

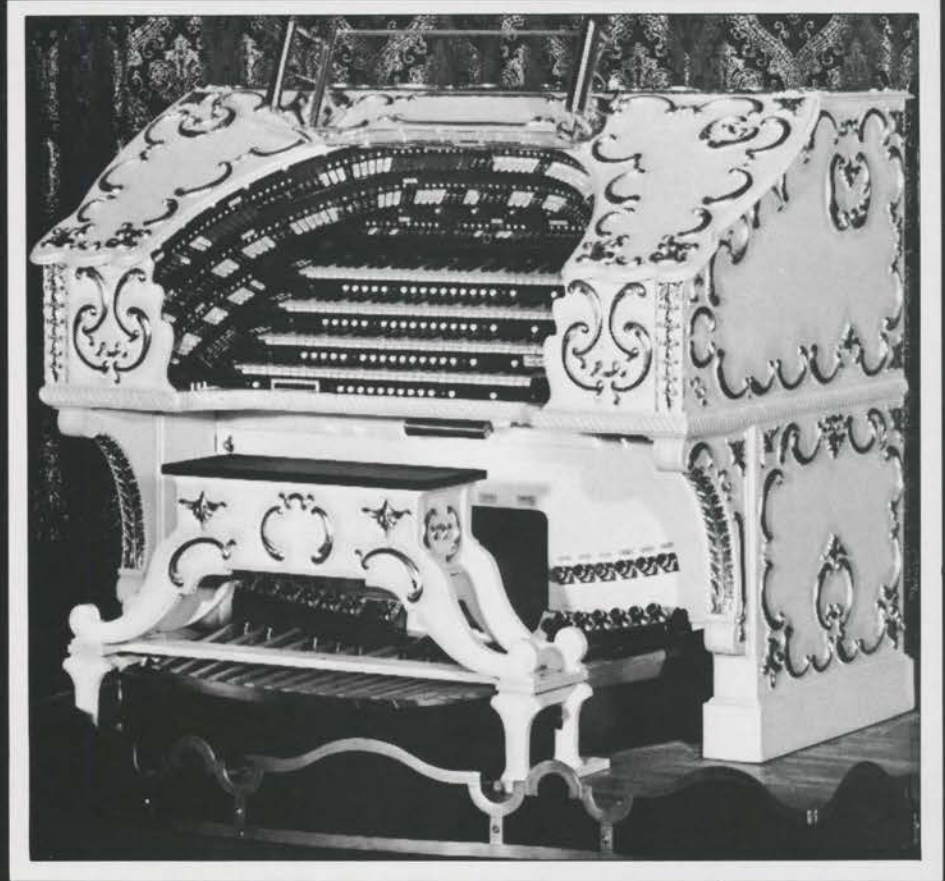
Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

SEPTEMBER/OCTOBER 1991



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Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 33, NUMBER 5

SEPTEMBER/OCTOBER 1991

PRESIDENT: VERNON P. BICKEL
EDITOR: GRACE MCGINNIS
EXECUTIVE DIRECTOR: DOUGLAS C. FISK

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COVER PHOTO:
Newly refurbished Kimball console in Portland's
Cleveland High School.
Claude Neuffer photo

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President's Message



As I take office as president of ATOS, I want to take this opportunity to personally thank the outgoing officers for their hard work and dedicated service to our society.

The list of accomplishments under John Ledwon's leadership is long and impressive. I would like to list just a few of the things that were achieved during his term of office. The Young Organist Competition was expanded, and scholarships for qualified young organists were established. The Chapter Handbook was published and distributed to all chapters. Plans and funding to install an ATOS-owned theatre pipe organ in the Towe Ford Museum in Sacramento were approved. John was also responsible for finalizing an agreement between ATOS and ASCAP so that our chapters are covered by a licensing fee when they present public programs.

During Russ Hamnett's term of office as vice-president, he was responsible for writing and producing twenty-six half-hour radio programs. The program, *Theatre Pipes*, is a top quality production and is being broadcast on several radio stations. New members have already been recruited as a result of the radio program.

