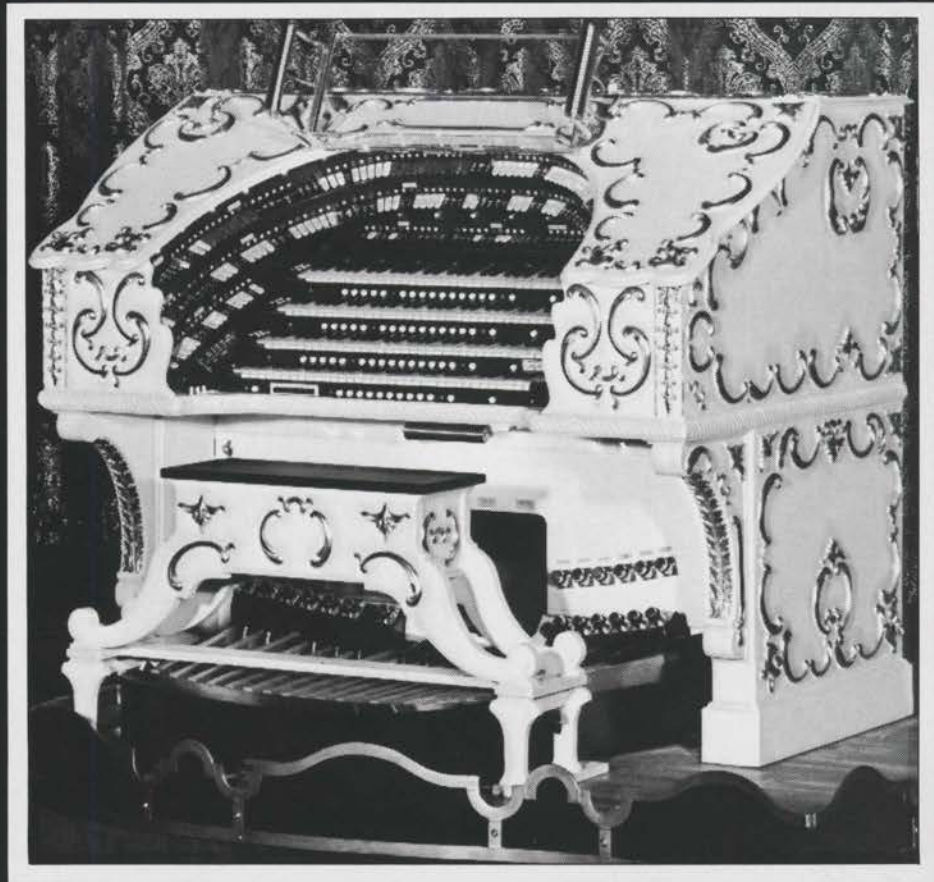


MAY/JUNE 1991

# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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# Theatre Organ

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VOLUME 33, NUMBER 3

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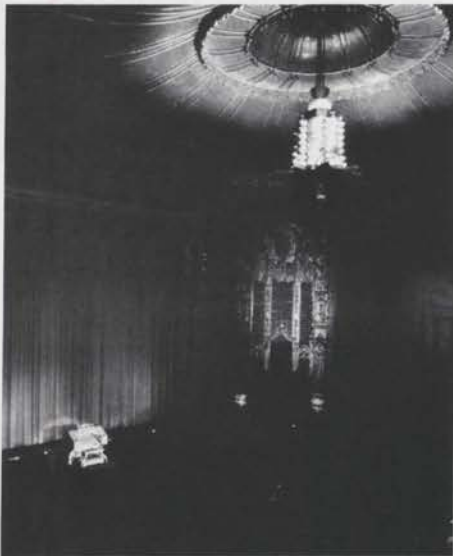
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COVER PHOTO:  
 Castro Theatre, San Francisco.  
 Steve Levin photo.

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## President's Message



My how time flies when you are having fun! To all those people who have made my tenure as president of ATOS the most wonderful of experiences, I say thank you from the bottom of my heart.

To the Board members and officers who have worked so hard starting, implementing, and carrying out such new and ongoing ATOS activities as the Young Organist Competition, the *Theatre Pipes* radio show, the newly established scholarship program, the acquisition of the Cecil B. DeMille Wurlitzer for the Towe Ford Museum, the Home Theatre Pipe Organ Owners group, the Electronic Theatre Organ Group, the Chapter Handbook, the ATOS Archive and their record auction, identification and recognition of Charter Members, a permanent home for the Ben Hall organ, the THEATRE ORGAN index, the educational video and the ASCAP agreement . . . thanks, guys and gals!

Since my philosophy of life is based on the idea that you do the very best you can and then give others the opportunity to do likewise, I shall not pass this way again. There are so many fantastic experiences awaiting us "out there" that, while my heart will always be with ATOS, I will be perfectly happy and content to leave the leadership roles to new faces with new and exciting ideas. I'm still available for behind-the-scenes work, but let the still unknown and untapped resources of our 6000 members be the new leadership for the nineties and beyond. Friends, the possibility for ATOS to grow and make the theatre organ a viable entertainment instrument of the twenty-first century is out there . . . make it so!

Since I have never been one to shy away from somewhat controversial subjects, I would like to leave you with one last thought . . . and I've been saving this one until last as I feel very strongly about it. In all volunteer organizations there is always some "friction" between people. This is generally considered to be natural and expected. Occasionally, people may say things that have not been thoroughly thought out or may not necessarily be correct or true. Most of the time those saying or repeating what they have heard do not do so maliciously. Even so, perhaps we should ask the following three questions before we willingly become a conduit for any rumor: first, do we have all the facts; second, would we be willing to say what we are about to say directly to the person involved; and third, will our comment have any effect . . . will it "make a difference?" If I leave you with no other thought over these past three years, might it be to say a nice thing about someone or say nothing at all. We, the members of ATOS, are bound together through the mutual love of the theatre organ, let us not forget that this should apply also to each other.

To the Board, officers and special people who have so capably assisted and helped point the way . . . a special thank you. And to all of you, once again may I say, Thanks for the memories.

Sincerely,  
John Ledwon



# Directors' Corner

## ■ Bob Markworth

For the last seven years or so ATOS has been encouraging the young organists (the future Jesse Crawfords and Ann Leafs) to come forward and participate in both local and national activities. We have been successful in finding these talented young people due to the hard work of the Young Organist committee and, to a greater extent, by our local chapter members such as yourself. These same grass roots members have, I believe, also been responsible for the recent increase in ATOS memberships.

Members, ATOS needs your help again. Let me explain. I have a concern that we may be overlooking the talents of our current membership. Not necessarily for their ability to play the organ, but for their ability to help direct the operation and ongoing organization of ATOS. I am of the opinion that there are unsung fountains of wisdom and experience within our organization, particularly the senior members, that I believe could make a significant contribution and difference in the ATOS.

We are all sorry to see ATOS Treasurer Dale Mendenhall retire. Dale's many years of hard work and dedication will be an inspiration for all members for years to come. And it is to this point that I would like to see those silent, talented members come forward and be willing to serve as an officer or committee member at the national level. If you feel that you have something to offer ATOS, please contact Tom DeLay before the convention and let him know of your interest. His phone number is 209/431-4305. Remember, YOU make the difference within our organization! See you in San Francisco!

Robert Markworth  
8505 N. 46th Street  
Omaha, Nebraska 68152

## ■ Byron Melcher

As the new "kid" on the block, I would like to take this opportunity to thank the Board of Directors for their vote of confidence. I would also like to express thanks, on behalf of the Awards and Recognition Committee, to Lowell Ayars for his contributions through the years and his continuing effort to insure a smooth transition. As of this writing, the committee and its procedures will continue as it has in the past.

Now, on to another subject. Reference is made to the number of members ATOS now has (6000 and growing, according to the NEWS). While this membership has been increasing at a good rate, it seems to me that there still needs to be some extra effort put into telling some of those beginning young musicians just how much fun it is to be involved with the King of Instruments.

I believe one approach would be through some exposure of the theatre organ with service clubs (Kiwanis, Rotary, etc.). The next time your chapter has a meeting, why not extend an invitation to service club members and their families to join in the fun? Another suggestion would be to invite local P.T.A. groups. After all, learning and preserving the theatre pipe organ can be educational as well as entertaining.

It's not very difficult for me to recall my feelings when I first heard the beautiful sound of Tibias and Voxes, and the tremendous sound of the ensemble combined with all those wonderful toy-counter effects. I get goose bumps just thinking about it. I vaguely remember almost falling out of the balcony trying to get a glimpse of the console. From that time on, I knew I would play the organ. What a thrill!

Impart that kind of excitement to the service clubs, especially those people with children. I know your enthusiasm will rub off on that youngster just starting his first music lesson. Music is a powerful thing on the theatre organ.

Byron Melcher  
1701 Spring Creek Parkway  
Plano, Texas 75023

## ■ Lois Segur

This time of year is a very exciting time for ATOS. We can look back at all that has been accomplished throughout the previous year *and* look ahead in anticipation of what is now happening and what we wish to happen. Our hopes and plans were finally realized when John Ledwon was successful in getting the Cecil B. De Mille organ donated for the Towe Ford Museum in Sacramento, our first installation open to the general public in a museum-like atmosphere and sponsored by the *national* organization. Now if someone could just "pull strings" and get us into the Queen Mary and Spruce Goose complex — think of the thousands that would see and hear us weekly! Any takers?

Yes, spring is exciting — there is so much happening. We will soon be voting for new members for the National Board to replace those who have served their terms. The nominating committee has done a commendable job; now, did you remember to vote?

The plans for the Young Organist Competition are finalized and the tapes of the contestants will arrive by April 1 for judging. Dorothy VanSteenkiste has been a great guiding light in this endeavor. Can you guess how many hours she devotes to the competition? It's mind-boggling, believe me! And this year the scholarship program has been added to her duties. Do you know of any young people who could benefit by our help? Talk to the music teachers in your area, they may have useful suggestions.

Don't forget San Francisco (Nor-Cal) and plans for the "Ninety-One-Derful" Convention, beautiful instruments and top-of-the-line performers; circle the dates on your calendar — July 5 to 10 — you won't want to miss it!

I'll close with a message that is very important. For many years we have continually asked: "Can each of you get one new member to join ATOS this year?", but I don't see it happening. Do you realize the growth *and* potential if everybody did this? Please, let's try it and watch ATOS *grow*. Now that would be excitement!

See you at the convention,  
Lois F. Segur  
1930-301 W. San Marcos Blvd.  
San Marcos, California 92069

## ■ ■ ■ ATOS Archives/Library

Vernon P. Bickel, Curator  
1393 Don Carlos Court  
Chula Vista, CA 91910-7130  
619/421-9629





# Letters To The Editor

Dear Editor:

Please be advised that as of October 1990 the name of the Mid-Florida chapter was officially changed to Orlando Area Theatre Organ Society.

We are installing the Don Baker Memorial Organ in a brand new high school auditorium in the Orlando area. The instrument is a 3/34 Wurlitzer, and the project is being overseen by Ted Campbell who did the Surf City and Panama Hilton Wurlitzers. Our goal of \$100,000 is only short \$12,000.

All of us who were friends of Don and Anne are striving to see this project become a reality. If any of our readers would like to help complete this worthy project, all donations are tax-deductible. Please make checks payable to: Orlando Area Theatre Organ Society, 1207 Yates Street, Orlando, FL 32804.

Thank you,  
Clifford R. Shaffer, President  
Orlando Area TOS

Dear Editor:

I have a confession to make! I am a "Down-under organophile" hopelessly addicted to George Wright, the man and his music.

According to my wife, Elsie, tell-tale symptoms of this chronic disease manifest with startling rapidity whenever the magical GW is mentioned, thereby causing a dramatic metamorphosis to occur wherein my usually mild-mannered appearance instantly gives way to that of a fire-breathing cyclops with a burning desire to preach the gospel according to St. George (Wright!) with all the attendant zeal and fervour of an old-time evangelist.

Get the picture? GREAT! Could I then beg, plead, cajole, appeal to your generosity in publishing this pitiful fragment of depraved musical humanity in the rather forlorn (?) hope that another fellow addict out there possessing the complete recorded GW Collection would kindly offer to supply his "Aussie" counterpart with an additional musical "Fix" — in taped format — of previously released GW material not in our collection.

Elsie and I have planned our tour of your country to coincide with the staging by host city San Francisco of this year's convention. We'll be staying at the St. Francis and any avid GW collector willing to help can contact us there — or at the address below — and receive our enduring thanks and appreciation.

Phil and Elsie Howie  
24 Cobden Street  
Bayswater 6053, Western Australia

Dear Editor:

I was most interested to read Phil Yanoschuk's recent letter where he suggests a U.S. postage stamp showing a colorful theatre organ console. I am certain this would be very welcome, indeed.

It may be of interest to my fellow members to know that, in 1981, the Canadian Postal Authority issued a seven-cent postage stamp showing a photograph of the Canadian organist and composer Healey Willan (1880-1960) seated at a four-manual organ console. I have often thought that a postage stamp of Jesse Crawford at the Wurlitzer console in the Paramount Theatre in New York would be fitting tribute to the world's most famous theatre organist.

Sincerely,  
Allen Moyes  
Dorset, England

Dear Editor:

As a national member of the London Chapter, I read the interesting reports in THEATRE ORGAN from all the chapters; therefore, I am concerned about the report from London Chapter regarding the concert given by Carol Williams, a report I consider in bad taste as it berates Carol's ability to play the organ.

Carol spent five years at the Royal Academy of Music where she obtained, among many awards, the Academy's Recital Diploma. She is a Fellow of the Royal College of Organists, a Fellow of Trinity College in London, and an Associate of the Royal College of Music. As to playing theatre organs, she was trained by Vic Hammett and Eric Spruce, has played concerts on four-manual Wurlitzers in Gaumont State Top Rank Club and in South Bank Polytechnic and has a number of classical and theatre organ recordings to her credit. She is hardly likely to find the Barry Christie organ problematical.

I am also concerned that some events we read about in THEATRE ORGAN, such as Carol's concert, are not reported on in our London newsletter.

Sincerely,  
Patricia Rogers  
Middlesex, England

---

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

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

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## 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

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## A New Book!

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The day will begin at 1:00 p.m. with a seminar and masterclass lasting until 5:00 p.m. After a dinner break Mr. Strony will play a private concert for attendees. All registrants will receive a complimentary copy of Walter Strony's new book, "The Secrets of Theatre Organ Registration." The cost of the entire day is \$60.00 per person. Attendance will be limited to 50 people.

For more information, or to register, contact:

**Ione Tedei**  
3322 Ruby Street,  
Franklin Park, Illinois 60131  
Phone: 708/678-4339



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**Mr. Strony will be doing a  
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1270 Lincoln, Suite 100  
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# It's Ninety-One-Derful

by Robert M. Gilbert



Castro Theatre

Rudy Frey photo

The Ninety-One-Derful Convention will feature two familiar theatres, the Castro and the Oakland Paramount, in addition to the two new venues described in the preceding issues of THEATRE ORGAN. Conventioneers will also be treated to a concert at Grace Cathedral in San Francisco.

The Castro Theatre was designed by San Francisco architect Timothy Pflueger, and is one of the larger, more elaborate neighborhood theatres in the city. It originally seated over 1800, but this has been reduced to 1640. The theatre was built for the Nasser Brothers, who operated it from its opening in 1922 until 1976, when it was leased to Surf Theatres. There has been no change in the decoration of the auditorium over the years.

In 1983 for the 28th ATOS Convention, the Castro Wurlitzer had 16 ranks playing. The description in the January/February '82 issue of THEATRE ORGAN was of the instrument as it would be when completed. Five ranks have been added

since 1983, and the original Moller English Horn (10" pressure) has been replaced with a Wurlitzer English Horn on 15" pressure, to make the Castro organ a 4/21 all-Wurlitzer instrument.

A 2/11 Robert-Morton organ was installed in the Castro originally. That instrument was sold and removed in 1961. The architect provided generously for the organ, with two chambers on each side, one above the other. The upper chambers are used for the pipes of the Wurlitzer, with the percussions installed in the smaller chambers below. Some of the large offsets and the piano are located on the stage, as is a double-walled soundproof enclosure housing the 20-hp blower. The organ relay is placed at stage level under the right percussion chamber. There was no lift for the Robert-Morton console, so a scissor lift was installed in the center of the orchestra pit for the Wurlitzer console.

Installation of the organ was begun in 1979, under an agreement between the Taylor family, who own the organ, and Mel Novikoff of Surf Theatres, lessor/op-

erator of the Castro. Mr. Novikoff died in the late 1980s; subsequently, the lease and operation of the theatre was taken over by Blumenfeld Enterprises. Robert Blumenfeld has been most cooperative.

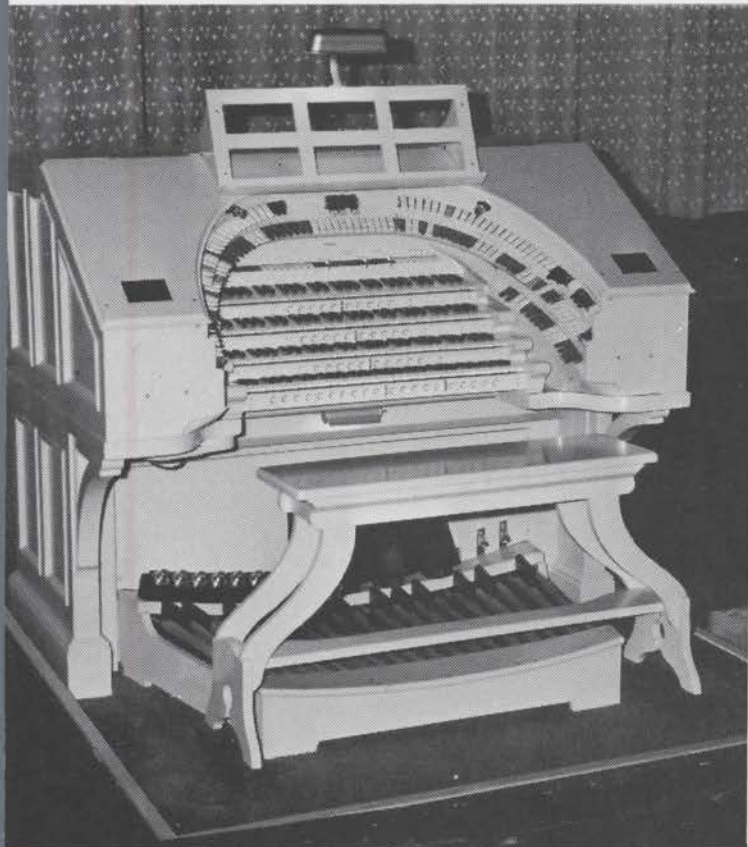
The organ has been played nightly since January 1982. The original staff organists were Elbert La Chelle and David Hegarty, with Bob Vaughn accompanying silent films. Bill McCoy became relief organist after La Chelle retired, with David Hegarty and Bob Vaughn continuing to play regularly. Dennis James accompanies silent films sponsored by the Pacific Film Archives.

During the 1991 ATOS Convention, Clark Wilson will play the Castro Wurlitzer on Saturday morning, July 6, and Simon Gledhill will play on Monday evening, July 8. There will be Open House at the Castro, with cameo artists, during the Afterglow on Wednesday morning, July 10, from 9 a.m. to 12 noon.



THEATRE ORGAN





Castro Theatre 4/21 Wurlitzer.

Rudy Frey photo



◀ Interior of the Castro Theatre. Rudy Frey photo

## STOP LIST

MAIN CHAMBER	Pipes	Press.	ORIGIN
Concert Flute 16-2	97	10"	State, Stockton
Viole d'Orch. 8-2	85	10"	Fox, Brooklyn
Open Diapason 16-4	85	10"	State, Stockton
VDO Celeste 8-4	73	10"	Fox, Brooklyn
Clarinet 8	61	10"	Royal, Bronx
Tibia Clausa 8-2	85	10"	State, Stockton
Violin 8-4	73	10"	State, Stockton
Violin Celeste 8-4	73	10"	State, Stockton
Flute Celeste 4	61	10"	Royal, Bronx
Tuba Horn 16-8	73	15"	Fairfax, Oakland
Marimba-Harp	49		Fox, Brooklyn
Chrysoglott	49		Golden Gate, S.F.
Toy Counter			Royal, Bronx
<b>SOLO CHAMBER</b>			
Kinura 8	61	10"	Chester, Bronx
Orchestral Oboe 8	61	10"	Golden Gate, S.F.
Tibia Clausa 16-2	97	15"	Unknown
English Horn 8	61	15"	Fox, Brooklyn
Brass Trumpet 8	61	10"	Keith's, Cincinnati
Horn Diapason 8-4	73	10"	Fox, Brooklyn
Gamba Celeste 8-4	73	10"	Missouri, St. Louis
Quintadena 8	61	10"	Metropolitan, Boston
Gamba 8-4	73	10"	Missouri, St. Louis
Brass Saxophone 8	61	10"	Uptown, Chicago
Vox Humana 8	61	6"	State, Stockton
Glockenspiel	37		State Lake, Chicago
Xylophone	37		Royal, Bronx
Cathedral Chimes	25		Fox, Riverside
Piano	85		Carthay Circle, L.A.
4-manual Console			State, Detroit
4/20 Relay			State, Detroit
20-hp Blower			Fabian, Paterson
5-rank Chest (Main)			Fairfax, Oakland
5-rank Chest (Main)			Fox, Brooklyn
5-rank Chest (Solo)			Fox, Brooklyn
7-rank Chest (Solo)			State, Stockton

## THEATRES OF ORIGIN

State Theatre, Stockton, CA . . . . . 2/7 Style E, Opus 1073  
 Fox Theatre, Brooklyn, NY . . . . . 4/37 Fox Special, Opus 1904  
 Royal Theatre, Bronx, NY . . . . . 2/8 Style F, Opus 1420  
 Fairfax Theatre, Oakland, CA . . . . . 2/8 Style F, Opus 1311  
 Chester Theatre, Bronx, NY . . . . . 3/15 Style 260 SP, Opus 1793  
 Golden Gate Theatre, S.F., CA . . . . . 3/13 Style 240, Opus 1980  
 Keith's Theatre, Cincinnati, OH . . . . . 3/13 Style 235 SP, Opus 1834  
 Missouri Theatre, St. Louis, MO . . . . . 4/32 Style 285, Opus 402  
 Metropolitan Theatre, Boston, MA . . . . . 4/26 SP, Opus 2101  
 Uptown Theatre, Chicago, IL . . . . . 4/28 Style 285, Opus 1060  
 State Lake Theatre, Chicago, IL . . . . . 3/13 Style 240, Opus 1773  
 State Theatre, Detroit, MI . . . . . 4/20 Publix 1, Opus 1148  
 Fabian Theatre, Paterson, NJ . . . . . 4/28 Style 285 SP, Opus 1168  
 Carthay Circle Theatre, L.A., CA . . . . . 3/11 Style 235, Opus 1308  
 Fox Theatre, Riverside, CA . . . . . 2/10 Style 216, Opus 1998



# It's Ninety-One-Derful!



Paramount Theatre. Rudy Frey photo

Oakland's Paramount Theatre began life November 7, 1931. It was designed by Timothy Pflueger, who had done the Castro Theatre nine years earlier, and was one of the last of the great movie palaces and a masterpiece of Art Deco architecture. Restoration of the theatre was begun in December 1972, to provide a home for the Oakland Symphony Orchestra. The project took nine months, and when it was completed the theatre looked exactly as it did when it opened. Some of the workmen and artists employed on the construction and decoration in 1931 were re-employed for the restoration 41 years later. Fortunately, the original blueprints and architectural files were available, as was a complete set of photographs taken early in 1932. New carpeting was woven by the original manufacturer to exactly match the original, and mohair upholstery fabric for the seats was also specially made to match the original. The restoration was completed September 22, 1973.

The Paramount was originally equipped with a 4/20 Publix 1 Wurlitzer organ, Opus 2164, the last Publix 1 built. The organ was used intermittently until it was removed in the late 1950s. That organ is now installed in the Paramount Music Palace, Indianapolis, where it has been enlarged to 42 ranks.

The console, many ranks of pipes,

windchests, and framing from the first Publix 1, Opus 1123, installed in 1925 in the Capitol Theatre, Detroit, form the core of the present Paramount organ. After its removal from the Capitol, the organ was installed and used in a skating rink for a while. It was eventually acquired by J.B. Nethercutt, who donated it to the Paramount in 1974. Later, Preston M. "Sandy" Fleet donated a 4/26 Wurlitzer made up of parts of several instruments (New York Hippodrome Publix 1, Opus 1538; Chicago Tower Theatre Publix 1, Opus 1267; and Pittsburgh Stanley Theatre 260 SP, Opus 1788). A classical organ was also donated to the Paramount. Unneeded parts of the two Wurlitzers, and the classical organ, were auctioned to raise funds for the new installation.

The console of the Capitol Theatre Wurlitzer was chosen for the new instrument. Its unique appearance is the result of design and reconstruction by Edward M. Stout's firm, Quality Pipe Organ Service. Some years after the debut of the new Paramount organ, Sandy Fleet donated to the theatre the four-manual slave console originally used by Helen Crawford at the New York Paramount Studio.

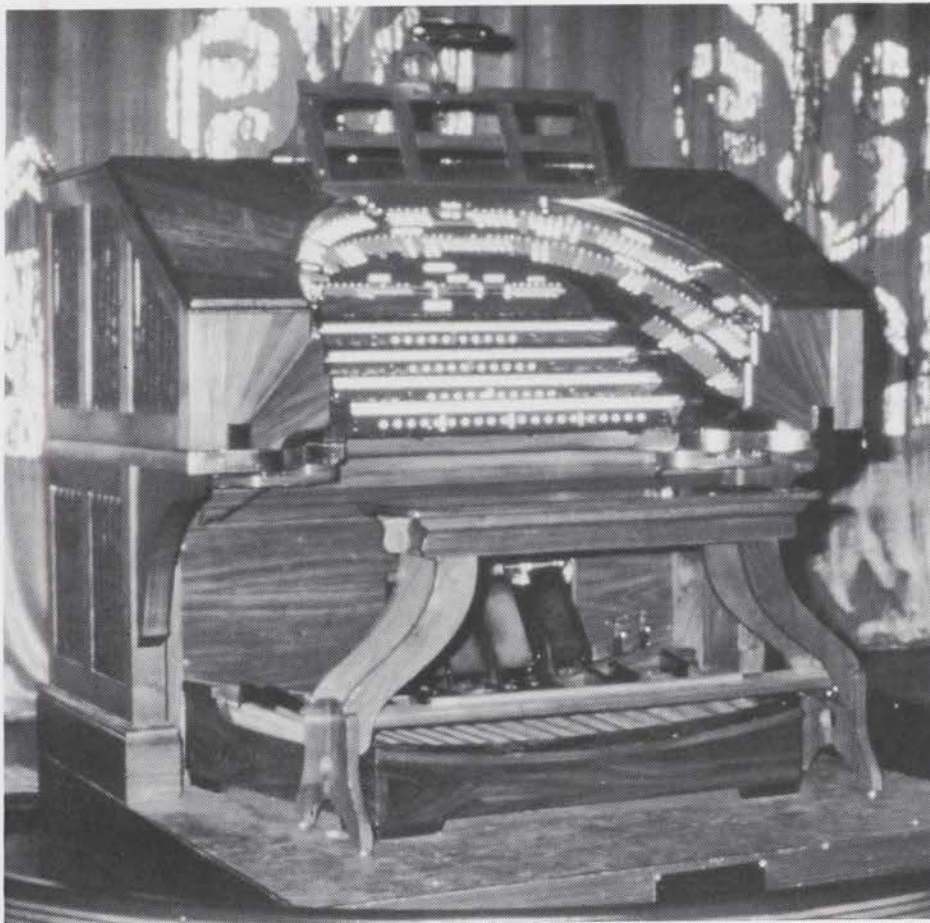
We will hear the Paramount organ twice during the 1991 Convention. Jim Riggs will play on Saturday evening, July 6, and Lew Williams on Sunday afternoon, July 7.



Jesse Crawford at the slave console, now at the Oakland Paramount.  
Photo supplied by Ken Crome.



## STOP LIST



Paramount Theatre 4/27 Wurlitzer.

