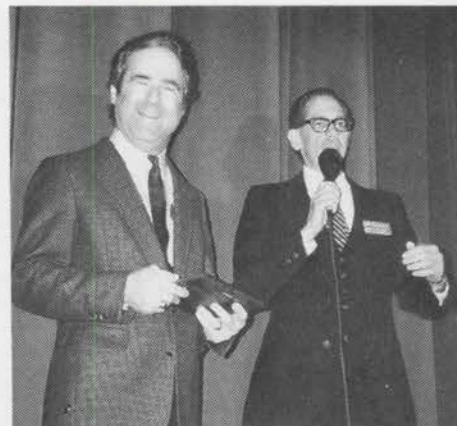
Manning Motor City's Holiday Craft Sale in the Redford Theatre lobby are crafts chairman Irene FitzGerald, Diane and Jerry Skelly, Janet Lathrop, Mary Estes, Hilda Muethel and Helen Vogel (seated).

Ray VanSteenkiste photo



Tony O'Brien enjoyed a full house for his program, "The Magical Music of Christmas," at the Redford Theatre.

Ran VanSteenkiste photo



Mike Deja, host of the Sunday morning program "Patterns in Music," accepts a plaque, on behalf of radio station WJZR, in appreciation of the community service promotion they have given Motor City over the years. Pictured with Mike at the November presentation is emcee Don Lockwood.

Ray VanSteenkiste photo



The choir from St. Michael's Church performs at Motor City's Christmas show.

Ray VanSteenkiste photo



David Messineo and Vickie Fisk lead the sing-along at New York chapter's Christmas concert.

NEW YORK

914/457-5393 or 201/302-1255

A hearty group of members ventured out to Middletown, New York, in torrential rains on November 10, for an open console session on the chapter's Wurlitzer at the Paramount Theatre. Those who came enjoyed an afternoon of good company and music, with ample time for everyone to try out the recently installed Morton console, and put the Wurlitzer through its paces in the Paramount's acoustically excellent setting. Paramount crew chief Bob Seeley hosted the event, and thanks to his hard work with the help of crew members Lowell Sanders, Bob Welch and Tom Stehle, the Wurlitzer was in fine voice.

Following open console, chapter members headed a few miles east to Cornwall for an evening concert by Lou Hurvitz at the New York Military Academy's 4/31 Mighty Moller. Lou's excellent program



Lou Hurvitz at the New York Military Academy 4/31 Moller.

included a wide range of theatre organ favorites that showed off the resources of the big Moller. In spite of the rainy night, Lou sent everyone home in good spirits, ending the evening with a hilarious Laurel and Hardy comedy, followed by an encore and his theme, "With a Song in My Heart."

December 9 brought us to Long Island University in Brooklyn for a chapter first — a Christmas holiday concert on the 4/26 LIU/Brooklyn Paramount Wurlitzer. Radio City organist Bob Maidhof took the afternoon off from playing the Christmas Show at the Music Hall to join with associate Dave Messineo for a delightful program that featured entirely the music of Christmas. Dave opened the program with "We Need A Little Christmas" and pointed out that all but one selection to be played had been included in the Music Hall Christmas Shows.

A highlight of the afternoon was a marvelous vocal performance by soprano



Bob Maidhof, vocalist Vickie Fisk, and David Messineo at the Long Island University/Brooklyn Paramount 4/25 Wurlitzer.

Vickie Fisk. Vocal selections spanned the range from an inspirational "Ave Maria" to a humorous parody, "The Twelve Days After Christmas." Dave also demonstrated his wonderful singing talent and joined with Miss Fisk in several duets including a beautiful performance of "O Holy Night," which he also accompanied at the console. The audience also had their chance to join in with a sing-along to song slides. Dave and Bob shared the console for the closing selection, a spectacular, four-hand rendition of Handel's "Hallelujah Chorus," permitting the big Wurlitzer to take full advantage of the cathedral-like acoustics of the LIU Athletic Center (formerly Brooklyn Paramount Theatre). Bob and Dave again shared the console for an encore, their own jaunty arrangement of "Santa Claus Is Coming To Town." Thanks, as always, to Bob Walker and Warren Laliberte, the Mighty Wurlitzer was in top form.

Tom Stehle



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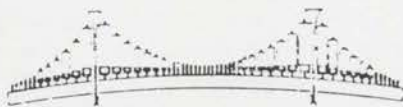
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Jim Riggs, Nor-Cal member, at the Nor-Cal/Berkeley Wurlitzer. Rudy Frey photo



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With just 19 of 33 ranks up for playing (a mere 57% of its ultimate planned installation) the Nor-Cal/Berkeley Wurlitzer "sounds like one of the very finest organs in the nation!" Such was the claim of at least one organist after hearing the instrument at a recent special preview concert for members only.

The organ is being readied to be one of the stellar attractions at the ATOS National Convention to be held July 5-9 — by then, all 33 ranks will be playable.

The preview playing of the Nor-Cal Wurlitzer was the highlight of the club's annual membership meeting on December 2. The concert followed a champagne brunch for members at Hs. Lordship's Restaurant, which overlooks San Francisco Bay from the atmospheric Berkeley Marina.

After dining, members gathered at the Berkeley Community Theatre for Nor-Cal's traditional counting of ballots for electing the next year's Board of Directors and the installation of the new directors.

But the unquestioned highlight of the day was the preview of the Nor-Cal/Berkeley Wurlitzer, presented by Jim Riggs — a Nor-Cal member and recently named Organist of the Year by the ATOS. Riggs is also house organist at Oakland's Paramount Theatre and a regular player at the Stanford Theatre in Palo Alto. And he is busy year-round presenting concerts throughout the United States and many other countries.

The final preparation of the Berkeley Wurlitzer is being led by Ed Stout and Dick Taylor, Nor-Cal members who are doing the tonal finishing of the organ. At the preview, they demonstrated some of

the individual and combination sounds of the organ.

The theatre housing the Berkeley Wurlitzer seats 3,500 people, making it one of the largest traditional auditoriums in the nation.

The 1991 ATOS convention — focused through the slogan "Ninety-One-Derful" — will be headquartered at the magnificent St. Francis Hotel in downtown San Francisco.

For information about the convention or the club, contact Jack O'Neill, Nor-Cal Secretary, P.O. Box 2741, Oakland, CA 94602, or phone 415/632-9177.

Leon Fletcher

NORTH FLORIDA

Jacksonville
904/268-9537

After taking the summer months off, we started the fall with a bang by participating in the annual Arts Mania Celebration at the Landing in downtown Jacksonville. For the second year in a row the chapter had a booth inside the landing, providing information about theatre organs, the local chapter, and the national organization. There was a real good flow of people, estimated to have been in excess of 100,000. The chapter got some very good exposure to the public, and even picked up a few new members, as well as some "interested parties" to add to our mailing list.

