

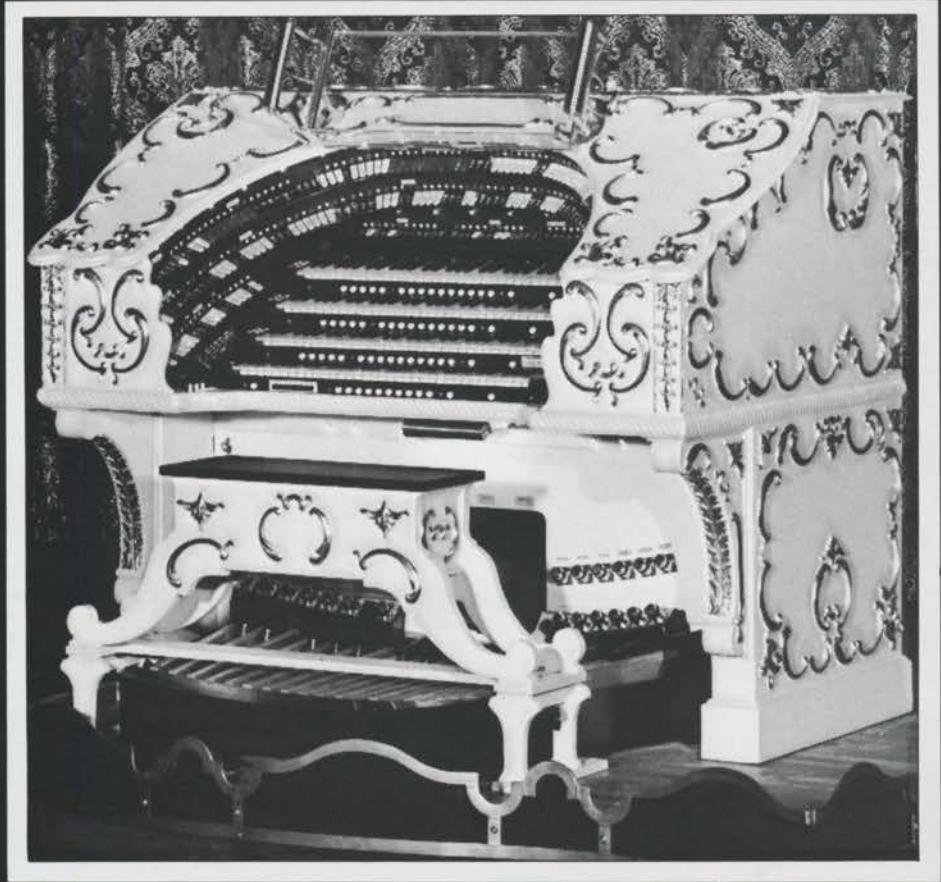


JULY/AUGUST 1991

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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JULY/AUGUST 1991

PRESIDENT: JOHN LEDWON
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EXECUTIVE DIRECTOR: DOUGLAS C. FISK

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COVER PHOTO:
The "new" 3/27 Kimball
Piper Music Palace, Greenfield, Wisconsin
(Milwaukee suburb)
Dean Johnson photo.

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President's Message



should be paramount in any discussion of the Society.

The American Theatre Organ Society has grown from a group of twenty or so enthusiasts in California to over 6000 members worldwide, from no chapters to 65 chapters, has changed its name from Enthusiasts to Society and has been instrumental in preserving one of the few truly "American" contributions to the musical instrument world. In 1955 theatre pipe organs were deteriorating in equally deteriorating motion picture palaces. Organs could be purchased for a song or, at the most, a pittance. Many organs were junked, many others were lovingly moved into private homes, few, if any, were being put into public locations. Chapters began to form, organs were being restored in public locations, organists began to offer concerts on theatre organs. We began to see a slow turn-around of a dismal situation. Our founding ATOS fathers began to see the light at the end of the tunnel: organs were no longer being junked; organs were slowly being put back "on line" in most major cities of the country. The ranks of both the society and organs began to swell. The picture began to look more favorable, the theatre organ would survive . . . and survive it will. ATOS has never been stronger both in membership, talent, resources and spirit.

Our tangible assets now include financial and other assets in excess of \$300,000. We are responsibly using some of our assets by encouraging young talent to take up the theatre organ banner through our Young Organist Competition and our scholarship program. We are in the process of developing a living museum to present the theatre organ, not as an instrument of the past, but rather as an instrument versatile enough to make a dynamic musical statement into the twenty-first century. As more chapters form and more organs are placed in accessible public locations the possibility of musicians making a viable living as theatre organists becomes a greater reality. More and more people are becoming involved in the management of the society . . . the past

two board elections saw approximately 42% of our membership voting, and we have the largest list of candidates who seek to help the organization by sharing their talents in the day-to-day operation of the society. And probably most important in my eyes, we are recognizing and correcting our deficiencies.

What are those deficiencies, simply put and without a lot of elaboration? The three A's . . . Age, Attitude and Apathy. Let us not forget that we are an aging society both as a country and within our organization. Younger people with new and innovative ideas must be found and introduced to the society. Let us not waste our time with the very young . . . those who are interested will seek us out *as they have in the past*, but rather put our major efforts into the 35 and older crowd. These people are free from the restraints of peer group pressure, financial problems and the family obligations commensurate with young children. They have more spendable income; they have spare time, and many are willing to try something different. In this group lies the gold mine to infuse ATOS well into the twenty-first century. And to those of us in the current group, we must be willing to change our attitude by compromising our views and interests to include the interests of this new age group. To not do so is to doom the society to ever decreasing numbers and eventual demise. And we must not sit back and say, "let someone else do it." Yes, 42% of our membership voted in the last two board elections, but what is the total percentage of actively participating members . . . members who do something more than drag themselves to an occasional concert or social event? If each and every one of us just brought *one* person into the society, our membership would double as would our talent and human resource pool.

I must address our technician problem separately. Technically, we are in the poorest shape, we need to address the problem of a good apprentice technical program. Sure, it will be expensive, but how can we expect young people to give of their time and talents without some sort of financial remuneration? When you were in your late teens and/or early twenties did *you* give away your most valuable resource, you, for nothing? In order to entice young people to enter the technical side of theatre organ we need to offer financial reward . . . and the opportunity of a life-long career.

Well, that's about it. I became a little

(continued on page 7)

Letters To The Editor

Dear Editor:

There are two matters that appeared in the latest issue of THEATRE ORGAN, I feel should be commented upon: one concerning an incorrect caption and photograph; but the other touching on a serious problem that now alters the musical character of many Wurlitzer organs.

The first, and not very serious error, is the caption under the picture on page 19, purporting to show the amplifier racks and reproducing turntables of the "Vitaphone" equipment in the Capitol Theatre. This is not the reproducing equipment, but the studio recording setup. Note that there are no projectors connected with the turntables on the left of the photo, nor were the busy projectionists required to squint into microscopes as the particular sound playback record was in service. The microscope was employed only to verify the correct cutting of the wax during recording.

As a long time collector and historian of such equipment, I have had several sets of the first versions of the Western Electric "Vitaphone" theatre equipment, and I can say with some certainty that the system pictured was never installed in any theatre, but in the Warner Bros. studio recording suite.

The playback equipment was a combination optical film reproducer and a disc turntable, all mounted on a single massive cast iron base that also carried the projector head, upper film magazine and the arc lamp. The disc turntable was located at the lower rear of the base, the whole assembly being driven by one motor, insuring synchronism between film and disc sound.

Mercifully the sound on disc system was rapidly overhauled by sound on film and the clumsy turntables were abandoned.

The second item concerns the erroneous, wholesale scrapping of the original relays and switchstacks of many of the remaining theatre organs for digital replacements and the unmusical results heard on recent recordings upon the digitized instruments so butchered.

Brother Steve Levin correctly and rightly opened the door when he took issue with the hot-rodding of the Wurlitzer organ. This is an ongoing matter that should be not only addressed, but loudly condemned, because it destroys the original character of the remaining instruments.

One must take issue with the wholesale destruction of many Wurlitzer relays and the substitution of erratic and noticeably defective, scanning solid-state relay systems. Several recent CD releases of multi-

layered, half-speed recorded renderings (as in to tear apart, to sloppily dismantle) have illuminated the defective contractions to the educated ear.

Since one cannot play in the past and the present tense at the same time and with the same feeling and sensibility, these recordings take on the character of band organ rolls, or the old Aeolian Organ Guild Duo-Art residence organ recordings. The Guild was their nom de paper punch for totally hand assembled rolls.

Employed as I am in the aerospace-NASA world of spaceflight hardware, I am more than just familiar with digital data handling systems. The slow scanning rate-clock speed of the present crop of digital relay substitutes and their computer's need for finite processing time, results not in simultaneous note contact; but in arpeggio contact, particularly if the note content of the moment is increased. Large content general piston changes while holding chords with couplers cannot handle the data at a fast enough rate to make the alterations invisible to the ear.

It is surprising that parallel processing technology has seemingly bypassed the purveyors of the various systems, not to mention sufficient clock rate to do the data handling in minimum microseconds in place of the rates now used. I can easily hear the stuttering result, and I know many who also hear it. One cannot substitute slow serial data processing for parallel processing, the original system, and not notice the result.

If one does not possess the skill and knowledge to rebuild the Wurlitzer relay, then save up the pennies and have one of the honest professional firms do the work. The Wurlitzer relay is no more unreliable than the original console or the chests, or would they have all the original pneumatics ripped out and direct electric flap valves substituted?

And don't fall into the trap of regarding "modern space age electronics" as a superior substitute for the original pneumatic system. They are often anything but!! Wurlitzer's were not lax when their engineering staff designed the relays and switchstacks, they had the same goals of speed and reliability as they employed in their chest and console designs.

Also, what is your successor going to do twenty years from now when the original specification solid-state whatzis is no longer made? The Wurlitzer relay can be professionally rebuilt time after time and give superb service for the next hundred years. If you can't handle the job, don't

butcher the poor instrument to cover your inadequacies. Employ professional assistance.

It is particularly grating on the senses when alleged reviewers of the offered CDs are not able to tell the difference between half speed, multi-layer recordings and honest real-time recordings. The wooden clunking of the layered playing and the not exactly subtle rendering of more notes than any single artist can ever muster, double-manual, second-touch included, are not in the tradition of the theatre organ, not to mention good music in general. To call such renditions, "definitive" reveals the reviewer's amateur level of both knowledge and ability.

Give the remaining treasures a chance to survive as they were conceived and built, they deserve it.

Sincerely,
James D. Crank

Dear Editor:

Many cheers to Steve Levin in a recent issue of ATOS *International NEWS* for his opinions regarding keeping existing theatre organs intact. How well he stated the "hot rod mentality" of people taking a 2/3 and swelling it to a 4/40.

Many of my friends are involved in the restoration of antique cars/horseless carriages, etc. These folks generally strive to keep an historic car original. It is too bad the standards of theatre organ enthusiasts are not as high as historic car restorers. Of course, car groups also have their share of non-faithful restorers, but not to the extent our group seems to have.

I strongly fear some years down the road when it will be all but impossible to find an instrument as constructed by its builder. All too often we find a superb example of an instrument (say Wurlitzer) to which "just one more stop" has been added, often on a chest of other parentage just because it was available.

So pervasive is the "who cares what make it is" attitude, it is sometimes difficult to make well meaning people understand. If you have a Model T, you do not install a REO engine. I recently had quite a discussion with a person regarding a potentially historic example of an instrument. Little concern was (seemingly) set forth to make/keep the organ pure to its parentage. Essentially, the organ could be called a "Wurlitzer," but it could have Morton, Smith, Barton, or whatever. All good examples of theatre organ building may be exhibited by these makes, but not

(continued...)

LETTERS cont.

all combined together to make yet another "hybridizer." It can be argued all day long (and then some) about the merits of one company's products over another's.

From the seeds set forth by Steve Levin and others of us, we'll see a change in attitude towards keeping remaining instruments intact. Steve admittedly sees the musical limitations set forth by his 3-3/5/15 style 35 Wurlitzer. The same can be said of some of the puny 2/3, 2/4 and 2/5 instruments. The lion's share of any builder's output was just these little 3 to 6-rank work horses. Do you realize nearly one-quarter of Wurlitzer's total output consisted of piano console (not photo-players!) theatre organs? Yet, when was the last time you saw one? The same can be said of Steve's style 35 . . . ever see a style 35?

The standards of musical quality of our concert-setting installations has risen to (generally) an all time high. Virtually all areas of the country now have fair to excellent examples of concert instruments. It seems time to have the individual enthusiast take upon himself the preservation of these instruments with an eye directed towards historical, mechanical, and future considerations of the theatre organ.

Most Sincerely,
Tom DeLay
Fresno, California

Dear Editor:

Firstly, my thanks for publishing a letter which asked for the whereabouts of a number of famous American organists. The response was great and the information from the writers made it possible for me to piece together some missing parts of an 'organ world jigsaw.' However, is there anyone who could confirm the information that the Nigerian organist Fele Sowande has passed away. When we used to correspond he was living in the Ohio area, but a writer has a dim recollection of reading an obituary some 18 months ago, possibly in the Canadian area. It is well documented that English theatre organists have a tradition of introducing themselves at the console with musical signature tunes that may represent the area where they come from: Reginald Dixon, Blackpool; "I Do Like To Be Beside the Seaside" or even a tune which incorporates their name (Bobby Pagan: "Pagan Love Song). The one chosen by Fele Sowande was rather subtle, bearing in mind his colour. It was "Deep Purple"!

On a separate matter, I would draw Reviewer Bob Shafter's attention to comments on "A Paramount Farewell" (March/April) which was compiled from tapes which I supplied to the Lancastrian Theatre

Organ Trust. Why on earth would recording engineers (in this case those from the BBC) wish to capture the 'muffled qualities' of a 3000 seater auditorium? If Mr. Shafter had only read my notes on the LP sleeve he would have seen that it clearly states that (a) the recording was mono (b) that the tapes were beginning to deteriorate and (c) by a process of deduction would note that the recording was 14 years old! Add to these the 'basic' quality of the tape available in the 70s and you have the correct answer to the sound quality. Even so there is no way that the sound could be described as muffled. The producer of the LP, the dubbing engineer and myself, spent a great many hours "doctoring" the tapes to re-create the sound of an instrument which we all knew intimately. Furthermore, the sleeve notes actually state the reason for the voice over narration (mine) as being a means to save the listener having to constantly refer to the record to find out which of the 9 organists is playing. As the spoken links are dubbed over applause it results in the concept of re-creating the atmosphere of the final concert by presenting a continuous programme of music including a reference to the actual intermission . . . which is where Side A ends. This is apparent to every other Reviewer, not to mention all the purchasers of the LP.

Yours Sincerely,
Alan Ashton
Manchester, England

Dear Editor:

The subject of this letter is of great concern to the parents of a talented young organist who lives in central Florida: lack of exposure to professional theatre organists currently on tour such as Bob Ralston or Paul Quarino. For that matter, exposure to a widely acclaimed teacher such as John Ferguson of Indianapolis is non-existent. For nearly twelve years, this organist has worked with a number of teachers both in classical and in theatre organ. From the beginning it was evident that she was becoming more mechanical with the primary focus on classical music. Becoming a good improvisationist requires a personal touch, something according to area artists that cannot be taught. How can the student develop these skills without professional guidance?

The introduction of a scholarship program sponsored by the ATOS indicates that we are on the right track if we hope to perpetuate theatre organ music through the education of students. Perhaps the scholarship program can be enhanced to provide students in areas like ours the opportunity to travel to cities where they can work with recognized teachers and

performers. As a result these young organists can become competitive artists of which our chapters can be proud. Keep up the good work!

John and Phyllis Nardy

Dear Editor:

We at the Connecticut Valley Theatre Organ Society were pleased to see Tom Hazleton's recording at the Thomaston Opera House, "Something To Remember You By" listed with "Bob's Best of 1990."

For those who have bought CD players and are building new theatre organ libraries, "That's Entertainment" by Chris Elliott and "Phoenix" by Walt Strony are excellent choices.

I would like to add one recording which may have just missed being reviewed in 1990 as it was first produced as a cassette. The CD appeared in 1990, however, and deserves special note. Jim Riggs' "Paramount on Parade" is one of the most refreshing collections of toe-tappers yet recorded, and unless you hate the music of the 1930s listening to this one is sure to brighten your day. While the recording upon repeated listenings may be a gnat's breath less than perfect, and the tremulant settings may be a bit fast for some listeners, I must confess to listening to this disc almost daily and my hat is off to Jim for producing such a delightful recording. The miking of the organ makes it sound even better than I recall it sounding in person, and the photos alone are worth the price of the disc.

And everyone truly interested in quality theatre organ MUST have a copy of Simon Gledhill's "California, Here I Come" recorded at the Castro Theatre and reviewed in the same March/April issue of THE-ATRE ORGAN.

Recordings, playing, and instruments of this calibre are setting new standards and are sure to propel the theatre organ as a musical instrument to new heights just as certainly as George Wright's HI-FI platters on the Vaughan organ and the Dot recordings on his studio organ set new standards in their day.

Sincerely,
Allen Miller

Dear Editor:

It is my wish, hope and prayer that whoever purchases the former Paramount Theatre studio organ will restore it to its original twenty-one ranks. This is an historically famous instrument, used for broadcasting, recording and sing-along movies by many of the greatest theatre organists. Its tone was beautiful, colorful and balanced. Many of us were hooked

(continued...)

THEATRE ORGAN

President's Message cont.

wordy (so what else is new) and maybe a little more negative than I originally intended (so what else is new . . . again), but when it was discovered that, while a new president has been selected by the time you read this, there was no time for him or her to write this message, I was given one last opportunity to climb upon my now worn soapbox. Let me leave you with one final thought: The prognosis for the future of the society is good, but we need YOU to make it happen.

Until we meet again, I remain,
Sincerely,

John B. Ledwon

1991 National ATOS Election Results

Jack Moelmann	1385
Jim Riggs	1377
Paul Quarino	926
Ralph Beaudry	805
Alden Stockebrand	722
Edith Rawle	632
Laurel Haggart	510
Chuck Wiltsch	310
Hal Pritchard	294
Cyndae Koller	273
Jim Koller	195
Write ins	26
Total ballots received	2569
Disqualified	8
(more than 3 voted for)	
Total ballots counted	2561
Overseas ballots received	96
Submitted by Margret Ann Foy, May 21, 1991	

Letters cont.

on theatre organ by listening to Fred Feibel's "Organ Reveille" as we prepared for school and "Ann Leaf at the Organ" when we arrived home in the afternoon. Other organists I recall were Esther Leaf, Betty Gould, C.A.J. Parmentier and Fats Waller. The organ was so versatile that each organist made it sound different.

During WWII, Columbia Pictures made a series of sing-along movies featuring Lew White, Don Baker and Dick Leibert for armed forces theatres.

This organ should be preserved in its original condition for present day and future listeners.

Sincerely,
Al Hermanns,
Clearwater, Florida

New Scholarship Program of ATOS

Members of the Scholarship Committee are pleased to announce that the following students are the recipients of \$500 scholarships. These scholarships are to further their studies with professional theatre organ teachers.

All the scholarships were awarded in compliance with category "B" of the Scholarship Program. The committee was very impressed with the qualifications and resumes submitted.

SIMON PHILIP APPELYARD (16)
England

Teacher - Joyce Alldred

ZACHARY CUTFORTH (13)

Joliet, Illinois

Teacher - Lee Maloney

JELANI EDDINGTON (16)

Muncie, Indiana

Teacher - John Ferguson

SUSAN J. LEWANDOWSKI (13)

Madison Heights, Michigan

Teacher - Melissa Ambrose

ALICIA LUPA (16)

Citrus Heights, California

Teacher - Joyce Clifford

KEN MERLEY (15)

Troy, Michigan

Teacher - Steve Schlesing

ELENOR B. NARDY (16)

Alta Monte Springs, Florida

Teacher - Ken A. Stoope

Members of the Scholarship Committee are:

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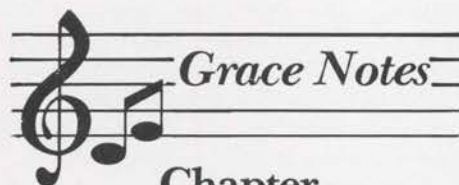
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Chapter Correspondents:

PLEASE CHECK THE QUALITY OF THE PHOTOS YOU SEND TO THE JOURNAL. MANY ARE TOO LIGHT (FLASH TOO CLOSE) AND SOME ARE OUT OF FOCUS. WE WOULD LIKE TO GIVE YOU THE BEST QUALITY POSSIBLE, BUT WE NEED YOUR HELP!

Editor



Piper Music Palace (nee Organ Piper).

Dean Johnson photo.

Milwaukee's Piper Music Palace Evolves

by Gordon Schwacke

Inspiration, perspiration, transformation, those were the chief ingredients in the evolution of Milwaukee's Organ Piper to its new personality as the Piper Music Palace.

The story begins in 1976, the outset of the halcyon days of the organ-equipped pizza restaurants in Milwaukee. In mid-year Pipe Organ Pizza opened at Sixth and Oklahoma on the southside with house organist Walt Strony at the console of the Moller/Wurlitzer. In December the Organ Piper came on the scene.

Gary Hanson, Dairyland Theatre Organ Society's V.P., recalls driving out to see the Organ Piper the week it opened. It seemed an unlikely location — an undeveloped area on a lonely highway in the southwest suburban corner of Milwaukee County. Once inside, he found it a fairly small room in a converted commercial building. The decor was "plain rustic" with table and bench seating to handle about 100. Featured was a made-over Moller pipe organ from a lodge auditorium. Installation was less than the best; it was poorly unified, and under-winded.

Time marched on. Gary was involved with the Pipe Organ Pizza (where Clark Wilson became house organist in 1978 after Walt Strony left for Phoenix), and then went on to ownership of a downtown Milwaukee deli-restaurant. Ten years later, in 1986, the Organ Piper had been through a succession of owners and enjoyed relatively good business. The building had been enlarged with seating increased to 250.

The love of the theatre organ and interest in the pizza restaurant concept, which remained with Gary, furnished the inspiration when in 1986 the owners of the Organ Piper offered to sell him stock in it. The restaurant was "tired," and the Moller, which had never been rebuilt, was worn out, but he saw potential. Among the encouraging factors, by 1986 what had been a remote suburban area was now in a busy growth pattern. Gary bought the stock and, in time, the entire business.

Meanwhile, The Pipe Organ Pizza in Milwaukee had closed in 1984. Among the parts which went into storage were a three-manual Kimball console with Z-

Tronics relay, two Wurlitzer chests of 10 ranks, and Wurlitzer toy counters and percussions. The remaining pipework was a Wurlitzer Style D Trumpet, Flute and Vox Humana. Gary decided this would be the nucleus of a replacement for the Moller! But where was the rest of the "new" organ to come from in this project which would reach completion in stages over five years?

Lady Luck played her part when one day in 1987 a phone call brought Gary news of a Madison, Wisconsin, church replacing its Kimball theatre organ with a tracker. A trip to Madison uncovered the fact that it was the Kimball Hall recital



Changeover in process — Moller (left), Kimball.



Piper Music Palace — BEFORE . . .

organ moved to the church from Chicago in the '20s! Its 39 ranks of pipework were in pristine condition, but the horseshoe console had been replaced with a new drawknob console 20 years ago.

An enthused Hanson phoned Clark Wilson, his friend and a Kimball organ buff, about the find. Because of the instrument's size and some of its "liturgical" ranks, they decided to split it, with Clark using much of it for his own organ installation projects.

What parts were melded to make music with the new organ? Ten ranks of Wurlitzer chests became 27 ranks of Wurlitzer mechanics utilizing 18 ranks from the Kimball and nine Wurlitzer ranks. From the Kimball came all the reeds, six ranks of strings and two diapasons — truly the "heart" of the Kimball Hall pipework. The distinctive Wurlitzer sound includes two Tibias — both a regular and solo scale — two Concert Flutes, two Vox Humanas, two Strings and a Tuba Horn. All the chamber installation was done with either the original lumber or poplar lumber milled to Wurlitzer specs; all winding is done in soldered metal pipe.

The 1929 Kimball console, which started life in the Sheepshead Theatre, Brooklyn, New York, was refinished in the original black. The stop rails originally had 100 stops. This was increased to 180, and the piston rails from 27 to 60 pistons. Gary kept it a wind console with blow boxes used from other Kimball consoles. The combination action is a Peterson Memory.

Now came the true *perspiration and transformation phase!* 1899-89 was the hectic period of the actual changeover from the Moller to the Kimball/Wurlitzer. This is Gary Hanson's report of how it was accomplished: "We gutted the Main chamber and used only the Solo chamber as the organ. We moved some of the old

Main ranks to the Solo to keep the instrument playable. The "new" Main was then installed, the Kimball console was wired to the Main chamber, and new swell shutters were installed. The Main completed, it became the playing organ . . . in fact for a few days the Moller console played the Solo chamber, and the Kimball played the Main!

"When the Main was completed, the Moller console was removed, the Solo chamber was emptied and new shutters installed. About five months later both the Main and Solo chambers were fairly complete. And never in the period of over one year that the changeover involved did the organ music ever cease."

Gary, Clark Wilson (consultant and co-worker), Jim Petersen and Fred Wolfgram, and others who helped make the dream a reality, had done well! The transformation was complete! Now to convey

to the public the fact that there was, in essence, a new food and entertainment spot they should experience. And "new" wasn't overstating it. "Transformation" applied both to the instrument and to the restaurant's decor. The message was communicated with a new name — The Organ Piper became the Piper Music Palace!

It was entirely fitting that Clark Wilson play the dedication concert on the "new instrument" . . . and to a full house, on December 3, 1989. Interestingly, the Piper Music Palace, with a "new" organ, 14 years after its original opening as the Organ Piper, is probably unique among pizza/organ restaurants in having installed a totally different instrument using *nothing* from its previous installation.

Among the artists who have recently visited the Piper to play the Kimball/Wurlitzer are Simon Gledhill, David Lowe, Jack Moelmann, Walt Strony and Clark Wilson. The Piper has also enjoyed visits from members, ATOS chapters, near and far, and has hosted many DTOS events.

The house features organist David Wickerham, originally from the Phoenix/Tucson area. He played for Bill Brown's Organ Stop Pizza in Phoenix and for Pipes and Pizza in Lansing, Illinois, prior to coming to the Piper. Dave brings an exciting style to the music and has received an excellent audience response at the Piper.

Visit the Piper Music Palace any weekend to see that the pizza/organ concept is alive and well in the Milwaukee area. Patrons from the younger, older and in-between generations are enjoying it! Fine food, a fine organ and quality musicianship is a winning combination at the Piper today . . . and it will be for the ATOS Regional in November — MILWAUKEE FUN IN '91!



. . . AND AFTER.



Convention headquarters, Hyatt Regency Milwaukee from MacArthur Square.

MILWAUKEE FUN IN '91

by Gordon Schwacke

It's About Time!

We agree, it is about time that the Dairyland Theatre Organ Society (DTOS) hosted its fellow ATOSers for a Regional Convention! After all, the Badger State did play a rather significant role in bringing the enjoyment of the theatre organ to many, many communities across the nation. We're referring, of course, to all the theatre organs Dan Barton shipped from his plant in Oshkosh in the halcyon days. And DTOS, having come on the scene in 1969, is not exactly new to ATOS.

Speaking of Dan Barton, we should note that Dan was a part of DTOS from its inception. He was listed in the membership as "Retired organ builder," was elected Honorary Lifetime Chairman and Honorary Member and remained active in the chapter until his death in 1974. Mrs. Helen Barton was made an Honorary Member in 1975, and Dan is remembered in the name of our newsletter, BARTOLA.

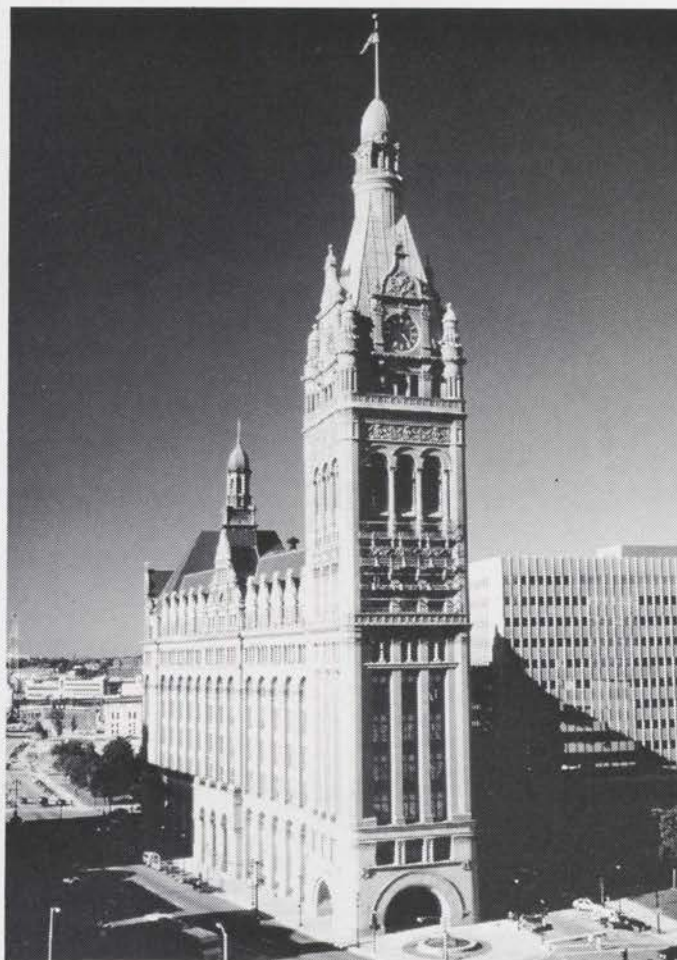


Downtown Milwaukee skyline — the new and the old.



The historic Plankinton Arcade in the Grand Avenue Mall.

At right: Milwaukee's impressive City Hall. Photo by Pallas Photo Labs, Inc.



While this invitation to join in MILWAUKEE FUN IN '91 the weekend of Friday, November 1 thru Sunday, November 3 did wait until DTOS was twenty-two, perhaps this is a case of better late than early! As you read this report we think you'll conclude that what we offer you today, both instruments and venues, is far more than we could have in the past.

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DTOS looks forward to sharing with our fellow ATOSers our unusual good fortune in having the combination of fine venues and organs in a fine city.

Milwaukee is an Old World city by any standard. Many of its Downtown buildings — from City Hall to Turner Hall, from the Germania Building to the Pabst Theatre — wouldn't look out of place in Munich or another continental center.

The influence is just a strong in the city's cultural life. Milwaukee is the home of some 50 ethnic groups, most, but by no means all, European. While the Downtown and Lakefront area is an interesting blend of the old and the new, the operative word is still "Gemutlichkeit" — good natured, easy-going geniality — something which we hope each guest will experience when we gather "by" Milwaukee for MILWAUKEE FUN IN '91!

The city is easy to reach by air (Northwest, our Convention Airline, has the most frequent flights), by AMTRAK and by Central Greyhound Lines. Frequent airport limo service is available at Mitchell Field to the Hyatt and other downtown hotels.

Convention Headquarters is the Hyatt Regency Milwaukee. In addition to fine accommodations and the ambience of its 18-story atrium, the Hyatt offers three lounges and three restaurants, including the Polaris revolving restaurant and lounge with a spectacular view of the city.

You'll want to make the ATOS Regional

Convention Desk at the Hyatt your first stop. There you will receive a hearty Badger welcome plus your Convention Packet containing your MILWAUKEE FUN IN '91 souvenir brochure, your name badge and information sheets . . . and, of course, the chance to ask questions, get directions, etc. The desk will be open from noon to 8:00 p.m. on Thursday, October 31 and from 9:00 a.m. to 7:00 p.m. on opening day, Friday, November 1. Incidentally, Milwaukee will be on Central Standard Time.

Milwaukee is one of a select handful of Midwest cities that boast a skywalk system. One can walk comfortably from the Hyatt Regency to fabulous shopping at the Grand Avenue Mall (including Marshall Field's and the Boston Store as anchor stores), to the Riverside Theatre and then even cross the Milwaukee River to the "East Side" without ever stepping outside.

AND, while the brand of beer "that made Milwaukee famous" is gone, the answer is "yes!" The question? "Do you still have breweries which conduct tours at the end of which they are anxious to have visitors sample their product FREE?" Miller and Pabst have the red carpet out! Of course, excellent restaurants also continue on the community's "menu" of attractions.

THE ORGANS AND VENUES



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*At right: The Avalon Theatre 3/27 Wurlitzer.
Below: The atmospheric Avalon Theatre.
Bottom: Avalon Theatre lobby. Jim Moy photos*



The Avalon Theatre 3/27 Wurlitzer

At one time there were five atmospheric theatres in Milwaukee. Today there is one — the Avalon, where the stars twinkled and the clouds floated across its sky for the first time on May 4, 1929. It had the distinction of being the first theatre in Milwaukee to open equipped to show the new synchronized sound pictures which had come on the scene in 1927. One of Milwaukee's most unusual movie houses, Architect Russell Barr Williamson designed it to appear to be a Mediterranean courtyard.

Opened with a 3/8 Wurlitzer "Special," in 1979 a rank was added. In recent years the organ has "grown" to 27 ranks with a French-style double bolster Wurlitzer console which allowed for much more unification and versatility. The original relay has been replaced by a solid-state Z-tronics relay.

The Avalon and its Wurlitzer have a very special place in the history of DTOS. Concerts have been held there since the early '70s, the pioneer days of DTOS, and it was under the aegis of Fred Hermes, owner of the organ (a DTOS founder and an ATOS charter member), that it has been augmented by a crew of hardworking DTOS members.

Today probably the most regularly used theatre organ in the Badger State, with pre-show mini-concerts every Saturday evening, the instrument has received accolades from many of the artists who have manned its bench over the years.

Cooley Auditorium 3/38 E.M. Skinner

The Cooley Auditorium, with seating for 1900, is located in the Milwaukee Area Technical College, Milwaukee's well known Voc-tech school. The organ is a 3/38 E.M. Skinner installed in 1931 at a cost of \$52,000. In 1982 it was decided to renovate the organ, and William Hansen, a fine organ technician, was commissioned to do the work. Bill also makes a very considerable contribution to the theatre organ scene with his continuing excellent work on the DTOS Riverside Wurlitzer and also the Grand Barton in the Civic Center in Madison in whose history DTOS has played an important part.

The lush orchestral sounds of the instrument were a trademark of the Skinner Organ Company in the late twenties. The Clarinet, Flugel Horn, English Horn, French Horn and Flute duplicate the sounds of the actual instruments so faithfully that it's difficult to realize you're listening to a pipe organ, not an actual orchestra.