Rudy Frey photo

MAIN CHAMBER	Pipes	Press.
Vox Humana 8	61	6"
Concert Flute 16-2	97	10"
Viol d'Orchestre 8-2	85	10"
Solo STring 8	61	10"
Viol Celeste 8-4	73	10"
Clarinet 8	61	10"
Solo String Celeste 8	61	10"
Tibia Clausa 8-2	85	10"
Diaphonic Diapason 16-8	73	15"
Tuba Horn 16-8	73	15"
Quintadena 8	61	10"
Violin Celeste 8-4	73	10"
Horn Diapason 16-4	85	10"
Violin 16-4	85	10"
Flute Celeste 8-4	73	10"
Oboe Horn 16-8	73	10"
Chrysoglott		12"
Marimba/Harp		12"

### SOLO CHAMBER

Diaphone (metal) 16	32	10"
English Horn 8	61	10"
Saxophone 8	61	10"
Solo String 16-8	73	10"
Trumpet 8	61	10"
Vox Humana 8	61	6"
Kinura 8	61	10"
Orchestral Oboe 8	61	10"
Solo String Celeste 8	61	10"
Solo Tibia 16-2	97	15"
Tuba Mirabilis 8	61	15"
Xylophone		12"
Glockenspiel/Bells		12"
Chimes		12"
Sleigh Bells		12"
Marimba/Harp		12"

### UNENCLOSED PERCUSSIONS

Piano		12"
Xylophone Master		12"
Vibra Harp		12"
Crash Cymbal		12"
Jazz Cymbal		12"
Siren		12"

### TRAPS IN MAIN CHAMBER

Tambourine		12"
Castanets		12"
Chinese Block		12"
Triangle		12"
Snare Drum		12"
Tom Tom		12"
Bass Drum		12"
Tymp.		12"
Tap Cymbal		12"
Bird		12"
Horse		12"
Boat Whistle		12"
Fire Gong		12"
Door Bell		12"
Sand Block		12"
Auto Horn		12"
Surf		12"

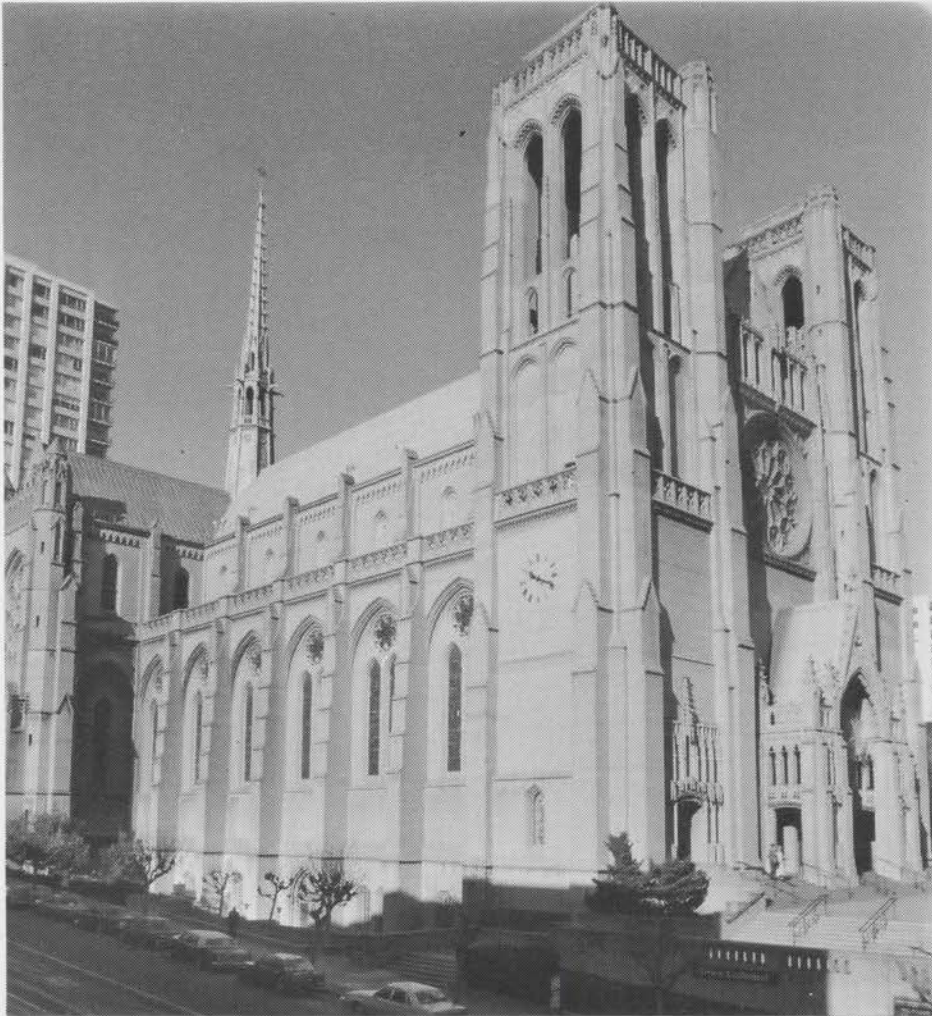


Paramount entrance lobby.

Rudy Frey photo



# *It's Ninety-One-Derful!*



Grace Cathedral.

Rudy Frey photo

On Tuesday morning, July 9, we will travel by bus from the St. Francis Hotel to Grace Cathedral, atop Nob Hill, to hear Dr. John Fenstermaker in concert on the 5/123 Aeolian-Skinner/Casavant organ.

The first Grace Church, a small chapel, was erected at Powell and Jackson Streets in 1849. Two years later it was replaced on the same site by a larger wooden church, which was used for 11 years. In 1862, a larger, ornate church built of brick was erected on a new site in California and Stockton Streets. This third Grace Church was destroyed in the earthquake and fire of 1906, which also destroyed two palatial homes of the Crocker family. The Crockers gave the entire block of land where their homes had been to the church, and this is the site of Grace Cathedral.

The foundation stone of the cathedral was laid in 1910, but actual construction

did not begin until 1928, only to be interrupted in 1931, before the eastern half of the nave and the narthex had been built. The building remained unfinished for 30 years, until work was resumed in 1961. The cathedral was consecrated in November 1964.

Grace Cathedral's organ was built and installed in 1934 by Aeolian-Skinner as their Opus 910. The entire project was under the direction of G. Donald Harrison, President and Tonal Director of Aeolian-Skinner. The organ consisted of Choir, Great, Swell, Solo and Pedal Divisions, housed in chambers 14 feet deep and over three stories high. Wind is supplied by a 20-hp Spencer blower. Minor tonal revisions throughout the instrument were made in 1951, again under the supervision of G. Donald Harrison. In 1968, the Italian firm, Fratelli Ruffatti, replaced the four-

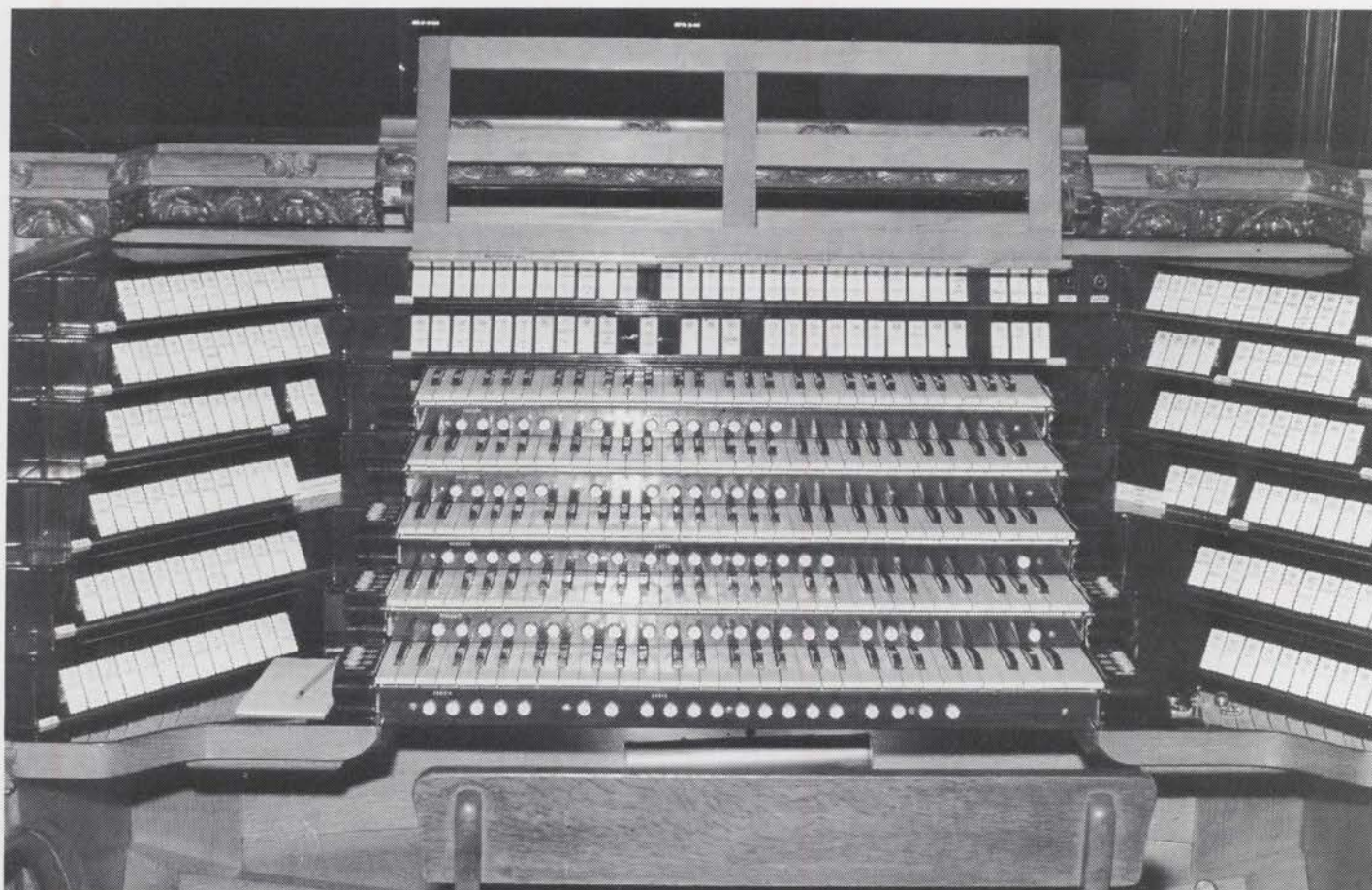
manual electro-pneumatic console action with an all-electric five-manual action, retaining the original oak console shell. The console was also made movable for special concerts. The fifth manual was included to control a future Bombarde Division. Casavant Freres, a Canadian company, installed the Bombarde and Gallery Divisions in 1974.

NorCal member Edward M. Stout has been Curator of Musical Instruments at Grace Cathedral for over 30 years. Richard C. "Dick" Taylor has been his associate for a number of years.



Chancel, Grace Cathedral. Rudy Frey photo





Console of 5/123 Aeolian-Skinner/Casavant organ.

Rudy Frey photo

## STOP LIST

<b>GREAT</b>		Principal	4	Zimbel III-IV		<b>PEDAL</b>	
Gamba	16	Spitz Flute	4	Clarinet	8	Diapason	32
Diapason	8	Harmonic Flute	4	Trompette	8	Open Bass	16
Quintaton	8	Nazard	2 <sup>2</sup> / <sub>3</sub>	Harp		Diapason	16
Gemshorn	8	Fifteenth	2	Tremulant		Gamba	16
Flute Harmonique	8	Larigot	1 <sup>1</sup> / <sub>3</sub>	<b>SOLO</b>		Bourdon	16
Rohr Gedeckt	8	Plein Jeu III		Gamba	8	Violone	16
Quint	5 <sup>1</sup> / <sub>3</sub>	Sharff III		Gamba Celeste	8	Lieblich Gedeckt	16
Octave	4	Fagotto	16	Flauto Mirabilis	8	Gemshorn	16
Principal	4	Trompette Harm.	8	Harmonic Flute	4	Quint	10 <sup>2</sup> / <sub>3</sub>
Flute	4	Cornocean	8	French Horn	8	Octave	8
Twelfth	2 <sup>2</sup> / <sub>3</sub>	Clarion	4	English Horn	8	Cello	8
Fifteenth	2	Oboe	8	Tuba Mirabilis	8	Flute	8
Blockflote	2	Vox Humana	8	Clarion	4	Still Gedeckt	8
Tierce	1-3/5	Tremulant		Tremulant		Gemshorn	8
Italian Principal	1	Zimbelstern		<b>BOMBARDE</b>		Octave Quint	5 <sup>1</sup> / <sub>3</sub>
Forniture IV		<b>CHOIR</b>		Montre	8	Super Octave	4
Cymbal III		Gemshorn	16	Prestant	4	Choral Bass	4
Double Trumpet	16	Viola Pomposa	8	Doublette	2	Flute	4
Trumpet	8	Viola Celeste	8	Fourniture VII		Blockflote	2
Clarion	4	Melodia	8	Cornet V		Mixture III	
<b>SWELL</b>		Lieblich Gedeckt	8	Bombarde	16	Contre Bombarde	32
Lieblich Gedeckt	16	Erzahler	8	Trompette	8	Bombarde	16
Geigen	8	Kleine Erzahler	8	Clarion	4	Contra Fagotto	16
Stopped Diapason	8	Gemshorn	4	<b>GALLERY</b>		Trompette	8
Gamba	8	Lieblich Flute	4	Diapason	8	Clarion	4
Voix Celestes	8	Nazard	2 <sup>2</sup> / <sub>3</sub>	Octave	4		
Flauto Dolce	8	Kleine Flote	2	Fifteenth	2		
Flute Celeste	8	Tierce	1-3/5	Mixture VIII			
Echo Celeste II	8	Sifflole	1	Pid. Principal	16		



# Convention Information

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In articles in the two preceding issues of *THEATRE ORGAN*, and in the lead article in this issue, we have tried to give you a clear picture of what awaits you during the 1991 ATOS National Convention.

Here we offer information to help in planning your trip.

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## Parking

Those who choose to drive to the convention will have a number of options for parking, ranging in cost from about \$3 to \$21 per day, with the price higher the nearer to the hotel. All rates are for calendar days, without in-and-out privileges, except as noted. The least expensive locations are two lots operated by the Allright Parking Co. in Oakland, one at 20th and Telegraph and the other a block away at Williams and Telegraph. The rate here is \$3 per day if you arrive before 9:00 a.m. These lots are unattended on Sunday. Both lots are about two blocks from the 19th Street (Paramount Theatre) BART station, where you will catch a train to the Powell Street station in San Francisco. From there, it is a three-block walk uphill to the hotel. The same company operates a lot at 860 Howard Street in San Francisco, about seven blocks from the hotel, where the rate is \$6 per day if you arrive before 9:00 a.m.

The 5th and Mission Garage, about six blocks from the hotel, charges \$9 per day. The Union Square Garage, directly across Powell Street from the hotel, charges \$14 per 24 hours from the time you enter. The Downtown Center Garage, two blocks from the hotel at Mason and O'Farrell Streets, charges \$15.50 per 24 hours from the time you enter.

At \$21 per day, the St. Francis Hotel Garage is the most expensive, but you do have in-and-out privileges. However, there is a catch here: the hotel has 1200 rooms but there are only 200 stalls in the garage! So, if you pull out, there is no guarantee that you can get back in.

## Weather

San Francisco has a temperate marine climate, with temperatures in July ranging from 50°F to 70 or 75°F. Morning and evening fogs may roll in, but seldom persist. Women will be most comfortable with a sweater, light jacket or coat handy, or in a suit. Men's attire requires only light- to medium-weight suits or sport clothes. An all-weather coat will take the chill off cool evenings. Lightweight summer clothes are seldom practical in San Francisco. It is important to note, however, that Berkeley, Oakland and Palo Alto are often warmer than San Francisco.

## Photography

We know that many of those who attend ATOS conventions delight in photographing the artists at the consoles. However, out of consideration for the artists and the members of the audience, we must insist that there be **NO FLASH PHOTOGRAPHY DURING CONCERTS**. The artists will be available for a short time after each concert to accommodate those who want to get flash photos.

## Public Concert

The opening program at the Berkeley Community Theatre on July 5 will be the *only* concert open to the public. For those who wish to invite non-member friends, or for members who are not registered for the convention, tickets are available at \$10 each from **Mark Putterbaugh, 279 Vernon Street, No. 1, Oakland, CA 94610 (phone 415/444-7754)**. Tickets may be paid for by cash, check or credit card (VISA or MasterCard). These tickets allow admission to public seating areas only.

## Afterglow

Those who wish to visit Marine World Africa USA will have to rise and shine early, as the ferry leaves Pier 41 at 8:45 a.m. Departure time of the bus from the hotel will be listed in the pocket program guide included in your registration packet.

A visit to the fabulous place will provide a truly memorable finale to a great convention. To quote:

"BY SEA Thrill to the magnificence of killer whales, dolphins and sea lions. Get a few saltwater souvenirs. Experience habitats, tide pools and an aquarium for other forms of aquatic life. Nowhere in the world can you get closer to marine mammals. And nowhere will you find marine mammal shows as exciting, entertaining and educational as those we offer.

"BY LAND Adventure to Asia, Africa and everywhere in between. Tigers, elephants, chimps, and so much more. More than you've ever seen before in exciting shows, roaming in innovative habitats and even strolling with their trainers among park guests. And wherever you see them, you'll have the opportunity to come safely close to them. Deep, mutual bonds of trust, respect and affection between our animals and trainers make this possible.

"BY AIR It's our feathered flock. A varied collection of over 100 species. From colorful cockatoos and macaws to land-bound ostriches. From majestic birds of prey to beautiful flamingos and cranes. Many rare and endangered species find a home at Marine World Africa USA.

"ALL AROUND Animals and marine mammals are just part of the excitement at Marine World Africa USA. Our Water Ski and Boat Show is internationally acclaimed."



# Convention Program Schedule

## Friday, July 5

- 9:00 a.m. to 7:00 p.m. Registration at the ATOS Desk in the St. Francis Hotel. The ATOS Desk will be in the Record Shop beginning on Saturday.
- 2:30 p.m. to 4:30 p.m. Chapter Representatives Meeting, St. Francis Hotel.
- 8:30 p.m. to 10:30 p.m. Opening concert at the Berkeley Community Theatre, with **TOM HAZLETON**.

## Saturday, July 6

- 9:30 a.m. to 11:30 a.m. Castro Theatre, **CLARK WILSON**.
- 2:00 p.m. to 3:45 p.m. Seminar: "Theatres of San Francisco," Steve Levin, St. Francis Hotel.
- 4:00 p.m. to 5:00 p.m. Pipe Organ Owners Meeting and Young Organ Enthusiasts Meeting, St. Francis Hotel.
- 5:15 p.m. to 6:00 p.m. Rodgers Demonstration, **TOM HAZLETON**, St. Francis Hotel.
- 8:30 p.m. to 10:30 p.m. Paramount Theatre, **JIM RIGGS**.

## Sunday, July 7

- 9:30 a.m. to 11:30 a.m. Berkeley Community Theatre, **MARK ASTON** and Young Artist Winners.
- 2:00 p.m. to 4:00 p.m. Paramount Theatre, **LEW WILLIAMS**.
- 7:30 p.m. to 9:30 p.m. Stanford Theatre, **DENNIS JAMES** accompanying the silent film, *Show People*.

## Monday, July 8

- 9:30 a.m. to 11:00 a.m. Berkeley Community Theatre, **KEVIN KING**, Philadelphia Slide Show, and National Membership Meeting.
- 2:00 p.m. to 4:15 p.m. Seminars: Organ Registration, Walt Strony; Devtronix Information Exchange; Technical, St. Francis Hotel.
- 4:45 p.m. to 5:30 p.m. Allen Demonstration, **LYN LARSEN**, St. Francis Hotel.
- 8:30 p.m. to 10:30 p.m. Castro Theatre, **SIMON GLEDHILL**.

## Tuesday, July 9

- 10:00 a.m. to 11:30 a.m. Grace Cathedral, **DR. JOHN FENSTERMAKER**.
- 2:00 p.m. to 4:00 p.m. Berkeley Community Theatre, **WALT STRONY**.
- 7:00 p.m. to 10:30 p.m. Reception and Banquet, St. Francis Hotel.

## Wednesday, July 10

- 8:45 a.m. to 4:45 p.m. **AFTERGLOW**, Marine World Africa USA Bay Cruise.
- 9:00 a.m. to 12:00 noon Castro Theatre Open House, Cameo artists.
- 1:00 p.m. to 5:00 p.m. Berkeley Community Theatre Open House, Open Console.



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

## CAPITOL THEATRE, NEW YORK CITY

Architect: Thomas Lamb • Opened: October 24, 1919

Organ: Estey 4/45 (with later additions by builder)

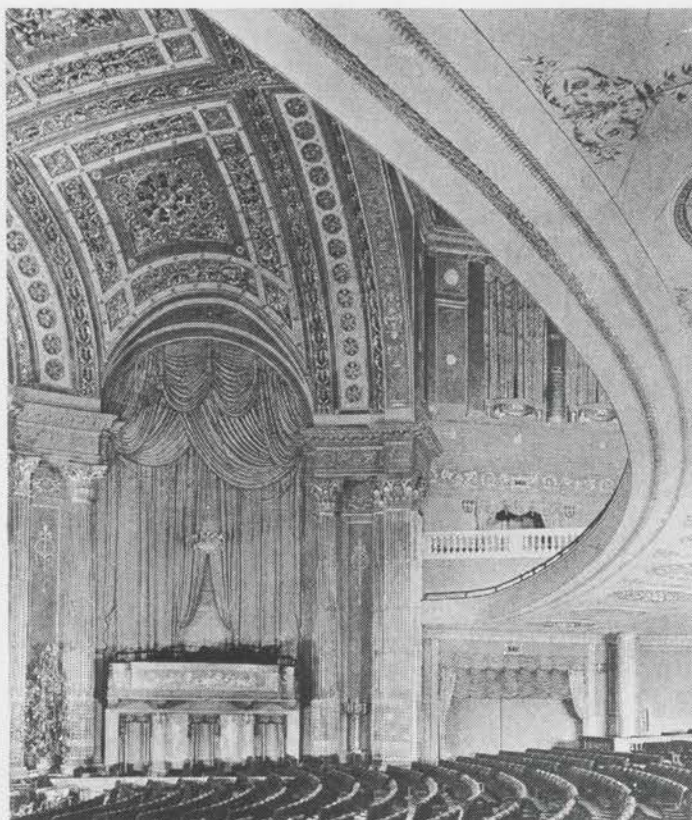


Photo credit: Terry Helgesen Collection, THSA

As the nickel-and-dime movie trade grew into big business in the 'teens, Broadway filmgoers were treated to a succession of ever-finer new theatres — the Strand (1914), Rialto (1916), Rivoli (1917) and Capitol — all designed by Lamb, the decade's premier movie house architect, and all managed, at one time or another, by Roxy (Samuel L. Rothafel).

With an astounding 5230 seats, (only the Roxy's 5920 and Radio City's 6240 would ever top it) the Capitol demonstrated just how big the movies had become, but it took Roxy's special brand of showmanship to fill all those chairs, at "popular" prices, after the original hard-ticket policy failed miserably within a few months. The Great Man came aboard in mid-1920 as part of the Capitol's new affiliation with Goldwyn Pictures and presided five years before resigning to promote and develop the Roxy. Meanwhile, Marcus Loew had assembled Metro-Goldwyn-Mayer, bringing the Capitol into his growing empire. For decades the house would flourish as the MGM flagship.

In the late 'teens, the movies' newly gained respectability found itself reflected in many of the theatres put up then. The

stately Capitol was the quintessence, its classical elegance bracketed by the small-scale exuberance of the nickelodeon era and the boundless opulence to come later. In Lamb's case, much later: he and/or his clients, Keith-Albee and Loew's mainly, clung to this sort of theatre long after the competition had moved on to more flamboyant places.

Despite Broadway's dominance of American show business, Wurlitzer-type organs initially enjoyed notably less acceptance there than they did almost everywhere else. Of the early film houses, only the Criterion/Vitagraph had a Wurlitzer; most has Austins. Not until the Paramount (1926) would New York have a Wurlitzer of the first water, although by that time some of the inappropriate early organs had been replaced, the Capitol's not among them.

Predictably church-like, the Capitol Estey, the builder's largest theatre installation, was twice enlarged to make it more "theatrical," each time receiving a new console. The original had stop keys, the second (1923) lighted push buttons, the third (1927) a combination of both systems worked into a graceless horseshoe. The entire assortment can be seen on pages

114-115 of *Junchen Vol. I*. Whatever its tonal shortcomings, the Estey had volume enough to fill the cavernous Capitol: Jay Quinby recalled that orchestra leaders developed a keen dislike of its potential to overwhelm the band. (They must have been happier with the Roxy's underpowered Kimball; what they made of the Paramount's "Big Mother" is unrecorded.)

The Capitol was subjected to more than its share of redecorations and modifications, including a Cinerama screen. By the time it closed in 1968, little of its original character remained. What survived of the Estey was removed just ahead of demolition.

*Steve Levin*

Editor's note: As the 'teens passed into history, conservative models like the Capitol gave way to something more elaborate and flamboyant. The new era would be heralded and defined by a pair of Chicago theatres opened in 1921. Watch this space for a special double feature devoted to the Tivoli and Chicago Theatres in the next issue.

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



(Editor's note: While researching a recent feature on the Phipps Center, associate editor Steve Adams found this historical information about the Capitol Theatre in St. Paul. We felt that we wanted to share it with our readers.)



Hamm Building, St. Paul. C.P. Gibson

All photos of the theatre were provided by the Minnesota Historical Society.

# St. Paul's Capitol Theatre: *A True Cathedral of Motion Pictures*

*Stephen F. Adams*

America in the first two decades of the 20th Century was an international marvel of growth and innovation. Travel to foreign lands was not only easy but fashionable. An envious world looked upon America as the symbol of everyman's dream; a place where one was limited only by his lack of ambition.

By 1915, America's seemingly unbridled appetite for tasting all the world had to offer had begun to meld motion pictures with Vaudeville. America's opera houses,

built in the European opera house tradition, began installing projection booths, screens, and, in many cases, pipe organs.

St. Paul, Minnesota, is located near the headwaters of the Mississippi River, and by 1900 was well established as the grain milling and shipping capitol of the Mississippi River Valley. Vast fortunes made in commodities, created enormous wealth with the resulting desire for the culture and refinement associated with the aristocratic of Europe.

In 1911, Bishop John Ireland led the Archdiocese of St. Paul into the most ambitious building project ever: The Cathedral of Saints Peter and Paul. Constructed on the bluffs overlooking the city and the Mississippi River, the artistry of this building is equal to its enormity. Now in the shadow of the new cathedral, the old cathedral became a quiet part of the Archdiocesan assets. And an asset that needed to create income to help pay for the largesse of the new cathedral.



The Mannheimer Brothers Department Store was a well established St. Paul retailer. Located at 6th and Roberts Streets, they began their business in 1871, as "A Store of Fashion, Service and Quality," carrying furs, shoes, needlecraft, linens, and curtains. Seeing an opportunity to expand their operations, the Mannheimers negotiated a land lease on the old Cathedral site in 1911.

Not until 1914 were plans for the site made quietly public. The St. Paul architectural firm of Toltz, King & Day had designed a six-story structure almost as massive and artistic as the new cathedral. It would border on St. Peter, 6th, and 7th Streets and would contain not only the Mannheimer Bros. Dept. Store, but professional offices and a theatre. The old Cathedral was demolished, foundations poured, and a steel skeleton erected. Then, just as quietly, construction was halted late in 1915.

In the news, the Kaiser was threatening world safety, and an economic recession began to show in U.S. retail sales. For the next three years, Mannheimer Brothers would pay on their lease, but no further construction would take place. During these years, the massive, rusting structure would be known as "The Great Open-Air Building of St. Paul."

The aging Archbishop Ireland had been troubled by the Mannheimer's stalled project, and it must have represented the last detail in his great ambition of constructing a monument to his faith. For in 1918, he called real estate wizard and St. Paul Saints ball club owner John Norton to his chambers. "I wish you could do something for these people before they go broke," said his Grace.

John had heard a rumor that the munitions company, E.I. duPont of Wilmington, Delaware, was looking for property in St. Paul. By devious means, John was able to get an appointment with John J. Raskob, manager of duPont real estate interests, and legendary financial mogul. While the rumor may have been true, John Norton was unable to interest Mr. Raskob in the property. However, back in St. Paul, Archbishop Ireland greeted John with another idea.

William Hamm, heir to the famous Theodore Hamm Brewing Co., had assumed a position of prominence in St. Paul. It was Mr. Hamm that Bishop Ireland envisioned taking over the Mannheimer project. It just happened that John Norton was a good friend of William Hamm and knew just how to approach the subject. John suggested that he finish the building as a "monument to William Hamm." The deal was quickly executed between the three parties, and construction



Capitol 1923. C. P. Gibson

resumed in 1919. P.M. Reagan, manager of the Hamm Realty Co., assumed responsibility for the half-city-block project. Unfortunately, Archbishop Ireland didn't live long enough to even see the deal signed.

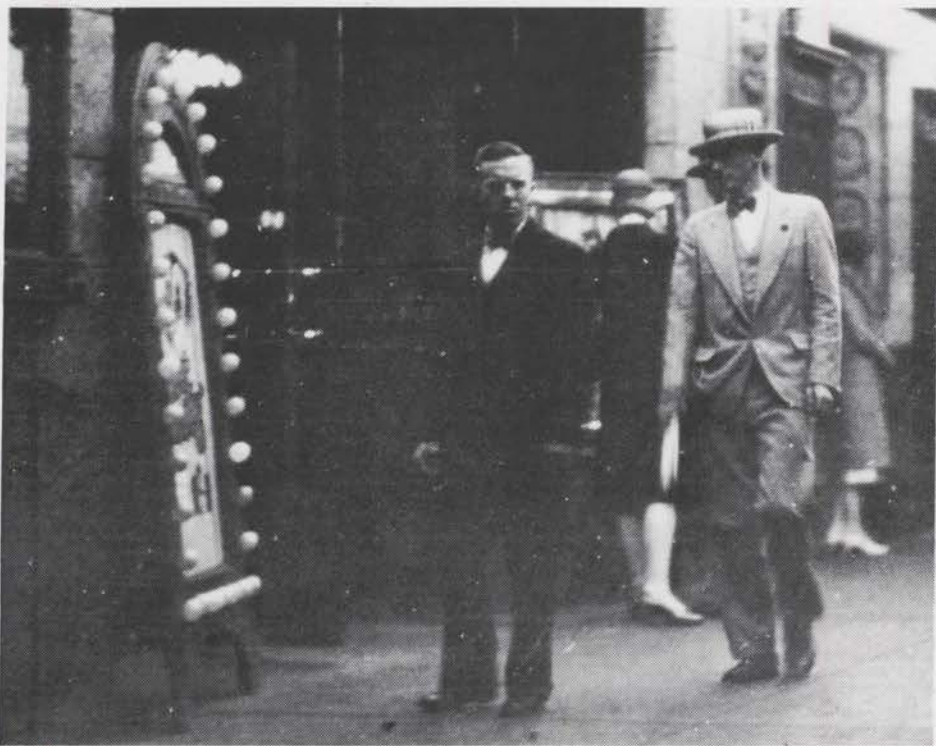
Since the beginning of film exhibition, the team of Finkelstein & Ruben had been leaders in Twin Cities nickelodeon operations. Their first motion picture theatre was located on 7th Street between Cedar and Wabasha, just a few blocks east of the old Cathedral site. Carefully watching the exhibition industry, they began to see the emergence of the movie palace. Perhaps the most impressive evidence was the 1919 opening of the Capitol Theatre in New York City, the largest theatre in the world in every respect. In Chicago, B & K had begun an impressive building spree. And flickers had begun to emerge as more than a mere diversion.