In conjunction with Arts Mania, we sponsored two concerts in the Independent Life Auditorium. On Saturday, October 6, Mark Renwick performed on a Conn 650 electronic theatre organ, and was joined vocally by his wife Carrie. They performed several wonderful tunes from yesteryear and provided a short glimpse back to a time of big bands and beautiful singers. On October 7, Dave Walters played a wide range of selections, from theatre style to pop, to give a sampling of the many sounds the Conn 650 can reproduce.

(continued...)

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NORTH FLORIDA cont.

Both concerts had a smaller-than-hoped-for crowd, but those in attendance were appreciative of the fine music provided. The use of the Conn 650 was generously donated by Dave Walters. Transportation and set-up of the organ was donated by Kelly's Music of Jacksonville and Orange Park, Florida. The chapter extends its gratitude to both Mr. Walters and to Kelly's Music for their generous support.

Plans are already underway to participate in the 1991 Arts Mania Celebration, and it is hoped that we can work with the local cinema society to provide organ accompaniment for the showing of a silent film next year. Preliminary discussions with a few contacts in that organization look to be promising!

We are now the proud owner of our own organ! In July, we acquired a Gulbransen Model D electronic theatre organ, which was donated to the chapter by Mr. Jim Rankin of New Hampshire. Transportation of the unit was paid for by the generous donations of our members. Upon moving the unit to Florida, it was immediately taken to the home of Dave Walters, who has been diligently working to get it in top performance condition. With Dave's donation of storage space for the organ, and his electronics expertise for working on the unit, he has become quite an asset to the chapter, and we would like to formally thank him for his gifts and talents!

The Gulbransen Model D is almost a one-of-a-kind, in that it was one of only two built by Gulbransen, but was never put into production. The Model D was designed to demonstrate the many possibilities of sounds that could be built into an electronic organ that would duplicate theatre organ sounds. This particular unit was once owned by Mr. Bob Page, former program director of Diamond Jim's Night Club in Minneapolis.

Before being donated to the North Florida Chapter, the unit had been in storage for a few years and is in need of some repairs and a few adjustments to the reed



The Arts Mania Booth, manned by (L to R) Chris Secrest, Patsy Pound, Dave Walters and Terry Weems. voices. Repairs are being handled by Dave Walters. We are hopeful that the organ will be in top shape by this spring when we plan to place it in a stable location and new home for chapter meetings. Negotiations are underway with a couple of local retirement communities to place the organ in one of their small performance halls, suitable for monthly meetings and periodic concerts. The chapter realizes that the Gulbransen obviously is not a pipe organ, but this is a good step in the right direction of eventually owning and operating a chapter pipe organ some day!

Our monthly meetings resumed in October, with a meeting at the home of Mr. and Mrs. Mark Renwick. Mark played a wonderful program on his Gulbransen Rialto II, and was joined vocally by his wife Carrie. It is always a pleasure to hear the music these two can perform! And, as always, Carrie was the perfect hostess,

providing some wonderful refreshments for the group.

The November meeting was held at Holloway Music Center. They generously donated the use of their facilities and the use of a new Baldwin electronic church organ, which Mark Renwick played. He chose several different numbers to play in order to show the vast difference between a church organ and a theatre organ. Refreshments were provided by Jean Klemm, of Holloway Music. We would like to extend our thanks to Holloway Music for being such gracious hosts to our group.

The December meeting has become a traditional "Old Fashioned Christmas" meeting at the home of Dave Walters. He and his sister, Ms. Patsy Pound, provided a wonderful bounty of holiday goodies and a beautifully decorated home for a traditional Christmas get-together. The program was played by Jim Lawson, of Palatka, Florida. Jim played Dave's Conn 650, and performed many of the old time favorites. When looking around the room, one could see many a foot tapping to the tempo of Jim's music!

The chapter would like to extend its deepest sympathy to member Elmer Osteen in the loss of his wife, Helen, who passed away in December. Our thoughts and prayers are with him. *Terry Weems*

"BOB'S BEST OF 1990"

SOMETHING TO REMEMBER YOU BY

Tom Hazleton at the 3/15 Marr & Colton, in the Thomaston Opera House. Excellent organ, good recording, and Tom Hazleton at his best. *See March/April issue.*

FAIR DINKUM

Tony Fenelon at the Manchester Free Trade Hall Wurlitzer. Superb instrument, recording lacks clarity, good performances. The closing "Grande Tarantelle" is worth the entire price of the tape. *See March/April issue.*

THAT'S ENTERTAINMENT

Chris Elliott at the Wilcox 4/48 Wurlitzer. All aspects of this recording are excellent. Of particular note are Chris Elliott's clean, accurate, and refined performances. "Danse Macabre" is probably the best you'll ever hear it. *See September/October issue.*

PHOENIX

Walt Strony at the Krughoff 4/33 Wurlitzer. This is the most outstanding recording job in my memory. This defines what a digital recording should be. *See September/October issue.*

BILL VLASAK

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"Visions of Sugar Plums..." always occupy our thoughts at Christmas time, and for our members, these visions encompass all of the other pleasures of the season — including our annual Christmas Party. In addition to the pleasure of fine organ music, we also get to feast on the array of Holiday fare offered by attending members.



The Hansons, Bill and Jean, hosts of NTC Christmas Party.

This year we gathered at the beautiful Lakewood residence of Dr. Bill Hanson and his wife, Jean, who had prepared their home for the Holidays (and our party) with a 12-foot, beautifully decorated tree and the colors of Christmas in every room. As we gathered for our festivities, we were put in the joyous spirit of the season by these and by the warm welcome of our hosts.

The musical fare was served up by host Bill Hanson on his Allen digital theatre organ (equivalent to about 38 ranks). Though Bill is a practicing dentist, which

alone is enough to keep one busy, he is also a fine professional organist. As such, Bill plays pipe organ in his church and also takes his turn as intermission organist on our chapter's 3/8 Robert-Morton in the Lakewood Theatre in Dallas. Bill played a beautiful assortment of Christmas music — ranging from traditional carols and popular tunes to classical organ literature — which was a joy to all!!

Thanks to our hosts and to Social Chairman Frieda Routt, her husband, Reggie, and helpers Chris and Muriel Christopher, the food and beverages were beautifully arrayed on tables in the several rooms. As I didn't see a single sugar plum, I guess there just aren't too many of those around any more!

As usual, the call for open console talent was generously answered, and we were delighted with musical offerings by Johnny Batten, John Alford, Helen Thomas and several others. Their music provided a continuing festive ambience for our partying. A big thanks to all.

Our chapter sends Seasons Greetings and Best Wishes for a most Happy and Fraternal New Year to all our ATOS associates.

Irving Light



Newest member, John Alford.



Helen Thomas at open console.



Social committee Frieda and Reginald Routt, Muriel and Chris Christopher stirring up a new batch of punch.



Visitor Lloyd Hess, former Dallasite, now resides in Atlanta.