Laurel Haggart has not only performed the duties of secretary with distinction, but she has been responsible for the formation of the group of members who have theatre pipe organs installed in their homes. She has compiled a complete list of such installations, including the organ specifications. In addition, she has published a newsletter for the group.

Dale Mendenhall's service to ATOS is immeasurable. Due to his financial management, our society has moved from a weak financial position to a position of financial strength and independence. No member is more conscientious or has more integrity. We owe him tremendous praise for his very hard work and dedicated service.

To all of the above, thank you for your service. Our society has advanced because of all you have done during your terms of office.

I look forward to serving you this year. Please do not hesitate to offer your ideas and opinions. I will listen to you, and your interests will be shared with board members and committee chairpersons.

Sincerely,
Vern Bickel

National ATOS Committees

Below is a list of the current active National ATOS Committees. Each committee chairperson is dedicated to serving ATOS. They need help from members in order to make our society stronger. If you are interested in any of the committees listed below, please contact the chairperson and let them know that you are willing to serve as a committee member.

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313/383-0133

ELECTRONIC ORGANS & Y.T.O.E. LIAISON

*Jack Moelmann
P.O. Box 165 / Scott Air Force Base, IL 62225
618/632-8455

*ATOS Director

Directors' Corner

■ Jim Riggs

Wow! What an exciting time this is for ATOS! When I started reading THEATRE ORGAN in the early 1970s (by way of a subscription at the Oakland Public Library, donated by "Tiny" James), organs were still being ripped from theatres right and left, and meaningful preservation was almost unheard of. Now, we have first-quality instruments going *back* into theatres and an interest in historic preservation not previously seen. To me, this indicates a growing *sensitivity to the art*, and that can only be for the best. Right now, ATOS (and the entire theatre organ art form) is poised on what I call "the second Renaissance."

Let me explain. First, you have the days when theatre organ was new; the "Golden Age." It was the era of Sidney Torch, Lew White and Jesse Crawford; they were among the most popular performers of their day and the theatre organ and its music was an important part of popular culture. Then came the 1950s, Hi-Fidelity and the birth of the ATOE; the "first Renaissance" of theatre organ was at hand. This was a troubled time, as well. Remember, it was fairly easy to save a theatre organ by installing it in one's home. However, such was not the case for the grand movie palaces; just look around and see how many of *those* are left today.

Now, on the verge of the 21st century, theatre organ has never been in a position of more potential, nor has the ATOS been better poised to help it along. I'm pleased to be involved with two projects that hold great promise for the future of our art: the ATOS Endowment Fund and TOPS (that is, Theatre Organ Programs for School children).

You'll be reading a lot about the new Endowment Fund in the next year. It's just now being structured, but when its all in place and producing revenue, the national ATOS will be in a position to provide help to chapters in a material way never before possible. This Fund will have a continuing, positive impact on theatre organ well into the next century.

The TOPS project involves the creation of a standardized theatre organ program to be presented to school children. Aimed primarily at 9- to 11-year-olds (and requiring cooperation between your chapter and your local school district), it will be a complete program where, in the classroom, children learn not only about the theatre organ, but how it related to silent films, movie palaces and to the music and entertainment industries of the 1920s. The curriculum concludes with a live performance

that includes theatre organ solos, a bit of vaudeville, a sing-along (using songs the kids already learned in school!) and a short silent comedy. This program is modeled after the highly successful Charlie Chaplin Festival presented by the Cedar Rapids Area TOS.

Is this a good time for ATOS? You bet! The growing movement towards intelligent preservation and re-placement of organs in theatres, coupled with your generous donations and bequests to the Endowment Fund, and the gentle, entertaining introduction to theatre organ for young eyes and ears via the TOPS project, will all help to bring about the "second Renaissance" of the theatre pipe organ.

■ Paul Quarino

First, I wish to thank all of you who voted for me for another term on your board of directors. I look forward to working for you.