The new Hamm Building offered a golden opportunity to lease a property they could design in the latest style: the motion picture palace. All the pieces fell together perfectly. Taking no chances, F&R contracted with B&K's secret to their success, the firm of George & C.W. Rapp, to design the interior of the house. After visiting the legendary Capitol in New York (see Acres of Seats), it was decided to use the name, Capitol, and to adopt the same policies for presentation. In all, it was an enormous gamble for F&R whose modest wealth had come from numerous small houses. It's quite likely the Hamm Family encouraged them to create a theatre in the likeness of Gotham's Capitol. F&R was undoubtedly

the organization best suited to meeting the challenge.

On November 13, 1919, building permit #75077 was issued for the completion of construction. Cost of completion was listed at \$1,800,000. Surprisingly, there was little publicity surrounding the sudden resumption of construction, but rapidly the rusting steel skeleton was altered to new plans, sheathed in an elegant armor of beige terra cotta and fitted with ironwork lamps, bronze plaques, semi-columns, festoons, cherubim, gargoyles, and dentilated cornices. Regarded as an excellent example of the "Chicago Commercial" style, it exemplified the post WWI ideal of the "Skyscraper," in spite of its modest six stories. Covering more than 45,000 square feet of ground, the Italian Renaissance style was an instant hit. Arc lights topped the vertical pier lines of the facade at roof level. There are nine floors, six above ground, and three below. First and second floors were designed for retail stores and the theatre, the next three floors for offices, and the sixth floor for medical and dental offices. The first basement level was leased to the St. Paul Recreation Company, and contained 40 bowling lanes, 75 billiard and pocket billiard tables, cafes, and a large ballroom. The second basement was equipped with a massive ice-skating rink. The third basement was dedicated to an electrical shop, heating plant, telephone equipment, ventilating and air-washing apparatus. A 1200-foot deep artesian well supplied an unlimited amount of purified water for the building. Ash pits for the





Night street scene at Capitol Theatre entrance, July 1926.

steam boilers also occupied the third basement level.

*Wednesday,  
September 8, 1920,  
marked the grand  
opening of the  
Twin Cities' first  
motion picture palace.*

In a conservative manner quite in keeping with the City of St. Paul, publicity surrounding opening of the Capitol was confined to the week preceding the festi-

vities. However, in a style befitting any of the nation's leading exhibitors, the coverage was lavish and filled with enticing pictures of soloists, glimpses of the interior and, of course, the star of the featured film. Repeated comparisons to the Capitol in New York appealed to the senses of those readers who had experienced this landmark.

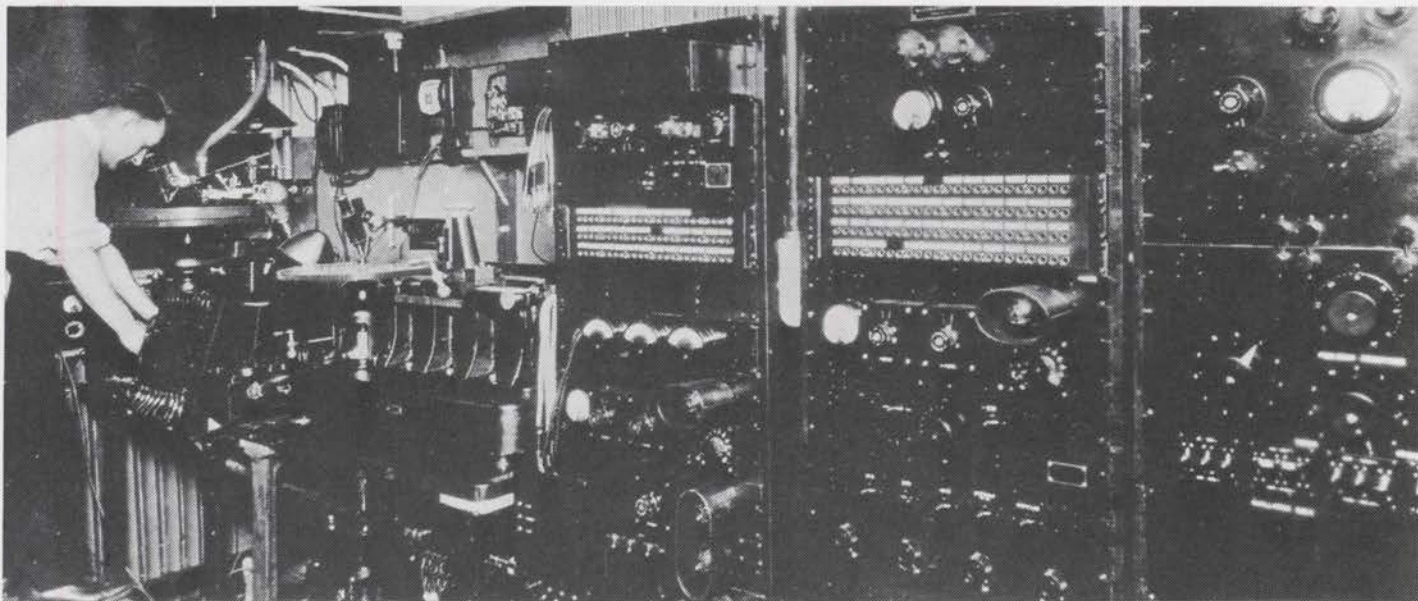
Wednesday, September 8, 1920, marked the grand opening of the Twin Cities' first motion picture palace. Featured was Norma Talmadge's latest film, *Branded Woman*. Solos by organist Arthur DePew and vocalists Irene Williams (soprano), Henry Taylor (tenor), and Samuel Geddes (baritone) were befitting an evening at New York's Capitol. And rightfully so, as

DePew and Williams were formerly from the Capitol. Oscar Baum and his Capitol Symphony Orchestra were the backbone of the program's sophistication.

Coverage of the opening night appeared in the *St. Paul Pioneer Press* the next day. In phraseology couched in understatement, mention is made of nearly every element witnessed by the public. Only when commenting on Norma Talmadge's wardrobe in the film, does the reviewer hint at something less than perfection: "Certainly no wronged wife ever left her husband, child and home in a more attractive going away gown than Norma Talmadge chooses for the occasion." Without a doubt, however, the new Capitol Theatre was a hit!

Little did the press realize that their praise was lauded on a theatre very much the equal to theatres anywhere in the country. Every element of the Capitol represented a facility of versatility, luxury, and tastefulness. On stage lighting equipment was by Frank Adam. The stage was 88-feet wide, 33-feet deep, and 70 feet to the grid iron. The orchestra pit sat 30. The house seated 2,200, (despite claims of almost 4,000), and a 300-seat Entresol, or Diamond Horseshoe, added a feeling of luxury. In the "Kino" (projection) booth could be found three motion picture machines, two follow spots, and two stereopticons. And, of course, there was a pipe organ.

It is not known how F & R decided on a Kilgen pipe organ, except that by 1920 nine Kilgens were installed in Twin Cities theatres. No doubt a strong Twin Cities representative of the company was in part responsible. It's also quite possible that in their efforts at largesse, F & R selected the builder who offered what appeared to be the most organ for the money. But no

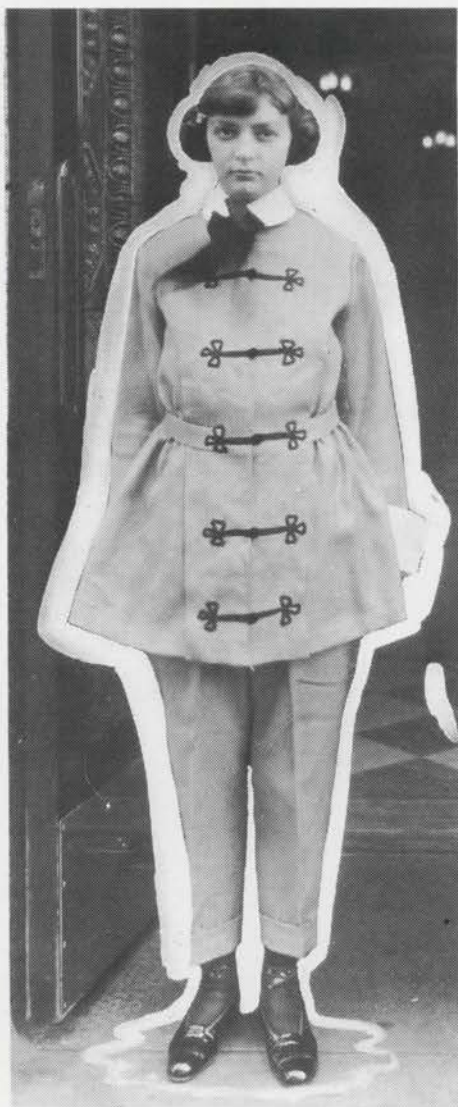


Vibraphone - Capitol 1927.





Stage-orchestra (Oscar Baum, Conductor), May 1921.



Usher, circa 1921.

matter how the decision was made, the instrument designed for the Capitol (opus 3037) was very large for a theatre. And as history would later bear, it was the largest Kilgen ever constructed for a theatre. (It would share that distinction in 1921 with sister theatre, the State, in Minneapolis, opus 3038.)

Consisting of four manuals and 31 ranks, the Capitol Kilgen was, without question, the same product the company produced for churches, except for the inclusion of a few percussions. Four chambers were located above the highest box seats (behind proscenium arch grilles), two on each side of the house. The chambers were elliptical in shape, with hard plaster walls and generous swell openings. At six stories, the auditorium was unusually tall. If distance lends enchantment, the Capitol's Kilgen needed all it could get from its fifth and sixth floor locations. The Echo Division was located at an ever greater distance, over the rear of the balcony. The blower for all of this was located in a sub-basement room making it the least audible part of the organ.

As a classic organ, the bottom keyboard would have been the Choir, next would have been the Great, and next the Swell. The fourth (top) manual controlled the Echo. The console was stationary and located outside the orchestra pit, auditorium-left. It was a straight-rail console of Mahogany, suggesting that playing it was serious business. Indeed, to play popular music must have been a chore, and only modestly successful even by the best musician. The console was electric, yet was

equipped with only six pistons each for the Choir, Great and Swell, and three for the Echo. It must have had a massive, if somewhat church-y, sound that worked well with such music as was played by Arthur DePew opening night: "Pilgrim's Chorus" and "My Heart Is Thine."

Press coverage of the opening night contained the ubiquitous exaggerations, including: "The largest pipe in the organ is 32' long, into which a child could crawl." Unfortunately, the organ didn't have a rank extending to 32'. Also: "The four-manual organ is the largest west of New York City, contains 90 stops, and cost \$75,000. Gotham's Capitol Theatre is the only theatre with a larger organ." By 1920, Moller, Kimball, and Austin had produced organs for theatres in excess of 31 ranks. And Kilgen prices during this period were about \$1,000 per rank, not \$2,000. Perhaps the most curious of false claims is contained in a comment regarding the blower: "The blowing apparatus has the horsepower equivalent to 15 horses." The Kilgen organ was installed with a 7½hp DC Spencer that produced 8" of wind pressure. In 1921, a similar, if not identical, Kilgen (opus 3038) was installed at F & R's State Theatre, Minneapolis, with a 10hp DC Spencer that produced 8" wind pressure. The State blower was located high above the stage floor on a pin rail gallery, and was enclosed in fire-proof brick. In 1922, Kilgen records show a new blower was shipped to and installed in the Capitol. This blower was a 15hp Kinetic that produced 10" wind pressure. A conclusion one might draw is that the base-





Main entrance Paramount, 1965.

ment location of the Capitol blower proved to be too distant, causing wind-sag under full-load conditions.

Juxtaposed to exaggerations in the ads are statements that could be true. It did, for instance, have "Thunder Drums" and a "Celestial Harp" that made quite an impression opening night. Another, is: "22 men worked daily for 14 months constructing the organ." And, "More than 500 sheepskins were used to make the bellows." All of which could have been true, depending upon the efficiency of the Kilgen factory and the size of sheep in 1919.

Two important ties between Kilgen and the Twin Cities can be found in Eddie Dunstedter and Theodore Bender.

Eddie Dunstedter was born to a musical family in Edwardsville, Illinois, at the turn of the Century. He married Viva (Vee) Drummond in 1917, and moved to St. Louis, Missouri, to apprentice in pipe voicing at George Kilgen & Son. His apprenticeship was spent under a Mr. Wilson, who came to Kilgen from the Hope-Jones Organ Co. of Elmira, New York. During this time he continued his organ performance studies with Charles Galloway, a student of the famous French organist, Alexander Guillmont. Eddie may have been one of the 22 workers at Kilgen who toiled daily for 14 months on the Capitol instrument. And it may have been his close contact with this organ that led him to seek an opening-week staff position. Whatever his motives, Eddie and Vee moved to St. Paul to open the Capitol. Returning to St. Louis, he opened the

fabled Missouri Theatre 4/32 Wurlitzer. The experience of playing such a large and comprehensive Wurlitzer probably left a lasting impression on Dunstedter as he returned to the Capitol for a return engagement, after which he played a stint at the Garrick Theatre, Minneapolis (2/8 Wurlitzer). Eddie's popularity in the Twin Cities was firmly in place early in the early 1920s, so when F & R purchased the Capitol's 260 Special, Eddie joined F & R as staff organist. (It's possible that the alterations made to the subsequent standard 260 specification for the Capitol instrument, were Eddie's ideas, as he's credited with consulting on the specification and assisting with the installation of the 4/20 Wurlitzer at the Minnesota Theatre (1927).

Fleeing the terror of the Kaiser's European rampage, Theodore Bender came to the United States from Germany. Trained as an organbuilder, he went directly to a position with George Kilgen & Son, of St. Louis, whose lineage also traces to Germany. During his years with Kilgen, he became a good friend of Alfred Kilgen, one of the four sons of Charles Kilgen, second-generation company owner. Theodore Bender later named his son Alfred and made Alfred Kilgen his Godfather. While installing a large three-manual Kilgen in St. Paul, he became quite fond of the area, and decided to go into the business representing Kilgen in the Twin Cities. It was Theodore who installed the Kilgen at the Capitol in 1920.

The Capitol Theatre was never out-classed in St. Paul. Only the fabled Minne-

sota Theatre (1927) in Minneapolis, would outsize and outdazzle the Capitol. But by 1924 styles had changed, and it was clear that Twin Cities audiences wanted a greater variety in programming. Young people wanted to hear the latest popular songs in an atmosphere of fantasy and abandonment. No longer were film exhibitors battling the reputation of being on the edge of indecency. (Later, Hollywood would earn that reputation for the conduct of stars on and off screen.) Musicians in the pit and on the stage since the early days found themselves having to learn the latest popular songs on a daily basis. Many older musicians were replaced by young men and women willing to take a chance on playing the latest novelty or ballad and flopping. It took a lot of guts to solo in front of so many people when down the block there's an even cleverer organist seated at a better organ!

Over a two-year period, the Capitol and its sister theatre, the State (Minneapolis) were upgraded in programming and appearances. To show the public they meant business, F & R expanded Capitol stage presentations in 1924 with "Nellie Sterling & Company, World's Only



Second floor lobby, 1965.



Looking east from St. Peter to Wabasha,  
St. Paul 1945.

*Inset: Eddie Dunstedter.*

*B'hend & Kaufmann Archives.*





Snowshoe Dancers." An enthusiastic St. Paul public asked for more, and F & R responded with a circuit of homespun vaudeville that was mounted and presented for one week at the State, then "went on the road" to St. Paul's Capitol for one week. All, or part of the show would then go on to neighborhood and outlying F & R houses. (By 1926 there were 15 in St. Paul alone!) A massive undertaking, the shows took on the character and quality of a Fanchon & Marco "Idea."

With "Pilgrim's Chorus" and "My Heart At Thy Sweet Voice" no longer on the program, and with novelties and ballads a regular feature, the Kilgen was particularly unsuitable. The lack of traps and percussions also hampered the effective accompaniment of a broadening spectrum of film themes and emotions. So, after only four years of service, F & R purchased a Wurlitzer model 260 Special (opus 1404) for the Capitol through the Wurlitzer showroom in Minneapolis. Since the choice was Wurlitzer, it's safe to assume that F&R wanted to cash in on the Wurlitzer name. And cash in they did. At more than \$32,500. Eddie Dunstedter, Leonard Leigh, Margaret Miltch, Dick Kinny and other staff organists finally had the ultimate machine on which to play.

To accept the new Wurlitzer, F & R remodeled the orchestra pit, and placed the console in the center on a Barton lift. Only the lower two proscenium chambers contained pipework, with a third above the Solo, containing the Wurlitzer relay. The new blower was a 15hp DC Spencer. (The normal size for a 260 was 10 hp.) This may have been at the naive request of F & R, fearing a repeat of wind problems experienced with the Kilgen's first blower. It's interesting to note that two years later, when F & R purchased a Wurlitzer for the State in Minneapolis, it was equipped with the standard 10hp DC Spencer but located in a new blower room in the basement (with new windlines)!

The Wurlitzer was installed by Theodore Bender, now well established Twin Cities representative of George Kilgen & Sons, as well as technician-at-large. By 1924, Theodore had been servicing F & R instruments of various makes, and was familiar with Wurlitzer products. Wurlitzer contracted with Theodore to install the new 260 Special, and it was Theodore who arranged for a local Catholic church to purchase the Kilgen from F & R; of course, Bender removed and installed the Kilgen in its new location. Working on the installation of the Capitol Wurlitzer was his son, Alfred, who would eventually take over his father's business.

The job of removing the Kilgen, preparing for the Wurlitzer, and installing the

260 Special must have taken a toll on the men on Bender's team. The theatre remained opened during the project, and all work was performed after hours. Installation of the Wurlitzer completed the project of giving the Capitol a face lift. A new stage policy, fresh paint and new drapes were combined with a third name change. (The house opened in 1920 as the Capitol. In 1922, a minor spruce-up saw the name changed to the New Capitol. Then, in 1924, back to the Capitol).

The process of rehearsing AND a full day of performances, required the Capitol to function for one purpose or another 24 hours per day. The Kilgen (and later Wurlitzer) were tuned twice a week, with particular attention to reeds. Tuning, cypher chasing, repairs and adjustments, all had to take place at night as morning rehearsals began early.

For exhibitors who began operating theatres early enough to log a full decade prior to the Depression, the era was a bonanza. And for those who managed their business prudently, the ups and downs could be weathered without harm. Films were improving in content and technology at a dizzying pace. Almost as soon as the latest in projection equipment was installed, it was obsolete. No better example of this was the introduction of the first sound systems. Vitaphone, Movie-Tone, and dozens of other innovations pelted the industry as the decade came to a close. The investment in projection booth technology was substantial, but necessary if an exhibitor was to maintain his edge on the competition. It was an era of rapid change, and what better way to tell the public that things were different inside, than to change the name on the marquee.

Another name change to the Capitol came in 1929, and that name would stay on the marquee for the next 36 years. F & R joined hundreds of theatres across the country in becoming a member of the Paramount Publix circuit. Donning a new marquee and vertical sign, the Capitol shed its former identity, but not its prestige or luxurious interior. Amid its timeless architecture, the new Paramount presented Publix vaudeville and Paramount Pictures with all the style and verve the public associated with them. Of course, on Paramount programs were Eddie Dunstedter and Arthur DePew, who, as stars, toured the F & R circuit.

Sadly, however, the Paramount Theatre was no exception to the ravages of the Great Depression. Just like other theatres in the country, the Paramount's Publix vaudeville was soon discontinued. And as a result of anti-trust suits, Paramount could no longer exclusively show their films in theatres they owned or leased. Any

theatre owner could be the successful bidder for showing a Paramount picture. Yet, the survival of theatres everywhere rested squarely in the hands of the Hollywood movie moguls and their creative staffs. A new era of entertainment emerged overnight during a devastatingly unhappy national Depression. But happily, the public turned to their motion picture palaces for relief from the oppression they faced on a daily basis. America's theatres had been a place of amusement. Now they were just what the doctor ordered.

But the great escape movies of the Depression years came a matter of months too late for some exhibitors. F & R had built an empire of theatres throughout five states based in large part on the success of their Twin Cities operations. Their flagship houses, the State, Capitol, and Minnesota, set the standards and provided the talent for a vast circuit. A casualty of the Depression, F & R holdings were purchased by Minnesota Amusement, and a new prosperous era began.

For the next two decades, Hollywood provided the Paramount with more than enough product to keep the house filled to profitability. The Paramount's stage remained dark, with only occasional special events, and frequent give-away programs intended to boost attendance during some hours of the day. The Paramount Wurlitzer was never used again in the theatre, due to union regulations. The Musicians Local in St. Paul rigidly enforced the regulation that required a minimum house orchestra be paid for any performance at which a theatre organ was used. Ostensibly, this assured orchestras that they would not be replaced by the theatre organ. Ultimately, it assured NO musicians would play in any pit in the Twin Cities well into the latter half of this century.

Remaining the premier house of St. Paul until the 1960s, ownership quietly changed from Minnesota Amusement to ABC NorthCentral Theatres, as the television giant began diversifying into film exhibition.

For about 36 years, the Paramount Theatre had remained relatively unchanged. A new marquee, the elimination of the vertical sign, a series of snack bar changes, and the attrition of lobby furniture were the obvious changes to the front of the house. Drapery was installed over the organ grilles and box seats to avoid reflection of light from the CinemaScope screen off the gold leafed ornamentation. To all of this, a bit of wear and tear must be added, but, as a flagship house, it was well-maintained.

Then in 1956, Stanley E. Hubbard, owner of KSTP TV, negotiated the purchase of the Wurlitzer from Minnesota



Amusement. Mr. Hubbard hired his friend, Al Bender, to remove the organ he and his father, Theodore, had installed, repair it as necessary, and install it at the KSTP TV studios a few miles from the theatre. Water-damaged and filthy from decades of neglect, the organ must have looked destitute. The unprotected console was covered with popcorn, candy, dried soft drinks, and mouse droppings. At some earlier time, the motor for the Barton lift had been removed, and the lift platform cranked down beyond the limit switches to take the console further out of sight. And for some odd reason, the 15 hp DC Spencer blower had been disconnected and moved away from the windline in its sub-basement room. Mr. Hubbard's memory of the organ's sound was all he had to work with as the instrument was inoperable by 1956. Water damage to the relay and Solo chamber assured malfunction, even if the blower had been reconnected.

Most of the removal work was done by Jerry Orvold, another Bender employee, and supervised by Al Bender. All work was done between 5:00 a.m. and noon, except when morning screenings by movie critics were scheduled. Catnaps on balcony carpeting while waiting for a screening to end were probably quite normal for maintenance men during the 20s, but must have seemed odd for Jerry and his partner whose work normally took them to churches during daytime hours. Fortunately, chambers were easily reached from the second balcony level. But Solo parts required walking across the balcony to the 6th Street fire exits. From there, parts were carried down a counter-balanced steel fire escape in an alley. The console elevator had to be hand-cranked back up to the pit floor level, then dollied up the center aisle to the lobby, and out the front doors. A moving van was parked in the alley each day to receive the removed parts. As a testimonial to tastes and how they have changed over the years, Jerry Orvold recalls having found window-shade affairs of  $\frac{3}{4}$ " felt installed just inside the swell shades to soften the organ. These devices were found in many F & R instruments, and may have been installed by Al Bender's father, Theodore. Also, when opus 1404 was ordered, several rank substitutions were made to the standard 260-specification which would soften the organ.

In an effort to increase public interest in movie-going and reduce their operating expenses during the sluggish 1960s, ABC NorthCentral Theatres decided to renovate the noble, but dated, Paramount Theatre. In a complex deal with William "Billy" Hamm, son of the building's namesake, (and his United Properties, Inc.), a plan



Eddie Dunstedter 1968.



Leonard Leigh. B'hend & Kaufmann Archives.

was devised which called for the demolition of the old six-story auditorium, and the creation of an 800 seat house of only one story. Only the first floor of the old three-story lobby would be used as the new lobby. The top five floors of the old auditorium would be incorporated into the office and retail space of the Hamm Building. Effectively, this meant that the Hamm interests would be able to increase rentable floor space by 36,000 square feet, and ABC NorthCentral would take a major reduction in their rent. The deal was signed, including a 20-year lease, and in 1966 the Norstar Theatre opened, touting the latest in technology and drip-dry architecture at a cost of \$1,500,000. Gone was any trace of the venerable Capitol Theatre.

1983 marked one more event in the history of the Capitol/Norstar Theatre. The serious decline in motion picture attendance felt since the 1960s, eventually closed dozens of houses throughout the Twin Cities. Not even the high-tech, maintenance-free Norstar could withstand the competition of cable television on a sub-zero Minnesota evening. While closed and with two years to go on the lease, Landmark Management Corp. negotiated the purchase of the Hamm Building from "Billy" Hamm and his United Properties, Inc., in 1983. The closed Norstar Theatre was, without a doubt, a liability to the sale. Equally as certain, was that its redevelopment was a high priority item for the new owners.

Actor's Theatre, a local legitimate theatre company, leased the former Norstar lobby, and fitted the space with a stage and 250 seats. The old Norstar auditorium, the last vestige of film presentation, was annexed into the first floor square footage of the Hamm Building. Actor's Theatre still uses the original entry of the Capitol, but retained the marquee and polished stone facade of the Norstar renovations.

The Hamm Building is a great source of pride to the City of St. Paul, and its owners, Landmark Management Corp. Nominated to the St. Paul Heritage Preservation Commission's list of historic sites, the Hamm Building retains much of its original regal appearance. Like many cities that have discovered the legacy of their architectural heritage, St. Paul's preservation efforts have created an elegant, almost European feel to the center of the city. Although the Capitol Theatre is just a memory now, the Hamm Building continues as evidence of the grand scale and post-war optimism characteristic of construction during the first half of this century. St. Paul's love for its architectural heritage assures that the Hamm Building will not suffer an indiscriminate fate.



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## Pipes & Personalities

### Cincinnati's Jack Strader

by Hubert S. Shearin

It was the indelible impression that those grand and glorious Golden Days of Radio made on him in the thirties, plus the myriad voices of the pipe organ then dominating much of radio programming, that led Jack Strader into a career in both radio and organ. A Cincinnati native, Jack was entranced by the signature themes for many familiar radio programs of that era. Many organists specialized in the art of setting the mood of a given program. This required not only able technique at the console, but also the ability to coordinate with directors, actors, announcers and sound-effects experts in the studio. These were the days of the studio organ, as they were called, a cross between the larger theatre organ and a residence instrument. That mellow voice in those early days had a definite impact on Jack Strader.

In August 1959, Jack and his wife Joan had the good fortune to meet the late Richard C. Simonton, his charming wife Helena and their family on a trip aboard the Steamboat Delta Queen. (This was prior to Dick becoming the major owner of the steamboat company.) Jack's great grandfather Captain Jacob Strader was among the pioneers of the steamboat trade circa 1818. During this trip a friendship with Dick developed, given their mutual interests in pipe organs as well as steamboats.

In this same time frame Jack learned that one of Cincinnati's cinema palaces located just out of the downtown area was facing closure due to poor attendance. The question of what would become of the Balaban-style, 15-rank Wurlitzer organ rang like an alarm bell in Jack's mind. After all this was the instrument Jack had

taught himself to play by ear!

The same fate that had brought the Straders and the Simontons together now seemed to deputize Dick as the Straders' mentor in the often-times hair-raising attempt to secure the instrument. Thanks to Dick's wise counsel and moral support, the former RKO Paramount Theatre organ was delivered to Straders' home in May 1961, and was tuned and playing by November of the same year. With Dick's introduction to Henry Pope of Los Angeles, the project was completed.

This Wurlitzer was a bit special. The lot on which the Paramount Theatre was built had been owned by Mrs. Howard Wurlitzer and she built this theatre and an attached shopping area on the site. This was a busy transfer point for streetcars of the day since about half of the city's cars passed this spot. Legend has it that the organ builders at the Wurlitzer plant at North Tonawanda, New York, knew when building it that it was for Mrs. Wurlitzer and some additional TLC had gone into its manufacture. One obvious feature on this organ is a set of tuned sleigh bells.

With the Wurlitzer as a living, breathing magnet the Straders' residence became the birthplace of the Ohio Valley chapter and soon the chapter had a project. That was the installation of the Mighty Wurlitzer, from Cincinnati's then doomed RKO Albee Theatre, into a new home in Emery Theatre uptown at Walnut Street and Central Parkway.

It is in this setting each weekend that the chapter operates the theatre offering nostalgic films from Hollywood's Golden Era plus an occasional silent with organ accompaniment. The Wurlitzer is played regularly before each film, at intermission, and also "plays out" the audience at the close. The placement of the organ chambers at the rear (or "upstage") area makes tours of the chambers after each show practical and popular.

While Jack is an accomplished organist occasionally appearing as a member of our organist staff, his regular responsibilities are two-fold. As a former radio newsman and announcer he prepares telephone tapes for the theatre answering machine where people can learn our theatre schedule 24 hours a day. Also he prepares Public Service Announcements for radio use. Capsulizing such information into short segments can only be done by a radio man used to getting the message across in few words.

These radio tapes are run locally by WVXU-FM, the station of Xavier University. Both Jack and Joan have worked very closely with Dr. James C. King, manager of the station. WVXU-FM has worked to publicize the merits of Emery Theatre in

our attempts to save the theatre in recent years. No small part of our success has been as the home of "Riders Radio Theatre" where this radio show tapes their shows each month for later broadcast to a Public Radio network.

We know Jack best as a dedicated organ-man. His background as a radio on-air personality is less known.

By the age of 17 Jack's interest in the comparatively new medium of radio had infected him for many years of active work in the medium. Jack received early education in the drama field at Shuster-Martin School of the Drama which was attended by many who went on to dramatic triumphs (including Tyrone Power). Later he attended the Cincinnati College of Music with classes in the Radio Department. Here he received first-hand experience on the air since several days each week he worked as a student at WLW Radio.



Jack Strader

Mayhew & Peper photo

Jack was privileged to have worked at WLW when it was known as "The Nation's Station." At that time it had a blast of 500,000 watts power — the highest ever used by an AM station in the United States. There were 10 studios, including three for its sister station WSAI. More programs were sent by WLW to the network than they took from the network. Their drama department was never equaled by an independent station. Here Jack learned more of his trade "on the job," performing with such actors as Bob Middleton who went on to Hollywood and movie fame. Anything less than "letter-perfect" could never get on the air. This was the "high" period of WLW's ownership by Powell Crosley, Jr. The Crosley name became known nationally on radios, refrigerators, and the first "mini" car — the Crosley.