OHIO VALLEY

Cincinnati

513/681-8108 or 513/471-2965

We celebrated two landmark events this year — 30 years as an ATOS chapter and 12 years of showing movies at Emery Theatre. Staffing a 1300-seat theatre requires a lot of devoted people and ours are members, "Friends of OVC," plus volunteers who simply love theatres. And behind it all we never forget what we are about — theatre pipe organs, specifically our 3/29 Wurlitzer. From our professionals, we have a staff of 12 organists, all real artists. We would like to share with you some information about these folks who never seem to tire of being in show business part of their week.

Chapter President James R. Teague is retired from a career in the Cincinnati school system. He puts in more hours for us than he did when he "worked for a living." (At least he doesn't have to get up so early!) Jim books films, traces them when they are late, and is on hand for all shows when our organ and some of our equipment is used. We were involved in 126 shows in 1990 at the Emery Theatre, and Jim participated in the majority of these. The Mighty Wurlitzer was used in most all of these shows, even though only for an organ prelude.

With the organ being used almost every three days, good maintenance is a *must*. Organ crew chief Bill Ahlert, a retired Building Commissioner of Cincinnati, also helps keep the 3/16 Wurlitzer in his church operating well. We believe this may be the remaining Wurlitzer church organ still in use in the area.

Chapter meetings are held on a Sunday in each month having five Sundays. One in April let us know we'd been ATOSers for 30 years. This was held at the theatre, but the July meeting was at the home of Jack and Joan Strader where the local chap-

ter was formed by a group of "Enthusiasts." (Remember them?) This is also the home of the Wurlitzer organ that once was housed in the RKO Paramount Theatre in Cincinnati.

The September meeting was held at the store of member Jerry Dulski, local Rodgers dealer. We closed the year on December 2 when we met at the Emery for lots of organ-playing and food-eating. Members brought part, and the chapter furnished the rest. Other than playing the organ, food is closest to the hearts of ATOSers!
Hubert S. Shearin



Karen and Loren Minear in chamber at Cleveland High School.
Paul Quarino photo



Patti Simon at Uncle Milt's.
Irv Ewen photo



Dennis Hedberg shows old theatre slides for Oregon chapter.
Paul Quarino photo



Patti Simon was presented in concert at Uncle Milt's Pipe Organ Pizza on November 24. Patti is always a delight to listen to and to visit with as she shares a love of the Pacific Northwest with us as well as a love of the big pipes. Patti's selections included "The Wedding of The Winds," an elegant Duke Ellington medley, the "Emperor's Fanfare" and a lively "Black and White Rag." Patti Simon is always a welcome addition to the concert scene in our area.

Our annual meeting and dinner was held on the stage of the Cleveland High School auditorium where we were treated to a "chamber tour" of the nearly completed Kimball installation (from Benson High). After dinner, Dennis Hedberg provided the non-musical entertainment by showing some of his slides of beautiful old theatres. Next Christmas we are anticipating a program of exciting music as well as a dinner on the stage.

We are planning on a late April dedication of the Cleveland organ. Terry Robson is in charge of the premiere program and presentation of this exciting newest Portland organ venue.

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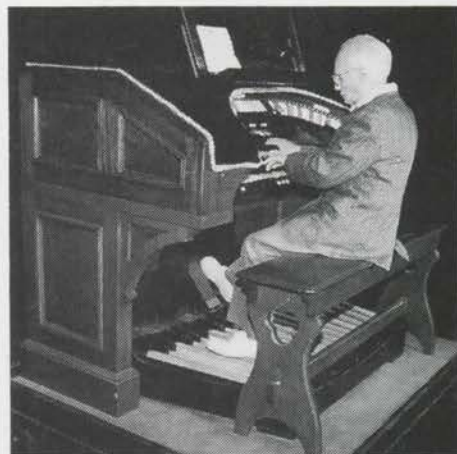
Mike Hartley relaxes the audience with his swinging style. Frank Stoner photo

POTOMAC VALLEY

703/256-8640 or 301/652-3222

We held our annual business meeting on November 30 at the home of Fay and Peggy Marvin in Annandale, Virginia. There was much discussion of the future of our two chapter-owned theatre pipe organs now installed in university auditoriums. It was decided to proceed with a chapter meeting at George Mason University, Fairfax, Virginia, during the year-end holiday break. Treasurer Joe Beaty gave a summary treasurer's report. The Nominating Committee, chaired by Lee Prater, recommended re-election of the 1990 officers to serve in 1991, and that slate was approved unanimously. Open console then followed on Fay Marvin's Baldwin Cinema organ. Those who took advantage of the opportunity were George Johnson, Ardis Sneddon, Lee Prater, J. Pinoake Browning and Fay Marvin.

On the surprisingly warm Sunday afternoon of December 30, we closed out the year with a rousing introduction to our chapter-owned 2/9 Wurlitzer in the magnificent Harris Theatre on the campus of George Mason University, near Fairfax, Virginia. That organ was originally in the Rialto Theatre in downtown Washington, D.C. Entertainment was skillfully furnished by Vice Chairman Floyd Werle and members Lee Prater and Mike Hartley. Intermission refreshments were thoughtfully provided by Artis and John Sneddon. Technical explanations and chamber tours were headed by our chief organ technician, George Johnson who, along with other volunteers, has contributed thousands of man-hours to make that day, and many future events, possible. Jack Little

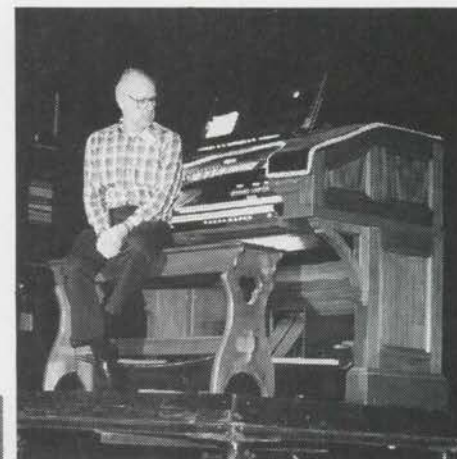


Lee Prater gives the Wurlitzer a vigorous workout. Frank Stoner photo



Fay Marvin invites Floyd Werle to climb aboard the Wurlitzer on wheels! Frank Stoner photo

Below: Chief organ technician George Johnson basks in the limelight.



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Back stage snacks are gobbled up at the intermission.

Frank Stoner photo



Outgoing chairman Dick Schrum and Incoming Chairman Marilyn Schrum with Cymbal of Office.

PUGET SOUND

On November 25 we met at Bellevue Pizza & Pipes to hear John Atwell of Australia at the Wurlitzer, with Jay Kenney of Seattle on the piano, following the format introduced by Lyn Larsen and Tony Fenelon. John is on a concert tour of the States and Europe, accompanied by his wife and teenage son and daughter. His playing is both polished and gutsy, and should require all his time to keep it that way. But it doesn't. He also has a PhD. in Immunology and Biochemistry. He works as a research scientist for the Australian government in the field of biotechnology and genetic engineering. And that still isn't all. He wind-surfs!