The organ is also equipped with a roll player which is located backstage so the instrument could be used and enjoyed when an organist was not available. There are about 100 rolls in the library, some of which we will hear.

A pure Skinner — unchanged from the original design and voicing is a rarity today. The MATC organ is an outstanding example of Ernest M. Skinner's achievements in producing orchestral organs in the same era in which the theatre organ reached its zenith.



Cooley Auditorium E.M. Skinner.

MATC photo

THEATRE ORGAN



The restored Riverside Theatre with the Wurlitzer.

Larry Widen photo

The Riverside Theatre 3/14 Wurlitzer

It was truly a gala night for Milwaukee when the Riverside opened its doors on April 29, 1928. The public was impressed! Its decor which some say is based on French Baroque was designed by Kirchoff and Rose. A force in the Milwaukee architectural community of the 1920s, they also designed the Palace Theatre in New York City. The Riverside quickly became the showplace of Milwaukee. During the heydays of the 1930s and '40s it was a mecca, first for fans of vaudeville, then for fans of the big bands.

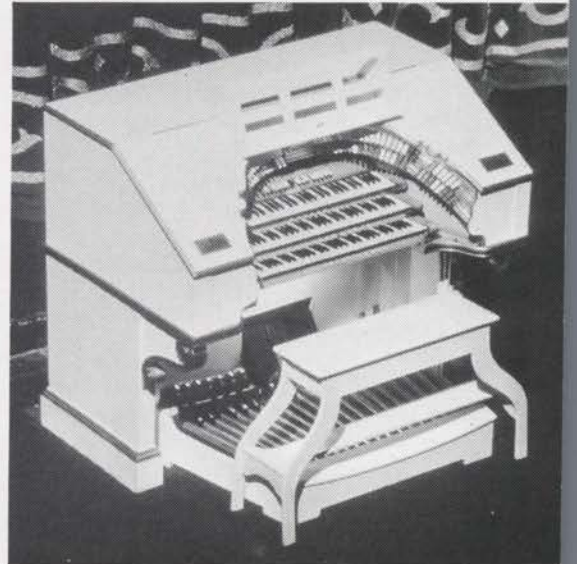
In the '50s it was a first run movie house. By the 1970s it had descended to the *Kung Fu* level, and on Labor Day 1982 it "went dark!" The theatre was not only dark, its prospects for a future looked black! Then in 1984 something close to a miracle occurred. The owners of the Riverside, Towne Realty, made a momentous decision — they would refurbish the theatre! After thousands of hours of work and a \$1.5 million investment, the theatre opened to a new era on November 2, 1984.

The 3/13 Wurlitzer 235 Special, which played on opening night 63 years ago, has had its ups and downs — and we don't mean those supplied by its lift — but it never left home! DTOS entered the Wurlitzer's life in the summer of 1980, negotiating an agreement to refurbish the faithful Wurlitzer.

Returning it to playable condition was a truly major project accomplished during

1980-81. In 1985 its specs were completely reworked, resulting in a more unified stoplist, and it also became a 3/14. In addition to the major organ project, DTOS members did much painting, relamping, etc., to make the Riverside auditorium and lobby a bit more presentable for concerts it held before and during the period the theatre was dark. Maybe, just maybe, those efforts helped motivate Towne Realty to the exciting renewal whose results you will enjoy, and to their donation of the Wurlitzer to DTOS in December 1986.

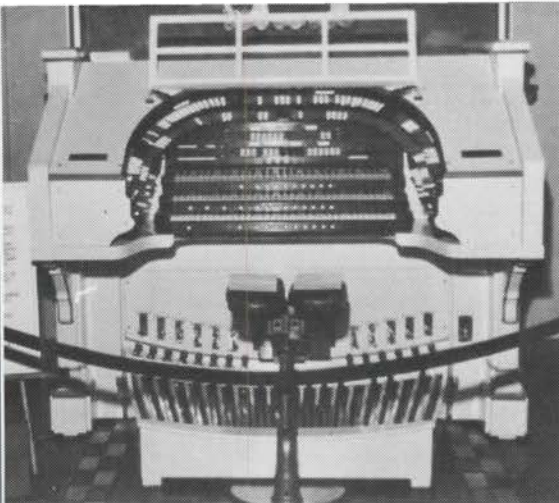
A more complete Riverside story, "Renaissance in Milwaukee" is found in the November-December 1986 THEATRE ORGAN.



Riverside Wurlitzer.

Larry Widen photo

JULY/AUGUST 1991 • 13



Oriental Kimball before installation. Glen Ehmert photo

The Oriental Theatre 3/30 Kimball

The Oriental made its entrance on the Milwaukee entertainment scene in July 1927 as the city's premiere movie "temple." Designed by the prominent local architects, Dick and Bauer, to seat 2,310 in what they described as "the most beautiful and artistic temple of Oriental art to be found anywhere in America," its cost was \$1,500,000. Included in the ornate plasterwork were 102 elephants plus many mythological creatures. The patron is prepared for what he will encounter in the "temple" by the large lobby with exotic decor bespeaking the Orient. The lighting control board was purported to be the equal of that in New York City's Roxy Theatre.

The Oriental was triplexed a few years ago but with amazingly little negative effect on the main auditorium, which has been effectively restored. Only the orchestra area under the balcony was used for the new "theatres"; the balcony and the rest of the orchestra remained intact, and the decor was carefully retained. At its opening the theatre was equipped with a 3/14 Barton, removed in 1959.

The instrument now in the Oriental came from downtown Milwaukee's Warner Theatre (later Centre, now Grand). This is a beautiful art deco Rapp and Rapp gem. Its 3/28 Kimball was "dispossessed" when the house was twinned in 1973. When and how it became the Barton's replacement is another story for another time.

The members of the Kimball Theatre Organ Society, which took title to the Kimball in 1979, merit the thanks and gratitude of theatre organ aficionados for the thousands of volunteer hours and the funds which have gone into a very thorough and comprehensive rebuild.

Plans call for its expansion to 38 ranks. We understand that it will have at least 30 ranks playing in November when we have the privilege of hearing its debut in its new home!



Milwaukee's Oriental Theatre.

Larry Widen photo

Gesu Church Kimball/Kilgen

The stately spires of Gesu have looked out over Milwaukee for nearly 100 years. The Jesuits laid the cornerstone of the church in 1893. Its Gothic architecture bears a resemblance to the Cathedral of Chartres in France. The massive monolithic columns between the nave and the aisles and those supporting the nave and transept give a sense of massiveness. This is countered by the airiness lent by the beautiful large stained glass windows which dominate the walls in the east and west transepts. This Gothic ambience together with wonderful acoustics provide a fine setting for the music of the pipe organ.

Gesu's historic organ, built by Kimball in the late 1800s, came to Gesu from Chicago in the early 1900s. It had approximately 50 ranks of pipes divided into four sections. In the mid 1950s the instrument was rebuilt and enlarged by Kilgen of St. Louis. Retaining a large percentage of the Kimball pipes, new windchests and a new console were among the installations. The pipes were augmented so there are now over 5000, comprising five separate divisions in the gallery and an echo division in the far right front of the church.

In recent years, Gesu Organist John Weissrock and Michigan organbuilder Jerroll Adams have collaborated in making considerable tonal and other refinements in the instrument, including installation of a new solid-state relay.



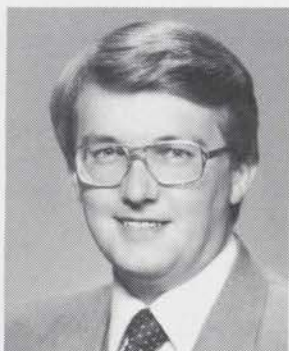
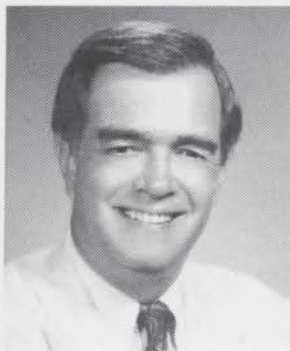
Gesu Church — looking toward organ in gallery.

Paul Trotter photo

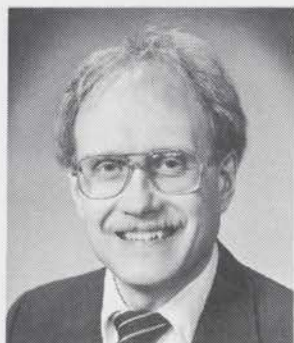
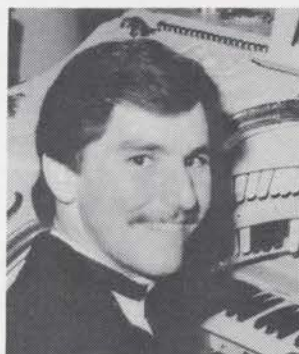
THEATRE ORGAN

AND NOW THE ARTISTS!

We are extremely pleased to announce that we will hear the following outstanding artists who will "come by Milwaukee" to put the organs through their paces:



Clockwise from top:
TOM HAZLETON, JONAS NORDWALL,
CLARK WILSON, DAVE WICKERHAM,
SIMON GLEDHILL, WALT STRONY,
and JOHN WEISSROCK.



All the above, we're proud to say, have played here before. As a matter of fact, Walt Strony and Clark Wilson were resident organists in Milwaukee for extended periods, and David Wickerham currently enjoys that position.

We're certain that all are well known to you with perhaps the exception of John Weissrock. John lives in Milwaukee and is a widely known and extremely talented classical organist. John tells us that he has also always had an interest in the world of the theatre organ. Among his theatre organ encounters, he remembers playing Vidor and Bach on the Moller at Milwaukee's one-time Pipe Organ Pizza. We'll introduce him briefly:

John received his training at the Cincinnati College Conservatory of Music. He entered college at the age of 16 and studied under Wayne Fisher, who was a student of Marcel Dupre. He has made ten recordings of organ and choral music which have received positive comment nationally.

He has also been associated with organ design and organ building for many years. A recent highlight in his career was a performance for more than 5000 people at the Cathedral of Notre Dame in Paris in the summer of 1988.

We will have the opportunity to hear John Weissrock at the console in Gesu Church on the Marquette University campus where he has been Organist/Director of Music for the past 13 years.

MILWAUKEE FUN IN '91 SCHEDULE

FRIDAY

Morning: Check-in and Registration

Afternoon: Tom Hazleton
Cooley Auditorium,
MATC

Evening: Jonas Nordwall
Avalon Theatre

Late

Evening Piper Jam Session
(Optional)

SATURDAY

Morning: Clark Wilson

Afternoon: David Wickerham
Riverside Theatre

Evening: Simon Gledhill
Riverside Theatre

Late

Evening: Piper Jam Session
(Optional)

SUNDAY

Morning: Tom Hazleton
Avalon Theatre

Afternoon: Walt Strony
Oriental Theatre

Evening: John Weissrock
Gesu Church (Optional)

(Schedule subject to change)

And in Conclusion . . .

Reviewing the convention schedule you can see that we've planned full days of enjoyment for you with exceptional organs, venues and artists . . . and to enjoy some of Milwaukee's many unique attractions "come early and/or stay late" is something to consider. In any event, do register soon. The members of DTOS look forward to greeting you at the Hyatt Convention Headquarters!



MILWAUKEE™

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Style 216 Wurlitzer in the Rialto Theatre, Pasadena.

B'hené & Kaufmann Archives

The Rare Breed

by Tom DeLay

The late summer of 1925 saw the first shipment of a scarce two-manual, ten-rank style of Wurlitzer theatre pipe organ. Much has been said over the years about the style 216 Wurlitzer, but not since the early 1960s has much been seen in print about what makes a style 216 such a different breed. At that time, Gordon Kibbee included the 216 in his excellent series on Wurlitzer style specifications. (THEATRE ORGAN, Fall 1960, page 9)

Unknown, except by reputation, outside the confines of California, many 2/10 Wurlitzer organs have been called style 216, but other than those in California, none were found. Well-known theatre organist Frank Lanterman played for many years Southern California theatre organs that were generally known as 2/9 style 210 and 2/10 style 215. He was disgusted with the rather puny stoplists of these or-

gans, often with only an 8' manual Tibia Clausa. As late as 1928, Wurlitzer produced a style 210 2/9 with only an 8' Tibia — no 4' Piccolo, let alone Tibia Twelfth or Piccolo 2'. As an organist for Fox West Coast Theatres he carried some degree of weight and persuaded the Wurlitzer Company to respecify their style 210:

MAIN

Flute 16-2
Viol 'd Orchestre 8-2
Open Diapason 16-4
Viol Celeste 8-4
Clarinet 8
Orchestral Oboe 8
Chrysoglott

SOLO

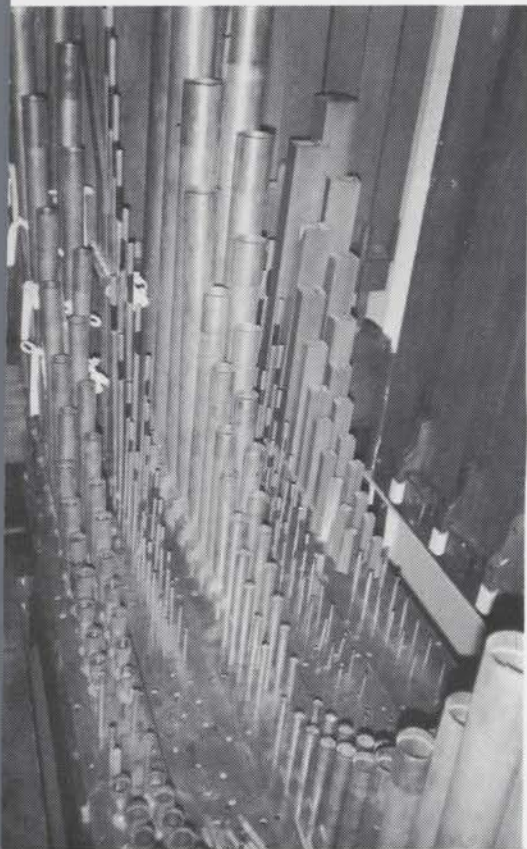
Vox Humana 8
Tuba Horn 16-4
Tibia Clausa 8
traps/tonal
percussions

Note: Wurlitzer produced 51 style 210 instruments and a mere 14 style 215 organs. The more common style H (also a 2/10 or 3/10) saw much greater production with 2 and 3 manuals.

In addition to keeping the same basic list of ranks, he specified the ubiquitous English (post) Horn added to the Solo, and moved the Orchestral Oboe to the Solo from the Main.

For an organ designed in 1928, it had a surprisingly modern stop layout. However, by today's concert standards the Tibia Clausa's appearance at only 8'-4' might seem unthinkable, it was a major improvement towards the present day expectations of a theatre organ.

Wurlitzer produced a mere 12 of these style 216 instruments, with all but one installed within the area of Southern California. This one exception made its way to the Senator Theatre in Oakland, and then for many years was in San Francisco's Lost Weekend Lounge where it was played by Larry Vannucci. As far as is known, only opus 1320 remains fully intact.



Style 216 Main Chamber. L to R: Clarinet Viol Celeste, Open Diapason, Viol d'Orchestra, and Flute. This is a fairly typical Wurlitzer Main. DeLay photo



Style 216 Solo Chamber. L to R: Vox Humana, Tibia Clausa, Harmonic Tuba, English Horn, and Orchestral Oboe — though this example has a Kinura in place of the Oboe. Most often when a 216 can be found, it is the English Horn and Oboe which are likely to be missing. DeLay photo

The Style 216s were installed as follows:

Opus	Theatre	City	Year	Disposition
1142	Rialto	Pasadena, CA	1925	OI, less Solo church; then to a private party
1149	West Coast	Huntington Park, CA	1925	Parts
1164	1st & Vermont West Coast	Los Angeles, CA	1925	Parts
1220 SP	Maclay (only 'special' opus)	San Fernando, CA	1925	Unplayable
1276	New (FOX)	Taft, CA	1926	Parts
1294	West Lake	Los Angeles, CA	1926	Partially broken up for parts
1320	Senator	Oakland, CA	1926	intact-storage
1620	Garrick (sent to Cal Theatre San Diego)	Los Angeles, CA	1927	Unknown
1636	Tower (later moved to Los Angeles Theatre)	Los Angeles, CA	1927	Unknown
1850	Fairfax (California)	San Bernardino, CA	1928	Original installation
1973	West Coast	Redlands, CA	1928	enlarged 3MN in a church hall
1998	West Coast	Riverside, CA	1928	parts

Of these, only opus 1850 remains in its original location, minus its English Horn, removed some years back by the "mid-night organ supply." Two of the instruments were recorded; the excellent recording of 1965 of George Wright on Pasadena's Rialto organ and an early 1960s recording of Ann Leaf at opus 1636, by then long since moved to the Los Angeles Theatre on Broadway. Opus 1636 is also an instrument known for other reasons, having been "stolen" from the theatre in the late 1970s. The late Bill Thompson also made a recording at the Rialto circa 1968. The Rialto 216, alas, lost its Solo chamber in a sad fire in the early 1970s, but prior to this was heard in many superb George Wright "evening concerts" and the 1968 Los Angeles-hosted National ATOS Convention. It is sorely missed. One 216, most of Opus 1924 is now installed as the Sequoia Chapter's organ in the Hanford (CA) Theatre. With another 216 "Solo" this organ is restored as a 216 organ in the Hanford Theatre. The Solo of opus 1294 is now installed in a well-known North Hollywood "Philharmonic Organ."

Even though Frank Lanterman specified these organs as more unified and varied stoplists than their rather colorless 210 and 215 brethren, at least one of these 216s provided only an 8' Tibia Clausa (with no further extension of it), the very objection Lanterman had against the previous styles of organs (Westlake 1294 Wurlitzer factory blueprints).

The five-rank Main chambers were fairly typical of most 8- to 10-rank Wurlitzers; all five-ranks on one tremulant (including 16-8 offset chests) and a separate regulator for the 12" pressure required for the Chrysoglott and shades. The Solo chamber was another story.

The manual Tubas were voiced on 15" pressure, the standard 6" Vox Humana, and what equalled the Solo-tremulated stops, Orchestral Oboe, English Horn, and Tibia Clausa, all trying to shake with the Tibia's needed amplitude. Heavily tremmed English Horns were perhaps more widely accepted than by today's ears. What is unthinkable to us today was probably not too much of a concern in the mid-1920s. In addition to the organs' well-equipped tonal percussion department (Marimba/Harp, Chrysoglott, Sleigh Bells, Glockenspiel, 25-note Chimes, Xylophone), the rather small 216 unit provided the organist some versatility that was virtually never found on two-manual Wurlitzer theatre organs — well-equipped manual couplers. These were Accompaniment Octave, Solo to Accompaniment, Solo Sub, Solo Unison Off, Solo Octave, and an Unison Solo to Accompaniment second touch. Compared to other Wurlitzers of the day, the 216 had a unique second touch specification provided for the Accompaniment. Besides the coupler, also found were Clarinet 16tc, Harmonic Tuba 8', Piccolo 4', Marimba, Chimes, Glockenspiel, and Triangle. A Crescendo pedal seemed to be an option. At least one organ (opus 1142) was installed with the Main and Solo chambers in the reversed position; that is Solo on the left and the Main on the right.

As the years have gone by, gradually the style 216 has all but disappeared as a complete organ. Opus 1276 partially burned in a theatre fire, others have "simply" disappeared (1620, 1636). Most recently 1220 was traced to a church where it remains waterlogged and unplayable.

Others have been partially destroyed (1142, 1294), while some have scattered for parts (1998, 1276, 1164). As an ultimate

two-manual organ they were superb. While some of their unification may seem a bit dated by today's standards, they could, for the most part, still be considered a viable smaller form of concert instrument. As our 1989 Organist of the Year put it when asked if he minded playing a concert on a two-manual organ, Ron Rhode replied, "... not at all! I may have to work a bit harder, but provided it all works, it is no problem."

It is a sincere hope that the scant few remaining 216 Wurlitzer theatre organs will remain intact for future generations to see and hear and not be allowed to succumb to pipe organ cancer — "expansionitus." A rare breed to begin with, it is now all but fully gone — but not forgotten.

Many credits to information research of Dave Junchen and the Wurlitzer Shipment List by Judd Walton. Without these two historians, much theatre organ information might be lost for all time.

The dispositions on the list of style 216s should not necessarily be considered up-to-date nor necessarily correct. Over the last 20 years or so the organs have been moved, broken-up, added to and so on. We invite any corrections, additions, or deletions to the list.

"It is a sincere hope that the scant few remaining 216 Wurlitzer theatre organs will remain intact for future generations to see and hear and not be allowed to succumb to pipe organ cancer, 'expansionitus'."

An interesting aside regarding the style 215: Most were installed in Southern California again with one exception. Opus 1558 shipped in January 1927 is still installed in its original home, Bellingham, Washington Mount Baker Theatre. It is the only 215 still in its original home.



Style 216 console in the Rialto Theatre.

B'hend & Kaufmann Archives

Wurlitzer's Style 216 (2-manual, 10-rank) Organ

During the period Frank Lanterman was chief organist for West Coast Theatres in the Southern California area, he played many of the two-manual instruments that were installed in the chain's various houses and became resident at the Alexander Theatre in Glendale. A style 215 Wurlitzer was installed there. In this era, from 1925 until the advent of sound motion pictures, West Coast started expanding rapidly, taking control of theatres that were already in operation and blue-printing many others to be built throughout the region.

In his position as chief organist, Lanterman was called on to recommend the type and size of instruments to be ordered. He had never been completely satisfied with the Wurlitzer in the Alex and decided to prepare a specification that offered greater flexibility. What ultimately became Wurlitzer's Style 216 was his creation. But Wurlitzer wasn't impressed and politely rejected his ideas.

He readily solved the problem by making two telephone calls — one locally to the Robert-Morton Organ Company in nearby Van Nuys, and then a long distance call to North Tonawanda, New York. The latter call was to inform Wurlitzer that Robert-Morton would be happy to build a two-manual, ten-rank style organ for the new West Coast houses.

Lanterman, in later years, recalled that Wurlitzer rather hastily reconsidered and decided the firm would be quite pleased to use his specification and turn out what became designated as the Wurlitzer Style 216. Many of the new West Coast theatres were equipped with this new model, one of the most successful Wurlitzer styles ever produced.

In fact, George Wright concertized and made famous the Style 216 in the Rialto Theatre in South Pasadena, California, for several years before the instrument was partially destroyed on October 28, 1971, in a blaze believed to have been started by an overheated soldering iron.

Tom B'hend

Specification of the 2/10 Style 216 Wurlitzer pipe organ.

Pedal — Three pistons		Flute	4	Tibia Clausa	8	Second Touch	
Tuba Profunda	16	Vox Humana	4	Clarinet	8	Tuba Profunda	16
Diaphone	16	Twelfth	2 ² / ₃	Orchestral Oboe	8	Clarinet	8
Bourdon	16	Piccolo	2	Viol d'Orchestre	8	Tremulants	
Harmonic Tuba	8	Harp		Viol Celeste	8	Main	
Diaphonic Diapason	8	Marimba		Concert Flute	8	Solo	
Tibia Clausa	8	Chrysoglott		Vox Humana	8	Tuba	
Clarinet	8	Snare Drum		Harmonic Clarion	4	Vox Humana	
Cello II	8	Tambourine		Octave	4	Crescendo Pedal	
Flute	8	Castanets		Piccolo	4	Traps sforzando	
Octave	4	Chinese Block		Viol	4	1st/2nd touch —	
Bass Drum		Octave		Octave Celeste	4	piano pedal	
Kettle Drum		Solo to Accompaniment		Flute	4	Auto Horn	
Crash Cymbal		Second Touch		Twelfth	2 ² / ₃	Fire Gong	
Cymbal		Clarinet (TC)	16	Fifteenth	2	Steamboat Whistle	
Accompaniment —		Harmonic Tuba	8	Piccolo	2	Bird Effect	
Ten pistons		Piccolo	4	Tierce	1-3/5	Door Bell - push button	
Contra Viol (TC)	16	Marimba		Marimba		Horse Hoofs	
English Horn	8	Cathedral Chimes		Harp			
Harmonic Tuba	8	Glockenspiel		Cathedral Chimes			
Diaphonic Diapason	8	Triangle		Sleigh Bells			
Tibia Clausa	8	Solo to Accompaniment		Glockenspiel			
Clarinet	8	Solo — Ten pistons		Bell re-it			
Viole d'Orchestre	8	Tuba Profunda	16	Chrysoglott			
Viole Celeste CC	8	Bourdon	16	Sub Octave			
Concert Flute	8	Contra Viol (TC)	16	Unison Off			
Vox Humana	8	English Horn	8	Octave			
Viol	4	Harmonic Tuba	8				
Octave Celeste	4	Diaphonic Diapason	8				

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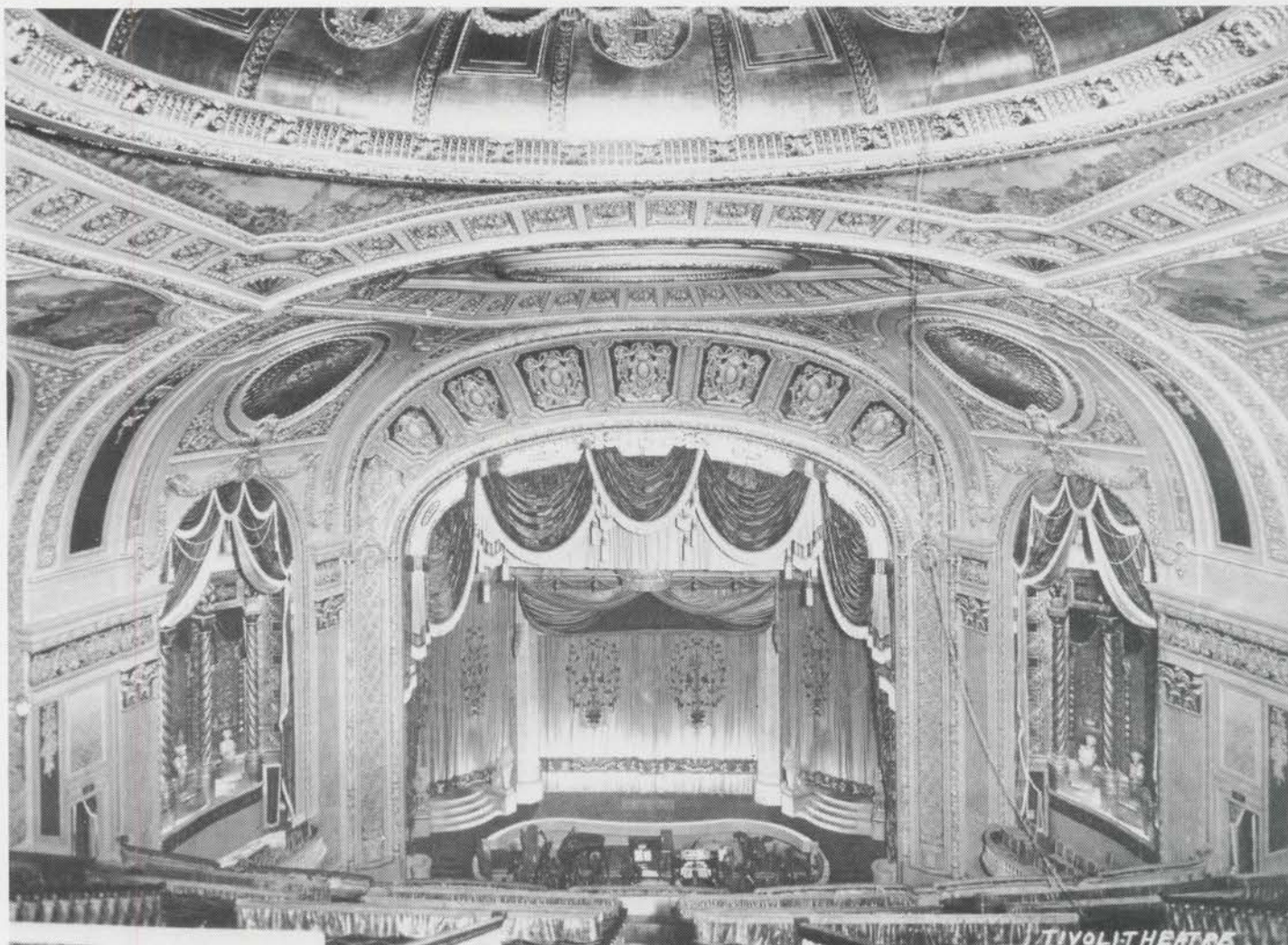
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TIVOLI THEATRE, Chicago

Capacity 3414 / Opened: February 16, 1921

Architect: C.W. & George L. Rapp

Organ: Wurlitzer 3/16 Style 260

Speculation on what theatre deserves to be called the first movie palace is made difficult, if not pointless, by the universality of the phenomenon: it was happening everywhere at about the same time. Nevertheless, the importance of these two — summations of everything which had come before and standards for everything to follow — cannot be overstated.

The pair propelled Rapp & Rapp into the front rank of movie house architects, and their client, Balaban & Katz Theatres, to the top of Chicago exhibition. Impressed by the architects', Al Ringling Theatre in Baraboo, B & K engaged them to design the Central Park (1917) on Chicago's West Side and the Riviera (1919) on the North. The Tivoli, on the South Side, and the Chicago, in the Loop, filled out the pattern. Rapp & Rapp were responsible for many more B & K houses, most notably the Uptown (1925) and the Oriental (1926).

After the circuit became a major component of Publix Theatres in 1925, they designed most of the new Paramounts, starting with New York.

Often thought of as twins, the Tivoli and Chicago were in fact quite different in both layout and decor. The first truly “grand” lobby anywhere, the Tivoli's, freely modeled after the chapel at Versailles, sat beneath the balcony. The Chicago's smaller lobby is freestanding, with offices above. Both had tall arched windows above the doors and tiers of staircases at the far end. The Tivoli pioneered the use of ambulatories to separate incoming and outgoing traffic; this feature was repeated at the Chicago and in most subsequent Rapp & Rapp lobbies.

The Tivoli's smaller auditorium was the more conventional; the Chicago's, constrained by the site, is wider than it is deep. The Rapps' characteristic trio of

CHICAGO THEATRE, Chicago

Capacity 3880 / Opened: October 26, 1921

Architect: C.W. & George L. Rapp

Organ: Wurlitzer 4/25(?) Now 4/29

sidewall arches appeared in both, as did fixed stage sets and orchestra pits set into the stage. Overall, the ornament in the more graceful Tivoli was lighter than the Chicago's, particularly around the organ openings.

The Tivoli lasted until September 19, 1963. The Chicago, along with most of the other Loop houses, remained profitable a good deal longer. A long and complex battle in the early '80s saved it from the wrecker's ball. Following a so-so renovation, it reopened in September 1986. The going since has not been smooth, but the Chicago still stands.

For the Tivoli, Wurlitzer built the first Style 260, although the organ was larger, by a string, then what became the standard model. The Chicago organ appears to have been shipped with 25 ranks. Later additions by the builder included a Tibia and Vox in the Solo and a second Saxo-

phone, in the main, perhaps in place of the Salicional. To augment the Brass, a second Tuba Mirabilis and English Horn were later moved from the Uptown, bringing the organ to its present 29 ranks. After decades of neglect, the organ was brought back to life by Chicago Area Chapter in the early '70s.

The present console, the third, was installed in 1923, along with a slave conceived with Jesse Crawford's new bride, Helen Anderson, in mind. (Given their success at the Chicago, one wonders why the New York Paramount was not at first so equipped.) Although Crawford is more closely associated with the Chicago, he also opened the Tivoli and played there until the larger house opened. *Steve Levin*

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**From the Workbench
of Allen Miller . . .**



Wurlitzer Chest Internal Leaks . . . or How Come The Tibia Tremulant Affects The Trumpet?

*Quite often,
fixing one problem
can cause another
to become obvious!*

There is a little known winding problem associated with Wurlitzer multiple rank chests due to their construction. The problem is leaking of wind from one chest section to the next. It is manifested in two ways. The most obvious is the tendency for one rank to be affected by the tremulant on its neighbor, which is usually only noticed when one of the tremulants is off and the other on. The second manifestation is a bit more obscure, and only happens when the tremulants are off and the wind system is tight (no air leaks.) In this case, the pressure on the lower pressure chest slowly increases, sometimes all the way to the pressure of the neighboring higher pressure chest.

Take a common situation of a four-rank Wurlitzer Solo chest for a Kinura, Tuba Horn, Tibia, and Vox Humana. Here is one chest with possibly four wind systems (four regulators and tremulants.) The construction of the chest is based upon a rim having two sides and two ends, with three partitions between. The chest ends are grooved and the partitions tenoned for location accuracy and mechanical strength. The tenons or joints between chest sections are usually glued which keeps the wind supplies separate.

But, what about a Main chest having a Flute, Violin, Celeste, Open, and Clarinet? This chest would have had only one regulator originally, and you will usually find that the joints between the chest sections are NOT glued!

In addition, a wood bar runs across the center of the top and bottom for additional stability and so that the bottom boards can be made in two sections. These wood bars are halved into the partitions, and this joint is often either poorly glued or not glued at all.

If the entire chest is on the same pressure and regulator, the slight leakage between sections presents no problem. However, consider the situation created in a common three-rank Solo chest having a style D Trumpet next to a 10" pressure Tibia. If the Trumpet is given a separate regulator and tremulant, it will usually suffer from the Tibia tremulant bleeding through and disturbing the Trumpet wind.

Even worse, what if ranks have been moved around in an expansion project and we now have a Vox on what was a Clarinet or Kinura chest? For discussion, let's say we have wound up with the Vox next to the Tibia, which was not the original case.

If the tremulant on the Vox is off and there are no other leaks, the air slowly bleeds from the Tibia into the Vox. As the Vox gets more air pressure, the Vox regulator rises, eventually closing its intake valves. Higher pressure from the Tibia continues to bleed through and the Vox regulator rises even further, but otherwise does nothing. The pressure on the Vox thus rises above the set 6" value. This is further complicated by the fact that regulator cone valves and pallets do not close absolutely air tight, so there is also some static pressure leakage into the Vox.

Well, you might say, I usually play with the tremulants on, so there really isn't a problem. Other than one tremulant affecting another and sounding like a singer with regular hiccups, you could probably live with the problem . . . until you start to tune. On the chests where the pressure is building up, flue ranks like the Tibia use so much air that merely playing a pipe drops the pressure to normal, until you get up to the top notes. You will end up tuning them with the pressure higher than normal, so they will be flat when you play them with other notes or with the tremulant on.

The problem is worse on the Vox, because reed pipes do not use much wind, and thus will not bleed off the extra pressure. The end result is that even though you have tuned the Vox, it will go considerably flat when you turn the tremulant on.