WLW was called "The Cradle of the Stars" since in this period artists like the Mills Brothers, Fats Waller, Doris Day, Jane Froman, Andy Williams, Red Skelton, Eddie Albert, and Red Barber had started receiving national exposure. Also, a young organist working at WLW was beginning a career that would lead him later to the Arthur Godfrey show and theatre organ greatness. It was here as organist of the long-time *Moon River* program that Lee Erwin was first acclaimed.

Jack next worked at WKRC as a staff announcer doing the announcing jobs of that day ranging from the kitchen shows, poetry, and commercial announcements as Waite Hoyt re-created Reds' ball games from wire reports received in the studio. From there he became Chief Announcer at WCPO with studios on the 38th floor of the Carew Tower, Cincinnati's highest building. His work included interviews at the Albee Theatre with visiting stars including the big-band leader Sammy Kaye, and Ina Rae Hutton who, with her orchestra, was appearing at the Albee. Jack also was the announcer for "remotes" from various supper clubs in the area. One night Jack thought his radio career would come to an untimely end when the car in which he was riding with the engineer got stuck on railroad tracks enroute to an assignment. They made desperate attempts to push, kick, and otherwise influence the car to start as frantic whistle blasts from an approaching locomotive sounded loud and clear. At the last possible moment the car started and they made it safely off the tracks.

One night a trek from the 38th floor studios of WCPO to the lower floor Coffee Shop led to a chance meeting with the cashier who was attracted to his complicated-looking chronograph watch — a "must" for timing announcements. And they have been conversing ever since including the "I Do's" in October 1944.

One last call at radio stations was a stint at WCKY. Here he worked with some of the finest stars the local radio scene ever had. During this time their daughter Jackie was born. Then several older family members passed on, and Jack left the full-time radio business to handle family responsibilities.

The Straders' interest in organs has not been limited to the theatre organ variety. Through their Strader Organ Awards they have maintained scholarships for students at the College-Conservatory of Music of the University of Cincinnati. They also donated a new Balcolm and Vaughn pipe organ for the Watson Recital Hall. For a number of years they sponsored the Strader Organ Series in which great organists and organs were featured.

Their contributions to the work of the chapter started in a major way after the decision had been made to move the Albee Theatre organ to Emery Theatre. This was about 1968, and in the ensuing eight years the organ was completely rebuilt and then reinstalled in Emery, using only volunteer member labor.

By the time the installation and "Shake-down" period were completed they had donated to the chapter over a quarter million dollars in equipment. A deserted, forgotten theatre jumped to life with the building of a spacious modern projection booth, two rebuilt 35mm Simplex projectors, a brand-new 16mm projector and a new Hurley movie screen. Other aid ranged from "bricks and mortar" items to various mechanical equipment. And all this for a theatre that never had had an organ.

Emery had been built in 1912 for the Cincinnati Symphony Orchestra which in 1937 moved to Music Hall. It had never had a pipe organ so its layout was woefully lacking in chamber space. It was solved by placing the chambers upstage across almost the whole width of the stage. Since some acousticians have placed Emery in the fine company of concert halls like Carnegie Hall, the organ and the theatre have been a perfect marriage. Without going into acute detail, the Straders' contributions included many other expenses involved in the whole organ installation.

Nothing comes easy in operating a movie theatre on a regular basis — shows on Friday and Saturday nights continuously since 1978. Jack's part starts with receipt of the film schedule for the coming two months. Joan researches from her film library pertinent facts and interesting bits about each film. Then Jack prepares the copy for both radio and the telephone tape. Once prepared, the copy is then voiced in his well equipped voice-over studio in his home. This professional work again is part of the Straders' continuing help in making our presence at Emery Theatre a success.

Note to any chapters looking for a Jack Strader of their own: we doubt is there is another like him who combines fine talent as a "voice-over" master, interest and talent in theatre pipe organs, and the imagination to help the chapter cut its own spot in the local entertainment picture. He has been a rare asset to Ohio Valley ATOS!

## Valentine Concert at Renaissance

by Virginia White

The marquee of the Renaissance Theatre in Mansfield, Ohio, said "Valentine Organ Concert with Bob Ralston." But Mother Nature forgot to read it. She sent us one of her good sleet and snow storms about noon on the 14th of February.

But Bob's followers are a sturdy, persistent group. When the doors opened about 500 people came in to get warm. And that they did because the love songs flowed from the Hollywood Wurlitzer.

Of course "Funny Valentine" was his riser. Then his years with Lawrence Welk showed that he has learned hundreds of tunes. "Ah Sweet Mystery of Life" being one that we don't hear too often, and the organ can bring out its mellow chords so beautifully.

The grand piano got its share of lime-light. It being Bob's first instrument at a very early age he dearly loves the classics and does them so well. One of the highlights of the evening was a recitation of Old Glory. While sitting on a stool beside a fluttering flag, he gave us a story of how it had taken us through many a battle and is still waving in Saudia Arabia. Then he played several patriotic marches both at the piano and the organ.

While here, Bob had taken his morning walk around the city and found our newly constructed Carousel building. By late spring it is to be filled with 48 hand-carved figures. Mansfield is now the home of the only company still doing hand carving. This all reminded Bob of the wonderful music from the Broadway show *Carousel*. The organ can give us the tinkling sounds of the merry-go-round and then the rich tones of the tibias in "You'll Never Walk Alone."

Everyone had a chance to stretch their vocal chords with a sing-along. It proved that the old standards and their words are never forgotten. And we were in good voice.

All in all, it was a warm way to send the patrons back into the cold and, hopefully, safely to their homes. We want them to return and bring a friend or two on May 19 for Father Miller.

We'll be at the door waiting for you.

(continued...)

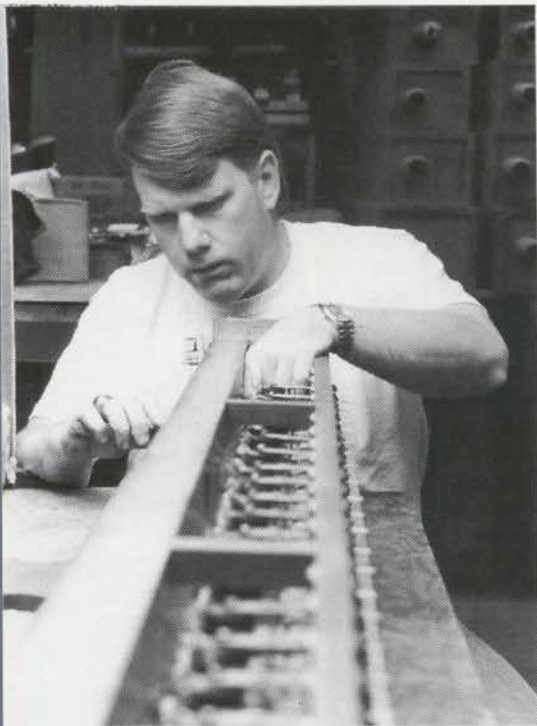
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*The greatest moments of the human spirit  
may be deduced from  
the greatest moments in music.*

AARON COPELAND, 1954

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Buddy Boyd

(The following is reprinted from *Indicator*, the Westinghouse Company magazine.)

### Promoting Theatre Organ in Maryland

## Buddy Boyd Helps Revive Movie Theatre Grandeur

Although childhood memories are important in everyone's life, it is easy to become distracted by routine responsibilities and lose sight of these early visions. But for Field Engineer Buddy Boyd, what began as a childhood fascination in a Richmond, Virginia, theatre has grown into a lifelong pursuit. Thanks to his engineering skills, he has been able to bring his vision — restoring theatre organs — to life.

"I grew up thinking every big theatre in the country had a pipe organ. When I left Virginia, I realized they were not as common as I thought, and I wanted to do something about it," says Buddy.

Listening to organ melodies while he waited for movies to begin made such an impression on Buddy that it inspired him to begin restoring organs, an activity he has not been involved in for more than 25 years.

Buddy, who always considered himself a "music buff," was introduced to his hobby at an early age. At 15, he was asked by a friend to help move a player piano, which had a valve system similar to a pipe organ. He ended up helping to refurbish the instrument and began rebuilding player pianos regularly.

Later, a high school teacher introduced him to a group of enthusiasts who were dedicated to saving classic theatre organs. These unique organs were designed to simulate the orchestras that once accompanied silent films. Buddy has been an active member of the American Theatre Organ Society (ATOS) ever since.

*"In restoring these organs, I apply state-of-the-art technology to instruments that are 100 years old."*

As the use of theatre organs declined, Buddy became more determined to work for their upkeep, refurbishment and placement for public enjoyment. An affiliate of a group working in Baltimore, Buddy is one of 130 people restoring an organ that will be placed locally.

"In restoring these organs, I apply state-of-the-art technology to instruments that are 100 years old," says Buddy. "I do the electrical and mechanical engineering design and repair. It's an engineering skill that requires artistic talent to select the pipes based on how I think they should sound."

Buddy's specialties include the installation, checkout and computer software pro-

gramming of the organ. As a field engineer, he performs the same procedures on radar systems.

Theatre organs are complex systems, and restoring them is a challenge. Some have up to seven keyboards, 32 pedals, and thousands of pipes and chimes. The smallest pipe can be a quarter inch long and the largest up to 64 feet.

Buddy explains that he typically replaces the thousands of wires originally required to operate an organ with only 25. These handle the control functions that drive the systems in the organ chamber, where the sound is produced.

Through apprenticeships with electronic and pipe organ builders, Buddy learned the organ's intricate operations. "With my job, I have traveled extensively, which has given me an opportunity to meet a lot of people who are willing to share their knowledge about organs."

The Baltimore group is not the only club to which Buddy lends his services. He works weekends and vacations to restore nine different organs throughout the country. His projects include organs in Alabama, North Carolina and Tennessee theatres and the William Penn estate in Reidsville, North Carolina.

"I'm just a frustrated musician," says Buddy. "Working on the organs gives me access to play them after hours when no one is around." And it gives movie audiences a chance to rekindle fond childhood memories as they wait in anticipation of show time.



Buddy Boyd uses his engineering skills in his spare time to restore theatre organs.





Votteler-Holtkamp-Sparling in Turnpaugh skating rink.

## Skating Rink at Nyona Lake

by Barbara Cranston

At Nyona Lake, near the little community of Macy, Indiana, is a dream come true for my cousin, Weldon Turnpaugh. One day a 50' semi pulled up to his lake-front home and unloaded a number of coffin-like boxes. The neighbors thought he had gone plumb crazy!

The truck, in fact, contained a 2/7 Votteler-Holtkamp-Sparling pipe organ which had been built years ago in Cleveland, Ohio, and was purchased by Weldon from a church in Indianapolis. The organ was stored in a garage while Turnpaugh built a 30' x 50' roller-skating rink in his backyard. As soon as the chest was moved into the rink, a labor of love began.



Farrand pump organ in Turnpaugh rink.



Weldon Turnpaugh at his synthesizer.

An English pump organ, built in 1906 by the Farrand Company, was installed at the opposite end of the rink along with two electronic keyboards, a turntable for records, and microphones for vocalizing (which he also does very well). A few theatre seats add to the decor, with shoe skates in various sizes available for the family and neighbors to enjoy.

Weldon's latest venture is the building of a calliope. This little gem will no doubt have a part in the annual Circus City Festival in Peru, Indiana, in July.

What will this creative cousin do next? Probably add more ranks to the organ. Although he doesn't read music, it has always played a large part in his life, and it will be fun to see what comes next. Weldon would love to hear from or meet any ATOSers who are interested. His phone number is 219/382-4195.



Turnpaugh's calliope.

## Don Lewis Signs On as Rodgers Consultant

Well known musician/lecturer Don Lewis will be leading workshops on music technology and worship for Rodgers Instrument Corporation dealers according to Rick Anderson, Rodgers Director of Marketing.

Originally from Dayton, Ohio, Mr. Lewis grew up with music, electronics, a



musical family and church community as major forces in his life. As a young man he studied piano and organ and at 15 became the accompanist for the Mt. Enon Missionary Baptist Church playing for seven choirs.

As a student at Tuskegee University, Lewis sang in and accompanied the famous Tuskegee Institute Choir under the direction of Dr. Relford Patterson. He organized and directed the first USAF ROTC Chorus on campus.

Mr. Lewis continued to participate in gospel, liturgical and inspirational music as a choir director, pianist and organist at various churches ranging from Baptist to Episcopal.

He has been active as a guest lecturer and through his "Say Yes to Music" program has reached more than 100,000 young people in schools, introducing them to the power of music and music technology.

As a studio musician, Lewis has worked with such greats as Quincy Jones, Michael Jackson, Billy Preston, Sergio Mendez and Marvin Hamlisch. In 1990, Lewis released his own album "Mood Rainbow" which is a collection of "spiritual" music.

According to Anderson, Lewis will present workshops on Music Technology in Worship for Choir Directors, Pianists and Organists; Increasing Church Music Program Effectiveness with MIDI; and customized workshops for individual needs of churches/organizations.

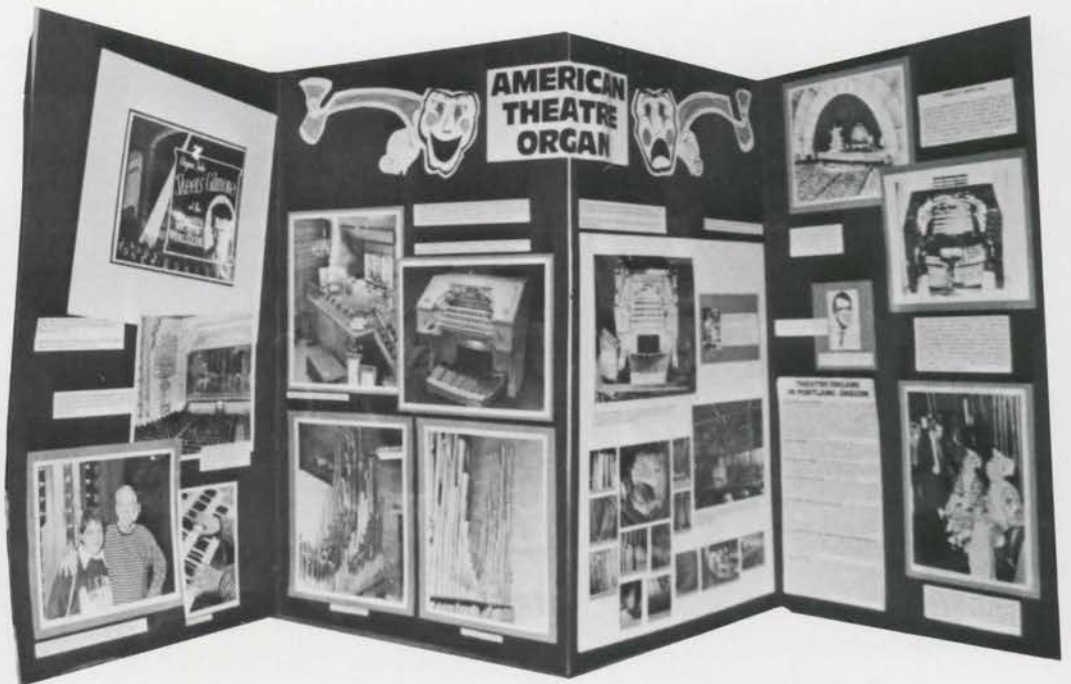
Lewis will present highlights of his workshops at the 1991 Gospel Music Workshop of America Convention in Salt Lake City, Utah, August 11-15.

Rodgers Instrument Corporation, Hillsboro, Oregon, USA, is one of the world's largest and most prestigious builders of pipe and classical electronic organs and a noted builder of classically voiced digital keyboards. Rodgers organs are featured in prominent concert halls such as New York City's Carnegie Hall; Philadelphia's Academy of Music; and the St. Francis Cultural Complex in Caceres, Spain. Tens of thousands of churches have purchased Rodgers organs including Seoul Korea's Full Gospel Church (world's largest church) and many of the largest and most prestigious churches in North America. Thousands of additional Rodgers organs are installed in homes throughout North America and the world.





ELEANOR COSGROVE



*I wanted my project to be about music. All kinds of music. But, I soon learned that my subject was too large. I needed to focus my research. So, since this was to be about my cultural heritage, I decided to see what I could learn about American music.*

*Editor's Note:*

*Eleanor Cosgrove, age 14, researched and prepared this project for her eighth grade Social Studies/Language Arts class at Robert Gray Middle School in Portland, Oregon. Her teacher, Georgia Liapes, was intrigued by Eleanor's topic because it had not been previously researched by any of her students. Eleanor's display was accompanied by a theatre organ tape recording made for her by Bob Shafter on his home organ. Her proud grandmother shares it here with you...*

I learned that there are only two instruments indigenous (and I learned the word indigenous!) to our country: the banjo and the theatre organ. And, since I study the piano and since most of the music I've studied this far is by German or Russian or Italian composers, learning about an American keyboard instrument interested me! And, my great grandfather, Eliot Gilmore, was a theatre organist. I had grown up hearing stories about his playing for the silent films. My grandmother, Grace McGinnis, is the editor of the national publication: THEATRE ORGAN, is involved on many levels with the local and national chapters of the American Theatre Organ Society and loves to listen to, talk about and be around theatre organs and theatre organ music. So, from the time I was six weeks old, I cut my teeth (really) on the theatre organ music at the Organ Grinder in Portland. (Well, actually, I cut my teeth on the pizza crust while listening to the organ music!) I began my research by reading copies of the THEATRE ORGAN and these words stayed with me:

*"Music in itself is one beautiful picture after another, but for the organist to interpret what he sees into music is a difficult task. To become a picture organist, one must have vivid imagination."*

Ralph H. Brigham, Strand Theatre, New York

I understood just what he was saying! I know how it feels to have those times when words fail to express what music *can* say. I wanted to know more about this music that took the place of words when it accompanied

a moving picture. I soon learned that, just as Paul Quarino told me, there is no school where one studies how to become a theatre organist; there is very little written about theatre organs and theatre organ music. The computer file at the library did not list much. Like the organists who want to study theatre organ, the person who wants to study the subject must find people who know its history and "pick their brains." The people in ATOS are the keepers of this story. They are keeping alive a music that might have been lost to my generation. They do it by word of mouth . . . by preserving instruments . . . by apprenticing themselves to older organists who know more than they do. While I found quite a bit of information in the library of the editorial office of the ATOS THEATRE ORGAN, I learned most from interviews and from conversations with organists. I learned about the seven theatre organs in Portland — most of them I have been to see and hear. I learned that of the 95 original installations in this country, one is in Oregon. I learned a lot about my grandfather and what it was like for my grandmother growing up in the Depression but still being able to go to the theatre every week because her daddy was the organist! I learned about the magic of the music in the theatres when the films were silent. And, I learned that if our past is not to be lost, we need people who care enough to preserve it and write about it and tell about it. And, I am glad that what I have learned I might be able to share someday and a little bit of what I now know about American Theatre Organs and the music will be saved.





# ORGAN-IZING

## POPULAR MUSIC

by  
**AL HERMANN'S**

When this series began in 1986, I presumed that most ATOS organ owners were more or less advanced players and would not need instruction in basic technique, chord construction and registration. However, I find that many home organ owners, in and out of ATOS, have to consult chord charts, cannot set up a musical registration appropriate to the music they are playing, and cannot even move all ten fingers independently.

For those who have never studied piano or practiced finger exercises, I offer the following exercises to develop finger strength, endurance and control for all ten fingers:

Press down two keys at a time and lift the other fingers straight up at the same time.  
Continue for 20 seconds. Slowly at first — then faster.

**Right Hand**

C  $\begin{matrix} 3 & 4 & 5 & 4 & 3 \\ 1 & 2 & 3 & 2 & 1 \end{matrix}$

**Left Hand**

C  $\begin{matrix} 3 & 2 & 1 & 2 & 3 \\ 5 & 4 & 3 & 4 & 5 \end{matrix}$

Practice the following exercises on all major and minor chords. Large hands use 3-part chords with the octave.

Smaller hands use 4-part chords in all positions.

Split chords should be practiced with both hands because they can be useful when improvising melodies and accompaniments.

These and many other helpful finger exercises and scales are presented in *ORGAN-izing FINGER TECHNIQUE* (\$8.95) available in music stores or directly from me.



# NUGGETS

from the

## GOLDEN DAYS

Prospected  
by  
Lloyd  
E.  
Klos



References were: *Diapason* (D), *American Organist* (AO), *Local Press* (LP) and *Jacobs* (J).

### Circa 1920 (D) ...

The great new development in the last few years has been the increase in the number of theatre organs. This has created a wide demand for organists. At first, there was a deep-seated prejudice against theatre playing and this is hardly changing. The best theatres are demanding the best organ players and they are purchasing the best organs. The good theatre organists and the capable, high-grade organ builders have been setting a higher standard which will drive out the inferior. It will not be long before the theatre organist will be as highly respected as the church organist and certainly as well paid. But why wait until the uplift is completed? Why not join in bringing it about? It was Aristides, the Just, who, when he was appointed public scavenger in Athens, said "if the office did not honor the man, the man could honor the office."

### Dec. 1925 (AO) ...

"Broadway Submits to the Ordeal." Kidding your audience into giving you a raise in pay is one of the easiest ways to get it. Some would rather take their chances on appeals to the audience than to their managers; the managers will listen to the audiences, but will not listen to their organists. In other words, "say it with music."

Nothing is more boresome and less worthy of an organist's endeavor than the playing of some popular songs with the words thrown onto the screen for the audience to sing. Recently, Mr. HAROLD RAMSBOTTOM (Ramsay) of the Rivoli used his Wurlitzer and his sense of humor to put over a good one.

He opened with a few bravado measures of something or other and then switched into Dvorak's "Humoresque," playing only the melody, but repeating it as often as necessary to carry the poem shown on the screen. The poem kidded the audience along nicely and invited it to sing the next number — so that perhaps Mr. Ramsbottom should "get a raise in pay." The audience approved heartily with giggles throughout "Humoresque," which

was played with marked rhythm so that screen words and organ music fitted easily. When it came to the number to be sung, it was "Yes, Sir, She's My Baby," and the audience sang the thing, too. Then the screen asked them not to sing, but to whistle, while the organ supplied a top flute melody which sounded as near whistling as an organ can, which incited the mob and accommodatingly they whistled:

"Often when I do my bit  
And play for you the latest hit,  
There's someone in the house who sings  
along; Tho' he may not be on the key,  
I'm glad to have him sing with me.  
Because it sounds as tho' he likes the song.  
I've no doubt that you'd sing too  
If I just played the songs you knew  
And flashed the words for you upon the  
screen; Now this is what I have in mind,  
I've picked the best song I could find —  
So do your stuff, if you know what I mean.  
I have scattered friends about  
Who'll pick the loudest voices out  
And sign you up for all the radios;  
Galli-Curci and the rest  
Are barred from singing in this test;  
So show your teeth, and don't sing  
through your nose.  
"Yes Sir! That's My Baby" was  
Requested by a lady who  
I think is in the audience today.  
And now, good folks, it's up to you,  
So sing just like you ought to do —  
And maybe I will get a raise in pay.

The raise in pay remains the only thing to be reported on. We have no data.

### 1926 (LP) ...

The following theatre organists are active in Sacramento: ALETHA BOWMAN, BERT HOPPS, GEORGE KING & ARTHUR POWER, Capitol; SEBASTIAN APOLLO, KENNETH BRILL, EUGENE SULLIVAN & LEE TENNY, Roseville's 2/8 Geneva; FRANK GRAVES, Elks Club's two-manual special Robert-Morton.

### May 1927 (J) ...

By Chicago organist Henry Francis Parks When Balaban & Katz opened the Uptown Theatre, the theatre of Chicago's North Side, they were besieged by organists who desired the honor of playing in this gorgeous movie palace. In a small neighboring theatre, there had been a quiet, serious musician who had created quite a sensational following because of his ability to play requests. A prodigious and unerring memory made it possible for him to give concerts night after night wherein he played anything which was asked of him, regardless of whether it were Bach or Berlin, Gounod or Gershwin.

ARSENE F. SIEGEL had recently arrived from Davenport Iowa, where he had been doing the same thing. Born in Lyons, France, where really good musicians have been the rule rather than the exception, he

arrived in America at age 14. Then a prodigy, he continued his studies until now he is one of the features of both the Chicago and Uptown theatres, alternating between them weekly.

At the Uptown for over a year, and four months at the Chicago, as associate organist, Siegel has given countless successful all-request concerts. And mind you, no request is barred. These recitals have been broadcast, and the thousands of letters received testify to the enjoyment they have afforded the public.

Mr. Siegel studied piano with Heniot Levy, and composition with Felix Borowsky of the Chicago Musical College. He specializes in arrangements of orchestral numbers for the concert organ, which he plays with a mastery and finesse of style no other organist has, except Murtagh, who boasts an equally tremendous repertoire.

The last time I heard Siegel, he played "March Slave" by Tchaikowsky — and he played it! The orchestral score was faithfully carried out in every particular. He is serious in his music and deep in study most of his spare time. In fact, though he plays jazz and popular things equally well as the classics, he summed the whole thing up when he said, "Parks, I would rather be known as the most versatile organist by good, substantial musicians, than as a so-called specialist. The latter has a following, limited to those who approve of his tricks or style. But, the versatilist has friends among them all. I try very hard to deserve the public's appreciation, and that is all a musician can do."

His radio broadcasting is one of the sensations of the Windy City. He has played over WEBH, WMAQ and WJN and for two weeks, he broadcast from all three stations, giving three concerts daily and not repeating a single number. Incredible? No. Murtagh can do it and I believe Mallotte can also. But in Siegel's case, special honors are due, for he had fought through almost insurmountable obstacles which the other two mentioned fortunately did not have to tackle. His playing may not be entirely characterized by the esoteric brilliancy of Mallotte nor the beautiful orchestration of Murtagh, but it has as many beautiful qualities such as precision of attack, vivid color, reposefulness and dependable character so that his concerts are always of a high standard, well-chosen as to balance and indubitably refined and elegant in style.

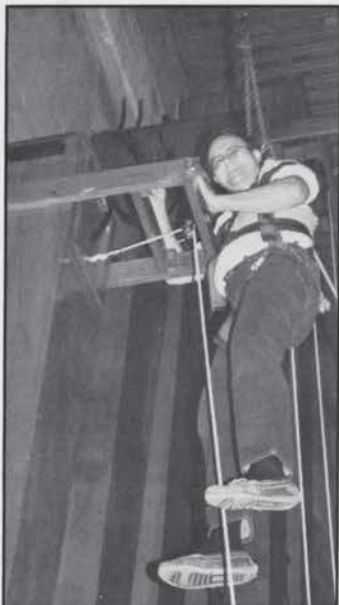
### July 1927 (LP) ...

R. WILSON ROSS at Rochester's Victoria Theatre has been presenting entertaining organludes recently on the three-manual Marr & Colton. They included selections from the musical comedy *Queen High*, and original novelties "American Fantasie," "The Secrets of Composers" and "The One-Man Orchestra."

That does it for this time. So long, sourdoughs.

*Jason & The Old Prospector*





**FEARLESS FLYER** Bert Atwood, Nor-Cal's Windsheet newsletter editor, is hoisted in parachute harness to the top of the 32' Diaphones of the chapter-owned 4/33 Wurlitzer at Berkeley Community Theatre. He installed additional trap door springs—a need discovered only after scaffolding had been taken down. Called "gullible" by fellow volunteers, Bert reportedly considered his work "heroic" in preparing the organ for its featured role in the coming ATOS Convention in San Francisco July 5 through 9.

—William Schlotter photo

## Junchen Tells NEWS Health Much Improved

"My health continues to improve and I have returned to work on the Sanfilippo organ. In that two-week period my stamina has almost returned to normal," David Junchen told the NEWS late last month.

March 15 he was hospitalized after collapsing the previous night in his Palatine, Illinois apartment and was unconscious several hours before he managed to crawl to his upstairs telephone and summon help.

## Carlo Curley Tells Audience Proper Classical Musicians Are Really Frustrated Theatre Organists

Internationally famed classical organist Carlo Curley, in Pasadena, Calif. April 6 to dedicate the new Allen Digital Classical organ at St. Andrews Catholic Church, spotted fellow artist Stan Kann sitting in the front row of pews near the console as he bowed to thunderous applause on finishing a selection.

Before announcing his next number, Curley, who is referred to as 'The Pavarotte of the Organ,' told his audience: "I am confident that any proper classical musician who plays our instrument is at heart a frustrated theatre organist". And with that statement he then introduced Stan Kann to his audience saying "he is one of the greatest in the theatre organ field." Kann bowed to a round of extended, hearty applause.



Volume 5 Number 9

May 1991

## Paramount In Limbo; Will Ask For New Bids

Disposition of Paramount Music Palace in Indianapolis was not settled when bids were opened April 17. Equity Partners and banks involved in the bankruptcy sale did not accept any bid because all were considered too low, it was reliably reported.

It is expected another bid session will be announced.

Scheduled to continue operating until the 17th, the restaurant instead closed April 9. It is not expected to reopen.

Bill Vlasak, one of the resident organists, is now playing piano at the Indianapolis Marriott Hotel.

## Sanfilippo Purchases Organ For Museum

Jasper Sanfilippo has purchased the San Francisco Granada (Paramount) Theatre Style 285 Wurlitzer from David L. Junchen for his museum which he plans to build in the northwestern Chicago suburb.

Junchen bought the instrument from the Vollum estate in 1989 with the intention of selling it to a client for whom he could install it.

## Organ Factory Tour Added To Program

A tour of the Schoenstein Organ Factory has been added to the ATOS San Francisco Convention program, it was announced last month by Dick Clay, who heads program scheduling. It was also noted Tom Hazelton's concert in Berkeley is open to the public.

## Del Castillo Celebrates 98th Birthday; Receives Greetings From President Bush, Other Notables

by Virginia Carley

Organist Lloyd Del Castillo celebrated his 98th birthday recently and received over 120 cards and letters, including one sent by President George Bush as well as others from ex-Presidents Jimmy Carter, Gerald Ford and the President of Harvard University, Del's alma mater. Felicitations were also received from national and local ATOS officials as well as many professional organists.