The program consisted of organ solo work, and some special arrangements with Jay Kenney. Jay grew up in Wisconsin and studied classical Piano Performance at the University of Wisconsin. After a few years of performing there he came to Seattle where he is now employed by Evans Music/MIDI City (Music Instrument

Digital Interface). He's a stunning performer, and we're glad that he is now ours.

December 9 saw us all at the Haller Lake Improvement Club (which Puget Sound Chapter has improved by installing our chapter-owned Wurlitzer/Marr & Colton a few years back). We enjoyed our annual Christmas party with all the goodies to eat, a chance for all interested members to hold forth on the organ, and time to visit with old friends and new. The organ, under the care of Bill Exner, never sounded so good.

There was time, too, for the election of officers.

Our Paramount Theatre has squeaked through again and avoided foreclosure. An infusion of meaningful money from a Portland group and some individual Seattle investors has saved the "heroine." A new partnership has been formed with the owners, and an upgrading of the building is contemplated. The Historical Theatre Association, a non-profit group, will continue to lease the theatre and produce shows there.

Genny Whitting



Mehlspeisen from the Wurlitzer Cookbook:

Dampf Noodles

Take a little more than 1 quart of flour. Set sponge with ½ cake of yeast; when raised, take milk, make dough, work into it 3 eggs, butter size of an egg, and make a rather stiff dough. Let it raise. When light, form into biscuits on molding board, cover, and set board in a warm place, so the biscuits raise. When ready, put some lard into a deep pan with lid; have lard very hot; put in the biscuits, with ½ cup of boiling water, cover quickly, and bake.



John Atwell (left) and Jay Kenney.

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QUAD CITIES

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Our annual meeting was held at the Deere-Wiman House in Moline, Illinois, on November 18. The meeting was held in the living room of the former Charles Deere mansion with its Steinway grand piano, fireplace and period furniture overseen by the painted portraits of the family principals. In addition to the normal business of the chapter, new officers were elected for 1991. A buffet luncheon was served by Jeanne VanLeeuwen and her gracious committee in the formal dining room.

Resident organist Richard Withenbury demonstrated with ability the potency of the Kimball 2/16 residential organ located in the music room, just off the library of this elegant Victorian home. If any complaint on Dick's program were to be made, it would be that it was too short. It consisted of well-handled medleys. The first was six selections from *The Phantom of the Opera*, while the other was four selections from *Les Miserables*. Mr. Withenbury dedicated the program to his mentor, Dr. Frederick Swanson, who had died two days before. Needless to say, this was thoughtful for a former music student to do. Obviously Dr. Swanson was an inspiration to him. Dick handled the recently reconditioned organ well in light of no practice time to warm up and acquaint himself with the "old Kimball."

Everett Geurink



Enjoying a gourmet feast at Blackhawk College.

The Atrium at Blackhawk College in Moline was the setting for our annual Christmas gathering on December 16. More than sixty persons attended this extraordinary affair hosted and arranged by the very capable culinary expertise of Helen and Ted Alexander. Included as our special guests were members of the Quad City (electronic) Organ Club. A gourmet dinner was served and our guest artist was Don Grimm from Foster Family Music, who graciously furnished the Wersi Organ and the Yamaha Piano for our entertainment. Don opened his program with Lawrence Welk's theme song (you know what that is) as Jeanne VanLeeuwen stood by and blew bubbles. Don continued playing songs which demonstrated the organ's rhythm and registration capability. Included were: the old Hammond Organ sound; the Big Band sound, country and western; a medley of Christmas music, popular and classical, all of which combined into an evening of top entertainment. But wait! We haven't finished yet. Did you know that we have two very top notch



Marilynn Incerto sings and Selma Johnson plays the Yamaha.

singers in our chapter? The first to respond to our requests (and threats) was Ralph DeReus, whose powerful baritone voice reverberated the hall with "Old Man River," "Without a Song," and "Sweet Little Jesus Boy." The second voice to be heard is a voice that I have heard since my high school days, and I would recognize anywhere because of the outstanding quality. And that would be none other than Marilyn Incerto, a lyric soprano. She stated that she had received many calls from her family saying "I'll be home for Christmas," so that's what she sang. At the request of her mother, Elizabeth Barclay, she concluded with "O Holy Night." Quite to our surprise, out of the woodwork came some dancing dolls and a wooden soldier who performed beautifully to the strains of *The Nutcracker*. These children were students from a local dance studio.

Hark! Do you hear those jingle bells? It's Santa Claus coming up — up the elevator! Each person was to bring his own stocking to be filled by Santa; and if they didn't, then they would get a gift-wrapped piece of coal. The evening concluded with a sing-along of Christmas carols, and all of the folks took their filled stockings home and hung them by their chimneys with care and tucked themselves in their own little beds while visions of sugar plums danced in their heads! Richard Withenbury



Don Grimm at the Wersi organ.



Ralph Withenbury at the 2/16 Kimball.



Ralph DeReus sings and Selma Johnson plays.



Young dancers entertained.



Omaha, Nebraska
RIVER CITY
THEATRE
ORGAN
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712/328-8725 or 402/453-7769

Our members were invited to attend the inaugural concert of a new Allen digital computer organ at the Lutheran Church of the Master in Omaha on November 16. This dedicatory concert was presented by Paul E. Oakley, an artist of national and international prominence from the Minneapolis area. The instrument was Allen's largest stock-model concert organ. Mr. Oakley opened his recital with "Praise the Lord with Drums and Cymbals" by Sigfrid Karg-Elert and "Three Chorale Transcriptions" by J.S. Bach, followed by Martin Luther's "A Mighty Fortress is Our God." To showcase the antiphonal organ, Mr. Oakley offered Nikolau Bruns' "Prelude and Fugue in E Minor." Other compositions included works by Paul Manz, Cesar Franck and Robert Elmore. The program concluded with improvisations based on six familiar hymn tunes suggested by the audience, each designed to highlight special resources of the instrument. An appreciative congregation honored the artist with a standing ovation. River City Chapter is indebted to the Lutheran Church of the Master and to Denis Ketcham, owner of Church Organs of Omaha for our opportunity to attend this splendid concert.

On December 15, Bob Markworth once again co-hosted our annual Christmas party with Joyce Kelley in Bob's spacious north Omaha home. The party started with a "chili feed" furnished by Bob, with



Above: River City members and guests at Dan Bellomy's concert.