While in San Francisco during the convention, three of us from the Journal staff, Editor Grace McGinnis, myself and associate editor Tom DeLay, made a side trip to Salinas and spent a most pleasant and informative afternoon with former staffers George and Vi Thompson. George gave me one of the copies of a computer print-out, made in 1980 shortly after the roster had been transferred from the old handwritten card files. This is a big help for me when I am asked to confirm charter memberships which may be in question.

I am still receiving material from around the country and am filing it for future reference. There are many stories in our society that will make good reading as we begin to record our history. Please continue to send any historical information you find. Thanks.

Paul Quarino
3140 S.E. 90th Place
Portland, Oregon 97266



Left: George shows Paul how it really was done. Right: George and Grace share editorial ideas.



Left: Longtime friends Tom DeLay and George. Right: Vi, the heart of the Thompson household.

Electronic Theatre Organ Owner Group Alive and Well!

After the convention last year in Indianapolis, an Electronic Theatre Organ Owners Group was formed headed by Jack Moelmann, then Past President and now a member of the Board of Directors. It started out slowly with only 9 members as of January. Additional announcements of the group were made in the Journal and the results were very encouraging. By the time of the ATOS convention in San Francisco, there were 105 members who had written to Jack indicating an interest in the group. During the fantastic convention in San Francisco, a time was scheduled for the group or those interested in the group to meet. There was standing room only. Another 50 people provided their names to be added to the list. So as of the end of July, total membership was at 155. Information has been sent to each of them listing organs which people have and their names and addresses and other news items about new products, modifications which can be made, etc. The greatest thing that has come out of the formation of the group is an interchange between members of like organs on changes and improvements which they have made in the hope that these changes can be made to their organs as well.

The goal of the group is to foster an interchange between electronic organ owners, to provide information on improvements which can be made the most current trend being the addition of MIDI (Musical Instrument Digital Interface) to an electronic organ which provides the capability to add external devices which can produce almost any sound imaginable. Hopefully we will be able to obtain real pipe organ sounds from electronic samples of outstanding pipe organs in the country. We also hope to have some space in THEATRE ORGAN dedicated to products, technology, and other items of interest to electronic theatre organ owners. Remember, most of the ATOS membership probably has an electronic organ at home although everyone would certainly like to have a real pipe organ. The logistics, space limitations, expense, and constant care and feeding usually make this impractical.

Yes, the Electronic Theatre Organ Owner Group, a special interest group in ATOS IS ALIVE AND WELL AND GROWING. If you desire more information or want to be placed on the mailing list for this group contact Jack Moelmann, P.O. Box 165, Scott Air Force Base, Illinois 62225 or call 618/632-8455.

Letters To The Editor

Dear Editor:

Patrons on the mailing list of the Oakland, California Paramount Theatre were sent a brochure naming the players for the 1991-1992 organ series. My name and a spurious quotation from me were included. The theatre had no right to distribute this false advertising, through any medium, for they had no signed contract from me.

Early in the Spring the general manager told me by telephone that he had decided to have a second performance on each date from each artist. I reluctantly gave a tentative agreement but reconsidered and refused after several days of thought about the proposal. I might add that the suggested fee for the second show was less than twenty percent of my usual fee.

I recommended that a second performance be given on the next day, Sunday afternoon, hoping that the day would probably draw a larger audience than a Saturday afternoon. I offered the Sunday date at my minimum fee which is less than half of what I regularly received at the Paramount.

A compromise proposal was then offered to me: Have someone else play a Saturday matinee with myself playing that evening. I rejected this on a standpoint of logistics: conflicting piston setting times on an already recalcitrant worn out console.

I have been hurt and distressed by this entire matter of false advertising. The theatre management knew of my decision months before the 1991 convention. I will appreciate your help in correcting any misapprehension in your Fall issue so the truth of the matter can preclude the usual misinformation/gossip from the unofficial grist mills.

Sincerely,

George Wright

Dear Editor:

May a crotchety reader cavil over two minor errors of fact in your May/June 1991 issue?