With cooperation of Los Angeles Councilman Nate Holden, ATOS member Bob Hill arranged for a large, beautifully engraved plaque from the City Council.

Presentation of cards, letters and plaque took place at the home of Avis and Chuck Jones during a Clef Hanger Organ Club meeting. Del played the organ with gusto, ate heartily and exhibited his ever-present sense of humor.

## Fusion King Richards Plays For 1500 Kids

by Stephen Ross

The thought of corralling 1,500 12-13 year-olds for an organ concert is slightly terrifying at first, but with the talents of Rob Richards at the console, and help from numerous others in your organization, it can be a very rewarding experience.

On Friday, April 5, Los Angeles Theatre Organ Society hosted the entire sixth grade from the Pasadena Unified School District to a concert in Pasadena City College Sexson Auditorium. Richards presented his "Fusion!" show with the LATOS-owned 3/23 Wurlitzer. Printed programs were passed out that allow them to come to future concerts free of charge.

Follow-up sheets have been sent teachers for further input so the event may become an annual affair.

Special thanks was given David Love of Denver's Rocky Mountain Chapter and his members for their help.

Other chapters contemplating similar events are invited to write LATOS at P.O. Box 1913, Glendale, CA 91209, Attn: Stephen Ross, for input.

## 50 Sign Up For ATOS Sparkers Sub Club

Beginning with just nine members chartering ATOS' Electronic sub club, Col. Jack Moelmann, who volunteered to head the unit, reports the roster now registers 50 names. He expects continued growth as future plans develop.

## For The Record

Gaylord Carter's benefit concert for Burbank Symphony will be held at Pasadena City College May 18, not the Civic Auditorium as first reported.

## ATOS Welcomes New Southern Jersey Unit

Southern Jersey Theatre Organ Society, P. O. Box 2305, South Vineland, New Jersey 08360 was welcomed as the newest Chapter of ATOS early last month. William Worrell heads the unit. Vineland is approximately 20 miles west of Atlantic City.

## Fox/Lanterman Organ Removed And Stored

Final components of the Fox/Lanterman 4/36 Wurlitzer organ—relays, switchstacks and part of one 32-foot Diaphone were loaded into the van of a large semi-truck trailer and hauled off to storage from the Lanterman residence in La Canada Flintridge to Glendale on April 2.

The truck then returned to the residence and the two consoles were loaded on board and sent off for a visit to their original home territory, the Bay Area. They are now in the Fremont, Calif. shop of Ed Stout and Dick Taylor for complete restoration, after which they will be brought back to the Glendale storage location until being moved to the Alex Theatre.

Early this month work was started on restoring individual components of the famed instrument so that it will be ready when the theatre has been restored and new chambers are built.

## Budget Crisis Halts Public Organ Shows

New York State's budget crisis has essentially halted programs of the 3/18 Link organ installed in the SUNY Cortland campus by David Peckham and his volunteers of Elmira, New York. One tentative agreement to present a show was cancelled because of the cuts. Hopefully the situation will improve in a year or two as the recession ends.



## Ron Rhode Retiring From Mesa Console

A brief, final paragraph in a story about a concert Ron Rhode had played for Valley of the Sun Chapter, published in the newsletter *The Stop Rail*, disclosed the organist's announcement that he was retiring from full time music and that it would sadden the theatre organ world.

After the initial shock subsided, a call was made to the Rhode residence in Mesa, Ariz., and it was learned Ron was ending only his regular playing engagement at Mesa Organ Stop Pizza parlor.

He will continue to accept concert dates and will be more involved in his general elementary level public school teaching work.

## Organ Heard During Film Festival Show

Santa Barbara film festival patrons attending the Arlington Theatre last March 8 enjoyed the music of the recently installed Robert-Morton organ. Prior to the two performances of the Josephine Baker Story, Mike McLaughlin and Jerry Gerrard each presented 35-minute recitals for the two audiences that packed the theatre.

## RTOS Members Have Library In Theatre

Rochester Theatre Organ Society (N.Y.) has a lending library which is housed on the left stage side of the Auditorium Theatre. It is open prior to concert shows and during intermissions.

Members borrow books, records, sheet music on one concert night and return their items when the next program is presented.

The library receives many donations and has recently purchased Volume II of *The Encyclopedia of the American Theatre Organ* for general circulation.

## Features Postponed

Due to a heavy volume of news being received for this issue, several planned features have been postponed for publication in later issues of the NEWS

## Mills In N. Y. In May

Allen Mills will play four shows in New York in May: 4—N.Y. Military Academy; 10—Glen Falls Symphony Pops; 12—Proctor's Theatre, Schenectady; 19—Roberson Center, Binghamton.

## British Club Operates Profitable Sales Store

Russell Joseph's article last month promoting the idea of ATOS making recordings available to members, even to the public, and the fact that Organ Historical Society peddles books, records, CD players, etc., brought to mind that various ATOS chapters from time to time produce items for sale

Joliet Chapter is currently preparing a cook book to sell. Los Angeles Chapter has a record list and has recently taken over distributing fabric ATOS logos that are brilliant red, gold and black copies of the pressure sensitive paper type sold by National Archives.

According to Bob Hansen, L. A. member who arranged the logo deal, most chapter newsletters have given excellent publicity to the logos and business is brisk.

Aware that in Great Britain the Cinema Organ Society and Lancastrian Theatre Organ Trust maintain sales outlets, letters were sent to each group asking about their operations.

Just too late for this issue, John Leeming, Editor of COS Journal, sent information regarding the role of the Society's Sales Officer. It explains briefly various aspects of this money-making venture. It will be published in the June issue.

## For The Record

In the March issue it was stated Simon Appleyard was a student of John Norris. This is incorrect, Simon is not his student. It was also noted Norris is COS Musical Advisor; he was for two terms. David Shepherd succeeded him and now holds this office.

## FRICION TAPE CAN CAUSE NAUSEA

by Selwyn P. Miles

I have a Conn organ, Model 650, purchased in 1981. It was then about ten years old. Two years ago an unpleasant smell started coming up through the keys. It got steadily worse until it was almost impossible to play for more than half an hour without becoming nauseous. Checking inside, I could find nothing wrong.

Remedial efforts were placing a box of baking soda inside the console, also several drops of 'Odors Away'. Neither worked. Lysol and Air Freshner were sprayed, a no-no in deference to key contacts. On a tip, I opened the Leslie speaker to check the Kimpak acoustic material, but nothing wrong here. Next, amplifiers and pedal switch assembly came out and Lysol was washed on the woodwork. The odor got stronger by the week. Unhappily, I thought about dismantling the whole works.

And then while moving wires around, my hand encountered a black and sticky mess. It was wiring wrapped in friction tape. This was cut off and contaminated wiring was washed with lighter fluid. Stickiness was gone!

A friend later noted he had the same trouble in the Orient during WW II, caused by air-borne fungus. He removed the tape and washed the wiring. All's well that ends well, though there still remains odors caused by the various sprays I had used—but I don't get sick!

## Steve Levin Believes In 'Purist' Theory

Steve Levin, Theatre Organ's *An Acre of Seats In A Palace of Splendor* columnist is an adamant 'purist' when it comes to theatre organs. He expects to start installing his unique 2-3/5/15 Wurlitzer, opus 99, in his Port Townsend, Wash. home this year. But at present he is interested in learning if there is another Style 35 like his remaining anywhere it its original state.

And organs should remain as originally built! "If I could change one thing about the theatre organ scene it would be the low premium put on authenticity," he said.

"I don't know how things got this way, but there is a 'hot-rod' mentality which celebrates an organ for the degree to which it has been altered, when exactly the reverse ought to be true. When I hear of an instrument being broken up for parts, I get an image of a museum whose collection is being destroyed by the curators.

"I can't help what others want to do. For my part mine will go back together just as it was, however limited it may be which is very," he added.

## Lewis To Play Benefit

Leroy Lewis will present a benefit concert May 19 at 2pm at Dora Community Center, Orlando, Fla. for Orlando Theatre Organ Society. He will play his own *Organ alla-Lewis* and proceeds from the event will go toward the chapter's Don Baker Memorial Organ Project at Lake Brantley, a suburb of Orlando. The Society is also seeking donations to help with the installation of the organ.

## Makes World Trip, Plays Two Concerts

Simon Gledhill's rapid transit tour in April took him around the world to play two concerts. He flew from London to Oakland, Calif. to play a concert at the Paramount Theatre. From there he crossed the Pacific on a long jaunt to Australia where he played as a featured artist for the Theatre Organ Society of Australia's Convention.

He played the Orion Centre Wurlitzer one night and fellow Britisher Phil Kelsall played the same instrument the next night for a dance.

During a half-hour trans-Atlantic call to the NEWS, Gledhill described and praised Australian organist Neil Jensen for his part in the Aussie meeting. "Neil and the *Yellow Rolls Royce* orchestra played at the Cremorne Orpheum Theatre and it was an outstanding show.

"The most unusual part was that Neil practiced only by listening to tapes—then when they presented their program, it was the first time they had played together. And there was a quavering-voiced 1920s-style tenor who added to the show. This was the finest organ/orchestra concert I have ever heard," he said.

## Aussies Looking For Large Theatre Organ

Sydney's Capitol Theatre is to get a \$30 million restoration by John Love, the man who created the Cremorne Orpheum that houses the former 3/11 Wurlitzer from the Wilson Theatre in Fresno, Calif.

A larger stage is planned and it was learned a bid was to be made for the Vollum Wurlitzer and make it a two console job. This organ was sold April 15, and now a search will undoubtedly be started to locate another large theatre instrument. The original Capitol Wurlitzer is now in Orion Centre, Sydney.

## Richards In Workshop

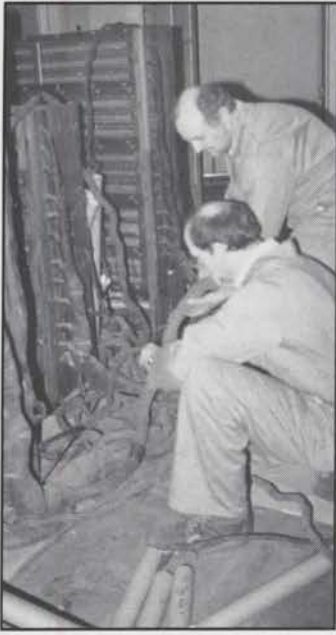
Fusion King Rob Richards will be one of the featured artists in this year's Cinema Organ Society Summer Workshop. The event will take place from August 17 through 21. British organist Nigel Ogden heads up the session.

## HINSDALE DATES LISTED

Hinsdale Theatre concert dates have been announced for May 12, Sept. 15 and Nov. 10. Artists have not been selected.



May 1991



## Two British Museums Have Theatre Organs

Britain's well-known Musical Museum at Brentford may get a new home in a complex to be built on the site of the old Brentford gas works. It is next door to the crumbling old church that has been the museum's home for 27 years. The new quarters will have an auditorium where the organ will be installed.

In Manchester, the former Gaumont 4/14 Wurlitzer will be installed on the sixth floor of Granada Studio Tour, a commercial museum. It will be the "Projections" complex. The new console, an exact replica of the original that was destroyed in a warehouse fire, will be on a lift. The organ is owned by the Lancastrian Theatre Organ Trust.

Funds were raised to erect the organ by donations. Donors could buy thumb pistons at 5 pounds, stop keys at 15 pounds, manual keys at 2 pounds and pedal notes at 10 pounds. Swell pedals sold out early. Their price was not quoted. —from TOC News South

## Maes Buys Morton

Bob Maes has purchased the Movius 3/16 Robert-Morton organ in Billings, Montana from Eastern Montana College. He learned about the instrument from the NEWS staff during a telephone call and made a bid which was accepted just as the April issue containing the information about the organ was coming off the press. The organ was formerly owned and installed by Dr. Arthur J. Movius who bought it from Loew's Theatres in New York..



**FINALE'**—Dick Taylor, kneeling, foreground, and Ed Stout finish untangling relay cables in photo at left. They removed all wiring from switchstacks, wrapped them in protective cushion paper and inserted them in mailing tubes seen in foreground. Truck driver above holds slave console as it rolls down wood ramp onto flatbed truck and then loaded into large semi. Both consoles left the Lanterman residence at 1 pm April 2 for a trip north to the Fremont, Calif. organ shop of Stout and Taylor. Pictured at right, Ed Stout stands in the Diaphone well which was in back of the 4/36 Wurlitzer chamber partitions which had been dis-mantled when this photo was taken. Diaphones were laid end to end horizontally and also were mounted upright almost touching the roof above. The organ studio will be demolished.

## Theatre Organ Count Goes Up In Chicago

Chicago area theatre organ total will go up by the count of one when Mark Hansen hauls his 2/5 Marr & Colton organ from Rochester, N. Y. He recently purchased the instrument from Russ Shaner and plans to instal it without delay.

## Arndt Installs New Tab Engraving Unit

Bob Arndt has announced the installation of a new computer engraving machine for producing stop tablets and name plates which will be much faster than those that were produced on an older unit. The Wurlitzer font has been digitalized to speed up orders.

A novel item is the Wurlitzer Chamber Door plate which will be on sale at the ATOS Convention in San Francisco.

## Katie Wants Records

Ron Ray, Production Manager at WNIB in Niles, Illinois was asked by Catherine Koenig why theatre organ music isn't heard on the station. "We don't have any," was his reply. Asked what is used, Ron told her "mostly discs."

Koenig wants to hear from any artists who will send her records. She will deliver them personally to the station and remind Ray he now has something to play.

## Ken Merley Wins Motor City Contest

Ken Merley was named Motor City Chapter's over-all winner in the chapter-sponsored Young Organists Competition and will be entered in the National ATOS contest.

Susan Lewandowski, Andrea Welch and Sara Harvals were the other contestants.

## Installation Fund Goal Needs \$145,000

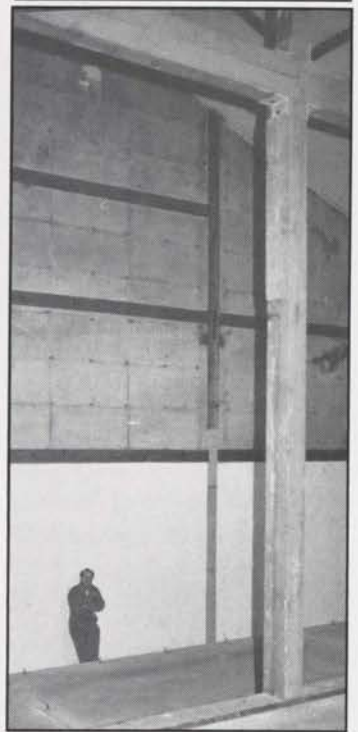
Only \$145,000 remains to be raised to complete the \$1 million project for installing the dual console Kimball organ in Minneapolis' new convention center.

The organ was saved from the now demolished civic auditorium and the campaign to place it in the new structure was headed by Michael Barone and other organ buffs.

Donations may be sent to Convention Center Project, 315 East Grant Street, Minneapolis, Minnesota 55404.

## Carter Plays For Both Silents and Sound

Gaylord Carter will accompany silent films and present solo recitals when talkies are shown during the film festival at the Ohio Theatre in Columbus July 31 through Aug. 4



## Chicago's Congress Theatre 'Re-Organized'

Art Fike and Fred Arnish have erected their mostly Kimball organ in Chicago's ornate 2,904-seat Congress Theatre. The instrument, originally a 3/8 Kimball, which was installed in the Egyptian Theatre at Bala Cynwood, a district of Philadelphia, has grown to 36-plus ranks, according to the flyer announcing the opening show for the organ on May 19. Over three years of volunteer work has gone into this installation.

Bob Ralston and Fred Arnish will share the program spotlight for the inaugural program.

The Congress opened with a 4/20 Wurlitzer which was moved in the early 1930s to Balaban & Katz new Southtown Theatre. That theatre has recently been razed.

## Silent Nights In Order At Library

Beverly Hills, Calif. Public Library, in association with the Silent Society will present an evening of 'uncommon' silent comedies May 15 at 7:30pm.

## Information Wanted!

Jules Ceretto, 252 No. Fairfield, Lombard, Ill. 60148, has been retained by Chicago Area Chapter to investigate the Oriental Wurlitzer missing pipework. Anyone with information may also contact him by calling 708/495-1564.



## La Rosa Needs Moller Pipework For Organ

Organman Sam La Rosa, heading installation of Delaware Valley Chapter's Sedgewick Moller organ, is making an appeal to find replacement pipework for ranks that disappeared during the many years the organ was in storage.

For the past year he has headed the volunteer crew that erected the organ in the Keswick Theatre at Glenside, Pa., a suburb of Philadelphia.

Originally a 3/19, when it was dedicated last February there were 10 ranks playing.

## Strony Planning Two Workshop Seminars

Walt Strony will present his Masterclass Seminar—"The Secrets of Playing the Theatre Organ"—in two locations during August. On the third of the month he will be in Pasadena, California, and on Aug. 17 at the Krughoff residence, Downers Grove, Illinois, it was reported by Ione Tedei and Henry Hunt.

## Organist Turns River Boat Calliapist-Pianist

Martin Leon, past president and currently a member of the Board of Directors of Quad Cities Chapter, Davenport, Iowa, decided, after a 21-year hiatus, to return to show biz. He is now calliapist on the river boat President, one of two gambling boats put in service on the Mississippi River last month. He also plays piano in the boat's casino.

## STRONY'S MUSIC MAY HAVE HELPED HUSSEIN DECIDE TO CAPITULATE, END WAR

Following his highly successful workshop session in Kansas City, Kan. last Feb. 22 through 24, Walt Strony was invited to St. Louis by Col. Jack Moelmann to play a concert on the Fox Theatre 4/36 Wurlitzer. It was to be an exclusive musicale for chapter members and their guests on Feb. 25.

Walter obliged and was given a standing ovation by the 300-plus who attended. Moelmann advised the NEWS the concert was electric—one of the finest he has ever heard.

Topping this, the program was recorded and at intermission Strony was surprised to learn arrangements had been made by Moelmann with a fellow service friend, who was in Saudi Arabia serving in the Army Radio Station, to broadcast part of the Fox program. There was one qualification—the "Victory At Sea" number would not be played because this was "Desert Storm"! Even without it, a profusion of powerful and majestic American Military music was played by Strony.

It is not known for certain, but there is reason to believe that its superior cadence capturing cantabile convinced cantankerous, hostile Haddam that the music from this magnificent music maker inspired our troops and made them unbeatable—and he absolutely had no chance to win the war.



**ALLEN IN GERMANY**—The first three-manual Allen Digital Computer organ installed in the Federal Republic of Germany debuted with its console resembling a you-know-what make style keydesk. Installed in a private residence in Hamm, the owner did not like the plain style and ordered a pair of custom-built wooden bolsters. They were fabricated by P & W Company in Hamm. British organist William Davies, who was in Hamburg for a joint concert with German organist Heinrich Riethmeller to celebrate the 60th anniversary of the famed 3/24 Welte organ in North German Broadcasting House, came to Hamm to play the opening concert on the Allen. The event was attended by members of the Theatre Organ Club of Hamm.

—Hans G. Volmerg caption & photo

## German T. O. Count Increases To Six

by Willie Wiesinger

It may appear Germany lacks having theatre organ activity because the country has really never been a theatre organ nation. But we are happy to 'home' now three Wurlitzers, two Weltes, one Oskalyd/Walcker and one Compton, plus the new Allen electronic described above. It is also interesting to note that in the same residence where the Allen is installed, there are three other make electronic organs. We hope to have more organs going soon.

## Young Organist Puts Out First Cassette

Some ATOS Young Organist Competition winners aren't letting organ dust gather under their feet and fingers in the recording end of their entry into the concert world. Dwight Thomas has already won national recognition Time magazine for having one of the top 10 winning recordings for 1990. And now Australian John Giacchi, a more recent ATOS winner, has joined the record releasing ranks with an excellent cassette entitled "Night Moods".

Because he was uninformed about advertising deadlines, a classified ad was placed in the current issue of Theatre Organ Journal to help him promote his artistry.

## Good Progress Being Made On Hall Organ

New York Chapter volunteers are making excellent progress on restoring the Ben Hall Wurlitzer, it is reported in *The Horseshoe*, chapter newsletter. Member Bob Raymond expected to have the console ready May 1. Others working on the organ are Dan and Dave Kopp and Roy Frenzke.

Lafayette Theatre owner Al Venturini, where the organ is going in Suffern, N.Y., is sharing in restoration costs, and many members have made generous contributions to the project.

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

Please address all communications to:  
P. O. Box 40165, Pasadena, Calif. 91114

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

## Fresno Museum Will Have Villemin Wurlly

Installation of the 2/10 Wurlitzer that belonged to the late Richard Villemin, Porterville, Calif. organman, will be installed on the fifth floor of the Metropolitan Museum in Fresno, Calif., according to ATOS member Tom DeLay.

The museum is located around the corner from the Warnor Theatre and its excellent 4/14 Robert-Morton organ.

It is expected it will be several months before the instrument is ready to be installed.

## ATOS Owners Dress Up Pizza Eaterie

ATOS members Les and Rita Schaefer became owners of Bella Roma Pizza parlor in Martinez, Calif. last October and the place is now going more than strong. They have been remodeling and advertising, all of which has helped increase business.

Work is now in progress restoring the 3/16 Wurlitzer, including a new relay system. It is played Tuesday through Sunday with David Reese at the console during the week and Kevin King on weekends.

## Another Silent Artist Questions Brubacher

by David Peckham

Regarding the ongoing comments on Ray Brubacher's silent film organist remarks (claiming there are only four organists in U.S. who can accompany silents—Ed), as Resident Organist at Clemens Center here in Elmira, N. Y. I have been accompanying silent films for several years.

This season we presented *Phantom of the Opera* and *Metropolis*. This organ has also been played for about a dozen 15 to 30-minute pre-show concerts this season.

A show stopper was playing an opening solo to a packed house for the Air Force Band a week after the war ended. "God Bless America" as sung by the audience almost drowned out the 20 ranks!





### BOOK REVIEW

**MEMOIRS OF A SAN FRANCISCO ORGAN BUILDER**, Louis J. Schoenstein. Order from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5915. Phone 617/848-1388.

The streets of San Francisco, with names that bring either genuine or imagined nostalgia, furnish an organwise armchair adventure in 694 pages. Louis, son of Felix Schoenstein who founded the 114-year-old organ company, recalls experiences that he and his father encountered over some 60 years beginning with the city's 1906 earthshaking tragedy.

Readers will benefit by having a San Francisco map at hand to identify locations described, most of them associated with organs, the people who built them, the institutions (or the "Bonanza Kings") who owned them, as well as the resident and visiting artists who performed on them. Orchestrions — automatic organs with pipes and percussions — were an early specialty of the family, and comments are given about the mechanism and the procedure for recording written music by attaching pins on a cylinder.

The theatre organ merits a chapter of its own, and the author explains why these beasts were his least favorite from the standpoint of maintenance conditions. Tales both sad and laughable sprang from problems with pipes, pneumatics, and personalities.

In a dozen pages, Mr. Schoenstein gives the organ history of Grace Cathedral from 1860, including the present organ specifications, and states that "The Consecration Services of the Cathedral were held on Friday, November 20, 1964. The music was composed and arranged by Richard Purvis. Mr. Hazleton presided at the organ."

*Hugh Lineback*

**GRANADA.** Jim Riggs plays the Grande Barton Organ. Selections are: Granada, Can This Be Love, The Peanut Polka, Remembering Duke: An Ellington Tribute, Once In Awhile, In a Cafe on the Road to Calais, A Walter Donaldson Medley, An Evening in Carolina, When It's Sleepytime Down South, Chanson Dansette, You Don't Like It - Not Much, Deep Night, Karma, Selections from Kid Millions, The High School Cadets, A Garden in the Rain. Available from: Riggs-Granada, P.O. Box 10042, Oakland, CA 94610. CD postpaid \$20.00 Cassette post paid \$12.00

**ORGAN: GUTSY  
PERFORMANCE: SUPERB  
RECORDING: DYNAMIC**

A very exciting recording that combines the incomparable talents of Jim Riggs and Jim Stemke. In my opinion Jim Riggs is currently the organist with the best ability to play big organ in a big room. He has an almost uncanny ability to exploit the acoustics of a big room to their best advantage. This recording also includes more ballads, which Jim Riggs does so well. The lovely, lush sounds of this tremendous instrument are given equal care with the big bombastic sounds which this organ also does very well.

In my opinion the job of a recording engineer is to make you believe you are in the room. Jim Stemke has once again succeeded where so few others do. The recording possesses a tremendous dynamic range and is very clean. He is able to record the organ loud without losing musical integrity.

The organ has a large cohesive sound. The ensemble is very pleasing. Of particular note is the post horn which does not dominate full organ as so many do, but rather it penetrates and adds the top. The only minor drawbacks are what I would call rather odd room acoustics.

A highly recommended recording.

*Bob Shafter*

*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.*

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otherwise that is worth  
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# CLOSING CHORD

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## Thomas O. Landrum

by Buddy Boyd

I heard a news story about the revival of the Theatre Organ broadcast on National Public Radio's *Monitor* news program, and thought that they had missed the larger story. That of the unsung heroes who have kept these instruments in the public eye.

Tommy Landrum was one of these people, who took up the torch when Harold Warner died and extended the life of the organs in Richmond, Virginia's, Mosque and Byrd and Loews Theatres. Tommy had learned that the organ builders, with over 300 years of experience, knew what they were doing and did not try to improve on these instruments, but he did make enhancements in the tools used to restore them. He worked by a simple rule, when you played in his backyard you played by his rules, and when he worked in yours he took your direction willingly. Like most technicians, he did not play the organ but he did know one tune that he would perform for his own enjoyment. In 1978 Tommy was made president of the ATOS to fill the remaining term of a retiring officer. He formed a close relationship with organist Eddie Weaver and traveled with him as his organ technician. Besides the organs in Richmond, he would travel to North Carolina to help the chapter there with its many organ projects and served as one of the chapter's officers.

Tommy Landrum was no different than the rest of us, but I owe him a debt which will take the rest of my life to repay. For it was his dedication to the Theatre organ which made it possible for me and other Virginians to grow up with those wonderful sounds.

Thomas O. Landrum died in Richmond, Virginia on April 2, 1991, after battling cancer for the last five years.



## Erwin A. "Cap" Young

by George R. Johnson

"Cap" Young, a founder and early chairman of Potomac Valley Chapter (1959-60) and president of ATOS from July 1972 to July 1974, passed away in Sarasota, Florida, on February 25. He was 71. Cap is survived by his wife, Joyce, one son and a daughter who provided him with two grandchildren.

Cap was awarded an ATOS Honorary Membership in 1967. For several years following his service as ATOS president, he served as office manager and treasurer for ATOS. He served in the Army Air Corps during WWII, but it wasn't until he became a pilot for Capitol Airlines that he was nicknamed "Cap." Capitol was subsequently absorbed into United Airlines and, for the last several years before his retirement, he flew 747s from Dulles Airport.

The Youngs had lived near Mount Vernon, Virginia, where Cap added a connecting wing to his home to provide a studio for his 2/7 style E divided Wurlitzer theatre pipe organ. Many early Potomac Valley meetings were held there, within a stone's throw of Mt. Vernon Estate. Later he moved to Middleburg, Virginia, to his farm, to be more convenient to Dulles Airport.

In his capacity as a pilot, Cap was able to get around freely, and with his enthusiasm for theatre pipe organs he helped to form a number of new ATOS chapters around the country. He also helped Judd Walton search out the current locations of more than 1000 remaining Wurlitzers of the 2240 instruments produced by the company.

Cap was a founder and shareholder of the Maryland Midland Railroad, now headquartered in Union Bridge, Maryland, operating over trackage of the former

Western Maryland RR. He was also associated with the Winchester and Western RR for a short time.

In accordance with his wishes, Cap's remains were cremated and his ashes taken up in an airplane and dispersed into the prop wash! Some of his close friends in ATOS were: "Tiny" James, a founder of ATOS; George Thompson, a former editor of THEATRE ORGAN, Betty Mason and her late husband, Al; Tommy Landrum, a past president of ATOS, and many others. If ever a convention program might be considered dull, Cap and his friends might be seen riding a trolley or a railroad locomotive.

While Cap never had any serious problems as a pilot, after his retirement in 1982 he was on a northbound train in North Carolina that was hijacked.

Cap's widow, Mrs. Joyce Young, resides at 4388 Bowling Green Circle, Sarasota, Florida 34233.

## Joseph E. Elicker 1909 - 1991

by Grant I. Whitcomb

As a youth growing up in northeast Pennsylvania, Joe was already exhibiting some of the imaginative energy that would mold his lifestyle. He became a Page in the Pennsylvania Senate at the Capitol in Harrisburg. Here he was destined to make many friends and to observe first-hand the arts of persuasion and compromise which are not only the prime elements in politics, but in most activities involving human relations.

While still a youth, Joe commenced a divergent career as a publicist, manager of advertising, and a promoter, primarily in the field of show business. In the days of the silent motion pictures and presentations of live entertainment on the stages of the great motion picture palaces, Joe was the promoter of many acts in terms of both advance planning, advertising, and publicity. He also experienced the satisfaction of successful theatre management during the silent era when most theatres were equipped with organs. It was at this time that Joe, who was also musically talented, began a life-long love affair with the theatre organ.

In the late 1930s Joe temporarily left show business to become Public Relations Director for the Bahama Islands. This was at the time that the Duke and Duchess of Windsor were in residence. As a result of this experience in promoting a semi-tropical

(continued ...)



resort area, Joe gained valuable knowledge and experience which would be of great help in promoting his own resort project at a much later date. Following the Bahama experience, Joe returned to the show business field.

During the next few years he would lay the foundation for the realization of a life-long dream — to create his own full-length color musical based on the surrounding of his youth. Thus was born the movie *Pocono*, starring the beautiful Jane Gray (Mrs. Elicker). Joe not only produced and directed the movie, but wrote the music as well — a feat usually reserved for personalities like Charles Chaplin or Noel Coward. The creation of this movie took just about all the time and money available during those years. Even though the film was not a commercial success, it was a major accomplishment both artistically and personally.