At Right: Our host, Bob Markworth (left) with Dan Bellomy after the concert. Tom Jeffery photos

potluck salads and desserts. Bob served his famous chili in two degrees of "hotness:" mild and call the fire department! After dinner the capacity crowd of 70 adjourned to the family room for a short business meeting chaired by President Ed Martin. Bob Markworth introduced the evening's guest artist, Dan Bellomy, well-known to theatre organ enthusiasts. Dan originally hails from Houston, Texas, but currently lives in Portland, Oregon. Dan opened his concert with a peppy tune from the Marx Brothers film, *A Night at the Opera*, "Co Si, Co Sa," followed by "When You and I Were Young, Maggie, Blues," using piano and organ. With his lively swing tune version of "Teach Me Tonight," Dan disproved the old dictum: never play jazz on a pipe organ. Some of the Christmas favorites played by Dan included "Have Yourself A Merry Little Christmas," with rich glissandos and "Jingle Bells," played with organ, piano and glockenspiel. His "Rudolph" (the Red-Nosed Reindeer) featured piano, glock and tuned sleighbells. Dan closed with a medley of Christmas tunes, including "Gloria in Excelcias Deo." An enthusiastic audience called for an encore, and was treated to "The Tennessee Waltz" and "Blue Skirt Waltz." During open console we had the opportunity to chat with Dan Bellomy and to enjoy the festive holiday decorations and a crackling fire in the hearth. Many thanks to Joyce, Bob and Dan for a memorable evening. Bob Markworth's 3/15 Kimball theatre pipe organ was in primo voice, thanks to Bob and two of his loyal helpers, Paul Kanka and Wendall Hall.

Tom Jeffery



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ROCKY MOUNTAIN

Denver, Colorado

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The growing and ever-expanding horizons of Rocky Mountain Chapter were met this fall by their annual meeting and election. The new board has been putting together a very exciting year by continuing with proven programs and starting outstanding and thought-provoking new ones. If you would like information on our 1991 calendar of events please give us a call.

We have been getting some phone calls from other chapters asking for information on our two success stories, The Amateur Organist Show Case, and the "Fusion" Organ Concerts for the Denver Public Schools. David Love has put together some information on "how to" on both of these programs. If your chapter is looking to get some "new life" in its programming, these are two great ways. Feel free to call David at his home, 303/421-1190.



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ST. LOUIS

Missouri

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Our November meeting was held in "Steinway Hall" at the Ludwig-Aeolian Piano Exchange in Earth City. One of our new members, Richard Rodgers, oversees the six stores in this chain, and was our gracious host for the evening. As this was our annual business meeting, we elected officers and board members for the new year. We wish them well in their endeavors.

Richard Rodgers then introduced our program, which was a grouping of four cameos. First was instructor Beth Plasko at the Gulbrandsen organ. She was followed by Steve Tate, one of our members, and also a Ludwig-Aeolian instructor. Our host then followed at the organ with several lively numbers. Richard then introduced our featured artist, St. Louis legend Dick Balsano, at the Steinway Concert Grand. His marvelously intricate arrangements kept us all spellbound.

Bad weather threatened to ruin our annual Christmas Party, but in the end, some 40 brave souls made the trek to Jack Moelmann's O'Fallon residence. Open console, a lavish potluck buffet, and cocktail hour started us off. During a brief business meeting, President Dennis Amman presented our first Honorary Life Membership to Joseph S. Barnes. A long-standing member of SLTOS, Joe has been our dedicated crewchief on all of our organ projects. In addition, his very well-equipped shop is always at our disposal for re-

leathering, and other small projects.

After the presentation, Jack Moelmann took the console and dazzled us with a program of Christmas melodies and show tunes. A Laurel and Hardy silent film and Christmas sing-along followed. Unfortunately, the party broke up a little earlier than usual as it had begun to snow heavily again!
Chuck Wiltsch

CHAPTER CORRESPONDENTS: PLEASE NOTE

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Dear Mr. Edison,

For myself, I can only say that I am astonished and somewhat terrified at the result of this evening's experiment. Astonished at the wonderful form you have developed and terrified at the thought that so much hideous and bad music will be put on records forever.

SIR ARTHUR SULLIVAN (1842-1900)
On a "phonogram" to Thomas Alva Edison, 1888

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SEQUOIA

Fresno, California
209/431-4305

1990 was a great year for Sequoia Chapter. Not only did it see the completion of our chapter's 2/10 Wurlitzer, it also saw the hosting of the 1990 Regional ATOS convention.

September saw a sneak preview of our chapter Wurlitzer in a silent film program by Bob Vaughn. As always, Bob did a superb job of silent film accompaniment. *Steamboat Bill* may well have been the first silent film played in the Hanford Theatre in 50 years. All present were delighted and surprised at the sound ten well-chosen ranks could produce.

Certainly, October was the big month for us. The Regional Convention unofficially started three days early with the first arrivals of artists. The only major flaw during the convention was during John Seng's program when the Warners Theatre Robert-Morton acted like a spoiled child. Believe it or not, the last time the organ ciphred was during a Halloween show in 1975. It more than made up for lost ciphers during John's program. The Monday following the convention found Tom Hazleton with a gala grand opening of our chapter Wurlitzer. The following day the Hanford *Sentinal* had a large photo and story of the concert — on the front page. How long has it been since a theatre organ has found its way to the front page of a daily newspaper?

In November, we were treated to a fine program by David Lowe, who was on tour in the United States. He did a superb program at the 3/23 Wurlitzer in Fresno's Pizza and Pipes. He also played a Sidney Torch composition "In Springtime."

Larry Vannucci made his way to the Hanford Theatre Wurlitzer in January with a program of wild, bizarre jazz. Larry can take an otherwise ordinary tune, turn it inside out, upside down, and create an entirely new arrangement each time he sits down to play. This was a homecoming of sorts as he played a very similar Wurlitzer for many years in San Francisco's Lost Weekend Lounge. The style 216 is very well suited to the stylings of "The Vannootch."

The chapter is also very interested in the potential preservation and restoration of Monterey's State Theatre. A 12-rank Wurlitzer has been offered for use in the house.

Tom DeLay



Larry Vannucci recreates jazz stylings from his "Lost Weekend" days.
DeLay photo



Bob Vaughn, shown here at the DeLay Wurlitzer, played a "sneak preview" of the FOX Hanford Wurlitzer.



David Lowe at the 3/23 Wurlitzer in Pizza and Pipes.



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Our November "meeting" was our very first genuine public performance at our Vo-Tech installation! Bill Flynt, from Dallas, was here to play a musical accompaniment to the silent movie *Steamboat Bill, Jr.*, starring Buster Keaton, on our own 3/10 Robert-Morton. Bill did a marvelous job — you *know* it's a measure of his expertise when you have to remember to listen for the organ during the film. We counted close to a hundred people in the audience, many of them children, many of them persons who "had no idea an organ could sound like that," many others who "remembered the old silent movie days." What was truly remarkable above all, however, was the fact that the "old" silent movie was being shown from a copy — on videotape!

Bill also played us a pre-movie program of music from *My Fair Lady* and *Phantom of the Opera*, as well as showing his collection of old-time slides (such as "Ladies, please remove your hats"). We also enjoyed an old-fashioned sing-along, with Paul Craft leading the singing. We even had free popcorn for our audience (provided by DECA organization at the school), thanks to Barbara and Laquita Kimes, who fired up the school's popcorn machine. The ladies also donated punch and coffee. And we enjoyed meeting Bill's charming wife, Cherie'. It was indeed a fun beginning.