I won't even get into the crazy problems you encounter trying to adjust two tremulants which are affecting each other.

As you can guess, in modernizations of theatre organs, the musical consideration is to break up the organ into more wind systems with more tremulants to improve the ensemble. A six-rank chest which was just fine when all the ranks tremmed together will suddenly have what seems like regulator problems when you divide up the wind system.

Fortunately, there are solutions. The obvious is to glue the joints. If you are rebuilding the chest, this is simple. At this point in time, all original leather, including packing or gasket leathers have deteriorated beyond useful resilience. If you re-leather a chest without replacing pallet valve leathers, primary valves, felts, and the packing leather, you are just kidding yourself and wasting a lot of time and money. So, if you rebuild the chest, this means stripping it down to its carcass, or the basic wood frame. You don't have to disassemble the chest any further than this, but you will find it easiest to disconnect it from wind lines and stand it on end or on edge. In either position, you can flow glue into both sides of the joint either with a brush or with a plastic bottle with a "dunce cap" top (such as a mustard bottle.) This will even work with hot glue if you keep the bottle hot. In this application, I prefer to use PVC-E, which remains somewhat flexible and will not later crack and leak again.

Ideally, you want to seal both sides of the joints. If the chest is already in place, and has been releathered, it can be sealed in place. Doing this is a bit more miserable a job, however. Sealing the side having the higher pressure will work, and only sealing the joints on the partition opposite the pneumatics will probably do in most cases, although it is not the ideal solution. You can work the glue into the joint with a brush. It will probably want to run down, so you will have to use several light coats, letting the glue dry in between. You can cut leather or

rubber cloth strips and glue them over the joint. This is not easy, either, due to the limited working space inside an assembled chest. The end result may not look very pretty. Go for function. Obviously, do not slop glue all over everything, including pneumatics.

An alternative fix is to run a bead of silicone rubber along the joint. If you do this, use the tapered nozzle which comes with the tube and run a small bead, then "smear" it into a fillet by running a wet finger along the joint. Remove the excess rubber. Gobs of rubber won't do, and keep it off the pneumatics.

There is another possible solution, at least to the pressure build-up problem. Since the leaks are small, leakage in the wind system will tend to cancel this out. If your installation hisses, you probably don't have this problem at all. If you have sealed all the leaks to get a quiet installation, you can create a controlled leak or bleed in the system. Boring a 3/8" hole somewhere in the wind system will usually work. This should have a chamfered edge (countersunk) and be lined with felt to reduce noise. Then cover the hole with a muffler, or tube the air to some remote place. Don't be tempted to use several small holes, as they make more noise than a single large hole.

If the problem is only noticed when tuning the Vox, there is another quick solution if your regulator has a safety relief valve. Simply depress the valve slightly and insert something to create a slight leak while you are tuning. This wind bleeding solution will not cure interaction between adjacent tremulants, however. The only solution for that is to seal the chests from each other.

Should you encounter this situation in other than Wurlitzer chests, it is highly unlikely that this is the problem, so look into your wind manifold for the rest of the winding system for places where air could leak from one supply to the next.

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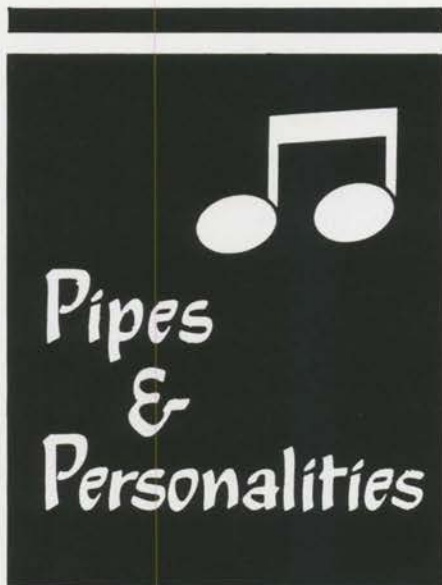
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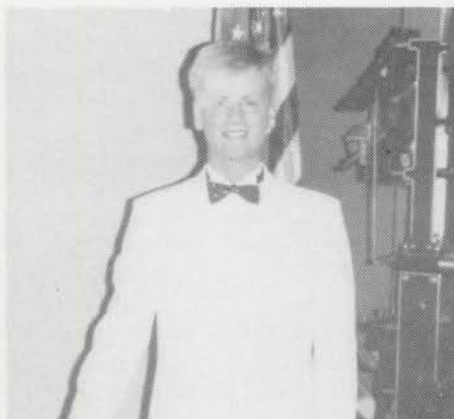
Pipes & Personalities

The Railroad and Movie Nostalgia Program in Sacramento

by Ed Mullins

"Engineer" Bob Vaughn got *The Great K & A Train Robbery* back on the tracks Sunday, March 24, in Sacramento, California. The silent film, starring Tom Mix, was de-railed January 20 when a massive power failure in Sacramento cancelled the show. The railroad and movie nostalgia program was sponsored by the California State Railroad Museum Foundation; Pacific Coast Chapter, Railway & Locomotive Historical Society and the Sierra Chapter ATOS. The proceeds were split three ways to support the groups' various projects. Vaughn, in keeping with the mood of the program, was dressed as a locomotive engineer complete with a long-spouted locomotive oil can. Bob played *Railroadin'*, an Our Gang Comedy and *Sailors Beware*, featuring scenes on Los Angeles streetcars, before the main feature. The auditorium of Sacramento's Grant Union High School is equipped with a 4/20 Wurlitzer, with a Balcom & Vaughan console. Dave Moreno had the organ in top playing condition, with some last-minute tuning before the show. George Wright is a graduate of the high school and installed the organ when he was a student there. The Tom Mix film was shot in Colorado's Royal Gorge and had many exciting steam locomotive sequences.

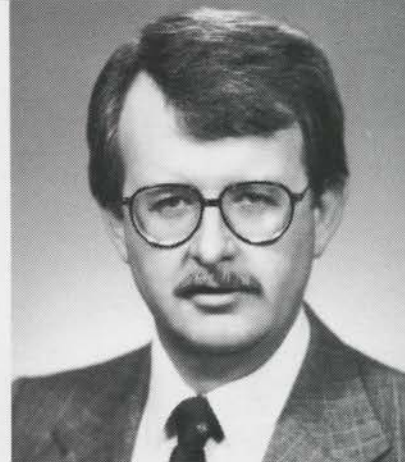
Bob Vaughn oils up the 4/20 Wurlitzer console prior to the Railroad & Movie Nostalgia program. Antique oil can was from the Chicago & Northwestern Railroad.



Simon Gledhill in the Green Room of Paramount Theatre, Oakland, California, before his concert at the 4/27 Wurlitzer. Ed Mullins photo

Gledhill At Oakland

British organist Simon Gledhill returned to the console of the 4/27 Wurlitzer at the Paramount Theatre, Oakland, California, on Saturday March 23. His console raiser was Bronislaw Kaper's "San Francisco" coupled with "California, Here I Come" complete with fog-horn effect. He played pieces from *Hans Christian Andersen* and tunes by Eric Coates and Ray Noble, concluding with a note-perfect "Dance of the Hours." Simon's boyish charm and English accent captivated the audience. The second half opened with "Stein Song" and contained tunes by Jerome Kern, Louis Mor-dish, Cole Porter and a selection from Sigmund Romberg's *Student Prince*. His final number was Richard Rodgers' "Slaughter on 10th Avenue," which was terrific. For an encore he played a rousing "Tiger Rag." Gledhill departed the next day for Sydney, Australia, where he played for the Theatre Organ Society of Australia National Convention during Easter weekend. Simon and Phil Kelsall, "The Best of British" played the 3/17 Wurlitzer at the Orion Centre, Campsie. Ed Mullins



Dan Hall

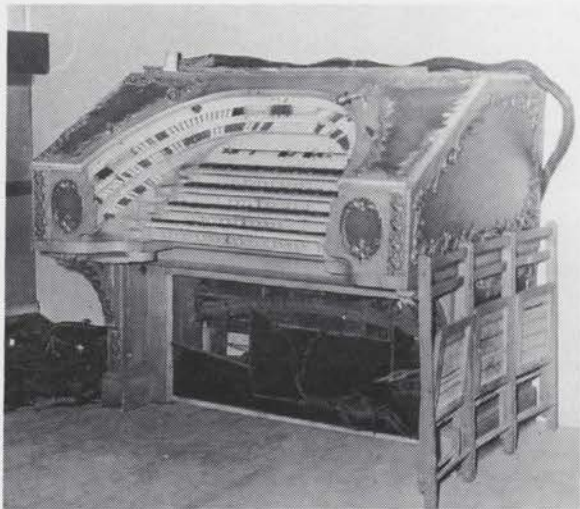
Customer Service Manager Named at Rodgers

Robert Ulery, President of Rodgers Instrument Corporation, recently announced Dan Hall's promotion to the newly created position of Customer Service Department Manager. Dan has been credit manager at Rodgers since 1984. He has done an excellent job managing Rodgers receivables and, for the past eighteen months, he has incorporated the customer relations job as part of his duties, which include order processing.

Because of Dan's background and having worked intensely with Rodgers' planned order system, he is uniquely qualified to fill this position. His immediate task is to focus on planned processes and procedures to give Rodgers dealers/distributors and end users the best service possible to ensure Rodgers is the most successful and sought after organ manufacturer in the world.

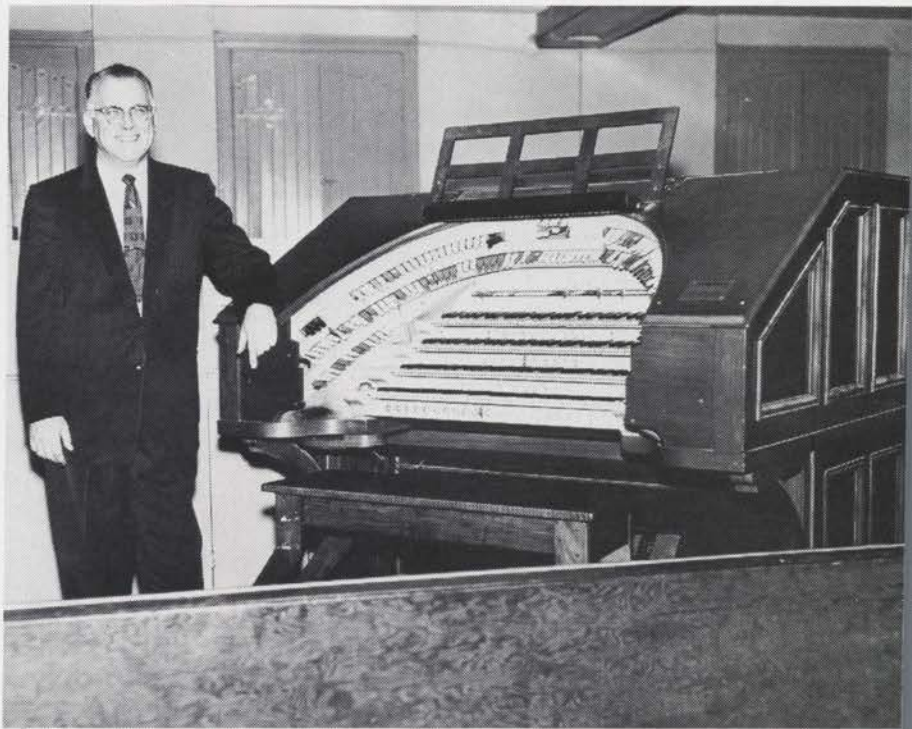
Rodgers Instrument Corporation of Hillsboro, Oregon, is noted as one of the world's largest builders of pipe organs and also as a world leader in the manufacture of electronic classical organs.





Wurlitzer console as it came from the theatre. The original finish — plywood, plaster and red lacquer.

*At right: Arcadia console after refinishing.
Phil Eng photo*



The Ten-Year Gap

by O.H. "Bill" Holleman

Whenever I read about the Oakland Paramount organ that was once in Detroit's Broadway Capital Theatre, I am distressed that some of its history is omitted, the "chapter" about the ten years when the organ was part of my life. First, a bit about myself; I was operator/organist at the Arcadia Roller Rink from 1950 to 1967 and Northland Roller Rink from 1967 to 1989, both in Detroit, Michigan. I used to sit in the center of the Arcadia skating floor and listen to George Wright Hi-Fi records on Voice of Theatre speakers that sat up on the stage, and I would dream about having a pipe organ there. The Arcadia had been built and used as a ballroom (circa 1930). Its acoustics were ideal for pipe organ sound as the ornate plaster ceiling was about 60 feet high and the skating surface approximately 75' x 165'.

I also played several stints at the Fox and Fisher theatres in Detroit. We originated Reel Rhythms Recording Company, a monthly service providing Hammond organ taped music to skating rinks.

Now, for the lost ten years of the 4/20 from the Broadway Capital Theatre. I purchased the organ in 1957. It took 19

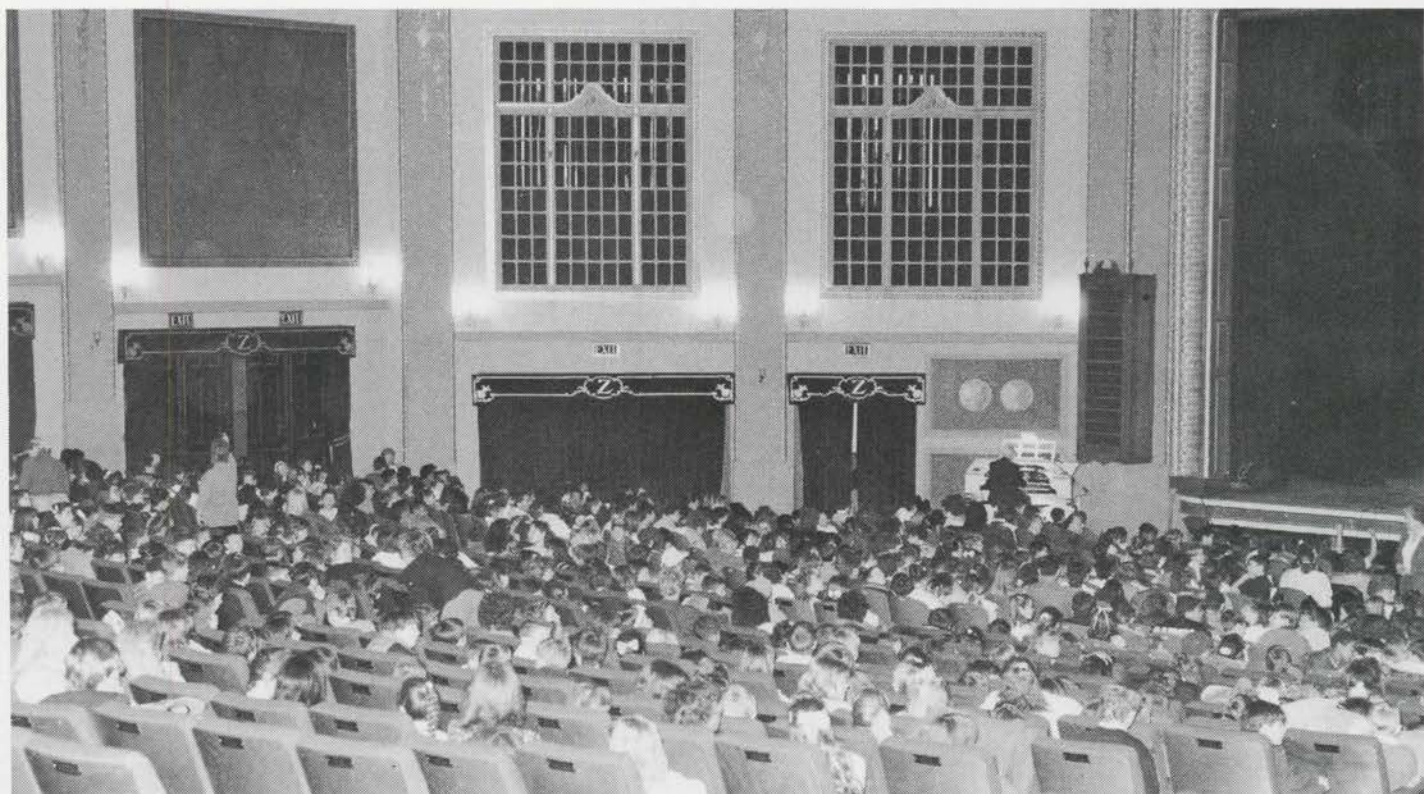
days to remove it from the theatre and nine months to re-leather all the chests and reinstall it in the chambers on the stage of the rink. The stage was at the far end of the skating floor and an ideal location for the pipe chambers which were directly above the central steam pipes. Incidentally, a heavy rug pad covered the right chamber while the organ sat deteriorating in the theatre. It probably had not been used regularly for a good 15 years, since the mid-1940s. Surprisingly, very little had to be done to the relays. The 15 hp, AC motor was driven by a 20 hp, DC motor until the Detroit Edison Company converted our building to alternating current (the last such project done in Detroit at Edison's expense). The console was stripped of its plywood and plaster cover to reveal a cream-colored console. After many gallons of paint remover, we refinished it to a beautiful cherry mahogany. Some job!

Through a friend, we contacted Jim Walsh, the Moller salesman, and purchased the English Horn from the Waldorf Astoria Hotel in New York City. We substituted one Vox for the horn. We later traded the Brass Saxophone to Roger

Mumbrue for his Marr & Colton English Horn which was more suitable for rink music.

At Arcadia we hosted several Michigan State Roller Skating Meets and several regional meets, plus a spot in the ATOS Convention in 1957. Organ buffs Clare Dunham and Ed Lansing helped with all the installation as did many other dedicated friends without whose help it would not have been possible. And for all the memorable times that followed, it was more than worth all of the time, energy and expense. The sound was absolutely phenomenal! It served the Arcadia skaters for ten happy years. There was something truly magical about skating to the sound of theatre pipes — nothing quite like it anywhere on earth.

The partners with whom I joined to form Northland Roller Rink in 1967 did not share my love for pipe organ music. Consequently, the 4/20 Publix was put up for sale. The organ was sold to Dave Junchen; he, in turn, sold it to several persons and it was finally purchased by Mr. Nethercutt of California who subsequently gave it to the Oakland Paramount Theatre which has been its home ever since.



Zeiterion Theatre.

Zeiterion

The 2/8 Wurlitzer reinstalled two years ago in the Zeiterion Theatre in New Bedford, Massachusetts, is now used several times a month for educational presentations for area school children. A half-hour concert is presented prior to the stage show and is usually attended by 800-1000 school children. They enjoy the music, often singing along with the organ. Teachers report that the children ask many questions about the theatre organ when they return to the classroom.

R.E. Reilly

A Trip To Frankfurt

by Len Rawle

The Frankfurt National Film Theatre caters to those interested in established vintage films. A basement theatre seating 140, it is fully equipped with every type of projection equipment from way-back-when to six-track digital sound-around systems . . . yes, the Germans always do things with great attention to detail. The six-rank Wurlitzer (Tibia, Diapason, Flute, Salicional, Vox Humana and Style D Trumpet) is a sweet sounding vintage instrument installed in one chamber on the right of the stage. The neat, two-manual console is on the left, and as you enter you can take in the atmosphere of movie presentations as they used to be.

The organ, opus 1920, was destined for the Union Theatre, Munchen, Gladbach, but was repossessed and found its way to

the Lido, Hove, until it went into a holiday camp on the South Coast, and from there to Frankfurt. It has been well-installed by Walkers, with the exception that the blower is far too small making careful stop registrations necessary to avoid an embarrassing loss of tone, pitch and tremulation.

The dedicated team of the small KOC (Kinema Organ Club) are improving the organ each time they can gain access for a show. Following the fitting of an American electronically controlled tremulant which does not waste too much air, things are now much improved. At my suggestion, an octave coupler and a 16' Trumpet have been added, and it is now a very presentable instrument.

At the film theatre a video of the organ's construction was shown to area organists. I then followed with a public concert. There is something special about the genuine enthusiasm of the German public who have heard so little traditional theatre organ technique.

I also had the pleasure of visiting an amazing home-built, three-rank organ (console, pipes and listening area) in a four-metre square basement room. Unbelievable! Sven Wortmann is the young man responsible for this amazing achievement. He has copied Wurlitzer regulators and tremulants and used old church organ chests plus a few doctored ranks (Tibia, String and stopped Flute) fully extended at all pitches and all mutations. It sounds quite superb, and bears out my belief that the right size organ in the right size room

can always sound magnificent. It has a MIDI connection, and a Yamaha tone module effectively provides subtle reed tones from a speaker within the tiny chamber. So here we have a young man who, by his own efforts, is now an acknowledged expert in organ construction and finishing — a very real asset to Germany.

A second surprise was found in the home of Ralf Krampen, his parents and grandparents, in the mountain village of Brey. Housed in a magnificent studio at the rear of the house is the former three-manual Regal, Putney, Compton of seven perfectly regulated ranks (Tibia, Diapason, Flute, String, Vox Humana, Muted Trumpet, Tuba) and a recently added Wurlitzer Chrysoglott. In all my travels I have never seen such attention to both technical detail and presentation — a quality installation. The Krampens are a plumbing family, so perhaps I should not have been so surprised at the total absence of wind leaks in the chamber . . . I really did not believe they had turned the organ on. I take my hat off to Ralf and his father and thank them for hanging the Union Jack out to greet my arrival. The 30 guests were very appreciative of both my efforts and the opportunity to view such a quality installation.

The KOC is a small group at present, but they are steadily popularizing the theatre organ in Germany and deserve all possible success and support. Perhaps one day they will have their own installation that they will invite the world to see.

LATOS Rode The Rails To Oakland!

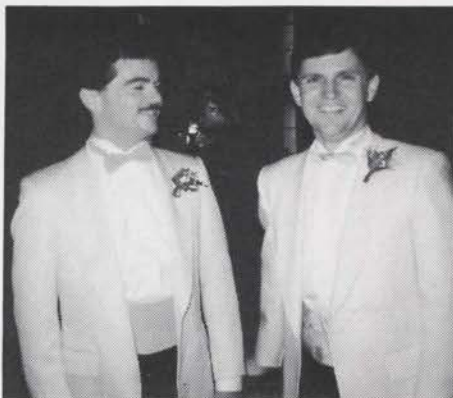
*"This was so much fun!
Let's do it again next year!"*

That's what each of the 25 LATOS members said as they left their private car in Los Angeles at the end of their three-day, 1,000-mile rail trip to Oakland for the April 27 Ron Rhode/Clark Wilson concert at the Paramount.

The private car, Colonial Crafts, was built for the Pennsylvania Railroad in 1949, one of eight buffet-lounge cars used in their deluxe service between New York and Chicago. Rod and Ellen Fishburn bought the car in 1985 and had it completely refurbished inside and out so once again it sparkles in its gold and tuscan red colors.

Our car was attached to Amtrak's Coast Starlight for the trip — 14 cars pulled by two diesel engines. Highlights of the trip were the more than 100-mile stretch along the Pacific's shore, passing close to the space launch pads at Vandenberg Air Force Base, climbing 1,000 feet up the twisting Cuesta Grade north of San Luis Obispo, the run through the lush Salinas Valley, "going to sea" on the Milford cut-off between San Jose and Oakland (with the Bay on both sides of the train) and the run down the center of the street through Jack London Square as we entered Oakland.

Of course, not to be omitted was the highlight of the trip — Ron Rhode and Clark Wilson at the dual consoles of the 4/27 Wurlitzer in the magnificent Paramount Theatre.



Clark Wilson and Ron Rhode greet their fans following the concert. *Maria Olivier photo*



Ralph Beaudry relaxes from videotaping the trains program. *Maria Olivier photos*



Group shot of LATOS members alongside Colonial Crafts. Owners Rod and Ellen Fishburn are at the left.

Don't Ask At The Box Office

On a recent visit to New York, as always, I made time for the Music Hall. Also (as always) while at the box office, I asked if and at what time the organ might be featured that day. I found you can no longer do that. From the cashier, a stock answer "we have no schedule on the organ." Hesitating at the lobby door, I overheard the couple following me (obviously tourists) get the same answer. It is reported that when they did give out a schedule, there were too many disappointments due to no-show by the organist, maintenance problems, union regulations concerning conditions under which the organ should be played and a maze of other reasons. Undaunted, I thought when I get to the lobby I might find a doorman who might know about the organ. However, once in the huge lobby where three-story-tall golden drapes subdue the reflections of light from the skyscrapers across the avenue, and a grand staircase at the opposite end seemed to go all the way to heaven, one is busy enough deciding at which level to enter the auditorium.

On the main, just under the second row of the second balcony (best place to hear the organ in this hall) I might get lucky. I did! At the end of the production the screen was lowered reflecting a varied array of coming attractions and the fact the theatre would be closed to the public on a certain day due to the Grammy Awards show being staged there. Then, an amber spotlight found the organ console and turned it to gold as it came into view from an alcove at overture level, stage left. For almost 12 minutes from a parabolic ceiling finished in a terra cotta simulated sunburst cascading from the proscenium all the way to the rear of this 5000-seat theatre — a sound, more beautiful than a cathedral choir or a thousand canaries — The Wurlitzer. The organist? Who knows? Would he play "Hello, Young Lovers" again at the next intermission? I didn't even ask.

Leaving the theatre with the blazing neon on its glittering marquee overtaking the Manhattan twilight, I had a feeling of conquest. These days, theatre productions come on stage, have their stay and go away to another theatre, taking their music with them. On this day, I was lucky again. I was able to hear the sound of this great theatre, a sound which, as long as there is an ATOS should never go away. But don't ask at the box office . . .

John Mecklenburg

Balfour Blasts Belt

Upon reading a Critic-at-Large column in the Newark, New Jersey, *Star Ledger*, by Music Critic Byron Belt, Garden State member Bob Balfour was stunned by the man's opening statement:

"The pipe organ remains the supreme king of instruments, and all but one electronic organ are mere attempts to imitate the authentic instrument of Bach, Vierne and Dupre. That single non-pipe instrument worthy of admiration is the Mighty Wurlitzer of movie palace fame."

There was more to the column, but by this time Balfour was incensed. His reply, in part, reads:

"Dear Mr. Belt:

I am sure your mailbox is somewhat overflowing with indignant response to your feature, 'Organ comes (back) into its own as concert instrument.' And I am sure that you know by now that the Mighty Wurlitzer PIPE organ does, indeed, have pipes just like its classical counterpart. It might be of further interest to you that the man responsible for the theatre pipe organ, Robert Hope-Jones, was a telephone engineer and was the inventor of a host of technological breakthroughs that have not been equalled to this day, such as remote electrically controlled consoles, unification (extending or borrowing) to expand the ranks and get more organ for less cost, etc.

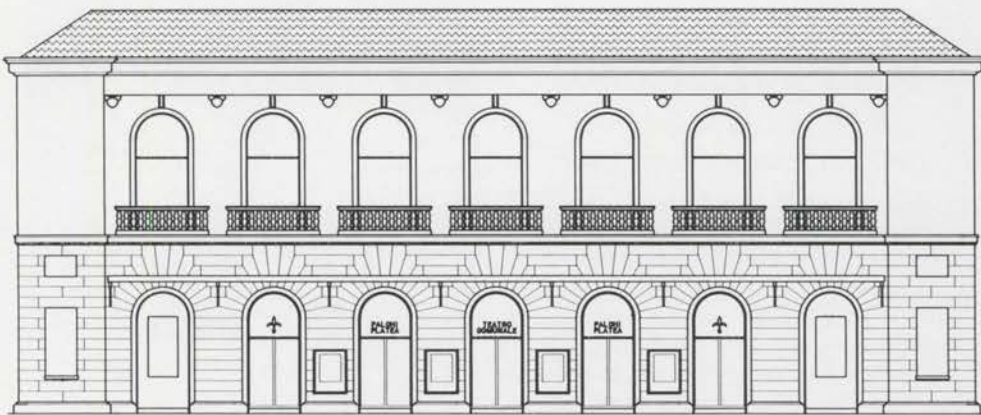
If you are so moved, the American Theatre Organ Society is holding its annual convention in San Francisco this July. We have been convening in cities across the country for one week out of every year for the past 36 years to celebrate and enjoy the only true American musical instrument, the theatre pipe organ, and its music and to further its continuing place in American music.

The theatre pipe organ is the first stereo sound system, the first computer, the fruition of the one-man band, and the father of today's synthesizer.

We invite you to join us, and we would be most happy to show you inside a theatre pipe organ that you might see for yourself that there are no loudspeakers!"

Banda Records announces two new CDs to be released this fall:

One is a new recording by George Wright on his studio organ. The second is a digital remastering to laser disc of the original recording done by George Wright on the Chicago Theatre Wurlitzer.



The Allen Organ Company has installed a large three-manual organ in the Teatro Comunale in Florence, Italy.

Allen Installs Large Organ in Italian Opera House

The Allen Organ Company has installed a three-manual instrument of 79 ranks in the Teatro Comunale in Florence, Italy. Florence has been a European cultural mecca since the city's emergence as the center of humanism in the 15th century. The Teatro Comunale is the center of opera in Florence, where the genre originated in the late 16th century.

The organ in the Teatro Comunale was designed to meet many requirements specific to its use. It had to be portable, and it had to fit in minimal storage space. It had to be designed so that stage hands could set it up and take it down with ease. The console nomenclature had to be in Italian. In addition, it had to have three special sound effects for use in operatic productions: wind, thunder, and cannon.

Allen's engineers designed a three-manual organ with an Italian console on a dolly. The speakers were grouped in two hinged columns mounted on their own permanent dollies with attached chocks. The console was outfitted with plug-in connectors, so that set-up could be accomplished in a matter of minutes. The *pieces de resistance* of the organ, however, are the wind, thunder, and cannon stops, which offer frighteningly realistic digital representations of these effects.

The organ was dedicated by Claudia Termini, Professor of Organ and Composition at the Conservatory of Parma, known for her performances throughout Eastern and Western Europe, South America, and Japan. The dedicatory program included works by Bruhns, Bohm, Clerambault, J.S. Bach, and Mendelssohn.

For further information on this and other Allen installations, contact the Allen Organ Company; Macungie, PA 18062-0036; tel. 215/966-2202.

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(At the request of organist Lew Williams, and with the kind permission of George Wright, we are pleased to present this article from the Summer 1956 TIBIA. Ed.)

GEORGE WRIGHT



Because of his virtuosity on the five-manual Wurlitzer he has practically made famous single-handedly, his choice of representative music, and the high quality of his organ recordings, Mr. Wright has done much to further the T.O. with those who didn't grow up in the aura of one.

The mere mention of the name of George Wright to anyone at all interested in the theatre organ results in many exclamations of praise for this truly gifted artist. His recordings are "required listening" in every record collection. It is fitting that we here present his story — of a lad who dreamed of great adventures in the theatre organ world and who, today a young man of only 36, has attained a unique prestige as an organist.

George was born in Orland, California (about 150 miles north of San Francisco) on August 28, 1920 and, in case you are interested in further statistics: height 6 feet; weight 165 lbs.; blue eyes and brown hair augmented with "alarmingly increasing" patches of gray.

Now let's settle back and enjoy reading George's own account of his career as an organist — which will be climaxed this coming month, when he returns to New York City at the invitation of Virgil Fox to perform in recital from the console of the Paramount Theatre Wurlitzer before the annual convention of the American Guild of Organists!

Boyhood Dreams

"Certain of my older acquaintances may not be too far from wrong in suggesting that Mother was frightened by a Wurlitzer and that I was weaned on Jesse Crawford recordings. As a child I was enthralled by the magnificent variety of rumbles, roars, and shrieks emanating from the organ grilles in accompaniment to the action on the movie screen. I vividly recall Betty Compson, Douglas Fairbanks, Sr., Eleanor Boardman, and all the rest of the Roaring Twenties screen stars, but even more vividly I recall the theatre organ accompaniment. My mind was firmly made up — even at that tender age — that I should be an organist and show the world that I, too, could

commit the aforementioned rumbles, roars, and shrieks. I would even aim for the highest of all peaks and someday perhaps be allowed to touch a finger gingerly to one of the instruments that God, in the person of Jesse Crawford, had played.

"How well I remember being taken to the opening of the new Fox Theatre in San Francisco in 1929. The front sidewalk, covered in red plush carpet into which a nine year old sank ankle-deep — the ornate main lobby where Mrs. William Fox had spent too much of the stockholders' money on plush gold leaf, French antiques, gold brocades, gold tassels, huge vases which formerly belonged to the Czars, more gold and still more gold. The high point in the program was when Doc Wilson rode up on the elevator astride the Wurlitzer and played his first organ solo. Then and there I knew that someday I would be the organist of the Fox Theatre and that was that.

Begins Organ Studies

"We moved subsequently to Stockton, California, and it was there that I started my organ studies in 1934 during my freshman year in high school. The Fox California Theatre still used the organ several times weekly — played so capably by Inez McNeil for Saturday morning kiddie shows and during Bank Nite, china giveaways, and the inevitable amateur nights. Mrs. Mac, as everyone called her, knew that I was wild to get my hands on that Wurlitzer. I met her backstage one Saturday morning after I had played a piano accompaniment for some poor monster's tap dance and she agreed — after much pleading on my part — to accept me as a pupil. My first lesson the following Sunday morning at nine was preceded by a totally sleepless night. Mrs. Mac was charging me the monumental sum of one dollar per lesson, and a monumental sum it was to me and my family in those depression days. Imagine any teacher in these times giving even a three-minute lesson for that price! Not Mrs. Mac. She gave up every Sunday morning from nine until noon to work me over. And that she did. Previously, I had played the piano only by ear. Mrs. Mac soon had me reading the little black dots and curlicues. We worked up to Bach's "Eight Little Preludes and Fugues," tempered with such deathless gems as selections from "Hit the Deck, Chu Chin Chow, Show Boat," and all the currently popular tunes.

"I thought I had really arrived when I was allowed to use the Glockenspiel on the second chorus of a jazzy rhythm number. The ultimate of artistic registration was reached when I was told to turn off the tremulants and use the Viol d'Orchestre and Viol Celeste 8' and 4' and Chinese Block for the verse of "Chinese Lullaby."

"The organ at the Fox Theatre was originally a nine-rank Wurlitzer Model 210. When the theatre was rebuilt and enlarged in the middle twenties a Robert-Morton Oboe Horn and English Post Horn were added, along with a third manual of eight straight stops from the dismantled Spencer organ in the Tivoli Theatre in San Francisco. The eight straight ranks consisted of 8' French Horn, Stopped Diapason (redwood), Muted Viol, Muted Viol Celeste, 2 $\frac{3}{4}$ ' Twelfth, 2' Piccolo, 8' Kinura and Trumpet. In addition to the usual 16' and 4' octave couplers this manual also had 2 $\frac{3}{4}$ ' and 2' couplers — making for odd sounds with the Kinura and Trumpet, to say the least. Somehow this conglomeration of the works of various builders hung together to make beautiful sounds, and Mrs. Mac certainly knew how to coax them out. If anyone deserves credit for showing me how to play a rhythm tune or put together a show medley it's dear Mrs. Mac. She is supposedly play-

ing the harp these days, but if I know her as well as I think, it's more likely a rhythmic "Peanut Vendor" or Vincent Youman's "Hallelujah" on a torrid Wurlitzer — Morton-Spencer installed on her own special cloud.