After many years involving much travel and promotional functions in many locations, Joe and his family put down roots in suburban Philadelphia where he became Manager of Advertising for the Goldman Theatre chain, holding this position until his retirement less than twenty years ago. It was during those years that Joe became an active and valuable member of the Delaware Valley Theatre Organ Society involving two stints as President plus services on the Board and Publicity Chairman for the 1976 ATOS Convention in the Philadelphia area.

Joe and Jane Elicker had always been interested in archeology, particularly studies of the ancient Mayan ruins in the Yucatan area of Mexico. After many visits to this area over the years, it was decided that Joe's golden years would be devoted to establishing a resort Inn near the famed Mayan Pyramid in Yucatan. Thus, in the small community of Chichen Itza, these plans materialized in the form of the Piramide Inn, ultimately owned and operated by Joe and his family. In a flurry of activity the Inn grew from the status of a plan to an occupied reality with constant improvements being made ranging from modernization of the telephone service to installing an organ in the dining area. Throughout all this were Joe's creation of brochures, publicity filming featuring excursions to the Mayan Pyramids, and other promotional functions too numerous to mention. Suddenly without warning or prelude the end came in the form of a fatal bee sting, making us all painfully aware of the fragility of Life and the inexplicability of Death. This great spinner of tales, teller of clever jokes and relator of anecdotes involving the rich and famous whom he knew "when" will be sorely missed by his many friends.



## Jerome Markowitz

Jerome Markowitz, founder and Chairman of the Board of the Allen Organ Company, died February 13 at Lehigh Valley Hospital Center in Allentown, Pennsylvania, after a lengthy illness. He was 73.

Markowitz started Allen Organ in 1937 while a student at Muhlenberg College in Allentown. He named the company for the city of its origin. Two year later, the first Allen organ was produced and sold to St. Catharine of Siena Church in Allentown. From a small operation that began in Markowitz's basement with two other employees, Allen Organ grew to a more than 240,000-square-foot, state-of-the-art manufacturing facility in nearby Macungie with a subsidiary in Rocky Mount, North Carolina, and a combined work force of more than 450.

Markowitz was at the forefront of digital technology. Beginning in the late 1960s, working with researchers at North American Rockwell, he developed the Allen Digital Computer Organ. Unveiled in 1971, this new Allen Organ was not only the

world's first digital music instrument but also one of the first commercially available digital products of any kind. The Digital Computer Organ represented a vast improvement over the analog technology previously used throughout the pipeless organ industry, which had been based on the stable audio oscillator invented and patented by Jerome Markowitz in the late 1930s.

One of many accolades for Markowitz and Allen Organ came in 1972, when the Digital Computer Organ was selected by the Industrial Research Society as one of the 100 most significant technical products of the year. As digital technology has gradually permeated the music industry, Allen has remained at the forefront of development, introducing numerous patented refinements to the science of digital tone generation.

Well-known organist and conductors such as Virgil Fox, William Whitehead, E. Power Biggs and Leonard Bernstein have performed and recorded on the Allen Organ; in fact, the Allen was the first electronic organ recorded with a major symphony orchestra: in 1962, Biggs used the instrument at a recording session with Bernstein and the New York Philharmonic at the then new Lincoln Center.

When the Allen Organ Company turned 50 years old in 1987, Markowitz decided to put his thoughts about the organ business into words. The result was *Triumphs and Trials of an Organ Builder*, a hard-bound 240-page book published in 1989.

Markowitz served as president of Allen Organ from its inception until May 1990, when he became Chairman of the Board. He was succeeded as president by his son, Steven, and remained Chairman of the Board until his death. (continued ...)

# 1991 San Francisco Convention RECORDS STORE

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## Lowell B. Wendell

Nov. 24, 1935 - Feb. 26, 1991

*Lowell Wendell was Chairman of NorCal from 1984 through 1987*

*A Tribute by Rudy Frey*

Lowell was Publicity Chairman of the 1983 Convention, producing a printed convention program which became a model for other chapters. He and his wife, Janice, were appointed Co-Chairman of the 1991 Convention. They organized the present convention committee and set the

convention on course, before his illness from cancer forced their resignations in January 1991.

In 1985, Lowell read Mr. Gary Brookins' obscure advertisement in THEATRE ORGAN for the Toledo Paramount Publix 1 Wurlitzer, and immediately followed up on it. As a result of his negotiations with Mr. Brookins, a donation was arranged in December of that year, and for the first time in its then 30-year history, NorCal became the owner of its own pipe organ. Lowell was the inspiration to the crew which traveled to Ohio to pack and ship the organ, and to those who have worked on it since. At the time when this large organ (20 ranks, since grown to 33 ranks) project was undertaken, none of the other crew members had enough technical experiences for such an undertaking. As Chapter Chairman and Chairman of the Organ Technical Committee, Lowell provided the guidance and training necessary for the success of the organ restoration and installation.

The tremendous effort Lowell invested in NorCal, however, was only one of the avenues of his accomplishment. After ac-

tive duty in the Navy, he continued in the Reserve as a Flight Engineer. In addition to his regular position as an electronics supervisor with the National Laboratory at Livermore, he operated an organ maintenance business with NorCal member Jack Oliver. Prior to his demanding involvement with NorCal, Lowell and Janice raised three children, two of whom are now married with children of their own, and started a Christian youth group in St. Augustine's Parish in Pleasanton, where they were active members.

NorCal is one of several groups and individuals whose lives have been enriched by his acquaintanceship. We will always be indebted to him for originating our organ project, and instilling in us the knowledge and confidence to fulfill our purpose as an organization dedicated to preserving instruments. In addition to preserving a significant artifact, those involved have learned how to appreciate and work with each other. Because of Lowell's strength of purpose and dedication to life, many who knew him were not aware of his illness. For all these characteristics, we respect him.

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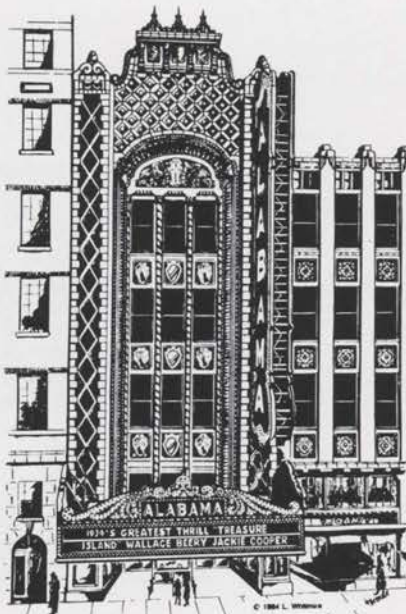
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# Chapter Notes



## ALABAMA

Birmingham

205/942-5611 or 205/251-9492

We met on January 20 at the Alabama Theatre. The program was a showcase for our home talent. We enjoyed hearing Kerry Bunn, Gary Gill, Gary Jones, and Russell Johnson. The program was a variety of fun-filled selections. After refreshments, Gary Jones called the group to order for a short business meeting.

On February 7, Laurie Hiam, Jerry Eason, and Gary Jones performed a simulated radio broadcast at the Southside Baptist Church. The program was for the Shepherd's Center Southside Chapter. Gary played the WAPI 3/6 Kimball theatre organ. Jerry and Laurie were vocalists. Everyone was invited to attend.

On February 10, we met at the Alabama Theatre. Our guest artist was Rick McGee. Rick gave an exciting concert on "Big Bertha," our 4/21 Wurlitzer Publix #1 theatre organ. After the concert, we adjourned to the theatre lobby for refreshments. Following our fellowship, Gary Jones called the group together for a business meeting. Among the items discussed was the eventual rebuilding of the Alabama console. This would include refinishing the console much as it was in 1927, reworking the keyboards, the potential of adding an AGO specification pedalboard, replacing the pneumatic combination action system with modern magnet systems and new stop tabs where appropriate. This work would make the console movable from its fixed position to center stage or even off stage for other events.

On February 22, the Alabama Theatre hosted George Winston in concert on the mighty grand piano. As usual, the concert was a big success. *Virginia Robertson*



Rick McGee at the Alabama Theatre. *Gary Jones photo*



Walt Winn (left) and Kurt von Schakel, at the console of Walt's 4/18 Page.

## ATLANTA

404/355-6680 or 404/641-7159

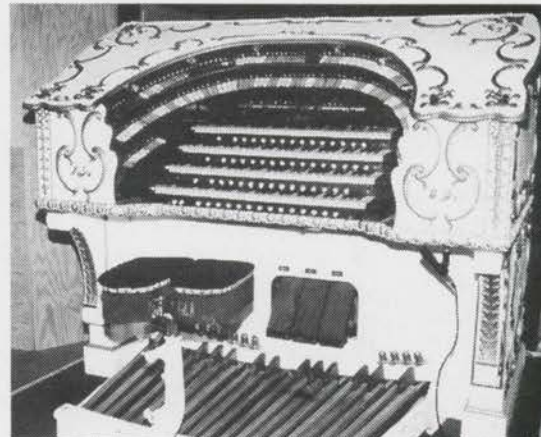
We are suddenly immersed in a project that we find very exciting. The chapter has been asked about placing an organ in the historical mansion here of Coca-Cola heir Asa Candler, Jr. Our own Walt Winn has offered to give the chapter his wonderful 4/18 Page organ for this purpose. It has been located in present and previous Winn Sound warehouses, where we have enjoyed many fine performances. Walt would install the organ in its new home with the help of volunteer labor by chapter members, at a cost to the chapter of only \$3,000 for supplies and materials. The chapter has agreed to raise \$15,000 more, over a five-year period, to buy a solid-state switch relay and combination action for the instrument.

Mrs. Chandler was an organ buff. In 1924, she added a huge, three-story music room to the home and installed a 90-rank Aeolian organ. There she entertained with large musical parties, often with Virgil Fox at the console. Subsequently, however, the Candler family sold the property to the State of Georgia, and the organ was given to Wesleyan College, in Macon, Georgia, where it is still playing.

On January 19, we met at the Briarcliff-Candler Mansion, as the building is known, to hear about the proposal and to listen to a fascinating talk about the history of the Candler and Coca-Cola. Our speaker

was the noted official historian of the City of Atlanta and of Fulton County (which includes Atlanta), Dr. Franklin Miller Garrett. Charles Walker gave us the history of the original organ, and Mrs. Marie Smith told us how she had attended dinner parties in the music room and heard Virgil Fox play. The chapter members expressed great enthusiasm for the project, and we hope that we can overcome the few obstacles yet remaining. *(C.H.)*

On February 10, at Walt Winn's warehouse, we heard an "au revoir" performance on the Page by Indianapolis' Kurt von Schakel. Well-known on the concert circuit, Kurt is organist and choirmaster at Our Redeemer Lutheran Church in Indianapolis. He first played for the chapter in 1983 and has been back many times. He has performed at three ATOS national conventions. *(continued...)*



Walt Winn's 4/18 Page. Moving?



Atlanta's official historian, Franklin Miller Garrett, before the Briarcliff-Candler Mansion.



**ATLANTA cont.**

With his usual humor and flair, Kurt took us all over the pop tune lot including "I Feel a Song Coming On," a brace of six Cole Porter songs, some variations on "Old Folks at Home," and "Calling All Workers" (from World War II BBC). Kurt gave Walt Winn's Page a great send-off, and it was wonderful to have him entertaining us again. (B.H.)



Charles Wright

On February 17, we took time off from the project to go over to the Allen Organ Studios to hear Charles Wright, a theatre organist of the old school, who, like chapter member John Muri, actually accompanied silent movies before they had sound of their own. Mr. Wright, of Bridgeton, New Jersey, became a theatre organist at age 16. He is a Fellow of the American Guild of Organists, and he certainly showed us what FAGOs can do. While concertizing, mainly on the East Coast, he'd played Rachmaninoff piano concertos with the Pennsylvania Symphony Orchestra. As an organist, he'd played six concerts on the world's largest, in the Grand Court of the John Wanamaker store in Philadelphia. The composer of numerous works for piano, organ, voice, and chorus, he wrote with his wife, Frances, two musical comedies which were performed locally.

• Mr. Wright was on radio at age 10, and a church organist at 14. He also began teaching piano at that age. He is a graduate of Philadelphia Musical Academy, and studied independently with Rollo Maitland, Alexander McCurdy and Leonard McClain.

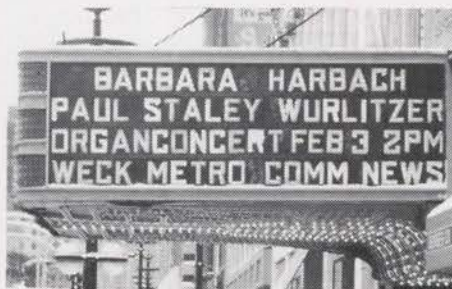
He played for us on Allen's top-of-the-line, three-manual theatre product, the MDS Theatre III Deluxe Edition, with crescendo pedal and toe studs. And what a magnificent performance of great variety he gave us, along with most interesting and amusing commentary!

Highlights of his program were two of his own transcriptions. The first was overture of the Gershwins' first big hit show, *Oh Kay*, (1926, but on Broadway again last year), including "Someone to Watch Over Me." The second was a collection of themes from Bizet's opera *Carmen* (opera for ATOS? Why not? Theatre organists of the silent-movie age had to play 'most anything!).

The audience responded most emotionally to his very sensitive "Tenderly" and "Speak Low." Mr. Wright showed his virtuosity and had us laughing in delight by providing several quodlibets, two tunes played simultaneously: "Kitten on the Keys" with "The World is Waiting for the Sunrise," and "Nola" with "Bye, Bye Blues."

After several other pieces, including numbers that surprisingly inspired the audience spontaneously to burst into song he wound up with a vigorous "It Don't Mean a Thing" (if it ain't got that swing). His encore was "Chinatown," and you could almost hear the chopsticks and Chinese-restaurant chatter. Thank you, Charles Wright, for favoring us with a truly superb performance. And thanks, too, to Allen Organ's Jim Ingram and Lee Duncan for making the instrument available to us again. (C.H.)

Clay Holbrook and Bill Hitchcock



Shea's Buffalo Marquee for February concert.



Norma Marciniak plays while Charlie Koester looks on at Shea's.



Lockport, New York  
716/439-4451

"Astonishingly, Shea's Buffalo Theatre was perhaps two-thirds full on February 3 — not for a big touring Broadway show or pops headliner, but for two local performers on the theatre's mighty Wurlitzer." So began the newspaper review of what has proven to be a popular annual concert at the theatre, with the honors this year being done by Barbara Harbach and Paul Staley.

Ms. Harbach, harpsichordist, organist, pianist and coordinator of keyboard studies at the State University at Buffalo performed well, with the 1920's classic, "In A Persian Market" and a stirring rendition of the hymn, "Lift Up Your Head" the audience's favorites among her selections.

Paul Staley, President of Buffalo Area Chapter and frequent organist for tours of Shea's, presented a wide variety of music, from "Swanee" to "Czardas" and a medley from *Phantom of the Opera*. His variations on "Amazing Grace," on flute stops, piano, "bagpipes" and vox humana brought a hush to the audience of 1100.

Paul's next engagement at Shea's occurred March 8 when he accompanied a Laurel and Hardy silent comedy for a school-time show presented by the western New York Institute for Arts in Education. The students learned about silent films and how they were made and presented, then returned to their schools and used what they learned to write and produce their own silent videos.

At bi-monthly meetings at Shea's Buffalo, our members continue to enjoy open console, and happily, chapter membership has shown an increase due to a two-page article on ATOS and the Buffalo Area Chapter that is printed in the Playbill given to the audience at organ concerts.

Maureen Wilke

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## CENTRAL INDIANA

Indianapolis

317/787-4865 or 317/255-8056

Our 1991 monthly meetings began with our gathering at the Hedback Theatre, home of Footlite Musicals, January 13. The program was presented by Tim Needler whose ATOS credits are long and many. For some of our newer members, Tim has been a dynamic member of ATOS for about 25 years, has been president of CIC six times, served as Chairperson for the 1984 and 1990 conventions which Indiana Chapter hosted most successfully, and this past year received the 1990 Honorary Member Award from National. And to top all this, Tim is a wonderfully accomplished organist and has even been heard playing a mean piano.

Tim performed on the originally 2/9 Page, (later enlarged and modified to a 2/11) housed in the Hedback Community Theatre. Beginning with a lively arrangement of "Cabaret," Tim followed with "September Song" and a Gershwin medley which included the seldom heard "I'd Rather Charleston" and closed with the rhythmic "Give My Regards to Broadway." Most enjoyable. Open console followed with our usual fellowship and refreshment time.



Tim Needler at the Hedback.

John Ennis photo



Jelani Eddington at the Allen MDS.

John Ennis photo

Our chapter now owns this instrument known fondly as the "Hedback Organ," and plans are underway to see how best to arrange for any restoration/repair/maintenance work needed. We are fortunate that the Footlite Musicals organization is very "Pro" CIC-ATOS, and with the spirit of cooperation which has been shown, our chapter will be able to keep this theatre organ as one of the "little gems" in Indianapolis.

On February 10, we met at Meridian Music Company's auditorium where member Jelani Eddington, a former ATOS Young Organist Competition winner, presented a nicely varied program on a new Allen three-manual MDS theatre organ. If you haven't seen this model yet, we urge you to seek it out. In appearance it reminds you of the classic Wurlitzer. Jelani's concert, which used almost every facet of the organ, began with a lively medley from the musical *Kiss Me, Kate*,

followed by "Dancing Tambourine" (How many of us remember Paul Whiteman's popular version of that?) His program included more favorite old standards, and closed with a Gershwin medley. After receiving a standing ovation, he encored with "Bugler's Holiday." For a young man of 16 years, Jelani demonstrates a remarkably mature talent and seems to improve "with age!" much to our listening delight.

Our Home Study Group met February 18 in the home of member Bob Glass with Dwight Thomas leading the session. And speaking of Dwight Thomas, how many of you noticed that his latest CD selection was mentioned so favorably in the December 31 issue of *Time* magazine? Congratulations, Dwight! This type of national mention in a publication of *Time's* stature and circulation will surely help make people aware of the fine music to be enjoyed with theatre organ.

Josephine Beeler

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## CENTRAL OHIO

Columbus  
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It's sort of tough to get time at Worthington High School, the home of our Wurlitzer, because so many competing school activities demand use of the stage and auditorium. Well, we did get a date — January 27 and we were there — some 52 members and guests set for an afternoon of delightful theatre organ music. Things started out all right — a short business meeting, introductions, and then presentation of the featured artist of the day, our own talented president, Henry Garcia. The music started — a lovely introductory "On The Sunny Side of the Street," then "Stardust" and some mellow modulation. Then it happened! Our organ went strangely silent. Well, it didn't take long to diagnose the trouble: the blower had stopped because, as we learned later, it was drawing too much current and its circuit breaker had kicked out. Even with some hurried adjustments and resetting of the breaker the wind couldn't be sustained, so reluctantly we did the only thing we could do: we set about devouring all the delicious food brought for this occasion by our members. However, in spite of the ill-timed blower performance and the organ that died like a giant monster with end-stage emphysema, we had a whale of a good time socializing with few complaints about the blunted afternoon. The good news is that two days later the blower was fixed and the organ was up and going. The problem? — a rotated and backward displaced impeller.

On February 3 the Ohio Theatre featured Chris Elliott, Menlo Park, California's entertaining theatre organist and certainly a popular and well-known ATOS performer who claims that Gaylord Carter, among others, was his mentor. Chris opened with "There's No Business Like Show Business" and featured in the first half of his program Jerome Kern's "All The Things You Are" and selections from the Fred Astaire movie *Swing Time*. Especially enjoyable was a Latin number, "Spot of Honey." After intermission he came

back with "That's Entertainment" and then treated us to a catchy novelty tune, "It's No Sin; Take Off Your Skin and Dance Around In Your Bones." In a more serious vein we enjoyed selections from *Oklahoma* and Cole Porter's *Kiss Me, Kate*. Particularly noteworthy was Chris's deliberate heavy registrations (they certainly showed off the power of the "Mighty" Morton) and his rhythmic foot work. The alternate combinations of the Tibia and solo reeds in the Solo chamber and the string lead with the marimba in the Main chamber made for some very listenable music.

February 24 turned out to be a crisp, sunny afternoon and the very kind of a day to serve as an impetus for a large turnout for our meeting. Ed Sisson graciously hosted this event and some 40 members and guests gathered at his Linworth, Ohio, home to see and hear his speaker-augmented Allen organ. Ed had gone to the trouble of having his piano turned and placed adjacent to the Allen console especially to encourage some piano/organ duets.

President Garcia conducted a short business meeting during which we were informed that our treasury now had enough money to complete payment for our Wurlitzer's combination action. We learned unfortunately, that all of our troubles with its blower were not over. Varying RPM and excessive current demand are continuing problems in spite of adequate static wind pressure. Consultants from Mid-Ohio Electric, hopefully, will cast some light on the problem.

We were saddened to learn of the death of long-time COTOS member Stella Collins, a musician in her own right, who was endeared to our chapter by her dedication and support. We extended our sympathies to the family of Cliff Pollock who continues to have a serious long term illness which has required prolonged intensive care.

After introductions and announcements, Ed introduced our guest artist for the day, Mr. Chuck Yannerella, of the Graves Piano and Organ Company. Chuck appeared as no stranger to our group, having



Left: Organist Chuck Yannerella at Ed Sisson's home. Right: A difficult toccata takes a little help from Kay Elliott at COTOS meeting. J. Polsley photos

played for us in the company's studio on a previous occasion. His program began with selections from the *Sound of Music* which turned out to be some rather striking and unusual arrangements of familiar melodies. Again we were made aware of the awesome power of this instrument and its lush sounding tibias. He followed with nostalgic selections and the familiar "Toccatto in D Sharp minor." It was most appropriate and fitting that he should end his program with the patriotic themes "America" and "Battle Hymn of the Republic" in a musical salute to our overseas forces.

It wasn't long in the open console period till we had some lively piano/organ duets going; the fulfillment of Ed Sisson's wishes. Up to those instruments stepped talented members Margo Burkhart, Kay Elliot, Martha Hoyle and Henry Garcia. It was obvious we were in for a whole afternoon of entertainment. As they played, you could sense the growing enthusiasm of the crowd as well as a keen appreciation of the quality of music they were hearing. And that wasn't all — heard some new talent when Steve Brockman's guest, David Robinson showed us some real theatre organ styling in his all-too-short turn at the console. Talk about an outstanding afternoon! We owe our thanks to Ed, and as we told him, "Ed, you really know how to throw a party!" John Polsley

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## CHICAGO AREA

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The pipe organ in the auditorium of Lane High School on Chicago's northwest side has been quiet for much too long. This is being corrected. CATOE member George Rico is a Lane faculty member who heads their music department. George has given many musical presentations at the school and tried to get CATOE to make use of the organ. There were complications, both political and personal, which are now in the past and all seems to be clear. Glen and Jim Felton of Schurz High School organ crew are lending a hand getting the organ in shape for future use. This is good news and we wish them well.

Theatre organ received some extra exposure February 9 when Fred Arnish and Ralph Cox presided at the Gateway organ. This show was presented and sponsored by the local Barbershop Quartet association at matinee and evening time to over 3000 attendees which was good for theatre organ. More please!

Our February Social was at the home of Jim and Sherrie Krughoff on February 10. Tom Wibbels was scheduled to present the program, but suffered foot trouble and had to decline the console spot. Mrs. Krughoff luckily found Frank Eschback available and willing to "pinch hit" for the occasion. We appreciate the Krughoff's generosity affording our members this great opportunity to hear and see their 4/33 Wurlitzer. It was a capacity crowd held under control by free ticket re-

servations. The weather was excellent as was Frank's performance. Thank you, Frank, for being there when needed.

It didn't take too long for the former Maine North High School organ of Des Plaines to get assigned a new home. The organ is now going in the Tivoli Theatre in Downers Grove. The 2/7 Barton recently installed in the Tivoli Theatre is to be installed in the York Theatre, which is one of Willis Johnson's group of theatres. The CATOE-owned 3/10 Wurlitzer going in the Tivoli chambers is capable of filling the house more fully with its glorious theatre sound! This is a plus for all!

Bob Ralston was in town recently to fill an engagement and took time to visit the Congress Theatre and test its organ. This in preparation of the forthcoming CATOE public show May 19. It is planned to have Fred Arnish do a cameo spot for this show. It all promises to be a gala organ show and to hear the Congress Theatre walls resound with good old theatre organ will be a great treat! Do drop in!

*Almer N. Brostrom*

## CUMBERLAND VALLEY

Chambersburg, Pennsylvania  
717/263-0202

An excited and appreciative group of chapter members and guests spent a Sunday afternoon in February enjoying the sights and sounds of three Shippensburg, Pennsylvania, church organs. It was the perfect occasion for all to renew acquaintances, meet new people, and enjoy these fine organs.

The group's first stop was at St. Andrew's Episcopal where resident organist and chapter member Larry Bradshaw described and played the instrument, a 2/12

Moller. It was a homecoming of sorts for Cumberland Valley organ crew chief Mark Cooley and member John McBride, both Moller staff members, who had rebuilt and enlarged the organ in 1898.

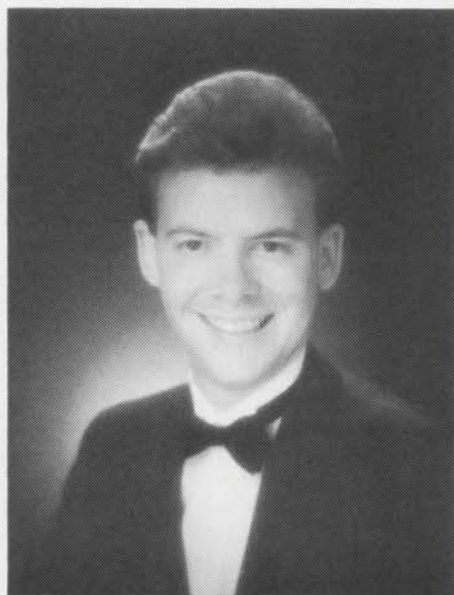
Next was the United Presbyterian Church, where resident organist and chapter member Mark Herr introduced the organ, a 2/28 Moller, and then played several selections.

The final destination was Memorial Lutheran Church, home of a 3/27 Moller. Resident organist Jeff Coy told about a devastating fire in 1980 that had not touched the sanctuary or organ but had destroyed the adjoining building. Subsequently, the organ was returned to the Moller factory in Hagerstown, Maryland, where it was rebuilt and enlarged. Open-console performers during the event included Larry Bradshaw, Bob Carbaugh, Bob Eyer, Jr., Mark Herr, and Bob Maney.

At the end of the afternoon, the entire group headed south to Chambersburg and "home," the Capitol Theatre, and dined on a soup-and-sandwich buffet menu on the second floor promenade, where tables and chairs had been set up for the perfect dinner setting. A brief business meeting conducted by Chapter President Bob Eyer, Jr., followed, after which a tired but happy group departed with memories of a great afternoon.

Restoration of the Capitol Theatre's original 3/14 Moller continues. The ornamental grillework and surrounding area of the Solo (right) chamber has received a fresh coat of paint from a number of chapter volunteers. The grille was finished in gold, the original color, and experimentation is underway with colors that will highlight the trimwork and adjacent area.

*Bob Maney*



# CHRIS ELLIOTT at the Wilcox Wurlitzer Theatre Pipe Organ

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**DAIRYLAND**  
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Forty of us, with and without sweet-hearts, snuggled into the home of Bob and Gene Leutner for a wonderful Valentine gift. Dan Barton would have been proud of Bob's performance as he played many sentimental pieces while members recalled their romantic pasts. You could see the smiles in so many pairs of eyes as Bob and Gene led us through a sing-along of musical candy kisses. Some folks brought old Valentines and big Valentines. One gent forgot his old Valentine but remembered to bring his wife.

There was a drawing for a gift certificate to Valentyne's Restaurant in Racine won by Dorothy Peterson and her Valentine, Jim. Open console followed with a nice lunch. Orchids and roses to Bob and Gene for this very happy gathering. *Fred Hermes*



2000's Young Organist Winner? Seven-month-old Destiny Fleischmann at the Wurlitzer of grandparents Jim and Dorothy Peterson. *V. Fleischmann photo*

## DELAWARE VALLEY

Glenside, Pennsylvania  
215/828-8662

On Sunday, January 20, the Society travelled to the Civic Center Convention Hall, Philadelphia, Pennsylvania, to hear the dual console 4 (on each console)/91 Moller organ equipped with a roll player. One of the consoles is a theatre organ type and the other console is a draw knob classic type.

Readers who would like to know more about this instrument are referred to an article giving a complete history of the instrument which appeared in the October, 1990, issue of the *American Organist* magazine. It would be redundant to repeat that information in this article.

Many people have contributed to the restoration, which was initiated by the Society, of this instrument.

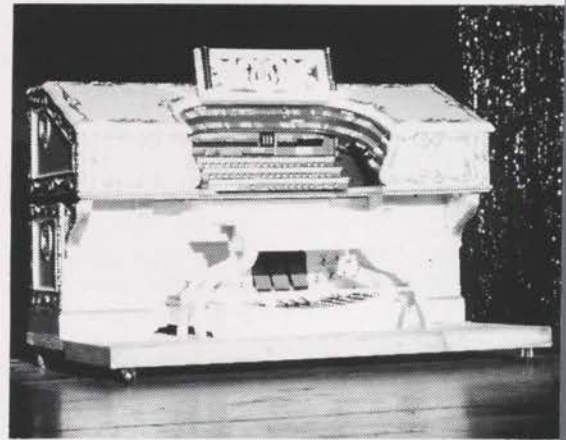
Mr. Irving G. Lawless, Assistant to the President of the Moller Organ Company, spoke briefly about the organ. He told us that he has noted a preference among modern day organists for a return to the romantic (with "beef-cake") organ sound as opposed to classical or baroque sound so long in vogue.

The guest artists for the program were Mr. Lowell Ayars, who used both the theatre organ and the classical consoles for his program, and Mr. Peter Conte, organist of Valley Forge Memorial Chapel and organist of the celebrated Wanamaker organ. Both organists were well received.