Early in December we enjoyed a program of Christmas (mostly) "Pops" music played by our talented member Dick Van Dera. Dick was demonstrating the *Technics* electronic instrument, as well as the *Galanti* electronic church organ. His "Adeste Fideles" on the *Galanti* was magnificent!

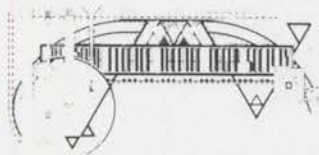
Our December meeting was our annual Christmas Planned Potluck Dinner Party, held again at the home of Phil and Laura Judkins. Our host opened the festivities with a few selections on his 3/10 Wicks Hybrid theatre pipe organ. Several others also played before dinner was served. Sam Collier then played our mini-concert ("First

open-console player after we eat," he insisted). Afterwards we had more open console, with at least fourteen persons playing. We had a couple of doubling-ups of piano and organ, and Paul Craft and Bonnie Duncan each sang a couple of songs with organ accompaniment. An added treat was having a few "play-alongs" by Bob Whitworth on his trumpet. (He "just happened to have it with him.")

We also presented certificates to four Honor Members, for enthusiasm, dedication, and outstanding service to Theatre Organ and our chapter. We congratulate President Lee Smith, treasurer Barbara Hamilton, Vice-president Sam Collier, and secretary Don Kimes, for being selected for this honor.

Dan and Barbara Kimes, assisted by Don and Laquita Kimes, hosted an open house just prior to our party, to show what they had accomplished so far on the installation of a two-manual Wicks pipe organ in Dan's home. Eight ranks are ultimately planned. Dan's father, Don Kimes, is helping with the installation.

We are saddened to report the death of Paul Haggard, long-time pipe organ installation expert, in Oklahoma City just before Christmas. *Dorothy Smith*



SOUTH FLORIDA

Miami

305/458-2912 or 305/443-2651

South Florida Chapter held its annual membership meeting and election in June 1990, at Miami's Gusman Center for the Performing Arts. The membership re-elected Vivian Andre president, and Dave Thurman as vice-president. Mrs. Andre named Michael Kinerk as program chairman and Ken Whiting, organ restoration chairman.

Unfortunately, to everyone's great sorrow, Vice-President David Thurman, music director at Trinity Episcopal Cathedral in Miami, and a popular organist

known to many in both ATOS and AGO for many years, died on December 4, 1990. He was a proud charter member of ATOS (then called ATOE).

We had two meetings over the summer, both in downtown Miami's Gusman Center for Performing Arts — our National Historic Landmark venue. We started our fall season with Mr. Lee Erwin, world-famous *Moon River* Cincinnati WLW radio — Arthur Godfrey Show organist. Erwin has performed many times for our chapter, last appearing at Gusman during the 1989 Miami Film Festival, where he galvanized the audience with Clara Bow's *It*, a classic silent film.

Our Christmas party was December 2 at the wonderful waterfront residence of Cal and Mildred Jureit in Coral Gables Estates. We heard the exciting 1989 ATOS Young Organist Competition winner, Mr. Barry Baker, at the great Wurlitzer/Kimball pipe organ in the Jureit music room, where the console overlooks Biscayne Bay lagoons. There was a full moon that night, so we enjoyed "Moon Over Miami" for real. Baker, who played a regular ATOS convention solo last August in Indianapolis at the 1990 National Convention, began playing at the age of 12, and is now a college student; modest, but fabulous. His talent is awesome.

In January, we had Walt Strony, always a very popular attraction here. He performed for club members on the original 1925 Wurlitzer installation at Gusman Center. At that time the chapter had several international visitors in town. They were in Miami Beach, attending the First World Congress on Art Deco, which Strony attended. They were so impressed by Strony's Gusman performance that they agreed to include a theatre organ concert — hopefully by Strony — at both the 1993 2nd World Conference in Perth, Australia, and in 1995 at the Number 3 World Congress on Art Deco, in London, England. Said the chaps from London's *30s Society*: "We've heard cinema organists before in England — but never anything like this!"

Michael Kinerk

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VALLEY OF THE SUN

Phoenix

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Chapter meetings for September, October and November were all held at the First Christian Church Fellowship Hall. The artist for September was Michael Alyn. He referred to his program of mostly ballads as "some real sweet, nice music." He included numbers from operettas, show tunes, love songs, and the first song he ever learned to play, "How Great Thou Art." Michael's closing song was a vocal rendition of "All I Ask of You."

October 21, Johnny Harris was at the console, opening with his own composition, "Let Me Hear That Wurlitzer Again." His medley of "Dream," "Nothing Can Stop Me Now" and "This Nearly Was Mine" told of his association with Organ Stop Pizza. Three weeks after he became an associate organist there, "OSP became part of the Phoenix landfill." Johnny's musical and comedic talents made for a fun afternoon.

In November, chapter member Don Story of Tucson played the Wurlitzer for us. His program consisted of lesser known songs not usually heard in concerts.

December 9 found us at the home of Bill and Barbara Brown. Walt Strony was in command of the 5/28 Wurlitzer. Much of Walt's program was Christmas music, both contemporary and traditional. He also played music of Aaron Copeland, Leonard Bernstein and Irving Berlin — three greats lost to us in the past year. Our thanks to the Browns for their hospitality.

Many VTOS members were in the audience for the December 16 OSP Christmas concert. Organist Ron Rhode offered an assortment of music during the first half, including a tribute to Ruth Etting. Part two was filled with songs of the season. Glenn Waddell, an employee of OSP, assisted Ron in the Fred Waring arrangement of "The Night Before Christmas." Glenn read the poem while Ron provided the musical accompaniment. Too bad Rhode couldn't find a nightshirt!

With some new officers on our board, we look forward to an active 1991.

Madeline Livolsi

All inquiries regarding membership matters should be addressed to:
DOUGLAS C. FISK,
 Executive Director of ATOS
 P.O. Box 417490
 Sacramento, California 95841



Michael Alyn at First Christian Church. MLV photo



Ron Rhode's Christmas concert at Organ Stop Pizza. MLV photo



Walt Strony at Wm. P. Brown residence. MLV photo

LET ME HEAR THE WURLITZER AGAIN

by Johnny Harris

Well, rock and roll is here to stay
 And Dixieland will never go away
 And I like to go to the opera now and then

Today it's "rap" that's the latest rage
 And musicals are still on stage
 Country music's bigger then it's ever been

All that music has its places
 But look at all these smiling faces
 That have come to hear the Wurlitzer again!

Oh, let me hear the Wurlitzer again
 I long to hear the tibias sob
 And think of times back when
 Uncle George and Jesse Crawford
 and the other "greats" have offered
 Their talents through Her leather, wood, and tin

Oh, let me hear the Wurlitzer again
 Just fire up the blower,
 and push those pistons in
 I'll giggle while Walt Strony
 Plays his song about baloney
 Just let me hear the Wurlitzer again.