"Mr. and Mrs. Edward Pepper, owners of radio station KGDM in Stockton, were organ fans and the proud possessors of three organs — a two manual Moller in their residence, a Wurlitzer Style D on the first floor of their furniture store, and a theatre organ in the studios, the latter a 3/7 Moller. It was a poor excuse for an organ. The stoplist was slightly unusual — being drawn from seven ranks Diapason. Tuba, String Celeste, Tibia Clausa, Kinura and the original nanny goat Vox Humana. I chose to practice on the store Wurlitzer to which had been added a Salicional Celeste and Clarinet from the dismantled Smith organ from the National Theatre in Stockton. This was one of those rare little organs that sounds twice its size in quality, not quantity. I can still recall its beautiful Trumpet and a peculiar silvery, singing sound that would force Harry James to look to his laurels.

The High School Episode

"A few miles from Stockton, in North Sacramento, the Grant Union High School had just bought the organ from a theatre in Northern California and was about to have it installed in the school auditorium. The problem was to select an organist — preferably a student. The superintendent visited our home with the lucrative offer — paying me to attend his school and a free organ on which to practice. Outstanding athletes have been lured from one school to another, but to approach a music student! I literally jumped at the offer, packed my small suitcase, received the somewhat reluctant parental blessing and ventured forth into the wide, wide world to seek my fortune.

"The school was quite a new one, situated in an isolated section of the outskirts of town. I suffered the pangs of homesickness the first night, a condition quickly alleviated following introduction the next day to the gentleman who was to install the organ — kindly old Fred Wood — the proverbial Limey with an unbelievably scandalous Cockney accent. Formerly in charge of the console department at the Wurlitzer factory in North Tonawanda, the company had sent him to San Francisco to superintend Hope-Jones' installation of the big organ for the California Theatre in San Francisco. One taste of the California climate and he was an adopted native for the rest of his life.

"Fred immediately had me helping re-leather pneumatics, cleaning magnet caps, soldering spreaders and doing other activities necessary to the installation of an organ. Previous to this time I hadn't known that such an animal as a pneumatic even existed and I couldn't have differentiated between a Tibia pipe and a Chrysoglott bar. Fred set me straight. The mysteries of relays and switches were logically explained and I fast became a first-class helper. By this time school was in session but not for George. I didn't bother to register for classes, and, happily enough, no one complained. The more important thing was getting that organ finished and playing. By now I'd been away from practice too long and my fingers longed to trek up and down the manuals.

"Came that wonderful day of days. With the wind turned and all chests checked out for dead notes and runs, we were ready to put in the pipes — all six ranks. The little divided Style D Wurlitzer was at last in the home stretch. Untuned, unregulated, and with no swell shutters, I played and played until the

wee small hours. Several days later the organ was presented to the student body in a more refined condition and its success was something more than mild. The kids, accustomed to long dull lectures and travelogues during the assemblies, really waxed enthusiastic over my popular tunes. The organ was an unqualified hit.

"The following year it was our fortune to acquire some of the school's money for additional parts. We added a Brass Trumpet, Orchestral Oboe, Clarinet, Piano, Vibraharp and Marimba to the manual divisions; added couplers and Tibia Clausa unifications to the Solo manual, and a 16' Tuba and octave coupler to the Pedal. Unlikely tonal additions perhaps, but ones that sounded extremely well there.

"When, in 1938, a huge government grant was allotted the school, including funds for a new or enlarged organ, Fred Wood and I bought the organs from four different theatres, a new four-manual console and relays from Kilgen in St. Louis and ended up with a theatre-type installation including the luxuries of English Post Horn, Krumet, Saxophone and other stop names that titillate the ATOE imaginations. Twenty-two ranks may seem to be a lot of organ for a 1220 seat auditorium, but it was installed so as not to be overpowering. This is really an outstanding theatre organ, and to the best of my knowledge is still used regularly.

"The following year came this message: How long can I stay on at this school in a post-graduate capacity? The authorities were more than willing, but I felt the urge to try my wings in the commercial field. I had spent every possible spare moment for five years in diligent practice and work, work, and more work. The big city of San Francisco beckoned. I ended up in Oakland, just across the Bay.

"The fledgling landed in a Chinese night club at another Style D Wurlitzer. Some of my experiences at the New Shanghai Terrace Bowl on 10th Street and Broadway would defy telling and postal censorship regulations. For one thing, I shared a dressing room with a fan and bubble dancer named Lotus Lee, former Lea La Rae, nee Hortense Rozelia Estorga. No, that wasn't a magenta spotlight focused on my face during the floor show organ solo — merely the remainder of a teen-age blush. The establishment had its good points, including a nightly broadcast over an Oakland radio station, and the invaluable experience playing for shows. The organ had been installed with saliva, Scotch tape and baling wire, so my schoolday installation experience put me in good stead. Never a night went by that I didn't have to clean the generator commutator, recover a pneumatic, fix a cipher. Invariably during the day the rats had increased their population inside the console, so this meant a nightly adjustment of the stop-key contacts. All of this, too, for the magnificent sum of \$56.60 weekly, paid by my ever-loving boss Dr. Fong Wan, whose favorite expression was '... Hammond awgun go aw, ee, aw. Wuhlitzuh pop awgun go ooh, ooh, ooh, all day long.' And so it is with regret that our ship sinks in the west, and we must leave the colorful Orient with its brilliantly-plumaged Tibias and console rats. About that postal censorship ... well, uh ...

Off to San Francisco!

"Over in San Francisco, Radio Station KFRC had acquired a hybrid organ — Estey-Kimball-Wurlitzer-Morton-Photoplayer-Gottfried — as payment for unpaid bills — from a music store in the city. It was originally a Spencer church organ with seven or eight straight stops on the Swell, another seven or eight

"judiciously unified" on the Choir and Great, plus fan tremulants! Elbert Lachelle, long-time staff organist of the KFRC, and his predecessors, had doctored the organ but it still was in a sad state of affairs when I joined the staff in 1941 at the recommendation of Lachelle who had joined the Navy. Begging, borrowing, buying parts and pipes kept George busy, let alone the never-ending job of re-leathering pneumatics and replacing string, screen door springs, and friction tape. This is the only organ I have ever known that had five straight ranks of different makes of Tibia pipes on the Swell manual at eight, four, twelfth, tierce and two foot pitches, to say nothing of a sixth Tibia in a unit Flue chest to service the Choir and Great manuals. Martin and Fallis, the organ service men, really earned their five dollars a week on that one, but we were all gratified because it sounded terrific over the air.

On the NBC

"This hybrid organ finally got the best of me and I moved a bit further uptown in 1942 at the request of the National Broadcasting Company. What a joy to land on a good Wurlitzer in good condition! This 3/19 job, which NBC purchased from Paramount Studios in Hollywood in 1941 for the outrageous sum of \$1100, was virtually a new organ — all brownskin leather, bakelite magnet caps and originally voiced and finished by the great genius, Jimmy Nuttall. It had been my privilege to express my thoughts about its installation when Paul Schoenstein and Charles Hershman were laying it out for the new NBC building, so it ended up exactly as I wanted it — nothing but pipes and rackboards and percussions in the actual chambers, with all the noise-making regulators, tremulants, and conductors in a sub-chamber. This was a typically fine Crawford-type of Wurlitzer that almost played itself when hands were placed on the manuals, and it was a pleasure to hear some real Wurlitzer sounds once again — Tibia, Krumet, Oboe Horn, Quintadena, Brass Trumpet and all the trademarks.

Beckoning to the "Voice of Prophecy"

"No sooner had I caught my breath at NBC when the manager of the S.F. Fox Theatre phoned to ask that I take over the community sings on the Saturday midnight shows at his palace of passion and pleasure. My thoughts raced back to that opening night in 1929 — the voice of prophecy had spoken in the voice of the theatre manager. The deal was all set, but the organ proved to be a disappointment to me. The Mrs. William Fox mentioned in an earlier paragraph had caused several elaborate layers of golden draperies to be hung over the organ grilles in spite of the pleadings of the Wurlitzer installation men. The organ sounded like a mouse in a ball park. After one show I was ready to throw in the towel, especially when the manager would not grant me permission to remove the draperies. An enterprising girl friend and colleague, June Melendy, allowed me to cry on her shoulder over the unhappy situation. Fortified with a suitable stimulating beverage, and a long, sharp butcherknife in hand, (acquired from June's mother,) we entered the theatre late that night, as partners in crime, cut the heavy ropes that supported the draperies. I must say that Miss Melendy, scaling the iron ladders leading up the walls of the building in high heels, huge picture hat and a new mink coat presented a never-to-be-forgotten picture! The dastardly deed committed, and bedecked with about thirteen years of black dirt, dust, and dry rot covering us from head to toe, we truly looked like the Gold Dust Twins.

"The management could not but forgive us. The new sound of the organ was a revelation. The mouse in the ball park had emerged a giant, attuned to his surroundings. I can truthfully say that this is by and large the best theatre organ I have ever played. True, it has its faults and idiosyncrasies as does every organ, but this is the definitive theatre Wurlitzer.

"Soon the Saturday midnight community sing was expanded to a four times daily schedule for Saturdays and Sundays, and the other five days a week followed in short order — by public demand, I'm happy and proud to say. June played on my day off, Wednesday, and occasionally we dragged out the second console and frightened the paying customers with duets.

Another Childhood Dream Comes True

"Happy days, those, but soon ended, for in November, 1944, I was called to New York to play a show for NBC. Naturally, as soon as I arrived in New York the sponsor decided to move his show to Hollywood. I stayed and stuck it out. There were many pleasant days in New York in radio — including guest appearances with Paul Whiteman, Percy Faith, Bing Crosby, Perry Como, my own little orchestra on the Robert Q. Lewis Show, and a wonderful seven-year association playing in a trio with Charles Magnante, accordionist, and Tony Mottola, guitarist, on a radio show sponsored by The Prudential Insurance Company. It took the strength of Gibraltar sometimes to put up with the singer on the show, but the musical good times with Charlie and Tony were more than rewarding.

"Came the Paramount Theatre and another childhood dream come true. Here was Crawford's famous organ — even his old dressing room — now presided over by the unbelieving dreamer. Yes, I pinched myself, but there wasn't much time for even pinching — what with sometimes six and seven shows a day to play at the theatre in addition to my radio activities. I really kept the pavement warm between NBC and the Paramount! Yellow Cab profits went up that year — as undoubtedly did those of Goodyear Rubber.

"Now that I think back, it's hard to draw too many New York details from my memory. Time passed so quickly, success came in the musical field, but hanging over it all was the ever present dislike of New York City and having to live there. Gad! Those icy, cold winters — those, hot, humid summers. California beckoned once again, so here I am in Hollywood living a relaxed life once more and never once missing being tied down to a theatre schedule. One relaxed show a day for Don Lee Television allows me to keep my finger in the professional field and permits me ample time for practice and planning new recording repertoire.

"Do I think the theatre organ as such will ever come back? Most definitely my answer must be negative. Where are the organs to play? Who will service and repair them? Who will play them? Does the public want to hear them? I don't think so. Quite a number of us have been lucky enough to acquire these instruments for home installations, but there, I think, it ends. Perhaps recordings may stimulate a certain amount of new interest, but it just isn't in the cards for a medium such as television to get on the band wagon. Space requirements, installation and service expense don't fit into the picture — with accent on the space requirements. Let's leave the theatre organ to the hobbyists ... and a wonderful hobby it is. I know — it's mine, too. And I wouldn't have missed a moment of it for the world."

NUGGETS from the GOLDEN DAYS

Prospected
by
Lloyd
E.
Klos



Sources were *Melody* (M), *Local Press* (LP) and *Radio Guide* (RG).

December 1919 (M) . . .

Is is a blessing or curse to be versatile? Mr. EDWARD BENEDICT, the famous Wurlitzer organist says it's a curse with a capital C.

Having inherited a talent for music and a tenor voice in his younger days, Mr. Benedict started out to be a composite Caruso, Campanini and Paderewski. Commencing his music career as a church organist, he was successively (but not always successfully) a musical comedy director, composer, hotel orchestra leader, grand opera chorus man, tenor soloist in a prominent New York church, popular singer, musical director and business manager of Jesse Lasky's "Birdland," a "single" in vaudeville, combination movie-player and illustrated singer, a society entertainer, leader of a vaudeville orchestra, motion picture organist and finally a Wurlitzer player.

After hearing a Hope-Jones Wurlitzer Unit Orchestra, he lost all desire to do anything else but to master this wonderful instrument, so he wisely gave up his vocal and orchestral aspirations and devoted his entire time, talent and energy to the Wurlitzer. Opportunities for practice and instruction were sadly limited in this period, and he encountered so many obstacles that many times he was sorely tempted to resume his old calling. After six months of vicissitudes, during which he played every style Wurlitzer from the two-stop "G" to the larger four-manual units, matters commenced to change for the better and Benedict began to realize the wisdom of the step he had taken.

In the fall of 1914, he was offered the position of organist at Pittsburgh's Pitt Theatre for \$60 a week. The following season, he went to the Broadway-Strand in Detroit for \$75. After three years, he accepted a position at San Francisco's California Theatre for \$125, was raised to \$150, and came to his present position in Tacoma's Rialto for \$225 a week. These phenomenal increases were due largely to a secret which Mr. Benedict discovered early in his career, namely that an organist will get out of his job exactly what he puts into it. By putting hours of unremit-

ting practice on new numbers to add to his repertoire, and by working up the pictures, regardless of personal effort, he reaped a financial reward far beyond the dreams of the average musician.

Another reason for Benedict's success is his ability to interpret the so-called popular music. Always a lover of ragtime, he has made a special study of its latest manifestations in jazz, and the Wurlitzer, being provided with saxophone, marimba, Chinese block and piano, lends itself admirably to this form of music. The phonograph likewise is an important adjunct to this study and Mr. Benedict incorporated in his own repertoire every new "Jazzism" which came out on the records. As a teacher of the new art of Wurlitzer playing, Mr. Benedict has been very successful. He has prepared a large number of players for theatrical work on the Wurlitzer organ, one of whom is Axel Christensen.

October 1927 (LP) . . .

Rochester's J. GORDON BALDWIN, featured WHAM organist, is recovering from illness caused by overwork. Mr. Baldwin is relief organist at the Eastman and first organist at the Piccadilly. Constant playing for radio and theatre audiences for the past several months without sufficient rest is said to be the cause of illness. HERBERT H. JOHNSON of Kansas City is substituting for Mr. Baldwin at the Eastman.

August 29, 1930 (LP) . . .

KATHERINE KADERLY and ELIOSE ROWAN, billed as "Jackie and Jean, the Paramount Musical Twins," will make their bow next Friday night in Denver as the organists of the giant twin-console, 20-rank Wurlitzer in the new \$1.25 million Paramount Theatre when the new edifice of motion pictures has its gala inauguration. The musical pair arrived in Denver Tuesday and straightway tested their prowess on the giant organ. Both are "pint-size" and at the dual consoles present the illusion of two tiny dolls.

Young in years, each has had long experience at the organs in the big eastern Publix houses. Together they represent the first girl duet organists ever to appear in any theatre in the country. They will be a daily feature on the bill at the Paramount. Although not exactly alike as two peas in appearance, the girls are identical in musical genius and are accredited with being able to play anything in the realm of music from hottest, snappiest jazz pieces to the most difficult classics.

Audiences, the Paramount management promises, are due for a great treat and a series of thrills. The audience at the gala premiere will be introduced to Jackie and Jean when the musical twins play the stirring "Star-Spangled Banner." The pair will be unseen as they play this patriotic air. Then the first-nighters will get their first glimpse of them as they rise on the opposite sides of the pit on the twin lifts.

But the melodies of Jackie and Jean will not be confined to the theatre alone.

Through the magic of radio, the girls will be introduced to the entire Rocky Mountain region. Nightly at 11:30 they will stage a "Slumber Hour" over station KLZ. As far as possible, these programs will be composed of restful tunes as a proper prelude to the slumbers of the listeners.

December 1932 (LP) . . .

Winsome, charming and versatile — referring to HELEN ANKNER, of course! Helen ("blarney" to her friends) is one of WHAM's "old-timers" in Rochester, even though she is mistaken for one of Rochester's schoolgirls every day of the week.

Helen has had a most colorful musical career, ever since she left her home town, Elmira, New York, to come to Rochester and study at the Eastman School of Music. There, she learned that the stops on a pipe organ have nothing in common with those found in telegrams! And when graduation day came, Helen found herself a full-fledged pianist/organist, ready for her first position. Her exceptional talent was immediately recognized and a position as organist in a downtown Rochester theatre followed. Incidentally this was a rather complicated position for a beginner in those days when talkies were unheard of and the organist played nearly two hours at a stretch, not overlooking the hundreds of tragedy-comedy cues throughout the score. That is if he wanted to be on the payroll the following week! After working in this capacity a year and a half, a WHAM staff position was offered Miss Ankner. And that's the place she has been receiving her fan mail and friends ever since.

Helen knows the value of an amiable disposition. Her twinkly eyes and contagious smile have added in no little way to her success. And for one who has so many studio duties, Helen is a pace-setter in outside activities. Skating, swimming, riding, dancing and midnight hikes are just a few of her favorite activities. But she will never forsake a thrilling game of dominoes!

March 1937 (RG) . . .

Chicago's WMAQ is presenting over over the NBC network, Smilin' Ed Mc Connell with Palmer Clark's orchestra, a choral group, and organist IRMA GLEN, Sundays at 5:30 p.m. On Mondays, the station presents "Words & Music" with soprano Ruth Lyon, baritone Edward Davies, and AMBROSE "Larry" LARSEN, organist, at 1:30 p.m.

GOLD DUST . . .

7/35 HAL BECKETT, Newark's WOR; CARL COLEMAN, Buffalo's WGR; WILLIAM MEEDER, New York's WEAF; "EDDIE DUNSTEDTER Presents," CBS; JESSE CRAWFORD's "Musical Diary" on NBC . . . 8/35 FRED FEIBEL, CBS; HARRY E. ROGERS, Hartford's WICC; ALBERT DOWLING's "Slumber Hour" on Buffalo's WBEN; FRANCIS J. CRONIN, Boston's WAAB . . .

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



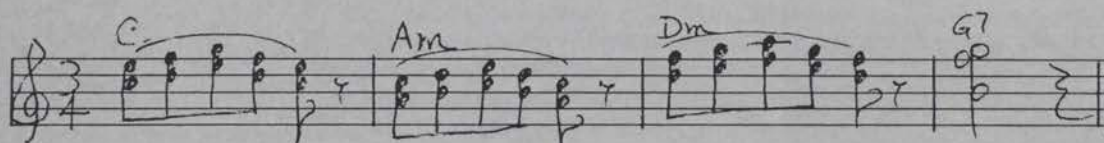
ORGAN-IZING

POPULAR MUSIC

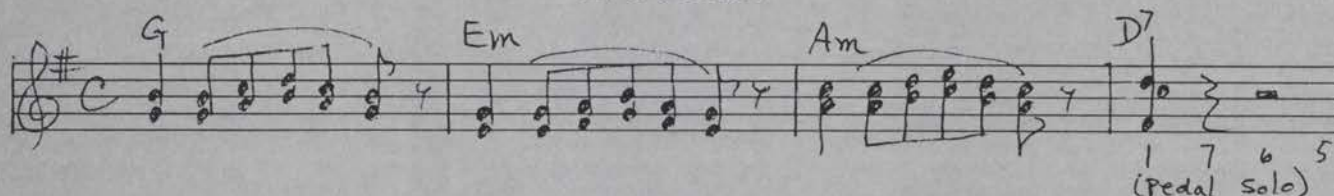
by
AL HERMANN'S

The finger exercises presented last time can be useful when improvising introductions, long fills, and repeat-endings. For 4-measure introductions, accompany the PARALLEL THIRDS with the I vi ii V7 chords in the five common keys.

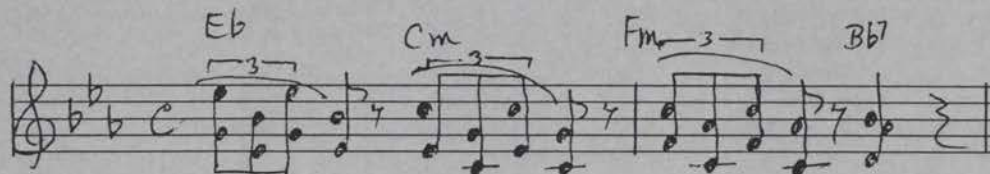
IN 3/4 TIME



IN 4/4 TIME



SPLIT CHORDS IN 4/4 TIME



Repeat each exercise many times and play each one in C, F, G, B \flat and E \flat . This will give you a good start in learning to transpose musical ideas into all five common keys. We will return to the I vi ii V7 chord sequence later; it has many uses.



Walter Strony Plays The Allen Organ!

"INNOVATION" includes: Who; Caprice Viennois; Black and White Rag; A Nightingale Sang in Berkeley Square; Hooray For Hollywood; "Music Man" Selections; "Carmen" Fantasy; I've Got A Feeling I'm Falling; On The Sunny Side Of The Street; Angel Of Music; Two Songs from "West Side Story."

\$12.00 Cassette only includes shipping and handling

Recorded on the Allen Custom Theatre Organ. Most selections were recorded in the spacious acoustics of the Oakland Scottish Rite Temple; several selections were recorded at the Bruce Adams Residence. No true theatre organ buff will be disappointed by the fabulous authentic sound that this instrument produces.

Also available:
"It's Incredible" & "It's Still Incredible"
\$12.00 Cassette only

WALTER STRONY
320 W. Cypress Street • Phoenix, AZ 85003

CLOSING CHORD



Everard "Tote" Pratt

Everard "Tote" Pratt, 75, passed away April 12, at Eastgate Retirement Village in Cincinnati, Ohio, following ill health of several years duration.

He was director of restoration and development for the Ohio Valley chapter. This task started with the removal of the 3/19 Wurlitzer from the RKO Albee Theatre in Cincinnati, and the complete rebuilding of the organ and installation in the Emery Theatre over an eight year period.

"Tote" considered the opportunity of installing the Emery organ as one that came to few — to plan an installation all in your own way with few changes made by others. In the Ohio Valley chapter he served in numerous capacities and was a member of the chapter board at his death.

A number of articles addressing the technical side of the organ have appeared in THEATRE ORGAN through the years.

"Tote" was known to all by his nickname which was given him at age 12. Following a World War II stint as a Navy Commander "Tote" designed and sold organs for Wicks Organ Co. of Highland Park, Michigan. About 30 organs in the Cincinnati area are his installations.

After leaving Wicks, "Tote" became a project manager at the GE Jet Engine Facility in Cincinnati, retiring in 1979.

His ability as an organ soloist was very high, even though he didn't read music. While a student at Columbia University he played both the Radio City Music Hall and the Paramount Theatre organs in New York.

"Tote" is survived by his wife, Sue, daughter Sister Mary Christine Pratt, and two sons Carl and John.

Hubert S. Shearin

Donald Kai Andersen

Donald Andersen, a native of San Francisco and an internationally known musician, died quietly on April 6 after a long struggle with pneumocystis carinii pneumonia. He was attended by his close friend, Alec Pauluck.

Donald was a prisoner of war during the Burma/China/India conflict in 1944. He played organ at Candlestick Park in San Francisco, and Great America Amusement Park. He presented many "Bouncing Ball Sing-Alongs," which he made famous at the Fox and Orpheum theatres in San Francisco in the early forties.

Through his lifetime of music, he brought pleasure to people from all over the world, having played on the Delta Cruise Ships, nightclubs and sports events. He was recently employed as organist at Daphne's Funeral Home and at Brentwood Lodge. He was a member of theatre organ societies in the U.S., a member of the Musicians' Union and B.P.O.E.

Clifford C. Lind

Clifford Lind, 83, a longtime employee of New England Telephone Company and a professional organist, died March 22 in a Portland, Maine, hospital.

During the 1920s he was featured regularly at the Granada Theatre in Malden, Massachusetts, playing for the weekly silent motion pictures.

In 1944 he finished a nine-year project of building his own pipe organ, which cost him \$37.34 in materials. The pipes and framework were made of medium soft pine, some of the wood coming from old orange crates. For part of the pedalboard, he used cushion springs from a 1915 Buick, the first car he ever drove. Mr. Lind told the *Maine Sunday Telegram* that he built the organ "just for the fun of it" and because he'd always wanted one for his home. He added that he disliked music and the drudgery of practice as a youngster, but he stuck with it, also learning to play the bass horn and saxophone.

He worked for New England Telephone Company, starting as an accounting manager in the Portland and Boston areas. Later he was the internal auditor, and finally he was a personnel supervisor in the Boston area.

Mr. Lind was a member of ATOS and the West Scarborough Methodist Church. He is survived by his wife, Adma, and three children. Memorial gifts to "Friends of The Kotchmar Organ," 30 Myrtle Street, Portland, ME 04101, will be gratefully received.



Ione Tedei

Ione Tedei, an eighteen-year ATOS member, died in her suburban Chicago home on May 4. She was 65 and had suffered from congestive heart problems. Born in Iowa, Ione had been a WAC during WWII and had worked for many companies, mostly as a bookkeeper.

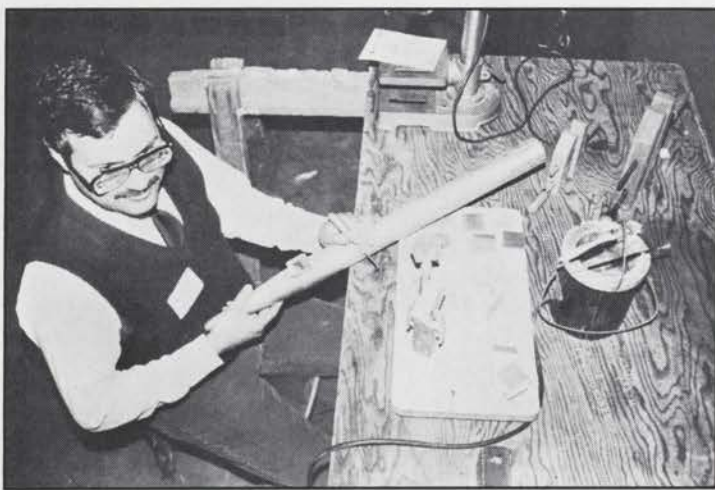
Ione found CATOE through a news story about a social to be held at the Aragon Ballroom, a place she knew from radio broadcasts. Soon after joining the chapter, her organizational ability and energy came to the fore and she was elected treasurer. She also served as 1977 National Convention treasurer and banquet chairman. Both of these events still stand as the largest ever staged by ATOS. An outgoing person, she organized many bus trips for the chapter as well as arranging the ATOS charter flight which carried 177 Chicagoans to the 1975 Convention in San Francisco.

She had worked on the installation of the Maine North High School Wurlitzer, on the Oriental Theatre organ, and through many nights in her convention hotel room releathering pouches so George Wright could have the piano play for his fabled July 4, 1977, Chicago Theatre show.

Mrs. Tedei was also a founder, treasurer and board member of Chicago Theatre Trust, the citizen-based group organized to save the Chicago Theatre.

Ione was a founding member of the Windy City Organ Club and was for seven years that group's program chairman. Her friendship with organists around the world (more than one of whom referred to her as "Mother") allowed her to match the finest talents to the Van DerMolen, SanFilippo, and Krughoff residence organs for a total of more than 100 programs.

Barbara Sellers played for Ione's funeral on May 8. Interment followed at Mt. Emblem Cemetery. Ione Tedei is survived by her husband, Louie, three children, three grandchildren and a host of theatre organ friends, both players and listeners. She will be missed. She was generous with herself and her talents and helped to give uncounted hours of joy and pleasure to hundreds of people. *Richard Sklenar*



PUBLIC APPEARANCE—Dave Moreno, who heads the ATOS organ project at Towe Ford Museum, Sacramento, works at bench set up in the museum to show May visitors what must be done to get De Mille organ playable. Public interest was reported "high".

Museum Patrons Show Interest In Organ

During a 'fund-raiser' at Towe Ford Museum in Sacramento, Calif. May 18, ATOS Sierra Chapter volunteers arranged a display of organ parts and the public was invited to look at what is being done. The exhibit played to "good audiences," it is reported.

Dave Moreno, who is in charge of the De Mille organ project, noted that various ranks were identified, the console was on display and the entire exhibit led to many questions and tremendous curiosity by many of those attending the museum event.

It was also evident there was excellent potential developed to gain new members.

Last August the National Board of Directors, meeting in Indianapolis, allocated \$25,000 to launch the project. It was understood at the that time there would be more costs involved before the organ is playable.

Plans for chamber construction are being reviewed by the city building department. The goal is to

—See MUSEUM, Page 4—

Home Kimball Helps Markworth Tie Knot

Bob Markworth's 3/16 Kimball played a major role June 15 when the National Board member and Joyce Kelley were united in marriage on Markworth's Omaha residence patio. Donna Van Ripper played for the event.

Bubbling, as always, Col. Jack Moelmann (ret.) showed his serious side as best man for the ceremony.



Volume 10

Number 11

July 1991

Paramount Deal Is Now In Limbo Status

Final distribution of assets of Indianapolis' Paramount Music Palace have been placed in limbo due to the bankruptcy Court's decision to replace its Chapter 11 action with another ruling. It is now thought that due to this reversal, and the fact that no date has been ordered for final action, the eatery will remain closed until a public auction is held on the premises to dispose of the business.

It is interesting to note that total appraisal of Music Palace organ and equipment was placed at \$645,000. Of this amount the book value of the organ was pegged at \$365,000. Sealed bidding for the organ is reported to have topped out at around \$45,000, which means that should a public auction be held it is assumed bidding on the organ would be opened at that figure.

There is also a report that a group is making an effort to save the business and get it in operation again. However, the latest word received by the NEWS discloses they are experiencing difficulty in obtaining financing, due possibly to the current recession.

It is not known how long the Court will wait for the group to find backers before taking action to end the litigation through the public auctioning of the building, property and equipment.

Crome Closes L. A. Shop, Moves To Reno

Ken Crome last month closed the doors of his Los Angeles organ firm and moved to Reno, Nevada. He will continue all types of organ work from his new shop, except maintenance church service work. He is currently rebuilding the Kilgen organ in the Doheny Memorial Catholic Church in Los Angeles.

His new address is P. O. Box 1821, Reno, NE 89511, telephone 702/852-1080.

The Los Angeles building, which housed the organ shop since 1953 has now been leased and is a garment factory.

WRIGHT PLANNING DISCS

George Wright is planning to produce two new compact disc recordings later this year. Titles for the two were not stated and no date was given for distribution of the two CDs.

New Organ In Town Gets Front Page Publicity

Excellent publicity was given theatre organ and ATOS recently in a front page daily newspaper story concerning the advent of the installation of a theatre organ.

Robert Hartzell, 57, of Lodi, Calif., grew up loving theatre organ and not too long ago became owner of the original San Francisco Castro Theatre Robert-Morton. He's president of California Association of Winegrape Growers. He purchased a vineyard where he built a new home and separate studio to house the organ.

All of this was dutifully reported on the front page of the daily Stockton Record May 28. Hartzell had already hosted two invitation only concerts attended by more than 350 people.

Most were ATOS members and the newspaper article described the organ club with statements included by Executive Director Doug Fisk and Dale Mendenhall, who recently resigned as National Treasurer.

"The publicity given theatre organ and the organization is excellent and we hope to see more stories publicizing both throughout the country," Fisk told the NEWS.

Scholarships Are Awarded 7 Students

Seven \$500 Scholarships have been awarded by ATOS Scholarship Committee to help the students further their studies with professional theatre organ teachers.

Those awarded the grants are: Simon P. Appleyard (England), teacher Joyce Aildred; Zachary Cutforth, Joliet, Ill., teacher Lee Maloney; Jelani Eddington, Muncie, Ind., teacher John Ferguson; Susan J. Lewandowski, Madison Heights, Mich., teacher Melissa Ambrose; Alicia Lupa, Citrus Heights, Calif., teacher Joyce Clifford; Ken Merley, Troy, Mich., teacher Steve Schlesing; Elenor B. Nardy, Alta Monte Springs, Fla., teacher Ken A. Stoope.

Members of the Scholarship Committee are John Ledwon, David Love, Connie Purkey, Charlotte Rieger, Lois Segur and Jinny Vanore.

LATOS Investigates Opening Sales Store

Already involved in selling record lists and ATOS National logo patches, Los Angeles Theatre Organ Society Board of Directors at their monthly meeting June 2 went on record declaring intent to investigate development of a chapter-owned sales store for the purpose of offering merchandise to members.

In past years the ATOS unit has promoted sale of concert artist recordings, souvenir items such as coffee mugs, etc.

To insure compliance with state sales tax regulations and IRS directives, the Board has directed that the unit be in full agreement

—See STORE, Page 4—

Good Times To End At Good Time Charley's

Charles Balough expects to have his 3/31 Wurlitzer to get rid of when it is removed from his Goodtime Charley's Pizza Parlor in Grand Rapids, Michigan. The eatery is for sale and a prospective buyer has indicated he does not want to have the organ.

"If this sale is not consummated, I plan to close the place in about a month," he told the NEWS. Citing lack of sufficient patronage as the reason for closing, Balough said he isn't certain what he will do, but may return to the theatre organ concert field. He has been playing some concert dates and may be reached at 616/452-7381.

July 1991

Dickinson Kimball Will Be Featured In Conclave

"The yearly listing of theatre organs has us described as undergoing repairs. Although we occasionally close down for repairs, this has never affected our concert series and it most definitely will not be a problem next year when the organ will be used in the 1992 convention," stated Bob Dilworth, President of the Dickinson Theatre Organ Society. He also figures prominently in planning the coming '92 meeting in the Philadelphia area.

He also noted that his group has completed rebuilding the organ console. They have also purchased the original Baltimore Stanton Theatre Kimball console and will rebuild it. When ready, this console will be a dual keydesk for the Dickinson organ. The instrument will have 42 ranks by convention time, but the second keydesk will not be relay in time; it is now a 3/40 Kimball.

Strony Workshops

Walter Strony will present workshops in Pasadena, Calif. Aug 4 at Church Organs, Inc., and at the Krughoff residence, Downers Grove, Ill., Aug 17. Gib Petzke is handling the Illinois arrangements.