During open console an unexpected pleasure was a performance given by Mr. Nelson E. Buechner, also organist of the celebrated Wanamaker organ. Mr. Buechner was one of several organists of professional calibre who performed during this period.

Several rolls were played so that the audience could hear the instrument played mechanically.

Additional chapters attending this event were: Garden State, Dickinson Theatre Organ Society, New York State Theatre Organ Society, Free State Theatre Organ Society and Potomac Valley Chapter.



*The Moller console on the stage of the Keswick Theatre.*

Arrangements for this event were made jointly by Program Chairman Mr. Harry Linn and Mr. Irvin Glazer.

In 1967 the Society bought the 3/19 Moller organ, opus 5230, originally installed in the Sedgwick Theatre in Philadelphia, Pennsylvania. Throughout the years the organ has had a checkered career and has spent much time in storage.

Several years ago the Society began, with professional assistance and with the cooperation of theatre management, the restoration and installation of the organ in the Keswick Theatre in Glenside, Pennsylvania. Readers may remember a photograph of the console being moved into the theatre which, with an accompanying article written by Ralph McKelvey, appeared in the September/October, 1988 issue of *THEATRE ORGAN*.

On Sunday, February 24, after more than 20 years of silence and after a number of unavoidable postponements of previously announced concert dates the organ was heard again with Don Kinnier at the console presenting a short concert. Mr. Kinnier's program was followed by open console.

This program was open to the public and the "rebirth" of this instrument attracted an audience of at least 200 people.

Work will continue on the organ and the entire instrument will be restored to a "like new" condition. *Earl E. Strausser*



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1991

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

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John J. Cook played his second concert at Babson College, January 5, to a "good house." As always, John was prepared with mostly new material. His opener was "Great Day" with a great arrangement followed by "Serenata," one of two Leroy Anderson selections he played.

Stephen Foster was the principal composer in a medley of early American numbers. "My Prayer," popularized by The Platters, was well performed as was John's rendition of "Delilah" which Tom Jones made well known. A very lively "Jingo Jango" blew any dust out of the pipes that may have been there.

Our organist demonstrated how well classical music can be played on a theatre organ with a Franck "Prelude" and four movements from *The Nutcracker Suite*. John's finale, "Galloping Comedians," had lots of life, but his audience wanted an encore with a nice "Drifting" resulting.

Our annual meeting was held on January 27 opened by new President Timothy A. Holloran. After the usual reports, "Big Ed" Wawrzynowicz mounted the console bench as our artist of the day and, as usual, gave us a nice, easy listening program. He had no combination action, (which was temporarily down) but that did not bother him. In view of the war in the middle East, Ed opened with a medley of the var-

ious services' "hymns" after "You're a Grand Old Flag."

Various other medleys were musically very satisfying familiar pieces and even incorporated a short sing-along. "Big Ed" concluded with a most appropriate "let There Be Peace on Earth." He had no prior knowledge that he would be tapped to play when he walked in, but with the scheduled artist incapacitated, he filled in beautifully.

February 24 at Babson had member James A. Laing, Jr., a new artist of the month. Jim plays at weddings, receptions, and other gatherings in a small combo, but he was a newcomer to most of us at the organ. Jim did a creditable job with the "Washington Post March" as his opener, one of two marches he played, with the other, "Our Director" to get feet tapping. He also tended to group selections in medleys and varied tempi with tangos and waltzes. Mr. Laing reproduced song sheets for a sing-along of well known numbers and it is far better to have the words instead of humming those we don't know. Our organist closed with a rollicking "Roll Out The Barrell," and he has now "broken the ice" for future sessions on our 235 Special Wurlitzer. *Stanley C. Garniss*

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



New Jersey  
609/888-0909 or 201/445-1128

The long-awaited invitation arrived. Garden State Chapter was invited to hold a meeting and view the almost complete restoration of the Union County Arts Center (formerly the Rahway Theatre) with its "Biggest Little" 2/7 Wurlitzer.

The meeting was held Saturday morning, February 2. We were all remembering the theatre with its dark walls with years accumulation of dust and grime, torn seats, and wads of chewing gum which would adhere to your shoe and the swell pedal. The theatre had been boarded up, and it seemed like the end of everything.

All of this began to change when Bob Balfour and a small dedicated group founded the Rahway Landmarks back in 1978. These people refused to be overwhelmed with a monstrous financial restoration schedule. An option was obtained in 1983, and the restoration was started. The following years of trying to obtain money read like a serial thriller. In 1985 Union County permitted them to use the name and the Union County Arts Center began. Local industrial companies contributed to the restoration. A new roof, new plumbing and wiring tasks were gradually completed. Then the icing on the cake was completed by Conrad Schmidt Co. of Wisconsin. This restoration has taken five years. *(continued ...)*

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**NEW JERSEY cont.**

Walking through the lobby, which was the first phase of the restoration in 1987, we entered the auditorium. You could hear the oh's and ah's. Beautiful, clean, painted walls sparkled, and it seemed like miles of gleaming gold leaf caught your eye. There were wide, comfortable new seats and newly painted floors. What a wonderful transformation! It took a while to settle the members down and allow President George Andersen to start the meeting.

Open console followed. A special surprise treat for us was organ music by Candi Carley who is a well known concert artist at our National Conventions. She and her husband have recently moved to nearby Pennsylvania, so we will be seeing a lot more of them. Sweets and coffee were served in the lobby, and all the members who made the special trip agreed that it was a very rewarding morning.

The third concert of the War Memorial Concert Series was held on February 17. The artist was well-known Lowell Ayars. Lowell has a smooth, easy-listening style and his choice of music was enjoyed by all. He is an "old pro," not in terms of years, though he did tell us his age, but "old pro" in terms of experience. He has played many concerts throughout the country and in England. Lowell is lovingly known as the singing organist.

His program was nicely balanced and included music by Sigmund Romberg, Gershwin, and tuneful oldies like the sentimental World War I "Baby's Prayer at Twilight for His Daddy Over There." Lowell included two vocals in his program. As a finale he played "It's a Grand Old Flag" while the beautiful, 30' x 15' American Flag was lowered to the stage floor. This was followed by "God Bless America" with the audience singing their hearts out.

The concert was enhanced by the use of Sharp Vision Projection which shows clearly, on a large screen, the hands of the performer. The usual fun social picnic on the stage followed with Moller organ music for the remainder of the evening played by talented members. *Jinny Vanore*



*Candi Carley entertaining members at Union County Arts Center. Tony Rustako photo*



*Lowell Ayars at Trenton War Memorial. Jinny Vanore photo*



*Proud Daddy of Union County Arts Center Bob Balfour. Jinny Vanore photo*



*Good friends Ashley Miller and Lowell Ayars. Jinny Vanore photo*

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Boy, I don't know what pull Jeff Weiler has on Jupiter Pluvius, but pull he had. For the first time in over 30 days, it didn't rain on his parade. And were we delighted. Rain always discourages a crowd at the box office, you know, and when the rain stopped the day of his performance, the crowd was ready to leave their homes and get out. All in all, it was the best attendance so far in our ongoing concert series featuring our Mighty Morton in the historic, Emile Weil-designed Saenger Theatre here in Pensacola. This series started with Lyn Larsen a few years ago and we will end this 1990-91 series with Jim Riggs. Many great artists and many great performances in between. Anyhow, we're rolling.

Jeff outdid himself with participation, cooperation, performance and general all around GOOD!! We southerners had to look to our manners to keep up with him. How are we so lucky to have such gracious guest artists? That play so well? That the audiences love? Just luck I guess. He played his own compositions to accompany very funny, short, silent comedies, plus a sing-along. Well, with the long rains over, our audience enjoyed stretching their lungs, as well as their ears, and thoroughly enjoyed every minute of it. (I sure did). A strange twist of fate caught up with Jeff while in our fair city. His dad was just a few miles away and came over to hear him play. What a treat for us to play host for the senior Mr. Weiler and his friends.

We had our regular Board of Directors meeting at the home of our console builder/vice president/treasurer, B.D. Rhea, M.D. Our membership is viable now and our BOD is impressive. We are fortunate to have members with political expertise as well as commercial know-how. Our chapter could aptly be called "Phoenix" since we rose from the ashes of just the two of us. A real struggle, but worth it now.

Our President-of-many-hats, Scott Brodie, and our attorney, have met with the city attorney's office staff regarding

ownership of our organ. After all, the city does own the Saenger Theatre and our organ is in their theatre. We are looking forward to seeing this legally settled. This decision also includes a grand piano that is wired into the console. This gracious old piano sits proudly in the box seat area, immediately under the stage-right chamber. During performances, the spotlight makes it shine, while it is being played. This is always a crowd pleaser. Our Dr. Rhea, completely re-did this piano as he was building the console. It was stripped down to bare bones, then gradually restored, including all new pins and wiring to the sound board, the player action attached for connection to the console, then painted in new white paint to cover its 50 years of (ab)use. *Dorothy Standley*



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Dr. Ed Mullins recently received his 1991 personalized Montana license plates bearing the letters ATOS. This is his second set of ATOS plates. The first were the 1989 Montana Centennial plates, one of which is in the ATOS Archives.



The 1990 "Radio" edition of our journal, THE POET, featured advertisements from the 1930s for various makes of radios. One was for the Wurlitzer Screen-Grid Lyric Radio "With All the Craftsmanship of Wurlitzer Organs." Jesse Crawford saved a newspaper article, from the July 15, 1930 issue of the Wichita, Kansas *Beacon* in his scrapbook. It is interesting

to note that the article titled "Lyric Radio is by 'Wurlitzer'" states: "Jesse Crawford is the world's greatest organist and he plays on a Wurlitzer, the world's greatest organ." The organ that Jesse played on at that time is now installed in Wichita.

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1930 Advertisement from a Denver paper featuring the Lyric Radio built by Wurlitzer.

The featured Addendum, for members only, was a copy of Crawford's radio cue sheet for the "Counterspy" radio program, written in his own hand. This was part of the five boxes of memorabilia bequeathed the society by the estate of Mrs. Lucy Crawford.

Charter Member Lawrence Birdsong, Jr. wrote from Longview, Texas: "The RADIO issue of THE POET is a real prize. I still have our Atwater-Kent radio pictured on page 7. The Highboy was the second set we owned, with three dials to set for each station. We paid a 100-dollar bill for the set second hand. It ran off a 6-volt car battery whose acid ate up the shelf it was on and destroyed the floor rug underneath it." *Ed Mullins*



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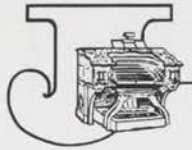
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## JOLIET AREA

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In addition to owner/performer Bobby Roppolo, theatre organist Don Springer entertained JATOE at our January 13 social at the 19th Hole. President Lee Maloney and Frank Eschback also delighted the club before the console was opened to members.

On a sad note, the funeral mass for Rob Calcaterra was followed by memorial services at the Rialto Theatre. The console, at which Rob started his professional career, was raised to stage level; a white top hat, a single rose and his framed picture were displayed on the bench. The console was flanked by a floral tribute in the shape of a keyboard. Tapes of various Calcaterra performances were played over the theatre's speaker system. A catered luncheon buffet was served in the rotunda.

Our twentieth anniversary celebration on February 15 at the Rialto Theatre featured a tribute to Calcaterra by President Lee Maloney, who was a classmate and friend. A main floor theatre seat dedicated to Rob by the club was spotlighted. A simple white ribbon was draped over it and a brass plaque bearing Rob's name was affixed to it.



JATOE's 20th Anniversary Cake depicting the Rialto's Barton Grande.

Lili Zuber photo


The Rialto's Executive Director, Lynne Lichtenauer spoke extemporaneously, underscoring the excellent relationship that exists between theatre management and the club and assuring us of her continued support in the restoration of the Barton.

Fred Arnish, veteran of more than 30 years at the Hub Roller Rink, demonstrated his ability to play a nicely varied program that encompassed rink, popular and theatre organ stylings.

During open console, the "Gourmet

Club" presented a groaning board that featured a splendid cake that depicted — in frosting — the Barton Grande console ... literally too beautiful to eat ... but it was devoured mercilessly!

We're contemplating an active 1991 with plans for a Detroit bus trip in June, the issuance of the long awaited cookbook and in December our third annual Christmas Gala. Of course, there will be monthly club socials, board meetings, and work crew sessions to fill any possible blank spaces in our schedule. Hal Pritchard



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As I type today, another 3 to 7 inches of fresh snowfall has blanketed our driveways, steps and lawns — that's March for you in Minnesota — a chilly, but sunny day.

Once again, on the occasion of Father James Miller's concert appearance at the Phipps Center for the Arts in Hudson, Wisconsin on January 26 and 27, Verna Mae hosted a Friday night party for Father Jim with plenty of music, singing and conviviality among the 25 guests. We do so enjoy having him join us.

On February 17 our Officers and Board met at the Metropolitan Community Church for a meeting followed by a brief concert at the chapter's Wurlitzer by Karl Eilers, Twin Cities organist, with a small turnout of our members. Karl was co-host with Mike Barone in July 1989 on *Pipe-dreams*, a regular organ program aired over Minnesota Public Radio on Sunday evenings.

One of our favorite theatre/classical organists, Harvey Gustafson unexpectedly put in an appearance and played for us also. What a treat! Harvey teaches music and organ at MacPhail Center for the Arts in Minneapolis and formerly entertained diners at Hafners Restaurant in St. Paul for a period which lasted 10-11 years.

The Organaires met at the home of Bill Lundquist on February 21 and we enjoyed playing his Conn 3/651. We always look

forward to apple dessert time at Bill's. He has 30 acres in Lake Elmo with an apple orchard of over 200 trees of several varieties, and the Organaires really appreciate a gift bag of apples in the fall if our timing is right!

We were saddened by the news of Rob Calcaterra's death on February 9, following a long illness. He was so talented and our members remember him fondly when he participated in the Music Festivals held in the early 80s at Bobby Schmidt's Indian Hills Resort at Stone Lake, Wisconsin. Other favorite entertainers were Dr. Kerry Grippe, pianist extraordinaire' from the University of Iowa, now deceased, Arma Neff with her precious violin and sparkling wit, Sylvia Hartman, comely harpist/pianist/vocalist, Don Taft, longtime member of Land O'Lakes Chapter with his accordion and humorous stories, entertained chapter members where we occupied the cabins along the lakeshore, and then in evening concerts listened to super, varied musical programs in Bob's special upper level concert room in the main lodge.

Other artists who have appeared at these music festivals in the early 80s were Lyn Larsen, Ron Rhode, Jack Olander, vocalists Michael and Elinor Livingston, our own chapter organists — Alan Gerber, Mike Erie, Bill Eden, Bob Schmidt, Paul-Wesley Bowen — what an array of talent and then, of course, there was always open console. Such wonderful times never, it seems, to occur again, now that all the cabins have been sold to individuals. I hope you don't mind my getting nostalgic over the past!

Almost amonth later, following Rob Calcaterra's death, we learned of Arma Milch Neff's death on March 4, at the Golden Age Health Care Center where



Arma Milch Neff, Rob Calcaterra, George Latimer, former Mayor of City of St. Paul, who declared March 26, 1987 as Arma Neff Day on her 98th birthday with a program at St. Paul City Hall.

Arma had been a resident for several years. Arma would have been 102 years young on March 26. In 1987, when she was 98, George Latimer, then Mayor of the city of St. Paul proclaimed March 26 to be "Arma Neff Day" with a big celebration held at the City Hall, in downtown St. Paul. Rob Calcaterra came from New York where he had been playing at the Radio City Music Hall, to accompany Arma and her violin at a piano wheeled in and placed next to the City Hall's Indian God of Peace. Mr. Latimer, now Dean of the Hamline University, was enthralled and quite "taken" with Arma. When Rob and Arma performed, employees at the City Hall looked over the banisters from the various open corridors to see and hear better the music never heard before in a City Hall. Just think, Arma performed as a soloist with the St. Paul Symphony Orchestra at the age of eight. She will never be forgotten.

Verna Mae Wilson



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The Concert Series of 1991 started with a concert at the State Wurlitzer by "Mr. Brighton" himself, Douglas Reeve, who gave his usual polished performance with a selection of tunes and requests from his fans. Our Safari passengers will have the pleasure of hearing him at the Gosport fine Compton organ at Thorngate Hall.

The Gulf situation has not helped our

members make a decision to join us, and we hope you will. The Afterglow to Holland is almost sold out — so hurry.

Chapter Night at Wurlitzer Lodge was exceedingly entertaining with Richard Cole at the console. His selection of slides also brought a lot of memories back to many of his listeners.

The recession has hit a lot of music stores over here, but we must still keep the theatre organ movement lively. So, if there are chapters that would like British artists in exchange for concerts, write to us. You may have an artist to promote in your chapter.

Happy organizing to all our ATOS friends. Hope to see you either here or there.

*Edith Rawle*



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Candi Carley-Roth made a return appearance at San Gabriel Civic Auditorium on January 19. Candi was the winner of the first LATOS "Stars of Tomorrow" Contest and has been a frequent artist for LATOS. The evening's program was the same one that she played for LATOS at the Wiltern Theatre in May, 1978, with a few extras added to showcase the unique style that she has developed over the intervening years. A printed program, similar to the one for the 1978 concert with the addition of a review of that concert, added a unique touch to the enjoyable evening.

Before the concert, friends of Frank Way, who is moving to Las Vegas after retiring as House Manager of Sexson Auditorium, gathered to say farewell and good luck. Frank had served on the LATOS Board while the Ross Reed Wurlitzer was being planned and installed and his generous assistance will long be remembered.

To celebrate the beginning of its 60th anniversary year, the Pasadena Civic Auditorium opened its doors for a free theatre organ concert on February 10. The distinctive gold and blue badges of LATOS members were seen throughout the audience on this historic occasion. Artist of the day on the famed 5/27 Moller "traveling organ" used by Reginald Foort was Tom Hazleton who, with his wife Mimi as vocalist, presented a splendid program. The organ, which was donated by J.B. Nethercutt and expanded to 28 ranks in 1979, is heard far too infrequently due to heavy scheduling and the cost of renting the auditorium. The last time the organ was used for a public organ concert was in 1987 during the ATOS convention overture concert.

Jim Riggs, the fantastic Oakland Paramount house organist, was presented in a concert of popular 1930's music on the chapter-owned Ross Reed 3/23 Wurlitzer at Pasadena City College. The audience enjoyed the toe-tapping music of the pro-



Young Theatre Organist Competition — Motor City Theatre Organ Society March 3, 1991. 1st row (L to R) Bob Zilke, Hobby Organist; Scott Foppiano, Judge; Andrea Welc, Jr.; Susan Lewandowski, Pre-Teen; Father Andrew Rogers, Judge. 2nd row: Brian Carmody, emcee; Ken Merley, Jr. (Winner); Sarah Harvala, Pre-teen; Nick Tapler, Judge. Bo Hanley photo

lific composers of that era and Jim's humor and vast historical commentary about the tunes that he played made for an educational and entertaining evening.

The new LATOS Board and Officers have set a goal of doubling the current membership of 800 and outlined other ambitious plans for the future. The dates, venues, and many of the artists are confirmed for concerts through the end of 1991. All ATOS members are encouraged to enjoy a concert while on vacation or business in the Los Angeles Areas. The next concert will feature Dan Bellomy at the San Gabriel Civic Auditorium on June 15.

Wayne Flottman



### MOTOR CITY

Detroit

313/537-1133

More than 100 people were on hand for the Young Theatre Organist Competition held at the Redford Theatre on March 3. Susan Lewandowski was the winner in the pre-teen category (up to age 12, and not eligible for the national competition) and received a \$100 cash prize. Sara Harvala placed second in this division and was awarded a prize of \$50.

Ken Merley took first place in the junior division, for which he received \$100, and Andrea Welc was also awarded \$100 as

second place finisher in this category. Robert Zilke was the lone entry in the hobby organist division (age 22 and up, and not eligible for the national competition).

Ken Merley emerged as the overall winner, for which he received a \$200 award, and he will be entered in the national finals. All contestants received a plaque recognizing their participation in the event. Competition judges were Scott Foppiano, Father Andrew Rogers and Nick Tapler. Sue Conway was chairman of the event and Brian Carmody served as master of ceremonies.

Entertainment between the various divisions was provided by Jennifer M. Candeia, at the Redford's 3/10 Barton, and by Carolyn Conway, accompanied by her mother, Sue, at the piano, performing a flute solo that won her a first division award in the state district solo and ensemble competition in February.

Jennifer M. Candeia performed at the Royal Oak Music Theatre for the Fourth Sunday program on January 27 and Margaret Tapler was the artist at the Royal Oak's 3/16 Barton on February 24.

Charlie Balogh will appear at the Redford Theatre on May 11 and our eighteenth annual private charter moonlight cruise on the 89-year-old excursion steamer *Columbia* will be held on Thursday, August 1.

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



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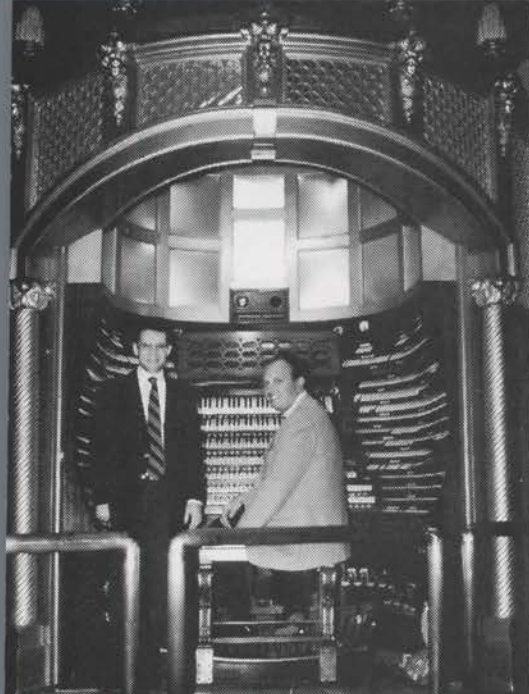
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David Messineo and New York Chapter Chairman Dave Kopp (seated) at the console of the 7/455 Midmer-Losh Atlantic City Convention Hall organ.

## NEW YORK

914/457-5393 or 201/305-1255

New York Chapter members took a break from the winter blues and boarded a charter bus to travel south to Philadelphia on January 20 for a Sunday afternoon at the Philadelphia Civic Center as guests of Delaware Valley Chapter. The afternoon's activities included concerts, open console and tours of the Civic Center's unique 89-rank Moller theatre/classic organ.

Lowell Ayars was on hand to perform a short concert, ably demonstrating the theatrical capabilities of the huge two-console instrument. Later in the afternoon we were given the opportunity to enjoy the classical side of the instrument with a superb mini-concert by Wanamaker organist, Peter Conte. The organ's Artiste roll player was also demonstrated. Thanks to excellent planning by Delaware Valley chapter program chairman Harry Linn and Restoration Coordinator Irv Glazer, everyone interested in playing open console or touring through the vast chambers got to do so. It was also enjoyable just to visit with old and new friends from our neighboring chapters.

February 9 found us on the road again, this time heading south to Atlantic City to visit the world's largest pipe organ, the 7/455 Midmer-Losh at the Atlantic City Convention Hall. The forty-nine passengers who filled the bus were joined by another sixty members who found their own way to the famous boardwalk for an afternoon of activities that centered around the two Convention Hall instruments. While members played open console and enjoyed the 4/55 Kimball organ in the Ballroom, small group tours were con-



Ned Spain was one of the lucky chapter members to play open console at the Atlantic City organ.



Dennis McGurk (right) during chamber tours of the Atlantic City organ.

ducted through the chambers of the mammoth auditorium organ by Dennis McGurk who is restoring the instrument. Again, thanks to excellent planning by Mr. McGurk, his assistant, Tim Hogue, and NYTOS Chairman Dave Kopp, everyone had a chance to play, tour and enjoy a delightful and interesting afternoon. Some members took advantage of the beautiful spring-like weather for a stroll on the boardwalk or tried their luck at one of the nearby casinos.

The entire group gathered again later in the afternoon in the vast auditorium for a demonstration of the seven-manual Midmer-Losh played by Tim Hogue. A drawing was held and three lucky members got to play open console on the huge instrument. Dave Messineo closed the day with an excellent rendition of the famous Vidor "Toccat." The organ has not been playable for many years, and while only one chamber is currently operating, it produces an exciting and unique sound. As we headed back to New York, everyone looked forward to a return trip in the future to hear more of this grand organ.

Tom Stehle

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**NOR-CAL**  
San Francisco Bay Area  
415/282-3183

Our members continue to enjoy their "burden" of two-star excitement: first, their regular club concerts, and second, their preparation to host the 1991 ATOS National Convention in San Francisco, July 5-9.

Recent concerts have included a superb presentation, on January 20, by Joe Smith, who played a varied program with great skill on the 3/13 Wurlitzer in the Grand Lake Theatre, Oakland. That's an organ he certainly knows well — he's their staff organist. His specialties: traditional theatre organ music and accompanying silent films.

Another club concert was February 24 at the most elaborate of San Francisco's neighborhood theatres, the Castro. Playing its 21-rank Wurlitzer Theatre Organ was John Lauter. Home-based in Detroit, Lauter made his first tour of the tones of the Castro Theatre organ — one of the instruments to be featured at the national convention.

In addition, Nor-Cal members had a rich choice of other organists to hear in recent concerts, including Dennis James accompanying the silent film classic *Don Juan* on the Oakland Paramount's Mighty Wurlitzer. Then there was Bob Vaughn at the Castro Theatre, playing to the south sea island film *Tabu* — a curious film in that it was released in 1931 as one of the last silent pictures, and also distinctive because the film's cast included NO stars.



Joe Smith at the 3/13 Wurlitzer in the Grand Lake Theatre.  
Rudy Frey photo

And there were still more special concerts in the area: some members took a short out-of-town trip to hear a fine concert by Larry Vannucci on a Wurlitzer at the Fox Theatre, Hanford, on January 19.

But through all that, getting ready to host the national convention continued to provide a fine mix of work and excitement.

Work? Some Nor-Cal member with a facility with figures estimates that members working on the club's 33-rank Wurlitzer in the Berkeley Community Theatre, being prepared to be the featured instrument at the convention, have now put in some 50,000 hours — the equivalent, he calculates, of 40-hour work-weeks for 25 years!

Excitement? The first reservation came in to convention staffers shortly after the start of 1991 — more than six months ahead of time. "That's just one indication that there seems to be special interest in this year's San Francisco meet," one club official said.

**CHAPTER CORRESPONDENTS:  
PLEASE NOTE**

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

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One convention planner said, "What also seems to be attracting interest is the 'afterglow' — the scenic boat ride across San Francisco and San Pablo Bays, to Vallejo, to tour Marine World, Africa, USA — July 10, the day after the convention."

In sum, Nor-Cal members are indeed busy and excited — and if you need more proof of that, come on out and join them, July 5-9, at convention headquarters, the fabulous St. Francis on Union Square, San Francisco.  
*Leon Fletcher*

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## NORTH TEXAS

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We returned to the Lakewood theatre, home of our chapter 3/8 Robert-Morton, for our February meeting and election of officers. Reggie Routt, chairman of the nominating committee, presented a slate made up of the incumbent officers. The membership was quick to close the nominations and re-elect the nominated officers for the ensuing year.

John Beckerich gave a status report on the condition of our Robert-Morton and planned improvements. He reported that as a result of recent pipe clean-outs and a major overhaul of the main relay that the organ performs quite well during use for intermission music on Friday and Saturday evenings. However, the organ crew doesn't believe that it is ready for a concert outing as yet. First, it is proposed to replace the relays, setter-boards and pre-sets with an electronic system that is now being built. In conjunction with this move, all stop actions will be electrified and the organ will be given the additional unification recommended by our consultant organists. This latter activity will require the rebuilding of the console stop rail to accommodate the additional stops. The console work will be carefully planned so that the organ will be out of use for the shortest time possible. It is expected that this work will not only enhance the player resource availability and the ensemble sound but will greatly improve the reliability through the elimination of the troublesome relay components. Currently, the console rebuild is planned for late summer, pending completion of the electronics.

Following the business meeting, we were treated to a most enjoyable program of organ music played by one of our newest members, Mr. John Alford. John, who is a long-time ATOSer, recently moved to the Dallas area from Kansas City, and we are certainly the winners. His musical background includes classical training and professional performance on the cello. He says that he was first exposed to the theatre organ as a youth in Indianapolis and was immediately bitten by the TO bug. John gives loving treatment to the beautiful ballads of the past 40 years or so and presented a program that was a real delight for our chapter. We look forward to hearing John again and often. And we hope that his computer consulting work keeps him in our area a long, long time.

*Irving Light*



John Alford (left) and Lakewood Theatre Manager Mike Garcia chat over coffee.



North Texas members shared early morning coffee and conversation, Lakewood Theatre.



Helen Thomas played the 3/8 Robert-Morton during open console.

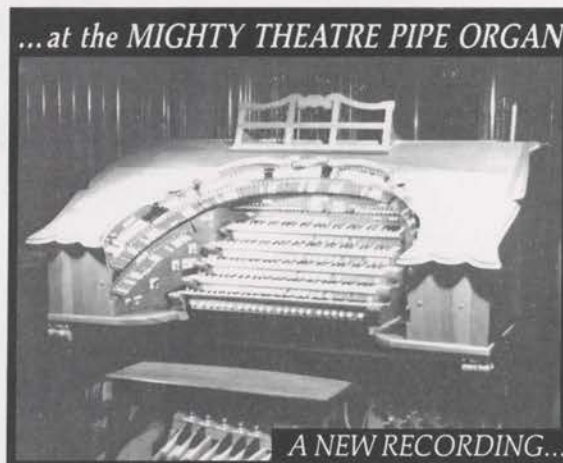
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On February 16 we met at Uncle Milts Pizza Restaurant in Vancouver, Washington, where we enjoyed a concert by popular Seattle/Tacoma organist Andy Crow. Andy had played the 3/18 Wurlitzer many times within the past few years and it appeared he was right at home. He presented selections from musicals, classical works, and just for fun he included the finger buster "Little Rock Getaway." His program ended with a Crawford version of "Hi Hat." For an encore he played "Louise" in the style of Gordon Kibbee. Open console followed the concert. A special thanks to Milt Kieffer for opening his restaurant to us.