Oh, let me hear the Wurlitzer again
 Tell Bill Brown we're comin' down —
 he always takes us in
 Here's what we can do
 Bring that Williams boy named Lew
 So that he can play Bill's Wurlitzer again.

Oh, let me hear the Wurlitzer again
 Mama, drop the mop; lets all go to Organ Stop
 Young Rob Richards or Ron Rhode
 will lighten up our load
 With their mastery at the Wurlitzer again

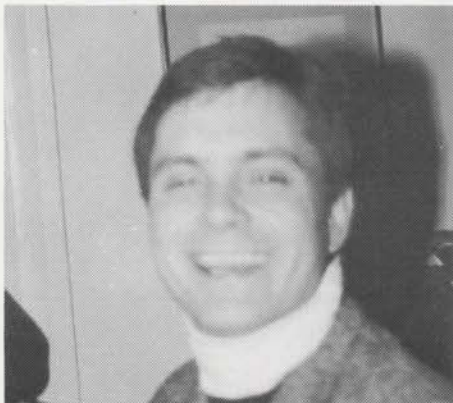
O, let me hear the Wurlitzer again
 Let me thrill as that old posthorn
 sends shivers through my skin
 Lyn Larsen makes us smile
 And he'll bring up — gulp — Kurzweil
 Which he'll add to the Wurlitzer's great din

Yes, we're here to hear the Wurlitzer again
 And, although it may not sound
 as though my fingers number ten
 It's a thrill beyond compare
 That we're all here to share
 In the sound of the Mighty Wurlitzer again!

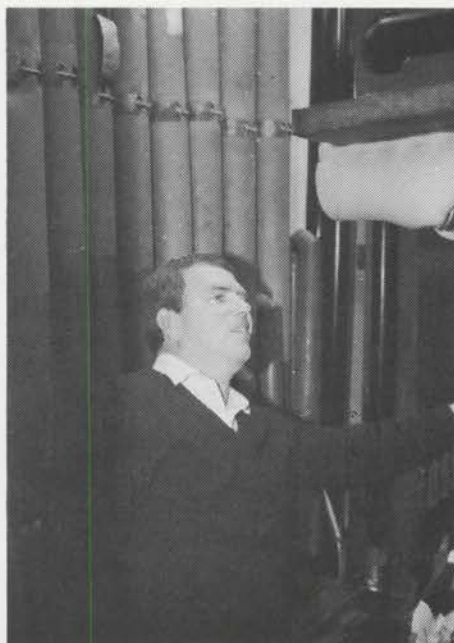
Christmas got off with a bang at the studio home of David Barnett. What is more appropriate for a theatre organ club party than to have as a centerpiece a real live theatre pipe organ. Such it was at the Barnett home where the vintage Wurlitzer is king. Not to be overlooked is the Weber Duo-Art reproducing grand with its hundreds of rolls. Needless to say these are the ingredients of a real fun-time which was had by all.

Carrington Goode, Jr. entertained at the 3/7 Wurlitzer. Carrington really knows what it takes to please a crowd. He was followed by Lin Lunde who needs no introduction. He was featured soloist at the annual ATOS convention last summer in Indianapolis where he played the 2/11 Page in the Hedback Community Theatre. He was staff organist at Richmond's Byrd Theatre until 1987.

We had an unusually large turnout for our annual Christmas Party, and our thanks go to David for hosting us again this year. *Miles Rudisill*



Lin Lunde at VTOS Christmas Party.



Carrington Goode searches for that darned cypher at the Christmas Party.



Carrington Goode at the Barnett Wurlitzer as Wesley Dudley looks on.



VTOS Christmas Party: (L. to R) Dave and Sharolyn Heatwole, Jeanne Geiger, Mike Comley, and David Barnett.

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Wolverines assembled behind the pretty centerpiece arranged by Pat Judson and Betty Clark. Marvin Spear photo



Bob Jackson enjoys open console at the Plum Creek Inn Kimball. R. MacCallum photo



Maintenance crew members (L to R) Dave Cook, Jim Shepherd, and Dick Shepherd. R. MacCallum photo

WESTERN RESERVE

Cleveland, Ohio

216/521-7269 or 216/941-0572

We celebrated the Yuletide season with a party at the Plum Creek Inn of Olmsted Falls, Ohio, on December 2. Veteran theatre organist Billy Buswell was featured at the console of the 3/9 Kimball, entertaining with both traditional and holiday favorites. The food, as always, was delightfully prepared, and dessert shared the spotlight with lots of open console and Christmas merry-making.

Organ maintenance crew members Jim Shepherd, Dick Shepherd, Dave Cook, and volunteers Greg Pollock and Amy Burkett have been working to repaint and revamp the console of the Grays' Armory 3/16 Mighty Wurlitzer in preparation for our February 23 Candi Carley-Roth concert. The console is being refinished in an antique white with gold and blue trim, while the natural wood is being varnished into a lustrous mahogany. *Jim Shepherd*



Refreshments coordinator Janet Lathrop (front) and assistants Pat Judson, Betty Clark and Mary Przybylski. Fred Page photo



WOLVERINE

Central & Lower Michigan

313/284-8882 or 313/558-7118

We continue to enjoy a fare of varied monthly programs. In September we were hosted by member Joe Kehborn in his sumptuous home in Belleville, where he has installed a three-manual Allen electronic organ. Melissa Ambrose gave an impressive demonstration of the capabilities of the installation and in so doing also showed her rising stature as an organist.

In October it was Steve Schlesing who entertained us on that great Wurlitzer in the Senate Theatre of the Detroit Theater Organ Society. Augmented and enriched by the participation of David Strickland (piano), David Taylor (drums), and vocalist Lori Meeker, the foursome presented a program that "brought on many a shout" as the English say. Accompanied by piano, organ and drum, Lori's "Simple Melody" came over beautifully, as did "Blue Skies," "Dancing Cheek-to-cheek" and music from *A Chorus Line*. Steve was applauded for his thoughtfulness in playing "Dreams of the Past," the beautiful composition from the hand of the late Fred Bayne, one of the Wolverine Chapter's Charter Members, who passed away in September of last year.

In November member Brian Carmody, Director of Music for St. Dennis R.C. Church in Royal Oak, demonstrated the fine Allen Custom Classic organ Carlo Curley had inaugurated in May 1990. Brian also accompanied brother Terry (vocalist) and played duet with pianist Ray

Michuta. Brian's organ rendition of the catchy "Fire Drill" by Harry J. Lincoln, and Terry and Ray teaming up to take us on "The Oceana Roll" are but two examples of what we heard in church that Sunday. We also had a Christmas Seasonal Sing-along.

On December 9 our friends at Wurlitzer House II, Dave Voydanoff and Glenn Rank, welcomed the chapter for a Christmas Get-together on a beautiful Sunday afternoon. Knowing how popular these gatherings always are, about 50 Wolverines came to enjoy the lovely conviviality. Knowing that open-console time might be at a premium, member Mary Griffin was prepared for that. At some point she whipped out her own portable organ and proceeded to play it by mouth. Thus we got introduced to our own (Wolverine) "Harmonikitten."