Junchen Has Surgery; Now Recuperating

David Junchen was readmitted to Good Shepherd Hospital at Barrington, Illinois late in May and underwent exploratory surgery which resulted in removal of a colon tumor. He was released June 1 and spent a week recuperating at the home of friends in Chicago.

It is reported he helped Jeff Weiler tune the Sanfilippo Wurlitzer June 8 for a concert featuring Jim Riggs that was presented by Windy City Organ Club.

This was the final program played on the organ. It will be dismantled and a new music wing added to the residence in Barrington Heights. It will house the new 5/76 organ being designed by Junchen.

Phoenix Chapter Feeds Kids Food and Music

Two classes of second graders from P. T. Coe School in West Phoenix went on a field trip sponsored by Valley of the Sun Chapter to Organ Stop Pizza in Mesa. They enjoyed a pizza lunch and special theatre organ program played by Rob Richards. He demonstrated the organ and told how organs were used in the silent era.

The kids asked many questions and when they returned to class they wrote thank you notes to Rob, the chapter and the pizza parlor in Mesa, Arizona.

Owner Giving Organ Workout At Theatre

When Evan Chase bought, refurbished and opened his Rex Theatre in Morenci, Mich., he also dismantled his residence 3/6 hybrid and worked feverishly to get it in so he could start using it for silent films shows and concerts.

Before the organ settled down, Chase started his concert schedule and now has the Fall '91 programs signed. On September 15 David Hufford, a newcomer to the theatre organ scene, who is currently studying organ at the University of Michigan, will appear in concert; Nov. 10, Don Springer will play a concert and accompany a silent comedy. Curtain time for both programs is 3 pm.

Bragging Raises Taxes!

A full page ad in the Hanford (Calif.) Sentinel for a concert featuring Lyn Larsen and Kings County Symphony noted Larsen would be playing the 1.5 million dollar Wurlitzer. Owned by Sequoia Chapter, Fresno, it is installed in the Fox Theatre in Hanford.

The boasting ad caught the attention of Kings County Assessor's office and a potential tax increase came into view. It was resolved by explanation and the chapter's non-profit status. But it's a classic example of how not to boast about taxable property.

Elliott Shuffles Buffalo Disc To Hollywood

Chris Elliott shuffled into Los Angeles International Airport May 31, went to Hollywood where he mastered his compact disc recording of Shea's Buffalo Theatre Wurlitzer which he had recorded May 20 through 25.

He flew out of town June 3 after the mastering was completed and he had made a guest appearance on "Gee Dad, It's A Wurlitzer" radio show in Pasadena.

The first ever CD to be recorded on the famed Shea instrument, it also racks up a few other firsts:

It will be a tribute and dedicated to Lloyd G. Del Castillo, who was Elliott's first theatre organ teacher and who opened Shea's Buffalo back in the 20s. There will also be one of Del's original compositions on the CD—"Loving" is its title.

The record title is a very appropriate "Shuffle Off To Buffalo" and was first sold earlier this month at the National Nor-Cal Convention in San Francisco.

Ralston Is Sell-Out At Special Moelmann Show

A Bob Ralston concert at Col. Jack Moelmann's (ret) residence in St. Louis sold out in eight minutes! Just 30 could be seated and a brief announcement resulted in the quick sale of seats. The house will have to be enlarged if concerts continue here.

PORTLAND ATOS MEMBERS PLAY ROLE IN NEW ARTS CENTER THEATRE

by Terry Robson

In Portland, Oregon a neighborhood theatre will become a reasonably priced musical venue, the organizing of which may well present a formula that can be utilized elsewhere to adapt other auditoriums for bargain spot cultural centers.

It has long been the dream of your author to try and make such an idea come true. Now, through the efforts of three of us, here in Portland, we are about to launch it. It is an interesting story.

Opened as the Geller Theatre in the mid-twenties, there was a 3/9 Billy Woods organ installed by owner Isaac Geller. Sol Maizells married Lois Geller and since 1951 the house has been operated by the Maizelle family and its name was changed to Aladdin. The lobby was updated and a new neon marquee added. Lois died about eight years ago and her daughter, Dayle Tyrell has operated the theatre for her invalid father.

Up until 20 years ago it operated as an art-film house. And simply for financial considerations, it was converted to showing porno features.

Because it was owned and operated by the same family all these years, it is still in relatively very good condition—original chandeliers, an orchestra pit, stage, dressing rooms and empty organ chambers masked by 'Persian' grilles. Actually, the 700-seat house, with balcony, is rather plain.

We will repaint the interior, re-light the chandeliers, repair stage flooring, dressing rooms, replace the grand drape, recondition projectors—and install an organ.

For the first year there will be a plug-in. In the interim, National Board member Paul Quarino is working on plans to install a Style 260 Special Wurlitzer he has floating around his warehouse. He feels the chambers can accommodate 15 ranks.

I work for Oregon's largest piano retailer, Moe's Pianos. As the Steinway dealer, we have a very large concert and artist department which rents out pianos for special events all over the state. From this aspect of our business we have discovered a serious lack of medium sized, reasonably priced performance venues in Portland.

My dream has always been to have an old movie theatre—with organ. Since the size was correct and it's in a very good location, I simply picked up the phone and asked Mr. Maizells if he wanted to sell the Aladdin. But the building was not for sale and it took about a year of negotiations, figuring budgets and getting repair estimates before we were able to proceed with the purchase.

The theatre was actually purchased by Maurice Unis (Moe) and Paul Schuback, who is a nationally-known violin maker. He also happens to own the rest of the block surrounding the Aladdin. They felt they could do a better job of restoring the theatre by joining forces than either one of them could do alone. Since both are so well known in Portland music circles, we have already gotten inquiries as to how it can be rented for concerts and lecture purposes. We even have bookings for 1992!

The local neighborhood association is so excited about the change in the theatre that we are getting so much help it's unbelievable. I really feel that because it was a porno house, we, the new owners, are receiving an inordinate amount of publicity. It's great!

Our plan is to run classic films and also have it available as a rental facility. We have only owned it for a couple of weeks, and based on the response so far, we may not have any time left to run films. But, as a regular feature, we will be showing silent films with organ accompaniment. As the manager of the Aladdin, and as a resident of the neighborhood (I live about five blocks from the theatre), I'm very excited with the possibilities of what we are creating here in Portland.

Lajko Opens Custom Organ Production

After several years of almost constant experimentation—trial and error work—Patrick Lajko, Seattle ATOS member, is now in production and is building individually designed digital organs and components. His work was displayed at the recent Nor-Cal convention in San Francisco.

Last Wurly T. O. Built Now Owned By Pair

Dan Stankey and Terry Hochmuth have purchased Wurlitzer opus 2238, said to be the last theatre organ built by the North Tonawanda firm. A 3/10, it was installed in a Buffalo, N.Y. radio station in 1943, and in 1947 was moved to a Catholic church in that city. Buffalo Chapter were the next owners and the two men bought it last December.

They planned to remove the organ the first week of June and haul it to Joliet, Illinois.

An Organ Broker's Life Is One Of Constant Travel

Making a career out of brokering organs and organ parts entails extensive travels. When he isn't busy managing the Granada Historical Theatre Society's Granada Theatre in Kansas City, Kansas, Bob Maes is usually out buying, selling, picking up or delivering organs and organ parts.

Leaving last May 15 with a truck load of parts, his first stop was Halstead, Kan., where he dropped off items for Dr. Dean Burnett. From here he wheeled west to Phoenix to dicker with Bill Brown about an original three-manual Hope-Jones organ. Then it was on to Ontario, Calif., to Steve Hansen's place to drop off some chests from the Wurlitzer Jesse Crawford used to play in the Chicago Wurlitzer store. Maes had purchased it last year from a man in Boston, Mass.

His next stop was Valley Center, near San Diego, to deliver components to ATOS member Peter Crotty who is in the process of expanding his organ. And then from here it was about a two-hour drive to Santa Ana to leave a Robert-Morton Solo Tibia at the home of noted relay manufacturer Bob Truesdale. Several miles away he delivered items to Phil Riddick in Irvine.

Then it was westward to Bellflower, in the Los Angeles area, to look over the 3/19 Robert-Morton he had purchased from a church. It was originally installed in the Kaufman mansion, a 1927 \$1 million pile overlooking the blue Pacific. In this transaction Maes realized the brokers "dream"—he sold the organ without having to touch it. ATOS member Art Nisson bought it. He will dismantle, move and re-install it in his Orange, Calif. residence.

After this sale, Maes took time out to stop in Pasadena for a late dinner with the NEWS editor and then departed at midnight for the 125 mile drive to Bakersfield. He wanted to be there early next morning to talk with Don Shaw and Jerry Heifman about a Barton organ.

His last stop was in the Bay Area to look at a Style D Wurlitzer he may purchase. And from here he drove home to Kansas City.

Next he was slated to go to Chicago to look and perhaps buy, then on down to the Victoria Theatre in Dayton—he sold an organ to the theatre several months back and was hauling items there. Then it was home again for a breather and after that a trip to Florida to deliver more organ parts.

Fortunately, the Granada Theatre operates smoothly even if he isn't on hand. When he's gone and something comes up, his Wurlitzer Widowed wife, Donna, has become an astute manager and takes over so the shows run smoothly. Occasionally she travels with him.

Music Box Owners Looking For Organ

Bob Chaney and Chris Carlo, owners and operators of Chicago's atmospheric Music Box Theatre, are reported to be looking for a Style 260 Wurlitzer organ "with a pedigree." They prefer a 15-rank organ to install in their theatre.

Fox Network Films Byrd Theatre Show

by Miles Rudisill

Last March the Fox television network worked three days on a documentary of the Byrd Theatre, Richmond, Va. Part of the taping included Lin Lunde playing the Wurlitzer for a live audience. It was the same day U. S. troops invaded Kuwait. Lunde played an all-patriotic program ending with 'God Bless America'.

Fox executives were well pleased with this facet of the taped show. The theatre was filmed from roof to the pool in the sub basement.

Britishers Win All Of Young Organist Contest

All four sections of ATOS Young Organists Competition for 1991 have been awarded to British youngsters, and they were entered by London and the South of England Chapter.

Benjamin Robert Vine, 14, has been named overall winner, it was announced early last month by Dorothy Van Steenkiste, Chairman. He was also winner of the Junior Division.

The other two winners were Simon Appleyard, 16, Intermediate Division, and Donald Mac Kenzie, 20, Senior Division.

Judges this year were Alfred Buttler, Gordon Kibbee, Jim Riggs, Walt Strony, Dwight Thomas and David Wickerham.

Lewis Moves Organ For Orlando Benefit Concert

Famed Leroy Lewis, who has moved to Florida, moved his well-publicized 'hybrid' organ from his residence in Orlando to a local auditorium. He played a benefit concert to help raise money for installation of the Don Baker Memorial Wurlitzer which is owned by Orlando Theatre Organ Society.

It is reported that about 10 able-bodied men were needed to move the instrument from the residence to the auditorium and then return it after the concert.

Chapter Roster Has Several Novel Features

North Texas Chapter, Dallas, recently published its 1991 roster which has several novel ideas incorporated that other chapters might like to adopt.

The first page lists committees, organ maintenance crews and technical and organ development. Officers and past chairmen are noted on page two.

The roster is regular in that names, addresses, telephone numbers are published—but so are members' hobbies, which includes about everything imaginable.

The final eight pages have chapter by-laws. Member Mac MacDonald produced the roster.

WHO KNOWS?

Does any reader know what organist played "Frasquita" for the Fulton Lewis, Jr. radio news show, or the organ used for it? Please send information to the NEWS office.



OATHED—When noted classical organist Carlo Curley told an organ dedication crowd that classic organists are really frustrated theatre organists, he was later cornered by theatre organist Lyn Larsen and Allen organ dealer Henry Hunt. In the presence of a photographer he was asked to kneel and vow at the console of a new Allen theatre model that what he told his audience was true. Just look up—Hunt and Larsen are pictured to verify the big classicist backed up his words.

Organist Writes About ATOS, Gaylord Carter

Back in the silent era, young Sylvia Green was an aspiring organist who played in theatres throughout the Los Angeles metropolitan area. When talkies tuned out organs, she moved to restaurants and night clubs.

Today Sylvia isn't playing anymore. She has retired and just finished taking a class on writing. "Before parting company with the school, we were instructed that our next step is to send out query letters to various targeted magazines," she said.

"I have gathered facts about ATOS and have interviewed Gaylord Carter for my first article," she added. The NEWS staff wished her success and wants to know where and when it appears.

ALL THIS JUST FOR 65¢

ATOS Organist Taylor Trimby played Joliet Rialto's 65th birthday show May 24. The theatre opened May 24, 1926. Revelers who spent the afternoon in the theatre saw the show, got popcorn and birthday cake for 65¢ admission.

MUSEUM

—continued from page one—

get construction work done in the fall while restoration continues on the organ.

According to a report filed last March 30 by former National Treasurer Dale Mendenhall, he has donated his three-manual organ to the project which increases the size of the instrument from a 2/11 to a 3/15.

British Museum Lets People Peek At Work

by Ian Macnaught

In the Cinema Organ Society Scottish district the Summerlee Museum staff have created a 'leaning spot' from which patrons can watch COS volunteers at work restoring the museum's Compton organ.

They are restoring the instrument and also have the console on view. The crew, which constantly gets inquiries regarding the organ, actually encourages such interest since it is bound to bring many of them back as a means of watching progress being made.

STORE

—continued from page one—
with all laws governing non-profit organizational sales.

When final information has been obtained the Society will be in position to be in business without fear of violating any laws governing sale of merchandise.

Garage Sales Offer Ways To Make Money

Garage sales have offered almost unlimited means of acquiring those hard-to-find items and at the same time enrich the coffers of organizations. It's a case of one man's junk being another man's treasure.

It is sometimes an ideal way to acquire miscellaneous organ parts that can be moved easily from one garage to another. Richmond buffs have held sidewalk sales. Los Angeles Theatre Organ Society once held an almost exclusive sale for organ parts.

Now it is learned that Orlando Theatre Organ Society has recently held a "Dump-It-On-Your-Friends" sale that netted the chapter \$580. This profit will be used for the installation of the chapter-owned Don Baker Memorial Wurlitzer going in a high school auditorium.



STRONY VISITS JOBI WURLITZER—When Walt Strony visited the Jobi Wurlitzer in North Truro, Mass., he played it without console pneumatics. The organ is featured during summer months for Historical Society benefit shows.

Cape Cod To Have Organ Concerts

Wurlitzer-made music for the 14th year will sound off in the North Truro, Mass. residence of Joe Colliano and Bill Hastings. They present organ/piano benefit concerts for the Truro Historical Society. Four shows each in July and August have been announced.

The "Jobi" Wurlitzer, as it is known to concert goers, is the 2/10 that came from the State Theatre, Waterbury, Conn. Its Kinura was replaced by a Post Horn, but the original rank is carefully stored in the attic.

Walt Strony visited the installation during May and played the organ even though console pneumatics were out being releathered.

"Listening to Walt play makes us wish for more recordings on smaller instruments," the owners noted. "After all, in the heyday of T. O., most organs were in the 5-to-12 rank category. Bigger is not always better," they concluded.

Anyone Interested In Acquiring Projectors?

In Rural Valley, Pa., the Liberty Theatre sits boarded up—a possible 'find' for ATOS theatre buffs. But present owners are not in the operating mood and have decided to unload projection room equipment.

The theatre interior has 480 seats and the building is of sturdy block construction. It was one of the last of small town theatres to close.

For information about the equipment, call John D. Nagy, Jr., 412/783-6431 or write him at 809 Main St., Rural Valley, Pa. 16249.

Gannon Organ Going To Warner Erie House

On June 29 Gannon College, Erie, Pa., presented the final concert on its Tellers theatre organ. Rev. Bert Jones was at the console.

The organ is currently being dismantled and refurbished. It will be relocated in the former Warner Erie Theatre, now the city's performing arts center.

ATOS member Joe Lucky was responsible for saving the instrument when Shea's Erie Theatre was razed. He acquired the instrument and brought it to the college where it has been presented in seasonal concerts. He will supervise its erection in the Warner Theatre.

The original organ in the Warner, a Style 260 Wurlitzer, is now installed in Grays Armory in Cleveland.

It Had To Be Kann Who Was In Color Comics

A Southern California daily paper has a comic strip with the title of "When I Was Short." In a recent Sunday issue the color strip's subtitle was "Heart & Soul For the Electric Chord Organ."

Boldly it named the Wurlitzer model 5000 which was cartooned as being in an organ store.

Even more surprising, one of the panels in the strip noted, "As performed by Stan Cann, 'The Organ Man!'"

Organist Stan Kann has been on the receiving end of several copies of the strip, but is mystified by the reference to him even though the name is not quite the same.

An effort is being made to contact the cartoonists and learn if there is some way the great name of ATOS can be brought into play in a future panel.

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Editor.....Tom B'hend

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

Devtronix Worldwide

In a recent updating of its Multi-Action brochure for reprinting, Devtronix officials tallied its customer file and listed 54 systems installed and running.

Eleven of these are three and four manual Devtronix electronic organs; 12 more are being installed to bring the total up to 66. Five of the units are located in Scotland, Australia and England.

Carter Cops Ovations In Three L. A. Venues

Gaylord Carter continues to captivate audiences wherever he appears. In the past two months he has played three Los Angeles venues and has been given standing ovations for his artistry.

On May 23, at UCLA's Royce Hall and again on June 5 at the Orpheum Theatre in downtown L. A., he played two different Harold Lloyd films and received standing ovations at both places. Both audiences were general public for the most part and were thrilled by his performances.

Still two other ovations awaited him. On short notice of one day, he substituted for Larry Vannucci at the Ruth Villemin Dresser Malibu Beach residence June 8 and 9 with a concert and silent comedy accompaniment. Vannucci was stricken with a flu virus and had to cancel. Gaylord graciously stepped in to fill the void.

Omaha Orpheum Has Double Organ Bill

Dan Bellomy and Col. Jack Moelmann (ret) gave Omaha organ lovers their money's worth June 23. Bellomy played the main concert show and Moelmann held forth with a sing-along, silent movie and acted as master of ceremonies for the performance.

On June 30 the retired colonel was seated at the console of the 3/20 Barton in the Granada Theatre Kansas City, Kan., to play a benefit show for the Della Lamb Community Services. He told the NEWS he making good on his retirement promise to 'get around!'

THE PIPE PIPER

This is a reasonably up-to-date listing and schedule of use of **THEATRE PIPE ORGANS** in public locations in the United States and Canada. Additions, corrections or deletions should be promptly reported to Lloyd E. Klos, 104 Long Acre Road, Rochester, New York 14621. **DEADLINE IS DECEMBER 1.** Remember! This list is for your convenience and we cannot keep it updated if information is not sent to the above address.

Editor's Advice: Status and use of each installation are subject to change. Inquiry is recommended before visiting.

ALABAMA

- **BIRMINGHAM**
Alabama Theatre - 1811 Third Avenue North
4/21 Wurlitzer. Often.
Fairview United Methodist Church - 2700 31st W.
2/8 Wurlitzer. Weekly.
South Side Baptist Church, Foster Auditorium
1016 Nineteenth Street South
3/6 Kimball. Periodically.

ALASKA

- **JUNEAU**
State Office Building - 333 Willoughby Avenue
2/8 Kimball. Friday noons.

ARIZONA

- **MESA**
Organ Stop Pizza - 2250 Southern Avenue
4/48 Wurlitzer. Nightly.
- **PHOENIX**
Fellowship Hall, First Christian Church
6750 Seventh Avenue
2/11 Wurlitzer. Often.
Phoenix College Auditorium - 1202 W. Thomas Rd.
2/10 Wurlitzer. Wednesdays.

ARKANSAS

- **FAYETTEVILLE**
Media Center, University of Arkansas
2/8 Hybrid. Periodically.

CALIFORNIA (North)

- **CASTRO VALLEY**
Cathedral of the Crossroads - 20600 John Drive
4/14 Wurlitzer-Morton. Weekly.
- **DALY CITY**
Capn's Galley #4 - 146 Serramonte Center
3/15 Wurlitzer. Nightly.
- **FAIR OAKS**
Community Clubhouse - 7997 California Avenue
3/13 Wurlitzer. Periodically.
- **HEALDSBURG**
Johnson's Winery - 8329 State Highway 128
2/10 Robert-Morton.
- **MARTINEZ**
Bella Roma Pizza - 4040 Alhambra Avenue
3/15 Wurlitzer. Nightly except Monday.
- **OAKLAND**
Grand Lake Theatre - 3200 Grand Avenue
3/13 Wurlitzer. Weekends.
Paramount Theatre - 2025 Broadway
4/27 Wurlitzer w/2 consoles. Periodically.
- **PALO ALTO**
Stanford Theatre
3/12 Wurlitzer. Daily.

CALIFORNIA (North) cont.

- **REDWOOD CITY**
Capn's Galley #2 - 821 Winslow
4/23 Wurlitzer. Nightly except Monday.
- **SACRAMENTO**
Arden Pizza & Pipes - 2911 Arden Way
2/20 Wurlitzer. Nightly.
Grant Union High School - 1500 Grand Avenue
4/22 Wurlitzer. Periodically.
- **SALINAS**
First Baptist Church
3/20 Hybrid. Often.
- **SAN FRANCISCO**
Castro Theatre - 429 Castro
4/26 Wurlitzer. Nightly.
Cinema 21 - 2141 Chestnut
2/6 Robert-Morton. Occasionally.
- **SAN JOSE**
Angelino's - 3132 Williams Road
3/13 Wurlitzer. Tuesday through Saturday.
- **SAN LORENZO**
Ye Olde Pizza Joynt - 19519 Hesperian Boulevard
3/13 Wurlitzer. Nightly except Monday, Tuesday.
- **STOCKTON**
Masonic Temple
2/11 Robert-Morton. Often.

CALIFORNIA (South)

- **ANAHEIM**
Anaheim High School - 811 W. Lincoln Avenue
3/10 Robert-Morton. Rarely.
- **CATALINA ISLAND**
Avalon Casino Theatre
4/16 Page. Regularly.
- **DEATH VALLEY**
Scotty's Castle
3/15 Noll-Welte. Daily.
- **EL SEGUNDO**
Old Town Music Hall - 146 Richmond
4/26 Wurlitzer. Regularly.
- **FRESNO**
Fresno Pacific College - Chestnut Street
3/20 Hybrid. Periodically.
Pizza & Pipes - 3233 First Street West
3/23 Wurlitzer. Nightly.
Warnor's Theatre - 1402 Fulton
4/14 Robert-Morton. Periodically.
- **FULLERTON**
Fullerton High School - 780 Beachwood Avenue
4/22 Wurlitzer. Rarely.
- **HANFORD**
FOX Hanford Theatre
2/10 Wurlitzer. Often.
- **HERMOSA BEACH**
Parker Hall, Saint Cross Church
2/10 Wurlitzer. Periodically.
- **LOS ANGELES**
Elks Lodge - 607 S. Parkview Avenue
4/61 Robert-Morton. Rarely.
Founders' Church of Religious Science - 3281 W. 6th
4/31 Wurlitzer. Often.
Orpheum Theatre - 842 Broadway South
3/13 Wurlitzer. Weekly.
Shrine Auditorium - 649 W. Jefferson Boulevard
4/73 Moller. Occasionally.
Universal Studios - 100 Universal City Plaza
3/12 Robert-Morton. Occasionally.
Wilshire Ebell Theatre - 4401 W. Eighth
3/13 Barton. Periodically.
- **MONROVIA**
Monrovia High School
2/8 Wurlitzer. Occasionally.
- **PARAMOUNT**
Iceland Amphitheatre - 8041 Jackson
3/19 Wurlitzer. Tuesday.
- **PASADENA**
Civic Auditorium - 300 E. Green
5/28 Moller. Occasionally.
Sexson Auditorium - Pasadena City College
3/23 Wurlitzer. Often.
- **SAN BERNARDINO**
California Theatre - 562 W. Fourth
2/10 Wurlitzer. Periodically.

CALIFORNIA (South) cont.

- **SAN GABRIEL**
Civic Auditorium - 320 S. Mission Drive
3/16 Wurlitzer. Often.
- **SANTA ANA**
Santa Ana High School - 520 W. Walnut
2/10 Robert-Morton. Rarely.
- **SANTA BARBARA**
Arlington Theatre - 1317 State
4/24 Robert-Morton. Often.
- **SEAL BEACH**
Bay Theatre - 340 Main
4/42 Wurlitzer. Rarely.
- **WESTCHESTER**
Fox Studios - 10201 W. Pico Boulevard
3/14 Wurlitzer. Occasionally.

COLORADO

- **COLORADO SPRINGS**
City Auditorium - Kiowa & Weber
3/8 Wurlitzer. Often.
Mount St. Francis Auditorium
W. Woodman Valley Road
3/20 Wurlitzer. Occasionally.
- **DENVER**
Paramount Theatre - 1621 Glenarm Place
4/20 Wurlitzer w/2 consoles. Periodically.
- **FORT COLLINS**
Lory Student Center Theatre - Colorado State Univ.
3/19 Wurlitzer. Periodically.

CONNECTICUT

- **HARTFORD**
Bushnell Memorial Hall - 166 Capitol Avenue
4/75 Austin. Occasionally.
- **SHELTON**
Shelton High School - Meadow Street
3/12 Austin. Often.
- **WILLIMANTIC**
Windham Technical School - Summit St. Extension
3/15 Wurlitzer. Periodically.

DELAWARE

- **WILMINGTON**
Dickinson High School - 1801 Milltown Road
3/32 Kimball.

FLORIDA

- **DUNEDIN**
Kirk of Dunedin - 2686 U.S. Alt. 19
4/100 Hybrid. Monthly.
- **MIAMI**
Andre Hall - 4150 S.W. 74th Avenue
4/15 Wurlitzer. Often.
Gusman Cultural Center - 174 E. Flagler
3/15 Wurlitzer. Periodically.
- **PENSACOLA**
Saenger Theatre - 118 S. Palafox
4/23 Robert-Morton. Often.
- **TAMPA**
Tampa Performing Arts Center - 711 N. Franklin
3/12 Wurlitzer. Often.

GEORGIA

- **ATLANTA**
Fox Theatre - 660 Peachtree Northeast
4/42 Moller. Rarely.

HAWAII

- **HONOLULU**
Hawaii Theatre - 1130 Bethel
4/16 Robert-Morton. Occasionally.

IDAHO

- **BOISE**
Egyptian Theatre - 700 Main
2/8 Robert-Morton. Occasionally.
- **MOSCOW**
University of Idaho Auditorium
2/6 Robert-Morton. Occasionally.

ILLINOIS

- **CHAMPAIGN**
Virginia Theatre - 201 W. Park Avenue
2/8 Wurlitzer. Periodically.

(continued ...)

ILLINOIS cont.

- **CHICAGO**
Aragon Ballroom - 1106 W. Lawrence
3/10 Wurlitzer. Occasionally.
Chicago Stadium - 1800 W. Madison
6/51 Barton. Often.
Chicago Theatre - 175 N. State
4/29 Wurlitzer. Rarely.
Copernicus Center - 5216 W. Lawrence
3/12 Wurlitzer-Kimball. Often.
Fernandez Theatre
4/31 Kimball. Periodically.
Patio Theatre - 6008 W. Irving Park
3/17 Barton. Occasionally.
- **DOWNER'S GROVE**
Downer's Grove High School - 4436 Main
3/10 Wurlitzer. Periodically.
Tivoli Theatre - 5021 Highland Avenue
3/10 Wurlitzer. Weekends.
- **JOLIET**
Rialto Square Theatre - 102 S.E. Van Vuren
4/21 Barton. Often.
- **LYONS**
19th Hole Lounge - 7909 W. Ogden
3/12 Wurlitzer. Nightly.
- **MUNDELEIN**
St. Mary of the Lake Seminary - 176 Mundelein
4/24 Wurlitzer-Gottfried. Occasionally.
- **PARK RIDGE**
Pickwick Theatre - 5 S. Prospect Avenue
3/11 Wurlitzer. Often.
- **ROCKFORD**
Coronado Theatre - 312 N. Main
4/17 Barton. Often.
- **SPRINGFIELD**
Springfield High School - 101 S. Lewis
3/11 Barton. Often.
- **ST. CHARLES**
Arcada Theatre - 105 Main East
3/13 Geneva.
Baker Hotel - 100 Main West
3/10 Geneva. Periodically.
- **WAUKEGAN**
Genesee Theatre - 203 N. Genesee
3/10 Barton. Occasionally.

INDIANA

- **ANDERSON**
Anderson Music Center - 1325 Meridian
2/6 Wurlitzer. Rarely.
- **ELKHART**
Elco Theatre - 410 S. Main
2/11 Kimball. Periodically.
- **FORT WAYNE**
Embassy Theatre - 121 W. Jefferson
4/15 Page. Often.
- **INDIANAPOLIS**
Hedback Community Theatre - 1847 N. Alabama
2/11 Page. Often.
Manual High School - 2405 Madison Avenue
3/26 Wurlitzer. Often.
- **LAFAYETTE**
Long Performing Arts Center - 111 N. Sixth
3/17 Wurlitzer. Often.
- **VINCENNES**
Vincennes University Auditorium
3/12 Wurlitzer. Rarely.

IOWA

- **CEDAR RAPIDS**
Cedar Rapids Community Theatre - 102 Third S.E.
3/14 Barton. Periodically.
Paramount Theatre - 123 Third Avenue
3/11 Wurlitzer. Periodically.
- **DAVENPORT**
Capitol Theatre - 330 W. Third
3/12 Moller-Wicks. Monthly.
- **SIOUX CITY**
Municipal Auditorium - Gordon Drive
3/13 Wurlitzer. Occasionally.

KANSAS

- **KANSAS CITY**
Granada Theatre - 1015 Minnesota Avenue
3/20 Barton. Periodically.

KANSAS cont.

- **WICHITA**
Exhibition Hall, Century II Center - 225 W. Douglas
4/39 Wurlitzer. Periodically.

KENTUCKY

- **LOUISVILLE**
Louisville Gardens - 525 W. Muhammed Ali Blvd.
4/17 Kilgen. Rarely.

LOUISIANA

- **NEW ORLEANS**
Saenger Performing Arts Theatre - 111 Canal
4/23 Robert-Morton. Weekly
- **SHREVEPORT**
Strand Theatre - 619 Louisiana Avenue
2/8 Robert-Morton. Periodically.

MAINE

- **OLD ORCHARD BEACH**
McSweeney Auditorium, Loranger Memorial School
Saco Avenue
3/13 Wurlitzer. Occasionally.
- **PORTLAND**
State Theatre - 609 Congress
2/7 Wurlitzer. Occasionally.

MARYLAND

- **COLLEGE PARK**
University of Maryland
University Boulevard & Adelphi Road
3/10 Kimball. Periodically.
- **FREDERICK**
Weinberg Center for the Arts - 20 W. Patrick
2/8 Wurlitzer. Periodically.

MASSACHUSETTS

- **NEW BEDFORD**
New Zeiterion Theatre
2/8 Wurlitzer.
- **SPRINGFIELD**
Paramount-Sanderson Theatre - 1700 Main
3/11 Wurlitzer. Periodically.
- **STONEHAM**
Stoneham Town Hall - 35 Central
2/14 Wurlitzer. Occasionally.
- **WELLESLEY HILLS**
Knight Auditorium, Babson College, Wellesley Ave.
3/13 Wurlitzer. Often.

MICHIGAN

- **ALBION**
Bohm Theatre - 201 S. Superior
3/8 Barton. Occasionally.
- **ANN ARBOR**
Michigan Community Theatre - 603 E. Liberty
3/14 Barton. Often.
- **BENTON HARBOR**
Good Old Times Antique Shop
3/? Wurlitzer. Often.
- **DETROIT**
Fox Theatre - 2211 Woodward Avenue
4/36 Wurlitzer. Periodically. 3/12 Moller. Rarely.
Redford Theatre - 17360 Lahser Road
3/10 Barton. Often.
Senate Theatre - 6424 Michigan
4/34 Wurlitzer. Monthly.
- **FLINT**
Flint Institute of Music Recital Hall - 1025 E. Kearsley
3/11 Barton. Often.
- **GRAND RAPIDS**
Good Time Charley's - 4515 S.E. 28th
3/31 Wurlitzer. Daily.
- **KALAMAZOO**
State Theatre - 404 S. Burdick
3/13 Barton. Saturday.
- **MARSHALL**
The Mole Hole - 150 W. Michigan
2/4 Barton. September-December.
- **MUSKEGON**
Fraventhal Center - 407 W. Western Avenue
3/8 Barton. Often.
- **ROYAL OAK**
Royal Oak Theatre - 318 W. Fourth
3/16 Barton. Often.
- **SAGINAW**
Temple Theatre - 203 W. Washington
3/11 Barton. Often.

MINNESOTA

- **LIVERNE**
Palace Theatre - 2/5 Smith-Geneva. Rarely.
- **MINNEAPOLIS**
All God's Children Metropolitan Community
Church - 3100 Park Avenue
3/11 Hybrid. Often.
Powder Horn Park Baptist Church - 1628 E. 33rd
3/13 Robert-Morton. Often.
- **RED WING**
Sheldon Auditorium - Third & East Avenue
2/7 Kilgen. Often.
- **ST. PAUL**
World Theatre - 10 E. Exchange
3/22 Wurlitzer. Periodically.

MISSISSIPPI

- **HATTIESBURG**
Saenger Center - Forrest & Front Streets
3/8 Robert-Morton. Often.
- **MERIDIAN**
Temple Theatre - 2318 Eighth
3/8 Robert-Morton. Occasionally.

MISSOURI

- **POINT LOOKOUT**
Jones Auditorium, School of the Ozarks - Hwy 65
3/15 Wurlitzer. Periodically.
- **ST. LOUIS**
Fox Theatre - 527 Grand Boulevard N.
4/36 Wurlitzer. Periodically. 2/10 Wurlitzer. Rarely.

MONTANA

- **BOZEMAN**
Ellen Theatre
2/7 Wurlitzer. Often

NEBRASKA

- **BELLEVUE**
Little Theatre Playhouse - 203 W. Mission Avenue
2/5 Wurlitzer. Periodically.
- **OMAHA**
Orpheum Theatre - 409 S. Sixteenth
3/13 Wurlitzer. Periodically.

NEW HAMPSHIRE

- **BERLIN**
Berlin Middle School - 2/10 Wurlitzer. Often.