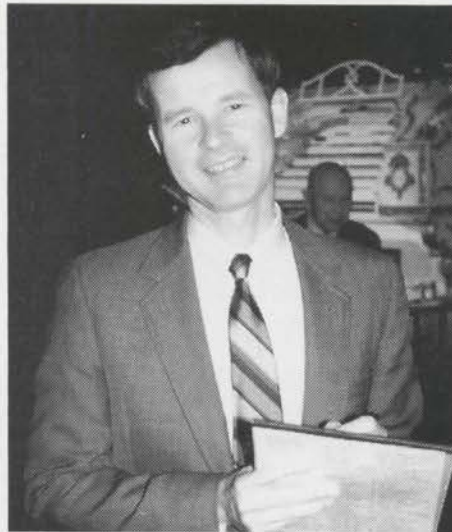
On March 9, the incomparable Lew Williams was the featured artist on the 4/48 Wurlitzer at the Organ Grinder. We were treated to many Big Band renditions that Lew performed so flawlessly, including "String of Pearls." We heard a Spike Jones version of "Chloe," complete with swamp sounds. Lew also played some nicely arranged ballads that allowed us to hear some of the rarely heard ranks in the organ. Lew's interpretation of "Rhapsody in Blue" was spectacular and was the highlight of the concert. All too soon the concert ended. We left wanting more and we are waiting with anticipation for another visit from this talented performer.

Rick Parks



Andy Crow at Uncle Milts.

Irv Ewen photo



Lew Williams at the Organ Grinder.

Irv Ewen photo

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## ORLANDO AREA

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On October 30, we held a very successful Halloween Party at John Smart's home, Edgewood, in Lake Helen as a fund raiser for our Don Baker Memorial Organ Project. We were entertained by Leroy Lewis and Walter Kimble on John's recently installed 3-manual/17-rank Wurlitzer. Edgewood is a Victorian-style home which provides a beautiful setting for this superb instrument. Leroy also recently completed an engagement at Edgewood as a benefit for the First Congregational United Church of Christ in Lake Helen.

Our Christmas meeting was held at the home of Chris Walsh in Altamonte Springs. We were entertained by Chris at his magnificent Allen organ, followed by refreshments provided by his mother, Caroline, who is a gracious hostess. Open console followed.

Our ambitious project to install the Don Baker Memorial Organ in Lake Brantley High School is progressing well. Work on the console is underway, and she's beginning to look wonderful. Planned size will top out at three manuals and 24 ranks. We are still attempting to raise funds since \$20,000 is still needed to bring the project to fruition. All contributions to our very important project will be gratefully accepted. If we in the ATOS are to back up our common goal of "preserving the tradition of the Theatre Organ and the understanding of this instrument and its music through the exchange of information," there is no better way than by exposing our

youngsters to this experience. Our Lake Brantley High School Project is just such an effort. It is imperative that we all help each other in our endeavors to carry out our joint purpose — RIGHT? WE NEED YOUR HELP. How about letting us hear from you!

Our January meeting was held at our usual place, St. Mark's Lutheran Church meeting hall in Orlando. This meeting was marked by the delivery of Don Baker's three-manual Conn 651 to the meeting place. The organ was donated to the Chapter by Anne Baker, Don's widow. It is now in beautiful working order. Following the meeting, refreshments were served and entertainment was provided by many of our accomplished members at open console.

The February 5 meeting was held at the home of Ted Campbell and Leroy Lewis. Everyone had a great time. Leroy entertained on his "Hybrid" which closely resembles the cockpit of 747 jet. Several others participated in open console and ample goodies were served. The attending members were introduced to their first exciting viewing of the Don Baker Memorial console which is under construction in Leroy and Ted's garage.

The March 5 meeting was held at our usual location in the church. A "member work crew" will gather on the weekend to organize, polish, and do whatever is necessary to further our Don Baker/Lake Brantley High School project. Everyone is becoming quite enthused as the project begins to take shape. *Lois M. Thomson*

HOME REMEDIES  
From the Wurlitzer Cookbook



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We know in a dull sort of way that lemons are very useful; and if we did not, we might easily find this out by looking over the papers. But just how valuable they really are few of us realize. They are a great medicinal value, and are better than patent medicines and nostrums put up in bottles and boxes for the benefit of the human family.

A slice of lemon rubbed on the temples and back of the neck often relieves a headache. Lemon taken externally (or rather, used) aids in beautifying anyone. There is nothing more valuable for the toilet table than a solution of lemon juice. A little rubbed on the hands, face, and neck will not only whiten, but soften, the skin. A paste made of magnesia and lemon juice applied to the face and hands upon lying down for fifteen minutes to rest will bleach the skin beautifully. For discolor or stained finger nails a teaspoonful of lemon juice in a cup of warm, soft water is invaluable. This is one of the best manicure acids; it will remove the cuticle from the finger nails as well as remove discoloration. Lemon juice in water is an excellent tooth wash. This is about the only thing that will remove tartar; it will also sweeten the breath.

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## PIEDMONT

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It is funny how some small things can snowball into larger events. Such was the case with the chapter's last meeting. We were to meet at the Carolina Theatre in Lumberton, North Carolina, to hear and play the chapter's 2/8 Robert-Morton for the first time. The date was set and the chapter newsletter let everyone know what was planned. Then we got a phone call that Lee Erwin was going to be visiting in the area and would like to play for us. One thing gave way to another, and on that Sunday morning the local paper carried the story that a FREE concert was to be presented on the organ. More than 100 people showed up to enjoy the music provided by Lee, Chapter President Don MacDonald, Greg Owen and other chapter members and interested Lumbertonians.

Work on the 2/14 E.M. Skinner at Chinqua-Penn Plantation is moving along. The floor of the organ chamber was never cleaned after the organ was removed so we were able to use the remaining dust as a guide for laying out the organ as it was installed in the house.



Chinqua-Penn Plantation, Reidsville, North Carolina.  
Home of the 2/14 E.M. Skinner.

The Greensboro Art Council held an arts fair in which all the different segments of the community participated. This event was to kick off their season now that the theatre renovation is almost complete. Plans for the 2/6 Robert-Morton were discussed including holding a joint course on playing the theatre organ with the AGO.

Buddy Boyd

Below: Carolina Theatre, Lumberton, North Carolina.



Console for the 2/14 E.M. Skinner. Note the roll player under the music rack.



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Floyd Werle at the Harris Theatre Wurlitzer.  
Frank Stoner photo



## POTOMAC VALLEY

703/256-8640 or 301/652-3222

Potomac Valley chapter has negotiated arrangements with George Mason University, near Fairfax, Virginia, to begin a monthly series of events using our chapter-owned 2/9 Wurlitzer in the magnificent Harris Theatre on campus. That organ was originally in the Rialto Theatre in downtown Washington, D.C. Silent movies will be shown in alternate months. Because of our fine Wurlitzer, these shows will be publicized with the slogan: "Sounds of the Silents!" Appropriately, a few days prior to Easter, our first movie, on March 26, was Cecil B. DeMille's 1927 epic silent film classic *The King of Kings*, on the life of Christ, skillfully accompanied by chapter vice-chairman Floyd Werle at the Wurlitzer console. Many in attendance from the university and environs had never before thrilled to a real theatre pipe organ and experienced a memorable evening to cherish.

Jack Little

## PUGET SOUND

On February 3, a rainy Sunday afternoon, our members slogged down to the Paramount to hear Don Stagg on the 4/20 Wurlitzer. Don is an old acquaintance from his Vancouver, B.C. days. In fact, seventeen of his fans rented a bus and came to cheer him on. He's been about a bit through his long musical career: Canada, Australia, and now he's settled in Blaine, just this side of the Peace Arch. His program was made up of typical theatre organ fare from the early days, running the gamut from the classics, through opera, pops and musicals, and on to good old theatre organ smaltz.

The chapter, in the persons of Clyde and Adeline Hook, served coffee and cookies during intermission. Among the members present were Ron Baggott, who had played the organ at the opening of the theatre in 1928, and Bill Bunch of Balcom and Vaughan, organbuilders. Also present were Don and Loretta Myers, celebrating their "one-and-a-halfth" anniversary.

We're pleased to learn that Steve Levin, who has been such a mover in the Theatre Historical Society, has moved to Port Townsend on the Straits of Juan de Fuca, and brought with him his 2 1/2 / 2 Wurlitzer (?) originally from the T&D Theatre in Oakland. We understand he's now searching for a suitable location to install it.

March 3 found us at Kenmore, north of Seattle on Lake Washington, to share in the dedication of the newly installed Rodgers Olympic 3/8 Theatre Organ in the Assembly of God Church. Jonas Nordwall played a program ranging from Jacob Ashley's "Fanfare," through some Bach, Gospel, and theatre styling culminating in a stupendous "A Mighty Fortress Is Our God."

Jonas designed this instrument when employed as design engineer for the Rodgers Company. He continues as a consultant in that capacity. A native of Portland, he served as staff organist at the Organ Grinder Restaurant for ten years, was house organist for the Oriental and Para-

mount theatres, and currently serves as organist for the Oregon Symphony Orchestra. He has also appeared as organ soloist with the Vancouver B.C. Symphony, the Portland Chamber Orchestra, and the Portland Festival Orchestra. He tours widely on the theatre organ circuit, and is a long-time favorite of ours, back to the days when we were the Puget Sound Chapter of the American Theatre Organ Enthusiasts.

Genny Whitting



Don Stagg at the Paramount console.



Jonas Nordwall.

# Lance Luce

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# QCCATOS

## QUAD CITIES

319/359-3526 or 309/762-3209

A very enjoyable potluck dinner was held on January 26 at the beautiful Butterworth Center in Moline, Illinois. Butterworth Center is the former home of Katherine Deere Butterworth who was the granddaughter of John Deere, inventor of the first steel plow. This stately and gracious house is now the meeting place for many non-profit civic organizations.

As always, the entertainment was furnished by the center's resident organist, member Stan Nelson. He presented a program of nostalgic memories with lovely arrangements. Many other members took turns at the 3/26 Bennett organ during open console.

Members and guests were treated to the power of the 2/32 Zimmer pipe organ at First Lutheran Church, Moline, on February 10. An outstanding program was presented by the church organist, George Brooke.

The instrument was built in 1982 by Zimmer of Charlotte, North Carolina, at a cost of about \$150,000. It is a tracker. All linkage is mechanical. No electronics are involved. The mechanical action works with mechanical levers opening the appropriate areas of the wind chest.

The organ, in the church balcony, is at the back of the church and stands free allowing sound to flow out and around. It is constructed in the German Baroque manner. The blond finish organ has its components divided into *tres partes*. The swells are located in the lower center and the pedals are divided on both sides. The white keys are black and the black keys are white.

Mr. Brook opened with "Sonata VI in D Minor" by Felix Mendelssohn. The earlier, more subdued portion of the work gave way to great volume thereby demonstrating two facets of the Zimmer. The gentle sound and its counterpoint. Every-



George Brooke at the 2/32 Zimmer organ.



Free standing ranks of the 2/32 Zimmer organ in the Church balcony.



Stanley Nelson at the 3/26 Bennett organ.

one enjoyed "Alles was du Bist" by Billy Nalle, with its hidden melody of "All the Things You Are." A medley of three works displayed something of contemporary church sounds. Improvisation and spontaneous compositions by Michael Burkhardt, later written down, gave us the modern. They were somewhat soft and reflective. On the other end, "Crown Him with Many Crowns" was quite lively with bravado and tended toward the martial. The true power of the Zimmer and Brooke's ability as a Bach organist came through in "Toccata and Fugue in D Minor," by J.S. Bach. It is uncertain whether J.S. or his students wrote the work in this form. It is known from the opening note and possesses great swells. Mr. Brook played it superbly.

Mr. Brooke received his Bachelor of Arts degree in Music Education from Augustana College, Rock Island, Illinois, and a Master's Degree in Organ Performance from the University of Colorado. Currently Mr. Brooke is a teacher at John Deere Junior High School specializing in music education and computer science and also provides private lessons in classical organ. His favorite music, of course, is from the Baroque era. I am not alone in my opinion that Mr. Brooke is one of the finest Bach organists in the area. *Richard P. Withenbury*



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June 29, 30	Harkness Chapel, New London, Connecticut
July 7	ATOS NATIONAL CONVENTION, Stanford Theatre, Palo Alto, CA
July 15	Herbst Theatre, San Francisco, California
July 20	Strand Theatre, York, Pennsylvania
July 28	Lincoln Center, New York City
August 1-4	Fox Theatre, Detroit, Michigan
August 9-11	Florida International Festival, Daytona Beach, Florida
August 19	Spreckles Organ, Balboa Park, San Diego, California
August 26	Castro Theatre, San Francisco, California
September 1	Queen Elizabeth Hall, London, England
September 3-17	Australia & New Zealand Tour
September 18 - October 2	European Tour
October 5, 6	Symphony Hall, Edmonton, Alberta, Canada
October 8-28	European Tour continuation
October 30	Wharton Center, Lansing, Michigan





## RED RIVER

Fargo, North Dakota

318/287-2671 or 701/232-6325

For a thoroughly delightful concert experience, call on Donna Parker.

She arrived in Fargo on February 7, greeted by Lance and Judy Johnson and Sonia Carlson, with a limousine waiting to take her to the Fargo Theatre. That evening, dinner at the Johnson's and a review of the Chaplin movie she would be scoring, at Dave Knutson's home. Friday preparations at the theatre led up to the concert at 8:00 p.m. The console rose with Donna wearing a lovely, beaded pastel dress, and she captivated the audience from that moment on with a wonderful variety of selections, notably "Chelsea Bridge," "La Danza," "Twelfth Street Rag" and "Don't Be That Way." Included also was a sing-along and following intermission, more selections and the Charlie Chaplin movie, *Easy Street*. Donna was greeted by chapter members and guests at the reception on the mezzanine. But that wasn't the end of the fun. Saturday from 9:00 a.m. until 2:00 p.m. Donna presented a master class, as the 'students' grouped around the console, getting demonstrations and ideas. Gene Struble, Tyler Engberg, Lloyd Collins, and Frances Conger each played two or three selections and then received helpful critiques. Among the subjects discussed were use of second touch, sostenuto, and effective intro and endings. Later, almost all of the chapter membership got together for dinner at Singer's Restaurant for a last visit with the artist. We are all Donna Parker fans now and couldn't have hoped for a more talented, friendly and gracious person for our Artist Series concert.

Sonia Carlson



Fargo Theatre marquee.



Donna and attendees at the master class.



Hildegard Krause, Donna Parker, Lance Johnson, Ardis Johnson and Pat Kelly at reception.

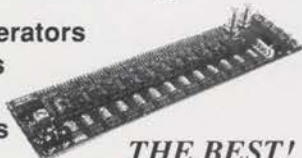


Lance Johnson and Donna Parker with chauffeur.

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Wicks Committee members: (L to R) Steve McCormick, David Love, Priscilla Arthur, Tuyla Landon.



Wicks crew at lecture.



## RIVER CITY

712/328-8725 or 402/453-7769

On January 26, a very cold night, indeed we ventured out to Keyboard Kastle in west Omaha for a business meeting and program. Our president, Ed Martin, chaired the meeting, announcing that RCTOS will sponsor a public organ concert at the Orpheum Theatre next June. Harold Kenney has volunteered to serve as concert chairman, once again. Harold briefly discussed initial planning for the event.

Our guest artist for the meeting was Greg Johnson, our vice president, a Keyboard Kastle staffer and host for the evening. Greg performed on a large Yamaha Electone organ, opening with a medley of his favorites: "That's Entertainment," Gershwin's lovely "But Not for Me," "Danny

Boy" and "Way Down Yonder in New Orleans" adding piano accompaniment. Greg's next offering was "My Heart at Thy Sweet Voice" from *Samson Et Dalila*, a nostalgic tribute to the organ stylings of one of Omaha's favorite theatre organists, Eddy Butler. Shifting to a 'big brass sound' Greg treated us to Hoagy Carmichael's "The Nearness of You." Other favorites of the evening included an exquisite rendition of "Vilia." Greg plays an authentic theatre organ style with graceful glissandos — a treat for the ears.

While members and guests enjoyed the refreshment table both Jeanne Cooper and Irene Hutch gave the Yamaha a workout during open console. Many thanks to Keyboard Kastle and Greg Johnson for a very enjoyable evening. *Tom Jeffery*



## ROCKY MOUNTAIN

Denver, Colorado

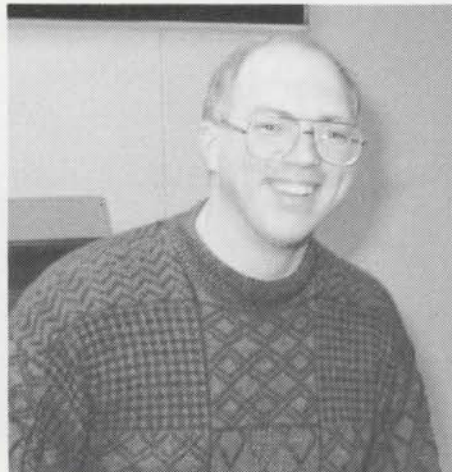
303/671-8333 or 303/233-4716

The DPS/Aladdin/Wicks Theatre Organ project is now in high gear. The Dynamite Organ Crew started things off with an introductory lecture by Lynn Bullock, President of Dallas Pipe Organ Service. Twenty showed up for this lecture, and around twelve people work on any one day. There have been several additional crew members appear since the first meeting. Work has begun but the project is falling short of its financial needs. Work began with the hope that, if the project got started more would be willing to give their support. The members of the Denver Public Schools Music Department and the Rocky Mountain Chapter are working very hard to come up with fund-raising programs.

The 1990-91 season has kicked off in the true tradition of the chapter with organist Patti Simon, Ragtime pianist Dick Kroeckel, and Bob Holmes from the Baldwin Organ Company. The chapter has expanded its Meet the Artist Concert Series, to be held at the Paramount Theatre in Denver. Night club nights and dancers are also planned, at the various theatre pipe organ locations in the Denver metro area. *David Love*



River City members and guests enjoying Greg's mini-concert. *Tom Jeffery photo*



Greg Johnson. *Tom Jeffery photo*

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## ST. LOUIS

314/469-6319

Bitter cold and thick ice forced us to skip our January meeting, but we more than made up for it in February!

Our regular meeting was held on February 18 at the new Rodgers Organ studio. Chapter V.P. Mark Gifford was our host and performer for the evening. Prior to the entertainment, we held an important business meeting to vote on our revised bylaws. The Board has been working hard to bring us into compliance with all of the requirements for grants and other available funding. A big "thank you" goes to Jack Moelmann for spearheading this project.

After our meeting, Mark Gifford took to the console of the brand new Rodgers 945. Through its MIDI interface, he also had access to a Rodgers C100 keyboard and a sequencer. Even though this is basically a classical instrument, two of its combination memories were set up with lush theatre organ registrations. Mark put the instrument through its paces admirably. He then was joined by Chris Orf at the C220 keyboard for several duets. Open console and refreshments followed. Thanks to Mark and Rodgers for their hospitality.

The following weekend, six of our members made the trip across the state to Kansas City for the annual Granada Theatre Organ Workshop, this year featuring Walt Strony. It was a great weekend of entertainment and information. Walt Strony joined us on the ride back to St. Louis, since he was the artist at our first Chapter Concert of the new year. Our generous sponsors again came through to provide this special evening for our members and guests free of charge at the Fabulous Fox Theatre. Walt played an exciting program on the 4/36 Fox Special Wurlitzer. It was amazing to watch his hands flying over the keyboards and stop-tabs. Walt seemed completely at ease with the instrument, even though he'd only had a couple of hours to practice earlier. This

memorable concert for our chapter was recorded, edited into two half-hour programs, and "sent to the front" by Col. Jack Moelmann for broadcast on Armed Forces Radio to our troops in the Persian Gulf.

A reception was held the following evening for Walt and our sponsors. We would like to thank the Fox Theatre for their support of these performances, and our Society. Thanks also to Jack Moelmann and Marlin Mackley for organizing the evening, our financial sponsors, and especially to Walt Strony! *Chuck Wiltsch*



At the Granada Workshop: (L to R) Top: Marlin Mackley, Walt Strony, Jerry Brasch. Bottom: Bernie Nordmann, Chuck Wiltsch, Jack Moelmann, Mark Gifford.



Chris Orf (left) and Mark Gifford at the Rodgers 945.



Dennis James and vocalist at Arlington Theatre.

## SANTA BARBARA

California

805/968-0035 or 805/682-1604

We ended 1990 with an organ spectacular at the Arlington featuring local organist Jerry Gerard playing for four different music groups in a Christmas Show. He also played for the Laurel and Hardy classic, 'Big Business', which was a free concert with only a can of food for the Council of Christmas Cheer as admission. Local pop singer Kenny Loggins led the large crowd in a Christmas sing-along.

February 3 brought Dennis James back by popular demand with the great epic film, *Don Juan*. The large audience was spellbound by the film and Dennis' superb playing. In addition, Dennis brought a beautiful young lady who was dressed in a costume of the period of the time of *Don Juan*. She sang the theme from the film prior to its showing. The evening before the concert, Margie Bang hosted a well-attended potluck at her home in Santa Barbara.

Ongoing technical improvements continue under the direction of President Bruce Murdock and Vice-President Roger Lagerquist ... and the arms and legs of the Arlington and its organ, Mr. Tom (Lucky) Hawkins, the Dan Papp of the Wonder Morton. Organbuilder Steve Leslie continues his professional maintenance of the organ and sees to it that everything is kept in tip-top condition. This summer new stoptabs will be installed as well as new "photo-interrupters" on each stoptab to insure 100% accuracy in the combination action.

It's been a good and busy year, and 1991 will continue our tradition of bringing the best to perform at the Arlington in Santa Barbara.

*John Oien*



Walt Strony at the console of the St. Louis Fox Theatre 4/36 Wurlitzer.





Jerry Nagano.

## SIERRA

Sacramento

916/961-9367 or 916/967-9732

Our Christmas potluck on December 9 was a most happy, sociable time for the 45 members and their guests. The food was delicious and I noticed that several people returned for seconds. Organ music was provided by volunteers Art Phelan, Andy Menyon, Opal Boast, Irene Wilter, Chuck Shumate and Mrs. Chilter. Beverly Harris played the clarinet accompanied on the organ and piano played by Mary Ann Mendenhall, who also played several beautiful piano solos. Election of officers was held. Louise and Ron Daggett were in charge of this year's party, and Don Myers furnished the beautiful centerpieces and decorations. It was a fun afternoon!

Sierra Chapter joined with the California State Railroad Museum Founda-

tion, Pacific Coast Chapter, Railway Locomotive Historic Society, for their January concert at Grant Union High School featuring Bob Vaughn accompanying silent films and a sing-along. Bob showed up in his engineer's costume, played a few silent clips of old railroad movies, and while Louis Daggett was directing the sing-along the auditorium went dark and the organ was silent. Daggett carried on with a few more songs without the organ. After a thirty-minute wait, it was decided to cancel the program and the large, disappointed audience started to leave the auditorium. Coordinator Charles Zell announced that the program would be rescheduled for a later date, and as the audience left the building they found that the area was dark for miles around.

February 17 was a beautiful day, and we had a full house for our concert featuring Jerry Nagano. It has been a long time since we have had such an attentive audience — they watched every move Jerry made as he put the Wurlitzer through its paces. He took full advantage of all families of pipes in this organ and played a program so varied that it had to please everyone in the audience. They loved him. This young man has talent!

I remember when this young man was in his teens and his father used to come where I was playing in Monterey and I would let Jerry play a few selections on the pipe organ. I said then that he had talent, and he has, in so many ways, proven himself. Thanks, Jerry, for one heck of an afternoon.

Bud Taylor



Bob Vaughn.



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## SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

Our January meeting was held in Tulsa's Central Assembly of God Church, with Dick Van Dera presenting the mini-concert on the 4/14 Robert-Morton Theatre pipe organ. Dick's program was delightful, as always. He played a number of old favorites, as well as a medley of patriotic songs. And since it wouldn't be Dick without "Chopsticks," he made that his finale (with yours truly "assisting" on the piano). Eleven persons played at open console.

This was our annual business meeting, and we held election of officers to serve for the next two-year terms. All our present officers were re-elected unanimously.

February found us at our Vo-Tech installation to hear "A Mystery Guest Artist from Back East" play a program on our 3/10 Robert-Morton. Our guest opened, in a darkened auditorium, with organ accompaniment to excerpts from the original silent movie, *Phantom of the Opera*, starring Lon Chaney. He include music from the modern stage production, which was lovely. When the lights came on, our president, Lee Smith, introduced our artist: Larry Jones, from Winston-Salem, North Carolina.

Larry had come to Tulsa some years ago to attend Rhema Bible Institute, and we had been privileged to share in his fabulous talent while he was here. He left Tulsa in 1985, and has since returned to his home in North Carolina. He came to Tulsa this time just to visit us, and to play our instrument. He continued his program by playing three love songs, then played his own "Vo-Tech Rag," composed just for us! (We can't say "written" because Larry plays entirely by ear, and "written" notes are not part of his talent!) He closed the first part of his program with "The Star-Spangled Banner," with Paul Craft leading the singing.

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After a short intermission, we were treated to a Charlie Chaplin silent comedy, *The Immigrant*. This was followed by "Granada" as a tribute to the memory of Harvey Young, a member who died several years ago. More old favorites followed, and he closed with a medley of patriotic songs, including a stirring "Battle Hymn of the Republic." For an encore he played "That's My Desire." It was a truly magnificent performance!

Again, we counted about a hundred people in the audience, even some old-timers who'd "never heard organ music like that before!" Once again DECA organization at the school provided free popcorn for us, and again we thank Laquita Kimes for manning the popcorn machine and providing the punch and coffee. We also thank our *totally* dedicated organ crew,

Harry Rasmussen, Phil Judkins, Don Kimes, and Lee Smith, for their many long hours spent in getting the organ ready for this program.

The afternoon following our meeting several members joined Larry at open console on the organ at Central Assembly of God Church.

Dorothy and Lee Smith report some progress on their Wurlitzer home installation — "All I wanted for Christmas was a 5-horsepower blower" — and we've got it! Bob Maes took the little 2-horse blower in trade as part payment on the larger one ... and while there were six guys on the scene with muscles, they were "persuaded" to lift the six-rank chest (that's been re-leathered) up onto its new stand. Progress is wonderful!  
*Dorothy Smith*

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*Bob & Shirley Flowers, PATOS*

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

*Peter Botto, Mgr. OAKLAND PARAMOUNT*

### **DOUBLE THE ATTENDANCE**

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

*Floyd Broussard, Chairman, SETCATOS*



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ACCOMPANIMENT

- |                  |                |
|------------------|----------------|
| 8 Post Horn      | Second Voicing |
| 8 Tuba Horn      | 8 Trompete     |
| 8 Diapason       | 8 Principal    |
| 8 Tibia Clausa   | 8 Bourdon      |
| 8 Clarinet       | 8 Krummhorn    |
| 8 Violin         |                |
| 8 Violin Celeste |                |
| 8 Flute          |                |
| 8 Vox Humana     |                |
| 4 Octave         |                |
| 4 Piccolo        | 4 Koppelflöte  |
| 4 Virole         | 2 Super Octave |
| 2 Piccolo        | IV Mixture     |
| Solo to Accomp.  |                |
| 8 Piano          |                |
| Chrysoglott      |                |
| Snare Drum       |                |
| Tom Tom          |                |
| Tambourine       |                |
| Wood Block       |                |
| High Hat         |                |
| Cymbal           |                |

GREAT

- |                     |                |
|---------------------|----------------|
| 16 Tuba             | Second Voicing |
| 16 Diapason         | 16 Bombarde    |
| 16 Tibia Clausa     | 16 Gemshorn    |
| 16 Violone          | 16 Bourdon     |
| 16 Vox Humana       |                |
| 8 Tuba Horn         | 8 Trompette    |
| 8 Diapason          |                |
| 8 Tibia Clausa      | 8 Rohrflöte    |
| 8 Orchestral Oboe   | 8 English Horn |
| 8 Violin Celeste II |                |
| 8 Vox Humana        |                |
| 5 1/3 Tibia Quint   |                |
| 4 Octave            |                |
| 4 Piccolo           | 4 Spitzflöte   |
| 4 Virole            | 2 Super Octave |
| 2 Piccolo           |                |
| 1 Fife              | IV Mixture     |
| 8 Piano             |                |
| Xylophone           |                |
| Glockenspiel        |                |
| Chimes              |                |
| Solo to Great       |                |

PEDAL

- |                  |
|------------------|
| 16 Tuba          |
| 16 Diaphone      |
| 16 Tibia Clausa  |
| 16 Violone       |
| 8 Post Horn      |
| 8 Tuba Horn      |
| 8 Diapason       |
| 8 Tibia Clausa   |
| 8 Clarinet       |
| 8 Cellos II      |
| 8 Flute          |
| Accomp. to Pedal |
| Great to Pedal   |
| 8 Piano          |
| Bass Drum        |
| Cymbal           |

SOLO

- |                 |                |
|-----------------|----------------|
| 16 Post Horn    | Second Voicing |
| 16 Trumpet      | Brass 1        |
| 16 Tibia Clausa |                |
| 16 Saxophone    |                |
| 16 Solo Strings | Brass 2        |
| 8 Post Horn     |                |
| 8 Trumpet       |                |
| 8 Tibia Clausa  | Orch. Oboe     |
| 8 Kinura        | Orch. Clarinet |
| 8 Clarinet      |                |
| 8 Saxophone     |                |
| 8 Solo Strings  | Orch. Flute    |
| 4 Piccolo       |                |
| 2 2/3 Twelfth   |                |
| 2 Piccolo       |                |
| 1 1/3 Tierce    |                |
| 8 Piano         |                |
| Xylophone       |                |
| Glockenspiel    |                |
| Chrysoglott     |                |
| Chimes          |                |

TREMULANTS

- |       |
|-------|
| Main  |
| Solo  |
| Tibia |

MIDI

- |         |
|---------|
| Solo    |
| Great   |
| Accomp. |
| Pedal   |

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