Through all these past months — nay, years — we have reported chapter events, with perhaps a passing reference to the support the chapter has had from Coordinator Janet Lathrop and Potluck Chairman Betty Heffer, and all the girls who have helped them. They were always there to help keep our stomachs from growling ciphers into otherwise good programs. It is high time we signal our recognition of their valued service. So to all of you, food-providers, in whichever chapter you may hide: This ATOSer salutes you all for realizing that the way to an enjoyable program does not lead through a hungry stomach. Wolverine Chapter, meanwhile, salutes Janet and Betty and all who have helped them through the years for their continued efforts. *Charlie & Betty Baas*

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DOUBLE THE ATTENDANCE

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

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CLASSIFIED ADS

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KEPRO CIRCUIT SYSTEMS printed circuit board manufacturing equipment. UV exposure frame, spray developer, etcher, 18 sq. ft. glass epoxy blanks, and miscellaneous chemicals. All like new, \$800 OBO. Wurlitzer 2m and 3m single-bolster consoles, chests, pipework, regulators and shades not used in LO'LTOS chapter organ. Some Robert-Morton parts also available. 12 note, 16' Euphone suitable for post horn conversion, \$1000. Other low-pressure classical ranks. For info, write or call Roger Dalziel, 154 Elm St. S., Prescott, WI. 715/262-5086.

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ROBERT-MORTON 3/19. Organ has been at the Rosewood Christian Reform Church for the past 40 years. The organ was built in 1927 for, and installed in the home of Mr. & Mrs. Coffman of Santa Monica, CA. Photo of organ may be found in "The Encyclopedia of the American Theatre Organ, Vol. 2" on page 544. Very ornate console. Please call Don Dykstra for further information. 213/920-1466 or 213/867-5558.

SWEATSHIRT CLOSEOUT! Wurlitzer - red with white logo - available in the following size only: XL. Robert-Morton - black with white logo - available only in L. Send \$29 to: Sweatshirt, PO Box 86776, Portland, OR 97286.

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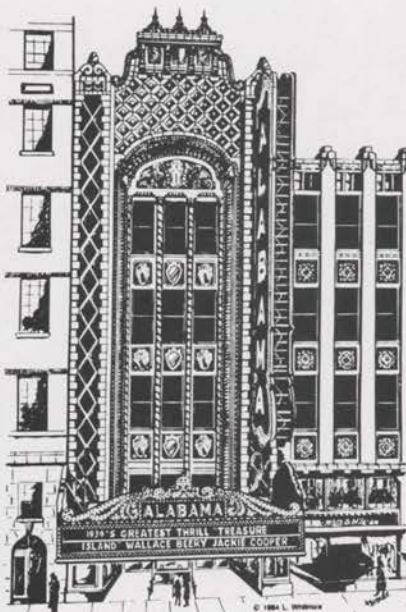
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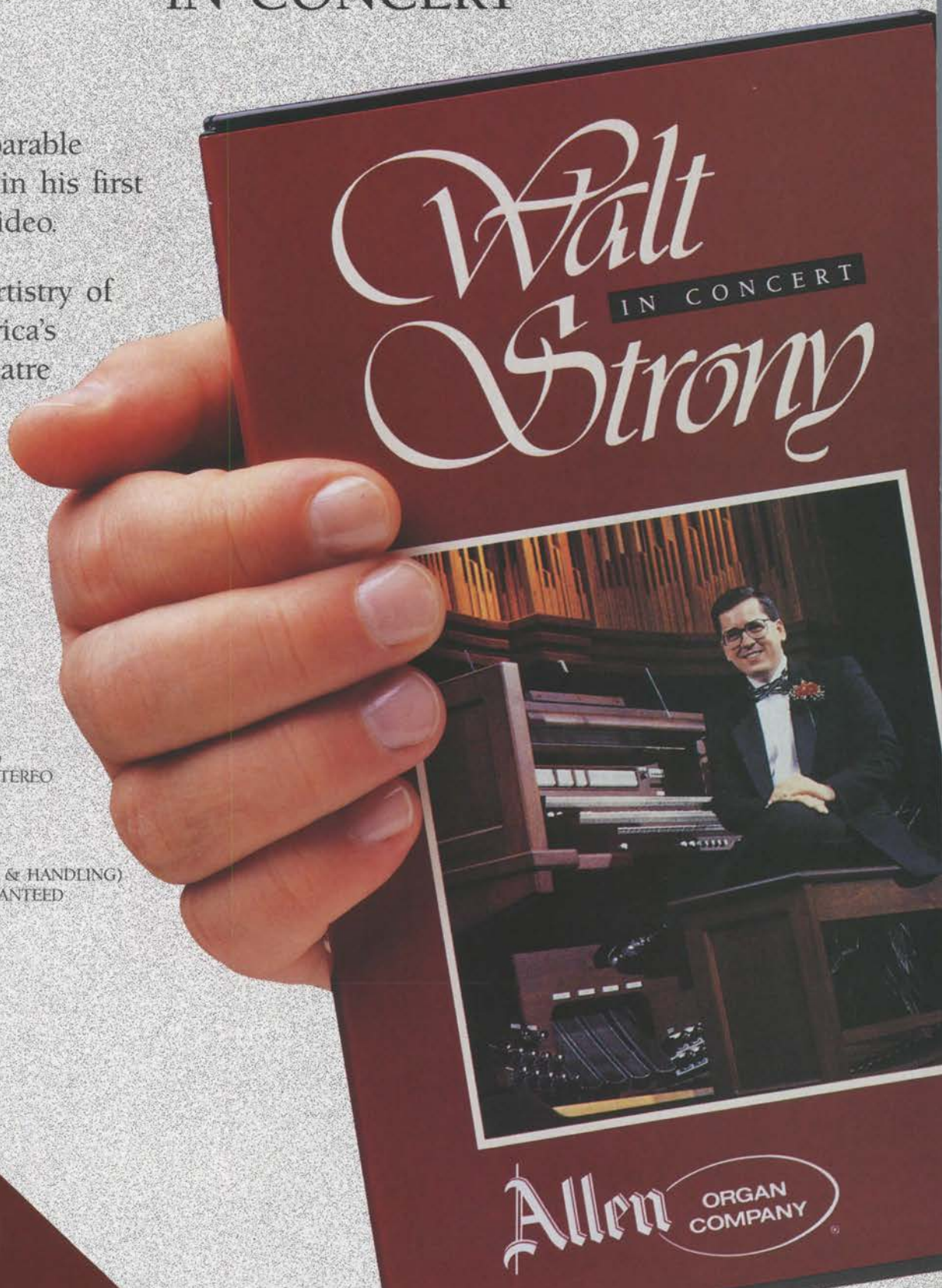
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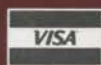
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