NEW JERSEY

- **ASBURY PARK**
Convention Hall - 1300 Boardwalk
3/7 Kilgen. Summer months.
- **ATLANTIC CITY**
Convention Hall 2301 Boardwalk
7/455 Midmer-Losh. Rarely.
4/42 Kimball. Occasionally.
- **BOGOTA**
Queen Anne Theatre - 3/9 Marr & Colton
- **NEWARK**
Symphony Hall - 4/15 Griffith-Beech
- **NORTH BERGEN**
Immaculate Conception Chapel
Broadway between 78th & 79th
3/12 Robert-Morton. Regularly.
- **OCEAN GROVE**
Ocean Grove Auditorium - 27 Pilgrim Parkway
4/71 Hope-Jones. June through August.
- **RAHWAY**
Union County Arts Center - 1601 Irving
2/7 Wurlitzer. Often.
- **TRENTON**
War Memorial Auditorium - W. Lafayette & Wilson
3/16 Moller. Often.

NEW MEXICO

- **ALBUQUERQUE**
Regency Ballroom, Classic Hotel - 6815 Menaul Ave.
5/27 Wurlitzer. Regularly.
- **ROSWELL**
Pearson Auditorium, New Mexico Military Institute
3/19 Hilgreen-Lane/Wurlitzer. Periodically.

(continued ...)

NEW YORK

- **BINGHAMTON**
Broome Center for Performing Arts-228 Washington
4/24 Robert-Morton. Occasionally.
Roberson Center for Fine Arts - 30 Front
3/17 Link. Periodically.
- **BROOKLYN**
Long Island University - 385 Flatbush Extension
4/26 Wurlitzer. Occasionally.
- **BUFFALO**
Shea's Theatre - 646 Main Street
4/28 Wurlitzer. Periodically.
- **CORNWALL-ON-HUDSON**
New York Military Academy - Academy Avenue
4/31 Moller. Periodically.
- **CORTLAND**
Old Main Auditorium - State Univeristy College
Link. Periodically.
- **ELMIRA**
Clemens Center for Performing Arts - State & Gray
4/22 Marr & Colton. Occasionally.
- **LOCKPORT**
Dale Building, Senior Citizen Center - 33 Ontario
2/8 Wurlitzer. September-May. Monthly.
- **MIDDLETOWN**
Paramount Theatre - 19 South
2/10 Wurlitzer. Periodically.
- **MINEOLA**
Chaminade High School - Jackson Avenue
3/15 Austin-Morton. Often.
- **NEW YORK CITY**
Beacon Theatre - 2124 Broadway
4/19 Wurlitzer. Rarely.
Radio City Music Hall - Rockefeller Center
4/58 Wurlitzer. Rarely.
United Palace - 175th & Broadway
4/23 Robert-Morton. Sundays.
- **NORTH TONAWANDA**
Riviera Theatre - 67 Webster
3/19 Wurlitzer. Saturdays.
- **ROCHESTER**
Auditorium Center - 875 Main East
4/22 Wurlitzer. September-May. Monthly.
Eisenhart Auditorium - 657 East Avenue
3/11 Wurlitzer. Occasionally.
- **ROME**
Capitol Theatre - 218 W. Dominick
3/7 Moller. Occasionally.
- **SCHENECTADY**
Proctor's Theatre - 432 State
3/18 Wurlitzer. Periodically.
- **SYRACUSE**
Mills Building, State Fairgrounds
3/11 Wurlitzer. September-June. Monthly.
- **UTICA**
Proctor High School - Hilton Avenue
3/13 Wurlitzer. Occasionally.

NORTH CAROLINA

- **ELON COLLEGE**
War Memorial Gymnasium - Haggard Avenue
3/12 Wurlitzer. Periodically.
- **GREENSBORO**
Carolina Theatre - 310 S. Greene
2/6 Robert-Morton. Periodically.
Masonic Temple - 426 W. Market
2/7 Wurlitzer. Often.

NORTH DAKOTA

- **FARGO**
Fargo Theatre - 314 N. Broadway
3/15 Wurlitzer. Weekends.

OHIO

- **AKRON**
Akron Civic Theatre - 182 S. Main
3/13 Wurlitzer. Periodically.
- **CANTON**
Palace Theatre - 605 N. Market Avenue
3/9 Kilgen. Often.
- **CINCINNATI**
Emery Theatre - 1112 Walnut
3/27 Wurlitzer. Weekends.
- **CLEVELAND**
Gray's Armory - 1234 Bolivar Road
3/13 Wurlitzer. Periodically.

OHIO cont.

- Judson Manor - 1890 E. 107th
2/9 Kimball. Often.
- **COLUMBUS**
Campus Center, Capital University - 2199 E. Main
2/12 Wurlitzer. Often.
Ohio Theatre - 39 E. State
4/20 Robert-Morton. Often.
- **DAYTON**
Victory Theatre - 138 N. Main
4/13 Estey-Wurlitzer. Often.
- **HAMILTON**
Shady Nook Theatre-Restaurant
879 Millville-Oxford Road
4/32 Wurlitzer. Nightly except Monday.
- **LORAIN**
Palace Theatre - Sixth & Broadway
3/11 Wurlitzer. Occasionally.
- **MANSFIELD**
Renaissance Theatre - 136 Park Avenue W.
3/20 Wurlitzer. Often.
- **MARION**
Palace Theatre - 276 W. Center
3/10 Wurlitzer. Often.
- **MEDINA**
County Administration Building
3/6 Austin. Occasionally.
- **OLMSTED TOWNSHIP**
Plum Creek Inn - 7068 Columbia Road
3/11 Kimball. Thursday/Saturday.
- **SPRINGDALE**
Springdale Music Palace - 400 Yorkhaven Drive
4/33 Wurlitzer. Daily.
- **SPRINGFIELD**
State Theatre - 17 S. Fountain
3/7 Wurlitzer. Weekends.
- **TOLEDO**
Ohio Theatre - 3114 LaGrange
4/10 Marr & Colton. Occasionally.
- **WILMINGTON**
Wilmington College. 2/7 Wicks. Rarely.
- **WORTHINGTON**
Worthington High School - 300 W. Granville
3/16 Wurlitzer. Rarely.

OKLAHOMA

- **MUSKOGEE**
Muskogee Civic Center - 3/7 Robert-Morton. Often.
- **OKLAHOMA CITY**
Music Hall, Civic Center - 200 N. Dewey
4/15 Kilgen. Often.
- **TULSA**
Central Assembly of God Church
4/14 Robert-Morton. Often.
Central High School - 3101 W. Edison
4/46 Kilgen. Periodically.
Christ Chapel, Oral Roberts University
4/21 Wurlitzer. Often.

OREGON

- **COOS BAY**
Egyptian Theatre - 229 S. Broadway
4/18 Wurlitzer. Occasionally.
- **CORVALLIS**
Gill Coliseum, Oregon State University
2/9 Wurlitzer. Often.
- **PORTLAND**
Alpenrose Dairy Park - 6149 S.W. Shattuck Road
2/5 Kimball. Occasionally.
4/50 Skinner. Occasionally.
Cleveland High School - 3400 S.E. 36th Avenue
3/26 Kimball. Occasionally.
Oaks Park Roller Rink - Foot fo S.E. Spokane
4/18 Wurlitzer. Daily.
Organ Grinder Pizza - 5015 S.E. 82nd
4/48 Wurlitzer. Daily.
Scottish Rite Temple - 709 S.W. 15th
3/13 Wurlitzer. Often.
- **SALEM**
Elsinore Theatre - 3/15 Wurlitzer. Periodically.

PENNSYLVANIA

- **ALLENTOWN**
Nineteenth Street Theatre - 527 N. 19th
3/7 Moller. Often.

PENNSYLVANIA cont.

- **CHAMBERSBURG**
Capitol Theatre - 163 S. Main
3/14 Moller. Often.
- **DORMONT**
Keystone Oaks High School - 1000 McNealy Road
3/17 Wurlitzer. Often.
South Hills Theatre - 3075 W. Liberty
2/6 Wurlitzer. Often.
- **ERIE**
Gannon University - 109 W. 64th
2/10 Tellers.
- **HERSHEY**
Hershey Community Theatre - 15 Caracas Avenue
4/45 Aeolian-Skinner. Periodically.
- **MARIETTA**
Marietta Theatre - 130 W. Market
3/37 Wurlitzer-Page. Often.
- **PHILADELPHIA**
Civic Center Convention Hall
34th & Civic Center Boulevard
4/21 Moller (theatre console). Rarely.
4/86 Moller (classic console). Rarely.
Wanamaker's Store - 13th & Market
6/469 Hybrid. Daily.
- **PHOENIXVILLE**
Chester County Center for Performing Arts
227 Bridge - 4/32 Kimball. Weekends.
- **POTTSTOWN**
Sunnybrook Ballroom - 3/11 United States. Often.

RHODE ISLAND

- **NEWPORT**
Jane Pickens Theatre - 49 Touro
2/8 Marr & Colton. Wednesday & Saturday eves.
- **PROVIDENCE**
Columbus Theatre - 270 Broadway
2/6 Wurlitzer. Occasionally.
Ocean State Performing Arts Center - 220 Weybosset
5/21 Wurlitzer. Occasionally.
- **WOONSOCKET**
Stadium Theatre - 329 Main
2/10 Wurlitzer. Occasionally.

TENNESSEE

- **CHATTANOOGA**
Tivoli Theatre - 709 Broad
3/12 Wurlitzer. Occasionally.
- **KNOXVILLE**
Tennessee Theatre - 604 S. Gayl
3/14 Wurlitzer. Twice monthly.
- **MEMPHIS**
Orpheum Theatre - 197 S. Main
3/13 Wurlitzer. Periodically.

TEXAS

- **BEAUMONT**
Jefferson Theatre - 345 Fannin
3/8 Robert-Morton. Often.
- **DALLAS**
Lakewood Theatre - Abrams Rd. & Gaston Avenue
3/8 Robert-Morton. Often.
Scottish Rite Temple - Harwood & Canton
2/15 Wicks. Periodically.
- **FORT WORTH**
Casa Manana Theatre - 3101 W. Lancaster
3/11 Wurlitzer. Often.

UTAH

- **SALT LAKE CITY**
Capitol Theatre - 50 W. 200 South
2/11 Wurlitzer. Occasionally.
The Organ Loft - 3331 Edison
5/38 Wurlitzer. Saturday.

VIRGINIA

- **FAIRFAX**
George Mason University - 4400 University Drive
2/8 Wurlitzer. Periodically.
- **RICHMOND**
Byrd Theatre - 2908 W. Carey
4/17 Wurlitzer. Weekends.
Carpenter Center - 600 E. Grace
3/13 Wurlitzer. Periodically.
Mosque Auditorium - 6 N. Laurel
3/17 Wurlitzer. Occasionally.

(continued ...)

WASHINGTON

- **BELLEVUE**
Pizza & Pipes #3 - 550 112th NE
3/17 Wurlitzer. Nightly.
- **BELLINGHAM**
Mt. Baker Theatre - 106 N. Commercial
2/10 Wurlitzer. Weekends.
- **BREMERTON**
Community Theatre - 2/11 Hybrid. Periodically.
Masonic Temple - 2/8 Wurlitzer. Occasionally.
- **MT. VERNON**
Lincoln Theatre - 2/7 Wurlitzer. Occasionally.
- **PULLMAN**
Physical Sciences Building,
Washington State University
2/7 Robert-Morton. Periodically.
- **SEATTLE**
Haller Lake Improvement Club - 12579 Densmore
3/8 Wurlitzer-Marr & Colton. Often.
Neptune Theatre - 1303 45th NE
2/10 Hybrid. Periodically.
Paramount Theatre - 907 Pine
4/20 Wurlitzer. Occasionally.
- **TACOMA**
Pizza & Pipes #2 - 19th & Mildred W
3/17 Wurlitzer. Nightly.
Temple Theatre - 49 St. Helens
2/9 Kimball. Occasionally.
- **VANCOUVER**
Uncle Mill's Pizza Co. - 2410 Grand Boulevard
3/18 Wurlitzer. Nightly.
- **WENATCHEE**
Museum Theatre - 2/9 Wurlitzer. Weekends.

WISCONSIN

- **BARABOO**
Al Ringling Theatre - 136 Fourth Avenue
3/9 Barton. Occasionally.
- **HUDSON**
Phipps Center for the Arts - First & Locust
3/15 Wurlitzer. Often.
- **MADISON**
Oscar Mayer Theatre - 211 State
3/14 Barton. Occasionally.
- **MILWAUKEE**
Avalon Theatre - 2473 Kinnickinnic Avenue S.
3/23 Wurlitzer. Mondays.
Organ Piper Music Palace - 4353 S. 108th
3/27 Kimball-Wurlitzer. Nightly except Monday.
Oriental Theatre - Farewell & North Avenues
3/30 Kimball. Often.
Pabst Theatre - 144 E. Wells
4/20 Moller. Rarely.
Riverside Theatre - 116 W. Wisconsin Avenue
3/14 Wurlitzer. Occasionally.
- **RACINE**
Theatre Guild Playhouse - 2519 Northwestern Ave.
2/7 Wurlitzer. Occasionally.
- **WAUSAU**
Grand Theatre - 415 Fourth
3/6 Kilgen. Occasionally.

CANADA

BRITISH COLUMBIA

- **VANCOUVER**
Orpheum Theatre - 884 Granville
3/13 Wurlitzer. Rarely.

ONTARIO

- **KINGSTON**
Church of the Redeemer - Kirkpatrick Street
3/21 Kimball. Often.
Hockey Rink, Queen's University - 207 Stuart
3/19 Hilgreen-Lane. Often.
- **TORONTO**
Casa Loma - 1 Austin Terrace
4/18 Wurlitzer. Periodically.
Organ Grinder - 158 The Esplanade
3/13 Hybrid. Nightly.
- **WINDSOR**
St. Clare's Church - 166 Tecumseh W.
2/7 Wurlitzer. Often.

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 reeds, 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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Chapter Notes



Lyn Larsen at the Alabama.

Gary Jones photo

ALABAMA

Birmingham

205/942-5611 or 205/251-9492

On March 24 we presented the silent film, *King of Kings*, at the Alabama Theatre. The film was accompanied by Lee Erwin on the 4/21 Wurlitzer Publix #1 organ. The print of the film was exceptionally good and Lee Erwin's accompaniment was superb.

We presented Lyn Larsen in concert at the Alabama Theatre on April 7. Lyn's last concert at the Alabama was in 1978. He got a warm welcome for his return in 1991. It was easy to see why Lyn is one of the most sought-after theatre organists in the country.

His program varied and showed his mastery of the organ. Lyn related well to the audience as he gave an informal discussion of each piece. Following the concert, ATOS members hosted a covered-dish supper in the theatre lobby. A short business meeting followed the supper. Gary Jones presided.

Our new tape, "Bertha And A Dozen Friends" was finally ready for sale at the Larsen concert. The sales were quite brisk at intermission and after the program. Betty Johnson and Gert Yester had a busy afternoon.

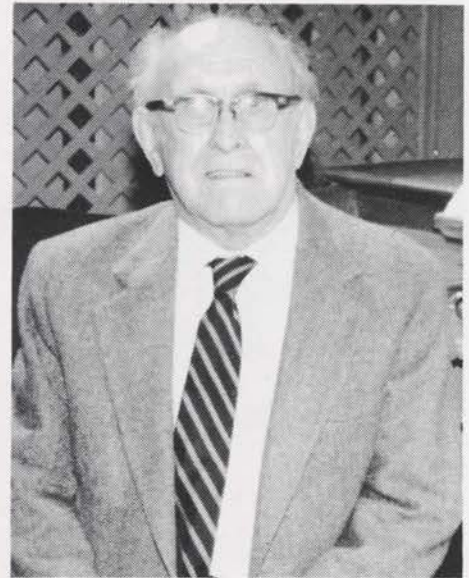
Virginia Robertson

ATLANTA

404/355-6680 or 404/641-7159

On March 17 we met at Theatrical Paraphernalia to hear 1977 Organist of the Year and ATOS Hall of Fame member John Muri accompany the 1927 silent film, *The Cat and the Canary*, on the 2/9 mostly Robert-Morton. The film, a comedy/mystery, was great fun to watch, and John's background music fit the mood of each scene perfectly. We enjoyed it very much, and John's encores, World War I songs and "Jerusalem," too.

Then on April 14, we returned to Callanwolde, the English Tudor home of the late Charles Howard Candler, to hear Charles Walker give another concert on the 3/54 Aeolian there. As before, Charles did it with the roll-playing mechanism. He pointed out that many rolls were created for residence organs installed from the turn of the century through the mid 1930s in homes of the well-to-do as cultural entertainment for those with little or no musical ability. The residence organ, thus, was an instrument with no offensive stops, and with a soothing grand sound befitting this opulent bygone era. Cf. boom-box. Charles played what he called some obscure pieces from the vast library of rolls belonging to the home, some of which were arranged by Samuel P. Warren. Charles didn't miss a note, either.



John Muri at Theatrical Paraphernalia's 2/9 mostly Robert-Morton.

For technical reasons, Walt Winn's 4/18 Page will not be going into the historic Briarcliff-Candler mansion (home of the late Asa Candler) after all. Instead, it will be installed in one of several other sites in the Atlanta area under consideration. Meanwhile, a chapter/member volunteer crew has helped Walt disassemble, pack up and store the organ looking forward to the day it will be unwrapped and put in place again — soon, we hope.



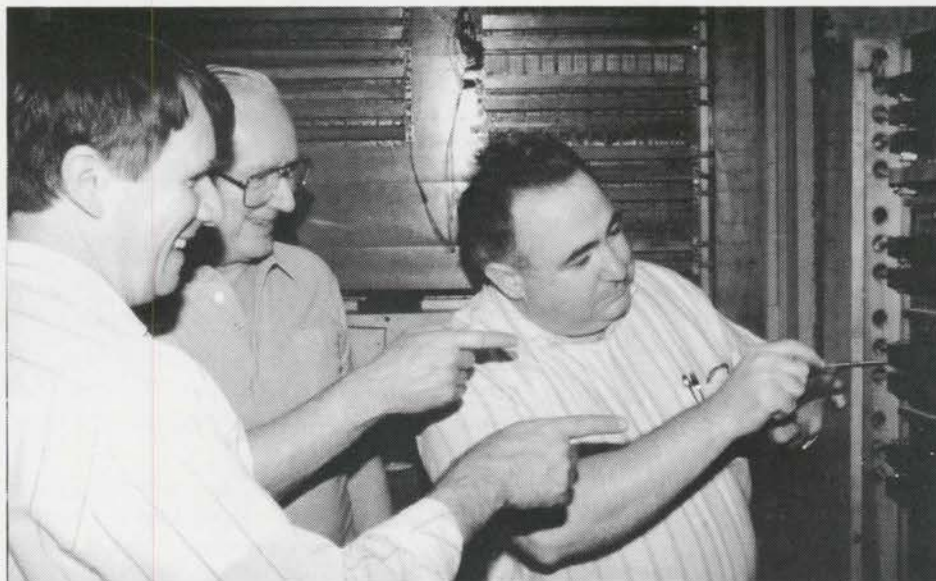
Charles Walker "plays" Callanwolde's 3/54 Aeolian with player rolls.

ATLANTA cont.

Sometimes you have to do it backwards. Some of our chapter members are adding church-type ranks to a *theatre* organ! Atlanta's Grant Park Aldersgate United Methodist Church has had a 3/7 Kimball theatre organ from the Strand Theatre in Pottstown, Pennsylvania. We have had several splendid theatre organ meeting-concerts there and the Church's hospitality has been very much appreciated. Fox Theatre organist Jay Mitchell and chapter-member volunteers are now adding six ranks to the organ, Diapason, Gedeckt, Octave, Dulciana, Viole and Viole Celeste,

making it more churchlike without interfering with its theatre organ characteristics.

Down at Theatrical Paraphernalia, Charles Walker is installing a second pipe organ, a kind of Kimball 3/9. It was recently acquired from Frank Willingham, a long-time theatre organ enthusiast here. Charles' 2/9 mostly Morton will remain in place, but surrenders its crown as the largest pipe organ on Tenth Street to the newcomer. This will give the largest theatre on Tenth Street (78 seats) two separate organs, eighteen ranks altogether! You may wish to bring earplugs to the duets undoubtedly forthcoming. *Bill Hitchcock*



L to R: Jay Mitchell and Jack Sandow show Don Ennest where to apply the screwdriver at the Grant Park Aldersgate United Methodist Church.

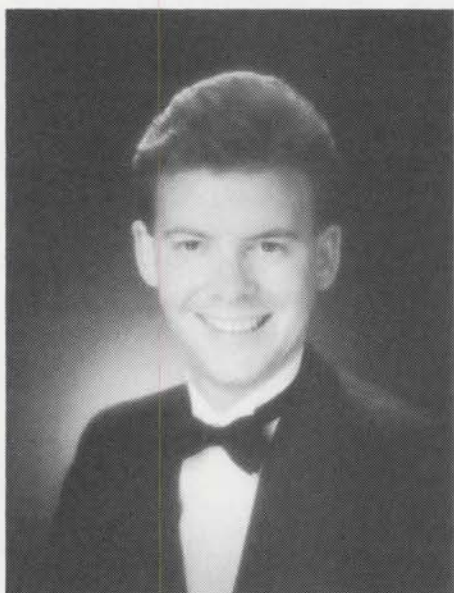


Charles Walker (on back) and Clay Holbrook hook up Theatrical Paraphernalia's second pipe organ, the recently acquired Kimball 3/9.

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

Indianapolis

317/787-4865 or 317/255-8056

March 10 found members at Manual High School to hear our 3/25 Wurlitzer put through its paces. This job was handled admirably by Martin Bevis and Bob McKay, a talented piano/organ duo. Mr. Bevis has been playing for many years throughout the mid-west, entertaining in restaurants, lounges, skating rinks and radio stations. He has been on the staff of the Cincinnati Emery Theatre and the Dayton Victory Theatre. It is always a pleasure to hear Martin; his programs are well-balanced, with something for everyone. Dr. McKay put the "icing on the cake" when he joined in on the Baldwin concert grand. This program was especially enjoyed by our members.

Our April meeting was held at the Hedback Theatre. Members gathered to listen to the 2/11 Page organ recently purchased by the chapter. Some work needs to be done on the instrument, but in the

hands of artist Barry Baker it sounded in mint condition. Barry is such a tremendous talent. The audience was treated to his unique interpretations of such standards as "Isn't This a Lovely Day," "You and the Night and the Music" and "Getting to be a Habit With Me." He dedicated "Lo, How a Rose Ere Blooming" to the memory of the late Tess Moses. Thanks, Barry. Tess would have loved it. The future of theatre organ is assured with young men of Barry's musical caliber.

The chapter's third concert on our newly installed Wurlitzer at Manual High School was held on April 27. Guest artist was the ever-popular Ken Double, who did an outstanding job as usual. Appearing on the bill with Ken were two of Indy's top television personalities: Bob Gregory emcee for the program and Don Hein, hooper extraordinaire! It was a fun evening and a profitable one as well, since we acquired several new members and added many names to our mailing list. Theatre organ is alive and well in Indianapolis, despite the loss of the Paramount Music Palace.

Several of our members made the trek westward to the Virginia Theatre in Champaign, Illinois, early in May. The occasion was a combined recital by THE CHORALE

and an organ concert by our own Warren York. Warren has been renovating the 2/8 Wurlitzer there for a year or more and he has done a superb job. The 1600-seat theatre was sold out. The audience was most enthusiastic and appreciative; in fact, one-thousand-and-six-hundred voices nearly drowned out the organ during the sing-along! A typical midwestern spring day and beautiful music — what more could anyone ask? *Barbara Johnson*

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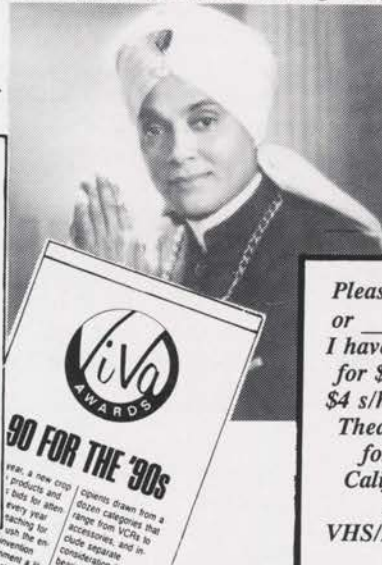
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January, 1991

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Producer/Director Bob Lehman
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CENTRAL OHIO

Columbus
513/652-1775

The grand old man of the theatre organ, old "flicker fingers" himself rose on the lift at the Ohio Theatre's celebrated Robert-Morton console, March 10. Balding, gray fringed, but boldly upright and vigorous this veteran organist played his famed opening theme, "The Perfect Song." Those of us in the senior set had no trouble relating to that — the theme of the "Amos and Andy Show" — and one he played for the program for a period of 17 years. We listened with a great deal of interest to his recount of his experiences with Harold Lloyd, who he regarded as a personal friend, and learned of Gaylord's latest endeavors in accompanying the silent films *Wings*, *The Ten Commandments*, *The Last Command* and more recently, *The Shiek* — all of which are now on videotape. His current project is the organ accompaniment to *The Covered Wagon*. In tribute to the picture, he played for the audience selections from this Paramount film.

Mr. Carter's performance featured as its centerpiece two Harold Lloyd comedies, the longer of which was the production *Girl Shy*. Gaylord remarked that in this picture, as in all Lloyd's films, Harold Lloyd had no doubles; he took all the risks himself, being something of an athlete. Needless to say, the priceless organ accompaniment to both films was a joy to hear. Not only were the melodic line and sound effects appropriate but the timing was precise. There's a medical observation to make here: in the aging process, well practiced and repetitively executed motor skills are preserved the longest. Mr. Carter ably demonstrates this maxim and at 85 remains a charismatic artist with a lot of stage presence.

We always journey up to Mansfield, Ohio, with an air of expectancy — in this case on March 24 to hear the redoubtable Ken Double at the Renaissance Theatre. We remember Ken as the eloquent emcee at the ATOS convention in Indianapolis

last year, but we got little opportunity to really appreciate his keyboard artistry. Well, sir, talent he's got, and it was evident from the very first as the Warner/Kearns/Carson Wurlitzer rose majestically in its lift to Ken's now official theme song, "That's Entertainment." Resplendent in formal black attire with tails, he was every inch the performer we'd heard him to be as he led us through such lush ballads as "You Made Me Love You," "A New Kind of Love" and "As She Walked Into My Life." In these we heard this Wurlitzer's enviable sobbing Tibias and its plaintive Kinura in the right chamber. One of Ken's favorite medleys consists of a cluster of songs written by Sigmund Romberg which Ken has scored for the theatre organ. "Lover Come Back To Me" and "Stout-Hearted Men" provoked a nostalgia that was almost palpable. He demonstrated his talent at silent film accompaniment when we viewed one of our all-time favorites: a Laurel & Hardy comedy entitled *Two Tars*. Following the movie, in a tip of the hat to our state, Ken played a seldom heard selection, "Down By The Ohio."

After intermission Ken returned to play that unforgettable Latin number, "Jealousy." And, as if this wasn't enough, he demonstrated his ambidexterity by articulating simultaneously "Nola" and "The World is Waiting For a Sunrise" — mind boggling! His concert closed with Victor Herbert's "To The Land of My Own Romance." We didn't let him get away without an encore; a truly enjoyable afternoon and an artist that just has to come back.

There she was, Melissa Ambrose, in a beautiful green/blue blouse, poised on the bench of the Warner/Kearns/Carson Wurlitzer April 26 for a first-time appearance. As the console rose to her introductory number "Everything's Coming Up Roses," came a round of applause from Mansfield Renaissance Theatre's enthusiastic audience. After a few introductory remarks she moved right into a charming oldy entitled "Chapel In The Moonlight," tastefully using the Clarinet on the melody line and resorting to the lush 4'-16' Tibias



Ken Double at the Renaissance Theatre.



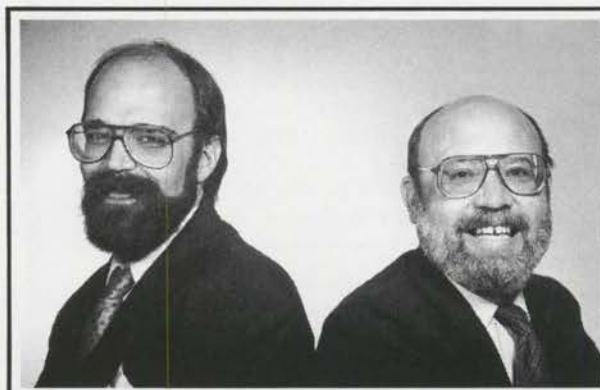
Melissa Ambrose at Mansfield's Renaissance Theatre.



Margo Burkhart entertains us.

J. Pobsley photos

(continued ...)



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CENTRAL OHIO cont.

in open harmony on the bridge. Next came a novelty tune, "The Sunshine Cake," and then a haunting, plaintive "Nightingale Sang In Berkeley Square," again with measures of open harmony. We were sure we heard actual fiddlers with Melissa's rendition of "Oh Susanna" so believable was her country music registration. Her program included a very impressive salute to the armed forces, featuring a rather startling untremmed introduction, followed by the theme songs from all three branches of service. There followed a bit of the classics in her execution of Bach's "G Major Prelude." We were in for more patriotic music the second half with "Strike Up The Band," "America The Beautiful" and "God Bless The U.S.A." In the latter half of her program we especially enjoyed her arrangement of "76 Trombones" from *Music Man* and the romantic ballad, "Someone To Watch Over Me." Melissa wrapped up her program with George Gershwin's "I've Got Rhythm." No one could help being charmed by this attractive young lady, clad in a stunning all-white suit in her post intermission appearance. We wish her well in her coming marriage in June.

April 28 we met in Circleville at the home of Burk and Margo Burkhart. Genial and gracious hosts that they are, they opened their home to some 35 members and guests. Margo has one of the last Conn production models, the 653 and, following



Burk Burkhart does his Maurice Chevalier impersonation. J. Polsley photo

a short business meeting, she demonstrated what it would do. Treating us to a medley *Sound of Music* tunes, she turned to play her husband's own composition "The Circleville March." Her musical versatility was ably demonstrated in the rendition of a classic entitled "Joy" and in the nostalgic ballad "Embraceable You." Burk then surprised and delighted the audience with a surprise entry singing "Louise" in a striking likeness to the late Maurice Chevalier. Things didn't stop there — we were treated to a piano/organ duet featuring Burk at the piano and Margo at the Conn console playing New York, New York." This drew so much applause that we coaxed them back for an encore, "In The Mood." And, indeed, they did set the mood for a very spirited afternoon; the console was seldom vacated and the table "fixin's" were fabulous. A delightful meeting, and we're deeply grateful to the Burkharts for hosting us.

John Polsley



CHICAGO AREA

312/589-9363 or 312/282-0037

The Copernicus Center (formerly the Gateway Theatre) has been the location for many CATOE musical functions and socials. CATOE reciprocates often, one way by helping to maintain and update the theatre's 3/11 mostly Wurlitzer pipe organ. We are forever grateful for a dedicated crew who conscientiously work to improve this excellent instrument. We also appreciate the interest and endeavor of member Dennis Wolkowicz who keeps a watchful eye on the entire Copernicus Center operation.

Father Jim Miller presented a great all-organ show at the Center on March 10 and included much of his natural humor along with his excellent and varied program. Father Miller is a great musician and super comic.



Father Jim Miller at the Copernicus Center.

This program was followed on April 14 by a social and business meeting with Ralph Cox at the Copernicus organ console giving a beautiful program for which we profusely thank Ralph. This date was also the yearly nomination of board members for the election of officers for the coming year — a time of great anticipation.

Two days previous, on April 12, Kurt Von Schakel gave a concert at the Carl Schurz High School, appearing at the console of their 4/46 Moller pipe organ. This will be the first concert on the Moller since its extensive re-furbishing and updating. Kurt presented a varied program of popular and classical music for this benefit concert for the further restoration of the organ. Schurz High School is fortunate to have a dedicated and ambitious group of pipe organ lovers who keep things moving in the right direction.

Organ crews are busy these days updating and maintaining the pipe organs at the Chicago Theatre, the Tivoli in Downers Grove and Mundelein Seminary. The Uptown Theatre is getting serious attention and results will soon be announced.

The Hinsdale (Illinois) Theatre was reopened and its organ used by Don Springer at the console. Don gave a warm and enthusiastic program — it was February! Thanks to member Jim Glass who manages the theatre and maintains the organ. The combination has been excellent in the past and no doubt will be in the future. A happy summer to all.

Almer Brostrom

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1/3 Horizontal (2 col.)	4-7/8	4-7/8
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CUMBERLAND VALLEY

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Chapter members John and Carol Slimmer hosted a delightful St. Patrick's Day party which included not only the wearin' o' the green but also the hearin' and singin' o' the green. There were plenty of Irish songs to be heard on the Slimmers' electronic Kimball Xanadu and sung by an impromptu group of earnest harmonizers. Partygoers were treated to a mini-concert by Bob Eyer, Jr. and open console artistry by Mark Herr and Wayne Mowrey. It was a great time for all to renew acquaintances and meet new friends of the theatre organ.

At a brief business meeting held at the party, organ crew chief Mark Cooley reported that the stop tablets have been removed from the Capitol Theatre Moller console and that crew member Gil Singer is beginning the expansion of the horse-shoe to accommodate the additional (fourth) manual to be added. *Bob Maney*



Jim Riggs at the Riverside Theatre Wurlitzer.



DAIRYLAND

Milwaukee Wisconsin

414/271-0277

Dave Wickerham made his formal acquaintance with our Riverside Theatre 3/14 Wurlitzer on March 10. Used to hearing him on the Piper Music Palace Kimball, more than 100 members and guests gathered to hear him in the more formal, concert-like setting of the magnificent theatre. Neither organ nor organist disappointed them.

On April 27 we presented Jim Riggs at the Riverside Wurlitzer. His program of American popular music, so well suited to the theatre organ, was such a pleasure to hear. This reviewer's personal favorite was a medley of Duke Ellington compositions.

We are looking forward to greeting old friends and meeting new ones at MILWAUKEE FUN IN '91! Come, hear what's brewing in Milwaukee! *Carrie Nelson*

DELAWARE VALLEY

Glenside, Pennsylvania

251/828-8662

On April 7, members and guests of the Society traveled to John Dickinson High School, Wilmington, Delaware to hold open console. It is always a pleasure to play the DTOS 3/40 (recently increased from 3/35) Kimball organ. Last year's program at Dickinson featured a concert presented by fellow member Joseph Wintz (and this author now has an opportunity to correct the spelling of Mr. Wintz' name), but this year the entire program was devoted to open console. This arrangement gave everyone ample time to play, to relax, to socialize, to sample the refreshments and, in a word, to thoroughly enjoy the afternoon. The Society thanks DTOs for making their facilities available to us.

For our May meeting, members and guests traveled to the Capitol Theatre, York, Pennsylvania, to play the theatre's Wurlitzer-styled 3/14 (eventually to be expanded to 19) organ. The basic organ components were provided by Mike Clemens of Lampeter, Pennsylvania, who had the organ installed in his home. A major modification in bringing the instrument to the theatre was building a new console which was fabricated by local craftsmen using Wurlitzer plans obtained from Devtronix.

The theatre has been undergoing restoration in various stages ever since its rescue from the wrecker's ball. The auditorium is decorated in brown, rose, and gold. The theatre was built at the turn of the century. This theatre and its organ will be featured during the Afterglow portion of the 1992 Convention.

The Capitol is used for several types of film series including classic, foreign and travel films. It is also used for vaudeville, stage acts, silent films with organ accompaniment and for chamber music concerts. On July 20, Dennis James is scheduled to appear in concert.

Adjoining the Capitol Theatre is the Strand Theatre (built 1926) which has 1200 seats and is used for elaborate stage productions and symphony concerts requiring its huge stage facilities. There is no organ, but there are chambers. Both theatres together are now known as the Strand-Capitol Performing Arts Center.

Terry Nace, associate house organist, presented a short program. During open console, there was ample time for everyone to play and also to return for a second appearance.

An unexpected pleasure was an impromptu performance given by Candi Carley-Roth. This event was a thoroughly enjoyable experience. *Earl E. Strausser*



EASTERN MASSACHUSETTS

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Dan Bellomy at the console and Bob Gullotti (from nearby Waltham) on drums and cymbals appeared for their second time on March 16 at Richard Knight Auditorium, Babson College. Fine weather and a large audience were our good fortune with Burlington Cable Access TV set up at strategic locations for video-taping a memorable evening.

A favorite opener for Dan was a sprightly "Cosi, Cosa," utilizing our new Post-horn for the first of several occasions. The pretty ballad, "Through the Eyes of Love" followed as well as "This is All I Ask" — two of several ballads which our artist interpreted so well.

Dan played a few solo selections and then brought in Bob Gullotti for groups, which pattern followed for the evening. The two opened with "Teach Me Tonight" and included a very up-tempo "I Get a Kick Out of You" in this set. Dan is known for his jazz playing and this certainly was a fine demonstration of that talent. He and Bob worked so well together one would imagine that they were a team with long association.

Bellomy played a "soap opera" theme for his audience to indentify which one lady did immediately as that from "Days of Our Lives." She was rewarded with one of our artists's record albums.

A long medley of tunes from *The King and I*, was nicely played and showed that

he was not just a fine jazz musician. The beautiful waltz, "Fascination," further made this evident.

The second dual performance was an appropriate "The Second Time Around." Dan then invited the audience to dance with a set of dreamy, as well as lively, rhythmic tunes. Several couples responded utilizing a cleared area as our mirrored ball turned sending blue and pink spots splashing around our "ballroom." Nice touch! Dan and Bob received a nice hand in appreciation.

More solo work on our Wurlitzer by Bellomy with a ballad and a seasonal "It Might as Well be Spring" before the team began their second group. This opened with only Gullotti in the spotlight with plenty of professional use of drums and cymbals in a jazzy "Undecided." An unorthodox "Crazy Rhythm" had our pair really swinging as the concert ended. Much applause from a standing, cheering audience brought a "Cute" encore. There was little doubt that our ticket-holders had a good time as did our performers.

March 24 had "our gang" at Babson gathered around our console for a regular meeting and Gary Phillips our artist. Without any preparation, for the scheduled organist had to postpone her appearance due to no practice time available, Mr. Phillips was more than equal to the task.

Even with the Oboe rank temporarily out, Gary made our organ speak loudly and clearly as only he can do. "Of Thee I Sing" opened his group of favorite tunes which included "I Love to Hear You Singing" which Jesse Crawford recorded so beautifully.

Gary interspersed some sweet numbers such as "As Time Goes By" and "You Belong to Me" with some which really moved along like "Wake Up and Live" and one of his favorites, "Georgie Girl." Mr. Phillips has resurrected a great old radio opening theme of the Firestone Hour — "In The Garden" — not heard in many years. This is so adaptable to theatre organ, and he has just the right registration to bring out its beauty. "The Party's Over" ended his program, but not quite, as we wanted more and he obliged with a fine old "signature" tune, "Stay as Sweet as You Are."

For those who had not noticed, Gary brought our attention to the new attractive light fixtures and reflective white painting of the ceiling tiles — a big improvement — in brightness of both light and tone from our Wurlitzer.

Once again our scheduled organist could not come to Babson on April 28 so an impromptu concert by four of our playing members who were chosen, Army style, you, you, you and you, by President Tim Holloran. The "draftees" were Gary Phillips (again), Bob Legon, Mike Bigelow and Bruce Netten. Each did well on no notice with a good variety of tunes of different tempi and origin. This open console program was followed by the real open console and served to prove that talent is abundant right in our own midst.

Stanley C. Garniss

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Our meeting was held March 17 at the Immaculate Heart of Mary in North Bergen, New Jersey. Our chapter has not visited nor held a meeting in this chapel for several years, and we looked forward to visiting this former Broadway theatre changed into a chapel with a 3/12 Robert-Morton theatre organ.

Open console was held until President George Andersen began the meeting. This was followed by a mini-concert by Jeff Barker, the church organist and well known in our area as a theatre organist. His program was enjoyable. Jeff also maintains the Robert-Morton.

Coffee and tea plus snacks supplied by the members followed.

For many years the traditional Easter Parade has been held on the famous boardwalk in Asbury Park. Last year the parade and judging of contestants was held in the Convention Hall. The contestants and spectators were pleasantly surprised by the new addition of theatre organ music played by Ashley Miller on the 2/9 Kilgen.

This Easter, Ashley was again requested to play. His music complements and really adds to the enjoyment. The parade and judging extended through the afternoon. Members maintained a table, sold tapes and records and answered questions regarding the organ. They assured interested people that our Summer Series, which began last year, will be held again.

For some time, Garden State has been looking forward to our fourth concert of the Trenton War Memorial series. The scheduled artist, Clark Wilson, is an excellent organist as well as a talented professional reed voicer and tonal finisher. He has acquired this expertise working and traveling extensively for the Shantz Organ Company.

Clark was able to arrive in Trenton several days before the concert, and he spent hours inspecting, voicing and giving loving care to our 3/16 Moller. He also gave valuable, helpful suggestions to the crew for further work and care. The pleasing results and improvement of the sounds especially the use of solo reeds and tibia enhanced Clark's concert. It was an upbeat program with an interesting variety of music and registration.

Through the efforts of George Andersen setting up a video camera on the console, a 100-inch Sharp vision projector and a 6x6 screen, the audience could view the manuals and watch Clark's hands and registration.



Clark Wilson and Ashley Miller. Marion Flint photo

Clark greeted friends and the enthusiastic audience after the concert. Because the War Memorial stage was immediately being prepared for that evening's program, the usual picnic on the stage was cancelled.

April 27 saw members traveling to South Vineland, New Jersey. Mary and Charles Hoffner had graciously invited our chapter to their home for a meeting and, of course, to play their 3/20 Marr & Colton plus Steinway duo-arte piano. This is a very interesting installation. It has two pipe chambers with one of the chambers in a front room, the other replacing the front porch. The console fills one end of the living room. Members enjoyed playing this large organ with the sound regulated to be pleasing in a home residence. A meeting was held, and open console followed till hunger pangs hit all. The group traveled to a nearby restaurant with a private area. Results: good food, lots of talk and fun. Back to the house for dessert and coffee.

An added attraction was a tour of Charles' basement. He is a long time railroad buff and has a huge electric train set up. It was a very pleasant day and was enjoyed by all.

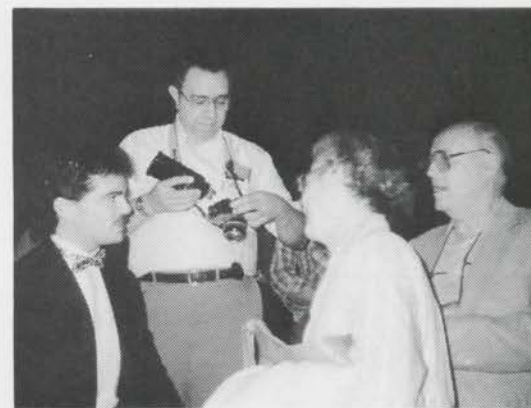
The final Trenton War Memorial concert was held on May 5. The artist was our favorite organist, Lew Williams. He returned once again because of the many requests for him. May 5 was a perfect spring day with all the ornamental trees flowering and the bright, green grass growing —

a perfect day for moving the lawn, if one was not laid up with allergies. Happily, the thoughts of hearing a concert by Lew lured an enthusiastic audience to the War Memorial.

The program opened with Michael Cipolletti, emcee for the series, giving thanks to all who helped during the concerts. The list was long. A special thanks was given to Bill Smith, crew chief responsible for producing the entire series. Other crew members were Rowe Beal, Tony Juno and Jim Vitarelli.



Left: Clark Wilson at Moller console. Right: Lew Williams at Trenton War Memorial Moller.



Receiving congratulations. L to R: Clark Wilson, Tony Juno, Dot and Jim Shean. Jimmy Vanore photo (continued ...)

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GARDEN STATE cont.

Lew opened the program with a lively "76 Trombones" and that set the mood for the rest of the program, which was bright and up-beat with clever registrations. The Glenn Miller (exact as the record) arrangements were an outstanding feature. Lew thoughtfully dedicated special favorite songs to some of the "always there, ready to help" members. It was very special.

Once again George Andersen set up the special Sharp vision projector, and the audience was able to watch flying fingers over the manuals. The projector adds new dimensions and enjoyment to the concerts. The usual, fun picnic on the stage followed with Lew holding court, renewing friendships and meeting new members. Open console completed the evening.

We are looking forward to six or seven Sunday afternoon free admission concerts in the Asbury Convention Hall. Crew chief Russ Sattur has been putting in multi-hours enlarging and improving the Kilgen. Recently the cable to the console was disconnected and lengthened. Now the console can be moved to the center of the hall and the organist will be able to hear both chambers. Thank you, Russ, for all your work and dedication.

Jinny Vanore

Below: Afterglow of concert. L to R: Bob Vogel, Manny Motashaw, Mike Cipolletti, Lew Williams, and Elaine Dawson.

Jinny Vanore photo

GULF COAST

Pensacola, Florida

904/932-3133 or 904/474-7605

As our 1990/1991 fall-winter season of concerts ends, we look back with such pleasure on all of them and look forward to more.

Bob Ralston, Jeff Weiler and finally Jim Riggs, produced music and provided entertainment far and above our expectations. Such gentlemen to work with and such music they gave us to enjoy.

Our Mayor, the Honorable Vince Whibbs, emcee for our Bob Ralston show, turned in a good performance, himself. I still say he missed his calling. He should have been in show business instead of car sales.

Jeff Weiler, who played his own music to accompany two short, silent, funny comedies, provided a great evening for our organ fans. So many told us this was their favorite evening. Well, we have tried everything, and if this is IT, then hooray. Jeff was a real crowd-pleaser and, as with the others, a pleasure to work with.

President Scott Brodie, continues to run liaison between our group, the city power-tower and the local school board officials. We still plan to have an educational program with accompanying slide presentation to demonstrate the "workings" of our organ. We feel this is needed to let the general

public realize where the music is coming from and what generates each group of sounds that come from the console. We plan to have a morning program just for school children of the city.

Our local radio station, WCOA, Pensacola, did us the singular honor of broadcasting as a public service announcement, the news of our last concert featuring Jim Riggs. This was really a boost to our local image. This same station did an interview for us the day of the concert and they plan to do further such announcements for us on coming events. This is great; we love it!

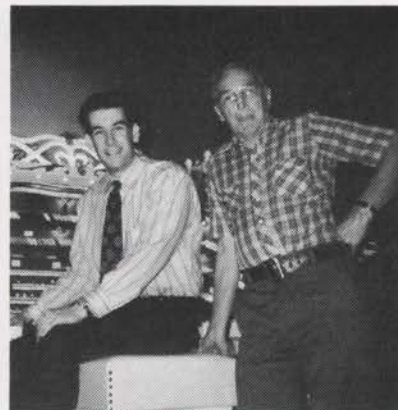
When Jim Riggs played, we were able to hear our newly installed Orchestral Oboe and Kinura ranks for the first time. These ranks were gifts to our chapter from the "Friends of the Saenger," a group that has independently supported the Saenger Theatre during its restoration into a performing arts center.

Next we plan a show for mid-summer featuring "Good Ole Summertime" music by Gary Jones from the Birmingham, Alabama, chapter. Gary and some friends came from Birmingham to see and hear Jim Riggs on April 19, then some of us went to Birmingham to hear Lyn Larsen at their Wurlitzer in the Alabama Theatre. It is always a treat to hear the "King of the Console." Lyn didn't let us down; it was worth the 10-hour-plus drive there to hear him play.

Dorothy Standley



Jeff Weiler at the 4/23 Robert-Morton, Saenger Theatre, Pensacola.



Jeff Weiler and President Scott Brodie at our 4/23 Robert-Morton during rehearsals.

ashley miller
a.a.g.o.

Organist of the Year 1983

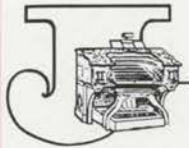
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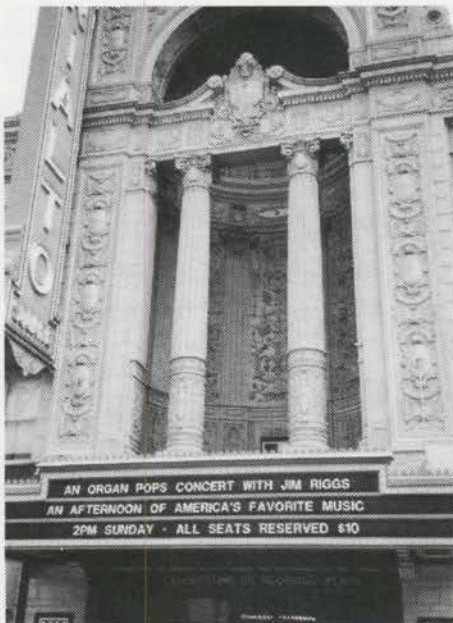
JOLIET AREA

Joliet, Illinois

The club was privileged to visit two excellent residence installations recently.

On St. Patrick's Day, Dave Wickerham headlined a gala Wearing-of-The-Green party at Krughoff's Wurlitzer Park. This was a happy reunion for Dave since he had played the organ in Phoenix. Although it has been enlarged and modified, Wickerham proved his versatility in presenting a concert-quality show. The parklike atmosphere at Krughoff's lends an informal festiveness that provides a bond between the artist and the audience.

On April 27 we were treated to a special performance by Don Springer at the San Filippo residence. Don is a master of good old musical and 78 rpm melodies, and he entertained us beautifully on the marvelous Wurlitzer nourished by Jasper and Marian SanFilippo. The continuing remodeling of the premises and further work on the pipes will enhance an already top-notch installation.



The Rialto Square Theatre Facade.

Hal Pritchard photo

The expertise of organbuilder Fred Gollnick was evident on April 28 when Jim Riggs brought the Barton roaring out of the pit and captivated a large group of organ fans at the resplendent Rialto Square Theatre in Joliet. Jim's use of the strings produced goosebumps, and his general registrations and subtle nuances were artistry at its finest. Named Organist of the Year in 1990, Riggs wore that crown at the Rialto with ease. Hal Pritchard



LAND O' LAKES

St. Paul-Minneapolis
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"Spring has sprung" in Minnesota with plenty of rain, dark days but green, green grass crowning our lawns. Once again, though, my lilac buds have been stunted because of lack of sunlight and too many cool nights. Ach!

The Organaires met at the home of Bob and Jean Duwe on March 21 where Bob has his own 2/11 Wicks pipe organ which he installed in their barn, plus a Conn electronic, a "couple" keyboards with a computer to run them and a piano. Bob and Joe Vaes had a little jam session of their own, enjoying every minute. Besides Bob's musical instruments, another hobby is railroading. He is a member of a 70-member St. Croix Railway Club and the last Sunday of the month will find him cruising over eight acres of track along the St. Croix River, pitching coal in the hopper! Bob is a retiree from 3M and lives in Stillwater with his wife, Jean, who plays the piano and also makes yummy desserts.

Fred and Thelma Nagel, who live in Hudson, Wisconsin, with a view of the St. Croix River, entertained the Organaires on April 25. They have a two-manual Estey church pipe organ, a Wurlitzer electronic and a piano. Gerald Orvold and his

wife, Elaine, played several organ/piano selections. Harold Ponthan stopped in after choir practice at Central Presbyterian Church, downtown St. Paul, and soloed for the group. He has a powerful bass voice, and so there was a variety of music this evening. When Harold and Beryl Ponthan joined our Organaires, Harold and I discovered that he used to sing with the "Westernaires," a chorus organized by the employees at Western Electric Company when they were located in St. Paul on a "temporary" basis from 1944 through 1958. It's a small world, isn't it?

Walt Strony at the Phipps Center for the Arts on April 6, outdid himself and played the big Wurlitzer to a full house. The audience applauded long and loud until Walt consented to an encore of request numbers, composed and arranged in a medley, much to the delight of his charmed audience.

Then on April 7, Walt honored us with a special encore appearance at the Metropolitan Community Church in Minneapolis where our chapter's Wurlitzer is installed. The lucky devoted Land O' Lakes Chapter members in attendance were excited at being in such close contact with a keyboard artist like Walt. Jean Scholer was especially pleased when he played his arrangement of the "1812 Overture."

The performance by the Upper Mississippi Jazz Band at the Phipps Center in Hudson on May 6, was a sellout as usual. This "explosion of jazz" is offered annually as a bonus to purchasers of season tickets at Phipps. Verna Mae Wilson

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Since our last news, we have had a lot of social events and concerts.

Our anniversary concert at the Barry Christie was a wonderful weekend of activities. A Friday evening concert, to aid deprived children, featured a choir, brass band and Len Rawle at the Christie organ. Saturday evening we celebrated with a dinner and dance, our first, and may I say a good time was had by all. (So much so that another date was booked, October 21, the day following a concert by Jim Riggs at Barry). Our Sunday concert was well attended, and we heard our Princess of The Theatre Organ, Doreen Chadwick. She gave us her usual varied program, and the fans were asking for more.

Next came the spot of the year that our Tea Dancers love to attend, the Easter Bonnet Parade. Twenty-four entrants paraded the dance floor and the judges had a very difficult task, so much so that an extra prize was awarded. We determined that so much effort goes into these creations that they deserve a wider audience, so the designers will be attending our next dinner dance to show off their handiwork. I was pleased to see that a few gentlemen had gone to great efforts, too. I wonder if they



Bonnet made by London's Red Cross duty nurse.

At right: Parade of the first prize bonnet.

wanted to show "anything I can do better?" which gives us a cue for a song.

Our club nights continue to be popular, along with the work nights. We are anxious to start on our chapter Wurlitzer next month. William Davies gave us an excellent concert at the "State" Kilburn on April 21. He is a real Torch fan and excels in his arrangements.

Here's to the next time we can all enjoy the music we love!

Edith Rawle



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On April 5 the entire sixth grade (1,600 students) of the Pasadena, California, school system left their classrooms and were bussed to Sexson Auditorium for a concert by Rob Richards. The Los Angeles Theatre Organ Society planned the program to introduce the youngsters to the Ross Reed Memorial Wurlitzer.

Although Rob's selections were directed to the 11-year-old audience, his program was nonetheless quite varied. A couple of selections were right up-to-date rock, but other numbers, such as "Phantom of the Opera," would be familiar to everyone. Rob even did a little "educating" by playing the toccata section of Bach's "Toccat



Organist Rob Richards at the Ross Reed Wurlitzer console. Dick Sheafor photo

and Fugue in D-Minor." Interestingly, it was the Scott Joplin number (while demonstrating how the piano is played from the organ console) that drew the loudest cheers! Rob incorporated his "Fusion" sounds into the program with pre-recorded electronic voices and rhythm instruments — a must for young people today. Our soundman (located in the balcony) was able to keep the electronic sounds in perfect balance with the organ voices. Student and teacher response (from follow-up questionnaires) was so positive LATOS plans to make this an annual event. Funding was provided equally by the LATOS Scholarship Fund and the Ross Reed Memorial Fund of Pasadena City College. Thanks go to Henry Hunt, Shirley Burt and Stephen Ross who set up the event and to the several dozen LATOS volunteers who handled crowd control.

If other chapters are interested in planning a similar program, they are invited to write LATOS, P.O. Box 1913, Glendale, CA 91209. Donn Linton



Students eagerly waiting for the show to begin.



Rob Richards talking to the youngsters.

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WCAR Radio Show - L to R: Tony O'Brien, Dorothy VanSteenkiste, Don Lockwood, and Jeffrey S. Sternberg.
Ray VanSteenkiste photo



Bo Hanley, former membership chairman, and Gil Francis, record counter chairman, with Ron Rhode at the Redford Theatre.
Ray VanSteenkiste photo



MOTOR CITY

Detroit
313/537-1133

Ron Rhode appeared in concert at the Redford Theatre on April 13. The audience showed its enthusiasm for Ron's program, a pleasant array of musical favorites and lesser-known tunes, all done in a warm, cohesive style. A Ron Rhode program is a highlight of any concert season and we hope he will return soon.

Dorothy VanSteenkiste, Tony O'Brien and Don Lockwood were interviewed on *Senior Spotlight* on radio station WCAR on April 19 to promote programs and activities at the Redford Theatre.

Tony O'Brien accompanied the silent classic *The Phantom of the Opera* at the Redford Theatre on April 26 and 27. Tony played a short concert for the first half of the program and the film was shown in its entirety following intermission. Master of ceremonies Don Lockwood gave the audience some interesting historical facts on the making of the film as well as the fourteen-

year construction of the actual Paris Opera House, completed in 1875, under which a subterranean lake still exists. Except for the expected passages from *Faust*, required for the opera sequences, Tony's scoring of the film was of his own invention. The audience, which numbered some 1800 for the two nights, gave the artist a standing ovation at the end of the film each evening.

Chris Schweda, a winner in our Young Organist Competition several years ago, was the artist for the Fourth Sunday program at the Royal Oak Music Theatre on March 24. Herb Head, who, for the past 20 years, has played the horse-drawn steam calliope in the Great Circus Parade in Milwaukee, was featured at the Royal Oak's 3/16 Barton for the Fourth Sunday presentation on April 28.

Jeff Weiler will appear at the Redford Theatre and accompany a silent film on October 12; Dan Bellomy will appear in concert at the Redford's 3/10 Barton on November 8, and Gerry Gregorius and Kurt von Schakel will be heard in a piano and organ presentation at the Redford on December 7.

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



Accepting a check from Marvin Spear, president of the Macomb Theatre Organ Society, for a new movie screen and gong, in memory of Robert J. Cahuff, are Dorothy VanSteenkiste, chairman of the memorial committee and Enid Martin, treasurer of the Redford Theatre operating committee.
Ray VanSteenkiste photo



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Participating in a two-night screening of *The Phantom of the Opera* at the Redford in April were organist Tony O'Brien, Peggy Grimshaw, chairman of the film selection committee, Phantom Larry Tierney and master of ceremonies Don Lockwood.



Patrons in period costume for the *Phantom of the Opera* at the Redford are acknowledged by emcee Don Lockwood.
Ray VanSteenkiste photos

NEW YORK

914/457-5393 or 201/305-1255

Dan Bellomy helped the New York chapter swing into spring on March 24, with a splendid concert performance at Long Island University in Brooklyn. Although this was Dan's third concert in New York, it was his first at the LIU 4/26 Wurlitzer. Taking full advantage of the resources of the big Wurlitzer and the unusual cathedral-like acoustics of the LIU basketball arena (formerly the Brooklyn Paramount Theatre), Dan demonstrated his exceptional talent and versatility, performing a varied program that included a smattering of lush ballads, rhythmic theatre organ favorites and his popular jazz arrangements. He opened with his theme, the up-tempo "Cosi Cosa." The lush sounds of strings and voxes rolled around the arena with beautiful arrangements of such ballads as the theme from *Ice Castles* and two selections from *The King and I*, "I Have Dreamed" and "Something Wonderful." The LIU Wurlitzer proved a perfect match for Dan's jazz styling of the Cole Porter favorite, "I Get a Kick Out of You." Dan paid tribute to his friend Billy Nalle with a big and bold Nalle arrangement of "That's Entertainment." It was obvious that Dan instantly made friends with the LIU Wurlitzer, and judging from the standing ovation he received, with the audience as well! Several members stayed to play open console following the concert. Thanks to the tireless efforts of Bob Walker and Warren Laliberte, the Wurlitzer was in top form.

Our next program brought us out to Mineola, Long Island, on April 29, for a marvelous performance by Ashley Miller and Jim Leaffe on the 3/15 Austin-Morton at Chaminade High School. Ashley opened the all-Gershwin program with a wonderful medley of Gershwin classics including "Of Thee I Sing," "Our Love Is Here To Stay" and "Love Walked In," arranged and performed in the manner that have made him the internationally renowned musician that he is. Following several other selections, Ashley was joined

by Jim Leaffe at the piano for a performance of "Rhapsody In Blue," with Ashley playing the orchestral sections on the organ. While the first half of the concert featured the "New York" Gershwin, Jim explained that the second part would showcase the "International" Gershwin. Jim opened the second half at the organ with an excellent performance of selections from *Porgy and Bess*. The high point of the program followed; a marvelous rendition of Gershwin's major work, the "Concerto in F," flawlessly performed by Ashley Miller at the piano and Jim Leaffe at the organ. A standing ovation brought both artists back, and for an encore duet they played "I've Got Rhythm." The concert was a unique musical experience that we hope will be performed for other audiences throughout the country. Thanks to the efforts of the Chaminade crew, Brother Bob Lahey, Ken Ladner, Bob Atkins and Dennis Morrelly, both the organ and the piano were in fine tune. Several chapter members took advantage of Chaminade's hospitality and stayed late for open console.

Tom Stehle



Dan Bellomy at the Long Island University (Brooklyn Paramount) 4/26 Wurlitzer.



Ashley Miller and Jim Leaffe at Chaminade High School. At Right: New York chapter member Bob Vogel takes his turn at open console at the Chaminade 3/15 Austin-Morton.



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Jim Riggs



NORTH TEXAS

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In April we had the opportunity to hear for the first time, on our chapter Robert-Morton, one of our members, Helen Thomas. Helen has played for our chapter several times in recent years, including the 2/10 mostly Wurlitzer in the Newton residence in Duncanville, but this was her first complete program on the Lakewood Theatre pipes. Helen has gained familiarity with this organ as one of the chapter's professional organists who play intermission music on weekends. This gratis, volunteer activity by several of our "pros" is our chapter's way of saying "Thanks" to the Lakewood Theatre owner and manager for giving us a beautiful residence for our chapter organ. It also provides a showcase for our beautiful organ and has resulted in gaining new members.

Helen, who began her musical training on piano and accordion, developed a love for the theatre pipes early in her career and even took lessons on a Robert-Morton organ. Her performing experience began at an early age, being called on to provide entertainment at all sorts of events in her small town, on the accordion. It is hard to visualize this very petite lady playing a



"Wake up" coffee and doughnuts are enjoyed at early morning North Texas meeting.

Below: Helen Thomas at April meeting.



large piano accordion. Later, graduating to the Hammond Organ and moving to Dallas, Helen established herself, professionally, playing in restaurants and clubs throughout the area. Though Helen still plays her Hammond X77, she is thrilled by the big theatre pipe sound. Her music and style have been honed by the many years playing her Hammond and her musical selections include all of our favorites (no doubt most requested by her audienes). Thank you, Helen, for sharing your music with us.

John Beckerich, chapter President, reports that work to upgrade our Robert-Morton with electronic relay, capture action and multiplex is still tentatively scheduled for the fall. The circuit boards have completed design and should be ordered soon.

Irving Light

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April 26 was a big day for us. It was the dedication program for the Kimball organ which was removed from Benson High School and reinstalled in Cleveland High School under the supervision of Loren and Karen Minear and with the help of many chapter volunteers. A more in-depth story about this installation will appear in the next issue of THEATRE ORGAN.

The April 26 program, however, is a story in itself. Terry Robson was the coordinator of this event along with Al Abrahamson, Vice-Principal of Cleveland High School. Artists who performed were Kurt von Schakel and Gerry Gregorius, Paul Quarino and Jonas Nordwall. Jonas was assisted by drummer Beth Hamon. Also, Jonas had performed earlier that day for an enthusiastic student body. Kurt and Gerry opened the program with selections which demonstrated how the theatre organ could be used orchestraly; Paul accompanied *The Finishing Touch*, a wild Laurel and Hardy comedy, and Jonas and Beth demonstrated how versatile the organ is and how it can be used as an educational tool.

Steve Adams came from Neenah, Wisconsin, to serve as emcee for the evening. Mayor Bud Clark sent a letter of commendation to the school and the chapter for their efforts to preserve this wonderful old instrument, and the more than 800 people in the audience were thoroughly delighted with what they saw and heard.



L to R: Kurt von Schakel, Gerry Gregorius, Jonas Nordwall, Paul Quarino.

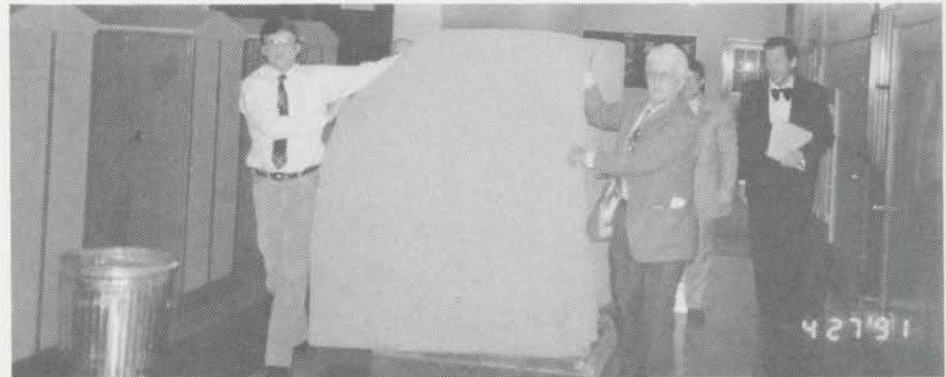
Irv Ewen photos



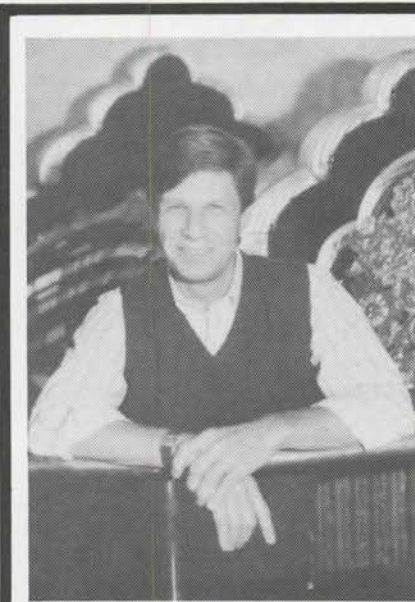
Emcee Steve Adams.



Drummer Beth Hamon.



Blaine Vernon (left) and Bill Vernon roll the Kimball to bed as Paul Quarino and Steve Adams watch.



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The "working weekend" mentioned in last issue was a huge success. About ten members turned out to help organize our warehouse, polish pipes, and do all such things as needed to help push our DON BAKER MEMORIAL ORGAN project forward. It was a successful endeavor and the session was enjoyed by all who participated. When members get involved, the level of enthusiasm just naturally increases.

We are continuing to work diligently toward our ambitious goal to have the DON BAKER MEMORIAL ORGAN installed and playing before the end of 1991. Although contributions are coming in slowly, we are considerably short of the total dollars needed to complete the project. We would welcome with open arms any contributions, no matter how small, from our fellow ATOS members. We're so close — how about giving us a hand to put us over the top?

We have two rather disturbing news items to report. First and foremost, Anne Baker is in ill health and has moved from Leesburg to be closer to her family in North Dakota. She reports that the results of the tests performed by the doctors in North Dakota are much more encouraging than those down here in Orlando. To our delight, she is expecting to return to Orlando for the dedication of the DON BAKER MEMORIAL. The other news item involves the unsuccessful attempt of vandals to break into the warehouse where the

organ components were stored. Fortunately, only the locks were messed up. Nonetheless, this was a disconcerting and troublesome event that we would gladly have done without. As a result of this incident, the organ has been moved to more secure quarters.

On April 20, the chapter members held a very successful garage sale, which netted a little over \$500. It was a fun event. Many of the members came out to help and all seemed to enjoy working together on this endeavor.

On April 21, our president, Cliff Shaffer, sponsored a small get-together of the presidents and representatives of the five Florida ATOS Chapters. The purpose of the gathering was to continue our chapter's endeavors to foster good working relationships between the chapters. The event was held at John Smart's lovely EDGEWOOD in Lake Helen, Florida. Leroy Lewis graciously entertained the group with a wonderful concert on John's beautifully voiced Wurlitzer.

Ticket sales are going well for the DON BAKER MEMORIAL BENEFIT CONCERT to be performed by the one and only Leroy Lewis on Sunday, May 19, in Mt. Dora, Florida. This should be an exciting event and will give the local residents a good idea of what "theatre" styling is all about. By the time this article is published the concert will be over and hopefully will have added a substantial sum to the organ fund. Excitement within the chapter is building as we get closer to our goal!

Lois M. Thomson



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Our organ crews remain very busy these days with all the projects being close to finished. It has been a long time since we have heard organ music in public all over the state of North Carolina.

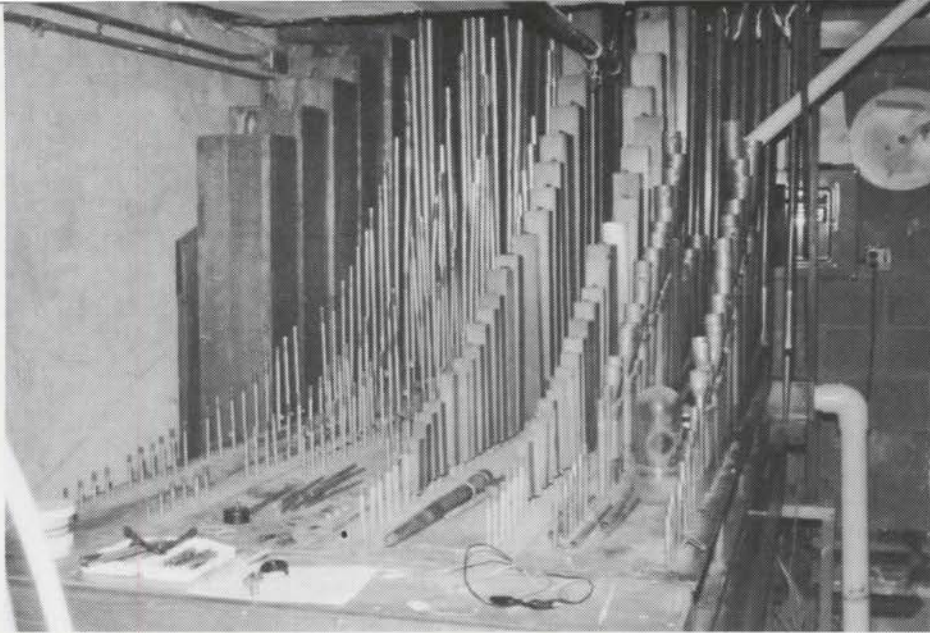
The Carolina Theatre (Civic Center) in Lumberton is getting a lot of use out of their 2/8 Robert-Morton. Even though we have a few pipes out for repair, our house organist extraordinaire, Allen Lloyd, is kept busy playing for beauty pageants and a special showing for the City Fathers who are giving us money for the organ lift. It will be nice to see the organ as well as hear it.

Lee Erwin paid us another visit this spring and played the 2/8 Robert-Morton in the home of Dr. Paul Abernethy. This was the Morton's final concert in its present configuration; the organ is going to receive a new Tuba, Clarinet, String, String Celeste, Oboe and (maybe) a Saxophone. The original Morton relay will not support all this and will be replaced to the county landfill — in its place will be a Devtronix computer relay. We hope to be playing by late August.

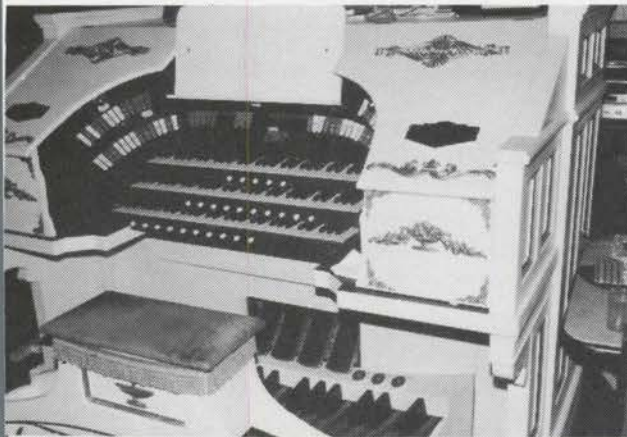
In Bristol, Tennessee, our organ crew is making great progress. The Paramount Theatre there had its Gala Reopening on April 26, an event that was carried live on the Nashville Network. While the organ is not yet playable, the console is sitting in the lobby and shots of it were carried in the program. The lift is being installed in the pit and all the chests have been moved into the chambers. The blower is in place on the third floor. Getting wind to the chambers, some console modifications, and pipe repairs are all that remain.

Some sad news — the Carolina Theatre in Greensboro (we get the feeling that every city in the Carolinas had one) 2/6 Robert-Morton has suffered another setback. As part of the theatre's restoration, much of the building's electrical wiring was replaced. There was some question on the part of the contractor as to the blower power having been put there before he had started. After that was worked out and power was put to the blower for the first time after the water damage, we had wind for three minutes and then the overload switched the blower off. From the sound of the blower, we knew that there had to be a hole in the windline somewhere. Well, we found that there was more than one — in fact, there was as much as six feet missing from the duct running over the arch. The theatre is working with the contractor to restore the duct.

Buddy Boyd



Main Chamber, Lumberton; the 16' Flute and 8' Strings are in the back.



Dr. Paul Abernethy's 3/8 Robert-Morton.



Solo Chamber (left to right) Diapason, Trumpet, Kinnura, Tibia.



Kimball console, part of the 3/11 Wurlitzer when it was removed from the theatre. Now being installed in Bristol.

Above right: Allen Lloyd and Mac Abernethy adjust keys on Lumberton's 2/8 Robert-Morton.

Right: Original 3/8 Robert-Morton on its way to the dump. (Oh, my poor new truck!)





POTOMAC VALLEY

703/256-8640 or 301/652-3222

On April 20, our chapter sponsored a bus trip to John Dickinson High School in Wilmington, Delaware, where more than 40 of our members and guests enjoyed Lyn Larsen and Barry Baker playing dual consoles on the fabulous Dickinson Kimball, originally installed in 1928 in the Boyd Theatre, Philadelphia. This was Barry Baker's first performance on that organ. Barry was 1989 ATOS Young Organist Competition winner, and his style shows. It was the first time that the refurbished Kimball console and the Moller console, each having three manuals, had both been used in a concert on that organ, which originally had 19 ranks and five tuned percussions, but continues to grow, presently having 39 ranks and nine tuned percussions. A great organ with two great organists provided a great evening for many hundreds of people.

On May 15 our series of Sounds of the Silents! at George Mason University, near Fairfax, Virginia, continued by showing Buster Keaton and Florence Turner in *College*, a 1927 Classic Comedy, with our chapter vice-chairman, Floyd Werle, at the console of 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. 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 April 7, Jim Riggs appeared in concert at the Bellevue Pizza and Pipes. He announced that he intended to play from his vast repertoire of oldies not usually heard and with which he has become identified. And so he did: many rare and

lovely numbers out of the past, and some, ?? wherever did he find them?

The turnout filled the room, augmented by our enthusiastic B.C. members who rented their own bus again. The doors were closed to all but concert attendees, and the kitchen and noisy games closed down, so it was possible to enjoy the rich organ sounds to the fullest. We have only another year to enjoy this organ before the City of Bellevue claims the property.

All members received a copy of the membership roster produced by Pat Lajko, and the revised chapter bylaws by Bill Exner.
Genny Whitting



Jim Riggs and Russ Evans at Bellevue Pizza and Pipes.



RED RIVER

Fargo, North Dakota
318/287-2671 or 701/232-6325

Never a dull moment at the Fargo Theatre, what with an unusual event one Friday afternoon — dog auditions. A touring company, presenting *Camelot* at North Dakota State University, was looking for a non-stage-struck local dog to appear in a scene with King Pelinore. One was finally chosen out of the 48 hopefuls.

As in past years, the theatre was open free for Oscar night, for patrons to watch the awards show on big screen TV. Anyone in formal attire got free popcorn and pop.

April 19 and 20 we hosted our Silent Movie Night program, featuring the barbershop harmony of the Fargo-Moorhead Ambassador Chorus. Their part of the evening highlighted some of the good old songs, such as "I'm Looking at the World

Through Rose-Colored Glasses" and "I Can Dream, Can't I?" The novelty number, "Rock and Roll Is Here To Stay," with dark glasses and choreography, was great fun. Then, the 1921 film, *The Nut*, starring Douglas Fairbanks, was scored by Dave Knudtson, theatre manager. Dave regularly does movie scoring for film classes at Moorhead State University on our chapter organ in Weld Hall. To set the mood for the entire evening, Hildegard Krause entertained at the lobby grand piano for pre-show and intermission.

May 2-4, the Fargo-Moorhead Civic Opera presented Gilbert & Sullivan's *H.M.S. Pinafore* at the theatre. The pit musicians consisted of a string quartet, and the mighty Wurlitzer in the hands of Lloyd Collins. This was the third spring the opera company has used the theatre facilities and organ. The whole production got rave reviews and was very enthusiastically received.

Next up at the theatre, another touring company presents *South Pacific* on Mother's Day. Red River Chapter's May meeting will have the Red River Valley AGO as guests.
Sonia Carlson

I believe that the use of noise to make music will continue and increase until we reach a music produced through the aid of electrical instruments.

JOHN CAGE, *THE FUTURE OF MUSIC: CREDO*, 1937



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September 3-17 Australia & New Zealand Tour
September 18 - October 2 European Tour
October 5, 6 Symphony Hall, Edmonton, Alberta, Canada
October 8-27 European Tour continuation
October 29 City Hall Auditorium, Portland, Maine
October 30 Wharton Center, Lansing, Michigan
October 31 Copley Symphony Hall, San Diego, California
November 3 Bass Concert Hall, University of Texas, Austin, Texas
November 5 - December 4 European Tour
December 8 Chapelle Historique du Bon Pasteur, Montreal, Canada
December 9 Institut Canadien, Quebec, Canada
December 11 Museum of Art, Cleveland, Ohio
December 12-15 Copley Symphony Hall, San Diego, California
December 29 Bing Auditorium (LACMA), Los Angeles, California



RIVER CITY

712/328-8725 or 402/453-7769

We celebrated St. Patrick's Day on March 17 with a festive meeting at Tom Wolfe's house. A short business meeting was chaired by President Ed Martin, and Harold Kenney, our Concert Committee Chairman, presented detailed planning for our next public concert at Omaha's Orpheum Theatre on June 23, starring Dan Bellomy with Jack Moelmann as emcee. Harold has many tasks to delegate but can count on the rank and file to pitch in.

Next, we were introduced to our guest artist for the evening, our own Jeanne Cooper (Mrs. Steve Mehuron), all decked out in green as a leprechaun, complete with shamrock "antennae" springing from her head. What could be more fitting than an all Irish program on this gala occasion!

Jeanne opened with "It's a Great Day for the Irish," "The Irish Washerwoman," "Clancy Lowered the Boom," and "I'll Take You Home Again Kathleen." Jeanne's seemingly inexhaustible repertoire of lilting Irish melodies continued with such favorites as "Peggy O'Neill," "Harrigan," and "My Wild Irish Rose."

We had another special event to celebrate this evening: ATOS Director Bob Markworth and Joyce Kelley announced that they will "tie-the-knot" on June 15. Bob's home will be the locale for the wedding, and all of the RCTOS members are invited to attend. To honor the happy pair, Jeanne serenaded them and also offered her comic rendition of "Honey Face, I Love You."

Jeanne ended the program with a sing-along, and you guessed it, more Irish tunes. Then the evening concluded with tasty treats in Tom Wolfe's kitchen and open console on the mighty three-manual Conn theatre organ. Many thanks to our host and artist, Tom Wolfe and Jeanne Cooper, for a fantastic evening. We all join in wishing Bob Markworth and Joyce Kelley much happiness.

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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Tom Wolfe and Jeanne Cooper.



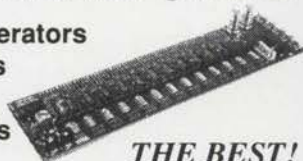
Jeanne, our leprechaun at the mighty Conn.

Tom Jeffery photos

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Rocky Mountain members with Jim Riggs at post-concert dinner.



ROCKY MOUNTAIN

Denver, Colorado

303/671-8333 or 303/233-4716

The "stars" shown bright in Denver. The spring calendar of Rocky Mountain Chapter was jam-packed with theatre organ events. April started off with the spring "Meet the Artist" Concert at the Paramount Theatre. Jim Riggs delighted the largest attended "Meet the Artist" audience to date. This series of concerts have grown to the point that having them at the Paramount has become a profitable event once again. Many of the members joined in the pre-concert parties and dinners held in Jim's honor.

The third annual Amateur Organist Showcase was held in May. This program has become very popular with the members. It is designed for the home organist. The chapter arranges rehearsal time at the Paramount Theatre with house organist Ed Benoit for each brave soul who wishes to participate. The participant is showcased in the first half of the program. Each receives a framed certificate, a critique



Above: Amateur organist showcase:
L to R: Tima Wood, Bob Holmes, John Diffendal,
William Fedro, Art Bragg, Charles Steenbarger,
Ivan Duff, Ed Benoit, Priscilla Arthur.



At Left: Warren Lubich at Denver Paramount.

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ST. LOUIS
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L to R: Doris Erbe, Chuck Wiltsch, and Dee Ryan, artists for April meeting. J. Moelmann photo

Work progresses steadily on our 2/11 Wurlitzer installed in the St. Louis Fox Theatre Lobby. The organ is played every Saturday morning for the theatre tours by members of the work crew. It's just a matter of final adjustments, a few dead notes, and regulating and we're ready. Plans are to debut the organ to the general public for Summer Monday Night at the Movies series. It's a great thrill for all involved to finally have our own chapter organ playing.

The March chapter meeting was held at the home of President Dennis Ammann and first lady Mary Lou Ammann in Highland, Illinois. Their custom-built home sits on a hilltop with a spectacular view of the surrounding countryside from the Music Room. Denny played the majority of the program on his Conn 652, and was joined by Mark Gifford and Jack Moelmann at their new Baldwin grand piano. The program was a great mix of new and old popular tunes, enjoyed by all in attendance. Mary Lou's delicious refreshments capped off a wonderful afternoon.

April saw us at the home of Vice-President Chuck Wiltsch. Chuck has a large three-manual Rodgers organ, which has been supplemented by six ranks of pipework. The program was a mix of classical numbers, and theatre ballads performed by Chuck. Doris Erbe did a cameo on the organ, and our singing secretary, Dee Ryan, joined Chuck for a rendition of Irving Berlin's "Give Me Your Tired, Your Poor ..."

Chuck Wiltsch



Denny and Mary Lou Ammann, hosts of our March meeting. C Wiltsch photo



Crew chief Joe Barnes plays the Fox lobby Wurlitzer for theatre tours. C. Wiltsch photo



Ron Rhode at the Arlington Morton.

SANTA BARBARA
California
805/968-0035 or 805/682-1604

We ended our concert season with Ron Rhode on April 21. Ron performed masterfully on the 4/26 Wonder Morton in the beautiful Arlington Theatre. He chose music of the 1920s and '30s which he played with great skill and dexterity. With somewhat smaller attendance at this year's concerts, we have decided to move next year's concerts to Saturdays rather than Sundays.

Ongoing improvements to the organ continue with newly engraved stoptabs and the installation of photo-interrupters on the stoprails to provide greater reliability to the combination machine. When funds become available, two additional ranks will be added to bring the organ to 28 ranks. A piano has been donated and it is hoped the solinoid action can be purchased and installed by next fall.

Organists invited for next season are: Hector Olivera, Lew Williams, Gaylord Carter and Jim Riggs. Dates are being finalized and more information will be forthcoming. We continue our monthly open console meetings and social events.

John Oien



**KARL
COLE**

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1991

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Cleveland, Ohio

SEQUOIA
 Fresno, California
 209/431-4305

We had an open console session for members at the 3/10 Morton in Fresno's Bethel Temple Church. Several folks took advantage of the situation to play the instrument.

March was a stellar month as Lyn Larsen played the 2/10 Wurlitzer in the FOX Hanford Theatre. Lyn was appearing as guest soloist with the Kings Symphony Orchestra. Lyn's solo work was beyond reproach. Many remarked at his keen ability to fill in for weaker tonalities in the orchestra. Indeed, for fans of symphony orchestras, this event would never cease to amaze the discriminating orchestral listener. This was particularly true when it came to the trombone and French Horns. Many of those present simply could not believe what they were hearing when it came to the orchestra.

Later in March, Stan Kann appeared as part of the fine arts fund-raising dinner for Fresno Pacific College. Stan brought along his wonderful collection of things which seem to act up on him at just the right moment. Stan fully explored the subtleties of the FPC 3/20 Hybridizer. Strangely enough, the organ behaved quite well.

Lew Williams came in for our April concert at the FOX. Lew very carefully explored the tonality of the organ. He came up with some beautifully subtle colors which we had not heard from the 2/10. This was particularly true with regard to the Second Symphony Scherzo by Louis Vierne. It's amazing how a Wurlitzer can sometimes counterfeit the sound



Lew Williams at the FOX Hanford. He is joined by the theatre owner Dan Humason and son Dan, Jr.

Rex Jackson photo



Left: Lyn Larsen after the symphony concert.

Right: Stan Kann at Fresno College. Tom DeLay photos

of a great French romantic organ ala Cavaille-Coll.

Dan Bellomy appeared in May with his first performance in many years on a two-manual organ. His wild brand of pipe organ jazz really stood out on the little 2/10. We were also treated to two nights of his playing at Fresno Pizza and Pipes — a refreshing change.

Tom DeLay

Journal of American Organbuilding

Quarterly Publication of the
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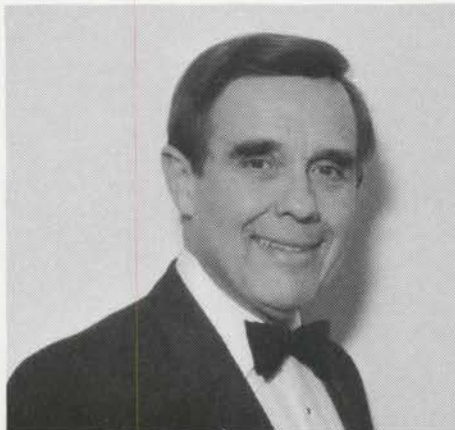
SIERRA

Sacramento

916/961-9367 or 916/967-9732

St. Patrick's Day was cold and rainy, but we had a full house for the concert by Warren Lubich in which he favored us with a medley of Irish tunes. Other highlights were the seldom heard *Countess Maritza* selections, "Us And Company" by Jesse Crawford, medleys from the 20s and 30s and a fine arrangement of the score from *Showboat*. We enjoyed Warren's winning personality and thank him for a fine program.

Thanks to June Anderson and Andy Munyn for their help as cashiers, to Kay Ruland and her crew for the help in the kitchen and to Don Burford for being emcee.



Warren Lubich — a hit with Sierra Chapter.

We were lucky to have a second concert in March, that was the rescheduled silent movie with Bob Vaughn at the organ, a joint venture with the Pacific Coast Railroad Chapter and California State Railroad Museum Foundation. Bob did a terrific job and so did emcee Charles Zell.

Lew Williams was featured at the Blue Barn in Lodi on April 14 when Sierra Chapter and Mr. and Mrs. Robert Hartzell hosted a concert. As it was a beautiful day, the overflow crowd filled the patio as well as the "barn." The 3/15 Robert-Morton was in A-1 playing condition thanks to the efforts of Dave Moreno and Tom DeLay. Emcee Don Burford introduced Mr. Hartzell who told the audience, which had come from as far as Los Angeles, Fresno, Sacramento and Santa Barbara, about the history of the organ and its console before introducing Lew Williams. Lew's program was a variety of oldie-but-goodies and classical selections of Bach and Rubenstein. He also presented a group of military melodies as the American flag slowly descended from the balcony — very moving. Lew's personality, technique and programming were favorites of all — he could do no wrong in the eyes of his audience and his sense of humor had them in

stitches most of the time. During the program, Dale Mendenhall was introduced and his retirement was announced. Dale has done great work for ATOS as well as his chapter.

One thing Lew did that I have not seen or heard since the days of old in the theatres was the "Trip through The Organ" that we were always required to do with the opening of any new theatre or organ. I must admit that Lew did a better job than we used to do in the old times, and the audience was very pleased.

Our thanks to the Hartzells for their hospitality — it was a thrilling day for all of us. And, Lew, you certainly were a hit!

On April 21, Alicia Lupa, a sixteen-year-old young lady who is being sponsored by the club in the Young Organist Competition, presented an all-classical program at the St. Philomena Church. She is a student of Dr. Ivan Olsen for her classical training and of Joyce Clifford for her theatre organ skills. This is a talented young girl and we expect to see and hear more of her in the years ahead.

Bud Taylor



Host Bob Hartzell.

J. Carleton photo



The interior of the Hartzell barn studio.

J. Carleton photos



Lew Williams at the console of the Robert-Morton.



Bob Vaughn . . . master of silen film playing.



L to R: Dorothy Stahl, president; Janet Corstange, editor, newsletter, at Conn 650 organ, Butela's residence.

SOONER STATE Tulsa

918/742-8693 or 918/437-2146

Our March meeting was held at Tulsa's Central Assembly of God Church. Member Bill Schimpff presented the mini-concert on the 4/14 Robert-Morton Theatre Organ. His music was nicely played — we especially enjoy his distinctive style and his choice of registrations. He played a selection of favorites, with "None But The Lonely Heart" especially beautiful. Nine persons played at open console.

April found us at our Vo-Tech installation in Broken Arrow, with Don Kimes at the console of our 3/10 Robert-Morton for the mini-concert. His program was varied, opening with "Over The Rainbow" and closing with a medley from *Fiddler On The Roof*. His "Music of The Night" from *Phantom of the Opera* was pretty. Open console started out with the E-flat pedal sticking, too loud to ignore, but Dan Kimes "just happened" to have a screw driver with him, so he, along with Don Kimes and Phil Judkins, took the necessary few minutes to fix it. We then proceeded with open console. Halfway through, word came from Vo Tech officials that a tornado was on the ground in Skiatook, twenty miles north of Tulsa, and that there were other severe storms not far to the west. Nothing daunted, we continued until eleven persons had played. (Broken Arrow is south of Tulsa and wasn't in the line of the storms) . . . Most of us did hurry home, however! *Dorothy Smith*



Jack Moelmann at Kalamazoo State Theatre's 3/13 Barton.



SOUTHWEST MICHIGAN Kalamazoo

616/649-2742 or 616/345-4543

We had a busy holiday season beginning in November with a holiday party at Max and Mary Doolittle's. David Cogswell gave us a concert on Mary's Conn 653.

The club produced its big *Holiday Showcase* at the beginning of December at Kalamazoo's State Theatre. Concert organist Jack Moelmann showed off the beautiful sounds of the Barton theatre pipe organ; it was obvious he enjoyed playing that organ. The Kalamazoo Ringers performing with handbells added to the Christmas spirit. A large audience enjoyed the afternoon of music and silent films.

Also at the State Theatre during the Christmas season, Dick Barden and Ken Butela put on two special Christmas shows for children from several area schools, demonstrating the organ and giving them a tour of the beautiful old theatre.

New Year's Eve found three of the group's organists, Matt Edwards, Lee Hohner, and Ken Butela, once again at the State, participating in Kalamazoo's New Year's Fest. They played at intermissions between several shows during the course of the evening to audiences of several thousand. This is the second year members of the chapter have played for this event.

The January meeting was held at the State, a closed program for members and friends. Lee Hohner entertained us at the Barton 3/13, followed by members at open console.

Mike McLeieer and his mother, Mrs. Robert McLeieer, hosted our next meeting in March at the McLeieer Oil Company in Kalamazoo. Concert organist Dale Zieger was the featured organist, playing Mike McLeieer's Conn three-manual theatre organ. This is an organ Dale helped design at the Conn Organ Company. Afterwards, Mike led the open console session with an enthusiastic concert of his own.

Meanwhile our program committee is planning future events, including an organ concert with a full-length silent film at the State Theatre this fall.

Dorothy Butela

BILL VLASAK

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VALLEY OF THE SUN

Phoenix

602/972-6223 or 602/278-9107

Lew Williams started our new year off with a fine program at First Christian Church on January 13. When playing for the chapter, Lew will usually try to include tunes not often heard in other programs or at the pizza parlor. We really enjoyed his "Caffeine Medley" (remember the coffee percolator on the TV commercial?) and some songs associated with Maurice Chevalier.

The rest of the nation was safe on February 3 — Colonel Jack Moelmann was at Organ Stop Pizza in Mesa playing for our chapter! Jack always has fun with his audiences, and that afternoon was no exception. His closing medley of patriotic songs is always a favorite. Ray and Ione Danford, Jack's hosts for his stay in the Valley, may have recovered from his visit by now!

We returned to First Christian Church for our March 10 meeting, to hear Ron Rhode at the small Wurlitzer. Our newsletter editor, Dennis Goward, said that the program was "in like a lion, leaves like one, too." Ron opened with "Wake Up and Live" and closed with "The Repaz Band March." In between, we heard a variety of music, including several showtunes.

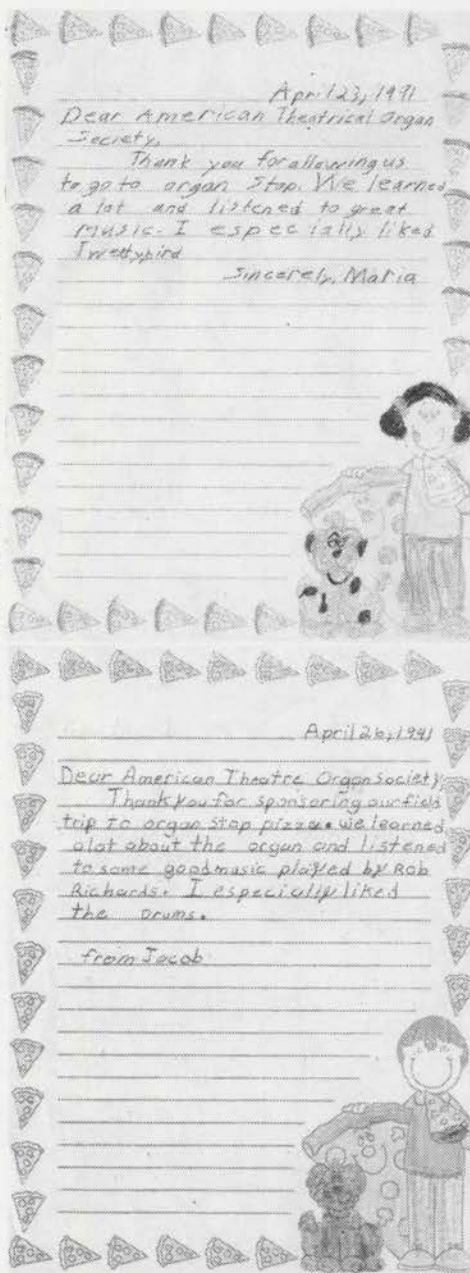
Rob Richards was the artist at our April 14 meeting, also held at First Christian Church. The mood was set with his opener, "I Feel A Song Coming On." Richards played some special numbers for some of the members, including a lovely ballad entitled "Madelaine." Near the end of his program, Rob introduced tenor John Gardina, who sang a few cheerful tunes for us.

On April 23, the chapter sponsored a school field trip to Organ Stop Pizza for two classes of second-graders from P.T. Coe School in Phoenix. The children were treated to a "musical lunch" which included pizza and a soft drink, and a very informative program by Rob Richards. Rob played about a dozen songs for the children, gave them a musical tour of the organ, and allowed some time for a question-and-answer session. On their return to school, the enthusiastic children wrote "thank you" letters to Rob, Organ Stop, and our ATOS chapter.

Madeline LiVolsi



Rob Richards answers second-graders' questions during ATOS sponsored field trip. *MLV photos*



Rob Richards played First Christian Wurlitzer in April. Right: Jack Moelmann at Organ Stop Pizza for February VOTS meeting.

WESTERN RESERVE Cleveland, Ohio

216/521-7269 or 216/941-0572

Jerry Mass and member George Krejci, proprietors of the newly formed Church Organ Associates, hosted chapter members for our February social. A demonstration of the new Viscount 1332 electronic classical organ highlighted the afternoon. Employing the latest digital sampling technology, this organ faithfully reproduces the tonal qualities of some of Europe's finest cathedral organs. The educational demonstration and ensuing open console time were enjoyed by all.

On February 23, we presented Candi Carley-Roth in concert at the Cleveland Gray's Armory Mighty Wurlitzer 3/16. Her opening "Stars & Stripes Forever" was decidedly apropos in our large, flag-filled auditorium. The extremely robust program that followed included a variety of hits from the 1920s through the 1980s and climaxed with the audience's prayerful singing of "God Bless America." *(continued ...)*

WESTERN RESERVE cont.

Chapter President Nancy Mae Iden was the featured artist at a March 17 social at the Judson Manor Retirement Community's 2/9 Kimball in Cleveland's University Circle. Donning an emerald cap, she saluted St. Patrick's Day with an Irish medley, and continued with favorites "S Wonderful" and "Don't Blame Me." When we thought she was finished, she surprised us by extracting her flute from its hiding spot behind a drape and performing a mini-concert with it. Open console time rounded out the afternoon.

Lastly, our chapter met at Grays' Armory for a concert by member Bob Jackson at the keys of the 3/16 Wurlitzer on April 21. He brought his fresh style and artistry to such perennial favorites as "I May Be Wrong but I Think You're Wonderful" and "Secret Love." Combined with open console time, his concert provided a thoroughly entertaining afternoon.

Jim Shepherd

YUMA

The Yuma, Arizona, chapter has been in existence a little over a year, but we feel that we are progressing well with the help of our winter visitors. We now have twenty-five members; not all are ATOS members but come to the meetings because of their love of music.

In December, a potluck and meeting were held in the home of Gene and Barbara Mignery. All twenty-five members and guests enjoyed the sounds of Christmas on an Allen 4600. The January meeting, held in the home of Ed and Corky Thurmond, formulated proposed Chapter By-laws and the election of officers for 1991. After the lengthy meeting, several members enjoyed playing either the Hammond or Rodgers organ. Our chapter's attendance will decrease during the summer months because many of our members, who are winter visitors in the Yuma area, return home.

Our chapter is also restoring the George Kilgen theatre pipe organ which was built about 1927 and was first used in a radio station in Minneapolis, Minnesota. The



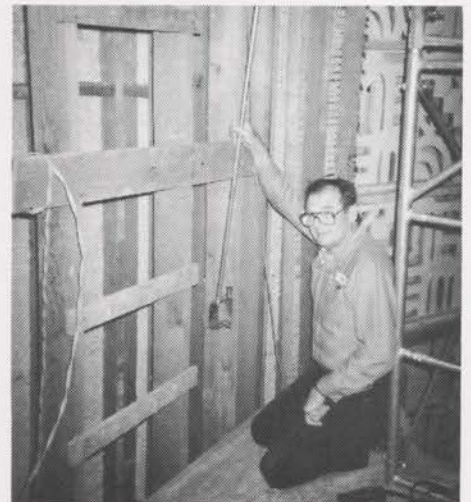
Yuma December meeting at Mignery home.

pipes have been refinished, and are being stored, with the help of Clyde Bowman. The chests are being re-leathered and refinished. The left pipe chamber is being built at the present time. (A wall had to be built on one end to isolate some air conditioning ducts.) Mike Michelle and Gene Mignery put up the studs and ceiling joists. The drywall was installed with the help of Jim Harland, Ken Tillotson, Ken DeForest, and Jerry Dawson. Ed Hansberger installed the lighting and electrical outlets in one chamber and wired the blower, which runs well. Winter visitor Bill Starkey helped on the console. He contacted a local group of retired telephone personnel called the "Telephone Pioneers" who will assist with the wiring.

The Cultural Council of Yuma is in charge of the theatre itself. An architect reviewed the proposed opening for the shutters for the chambers. When the theatre was last renovated, two pipe chambers were installed; some plaster grillework was placed in the openings, and later, metal lath and plaster was placed over the openings. (However, the plaster grillework would inhibit the sound of the organ from being projected.) The plaster grillework has a frame built around it. The Cultural Council and the Yuma Theatre Organ Society have an agreement that these grilles should be saved. The architect recommends that the grille be removed, intact, then placed in the lobby of the theatre, on each

side, perhaps in a shadow box with appropriate lighting. Both pipe chambers will be placed in the theatre for balance and for future expansion of the organ.

The air conditioner grilles on each side of the chamber openings and the opening for the shutters will then be covered by one piece of light-weight grille so that the sound of the organ and the acoustics of the theatre will be in harmony. After this major work is completed, the chests and pipes will be placed in the chamber. Hopefully, this will be accomplished before the year is over. Someday, we will hear this organ played again.



Ed Hansberger installing chamber wiring. Plaster grillework to be removed and saved is to his right.

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THE SECRETS OF PLAYING THE THEATRE ORGAN

August 17, 1991
Chicago Area

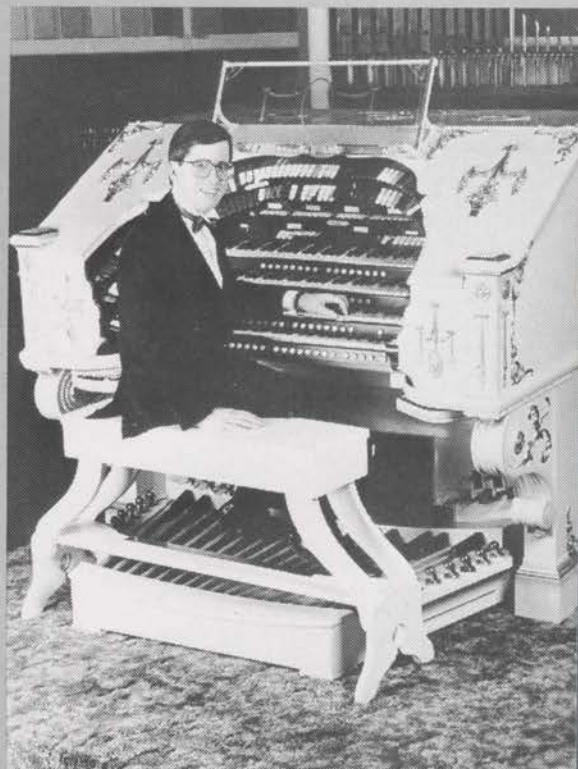
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The day will begin at 1:00 p.m. with a seminar and masterclass lasting until 5:00 p.m. After a dinner break Mr. Strony will play a private concert for attendees. All registrants will receive a complimentary copy of Walter Strony's new book, "The Secrets 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:

Gib Petzke
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**Mr. Strony will be doing a
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For more information,
please contact:

Henry Hunt
c/o Church Organs, Inc.
1270 Lincoln, Suite 100
Pasadena, California 91103
Phone: 818/791-9193

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 Violen | 2 Super Octave |
| 2 Piccolo | IV Mixture |
| Solo to Accomp. | |
| 8 Piano | |
| Chrysoglott | |
| Snare Drum | |
| Tom Tom | |
| Tambourine | |
| Wood Block | |
| High Hat | |
| Cymbal | |

SOLO

- | | |
|---------------------------------------|----------------|
| 16 Post Horn | Second Voicing |
| 16 Trumpet | Brass 1 |
| 16 Tibia Clausa | |
| 16 Saxophone | Brass 2 |
| 16 Solo Strings | |
| 8 Post Horn | Orch. Oboe |
| 8 Trumpet | Orch. Clarinet |
| 8 Tibia Clausa | |
| 8 Kinura | Orch. Flute |
| 8 Clarinet | |
| 8 Saxophone | |
| 8 Solo Strings | |
| 4 Piccolo | |
| 2 ² / ₃ Twelfth | |
| 2 Piccolo | |
| 1 ³ / ₅ Tierce | |
| 8 Piano | |
| Xylophone | |
| Glockenspiel | |
| Chrysoglott | |
| Chimes | |

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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 Violen | 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 |

TREMULANTS

- | | |
|---------|--|
| Main | |
| Solo | |
| Tibia | |
| <hr/> | |
| MIDI | |
| Solo | |
| Great | |
| Accomp. | |
| Pedal | |



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