The first is in Robert M. Gilbert's "It's Ninety-One-Derful." On page 10, he states that the New York Hippodrome Wurlitzer (opus 1538) was a Publix #1. Not so! It was one of two four-manual oddities which were designed on a three-division basis. The first division served the Accompaniment and Great, the second the Orchestral and Solo, and the third, a floating string section, was available only through couplers.

The second error is in Chapter Notes on page 45, in the statement; "He played for us on Allen's top-of-the-line three-

manual theatre product, the MDS Theatre III Deluxe." The Custom Theatre organs, *not* the Theatre IIIs, are the firm's big guns. I bring this up only because Allen has been so modest about promoting their largest instruments that other writers in your Journal have also been beguiled into considering the Theatre III groups to be AO's best effort.

Sincerely,

Robert Gates
Mendham, NJ

Dear Editor:

May I add a few words to the Closing Chord tributes in the May/June issue for both Erwin Young and Tommy Landrum.

I first met both these long-standing members of ATOE/ATOS during my first visit across the herring pond in October 1962. From Washington, D.C., a particularly memorable day's program included sampling, as an appetizer, Erwin's home studio installation before proceeding to Richmond, Virginia. There, Tommy hosted us on a grand tour of the Mosque and the Byrd Theatres plus a stop at Miller & Roades to hear Eddie Weaver at lunch time.

I met them again on subsequent visits, and Tommy came over here for the first Safari in 1976. I think I last saw Erwin at the Los Angeles convention in 1979, and Tommy was on his home ground in Richmond in 1986. It may sometimes be said that first impressions count a lot. If one forms those impressions at an impressionable age and in impressionable circumstances, as I guess I did in 1962, then the memory may be even stronger.

By their long and distinguished service to the theatre organ cause, both these salwarts have left us an example to follow. To their nearest and dearest, I send my most sincere condolences. Let us look forward to the day when we may meet again around the Great Wurlitzer in The Sky.

Sincerely,

Michael Candy
Hertfordshire, England

Dear Editor:

The London and South of England chapter would like to express their thanks to all who attended our Celebration Safari in May. The marvelous letters of appreciation and the interest in coming over again has led us to thinking ahead. We are proud of the installations we have, and we assure you there will be more for next time. We loved having you!

May I also thank the members who voted for me in the recent election for the

national board of directors. It was gratifying and will give me an incentive to carry on with the aims of ATOS within our chapter. Thank you for your confidence in me.

Sincerely,

Edith Rawle
London, England

Dear Editor:

Like most people, I rarely find any reason to write to magazines or newspapers. I am moved to respond, however, to the comments and observations of Steve Levin, noted in previous issues.

As we approach the 21st Century, the leadership of the ATOS has expressed an interest in broadening its membership base, and in finding new ways to "raise the consciousness" of the public about theatre organs. These are laudable goals, worthy of the time and effort allocated to them; but there is one area that seems to be lacking attention, and one word mentioned by Mr. Levin seems to cut to the core of the matter: "authenticity."

Amongst the stated purposes of the American Theatre Organ Society, I am not aware of any guidelines or specific encouragement for *historical restorations* of theatre organs (*not* rebuilding; there is a difference). Little effort seems to be put forth to preserve instruments in their original condition and specification, and much effort seems bent on "improvement" (I suspect that Steve's style 35 is likely the only one left in this world; the rest have been "improved" out of existence).

The theatre organ should certainly move into the 21st century, and its rebuilders (or builders) should take advantage of new technologies and new concepts in specification, as all builders of "living" instruments do. As an enlightened organization, however, we should remember that, as with all fields of human endeavor, the theatre organ has no future without its past. Its history is part of its credibility as an instrument and provides the foundational roots to anchor and direct the innovations of the future.

Bearing that in mind, I suggest that the "authentic" theatre organ is an endangered species, and will soon become extinct if we as an organization do not take steps to prevent it.

The time to stop this trend is NOW; the instrument IS an endangered species. A look at the "census" of original installations published in THEATRE ORGAN some time ago will bear out my concerns.

Soon, perhaps, when someone asks

continued ...

THEATRE ORGAN

LETTERS cont.

"what were theatre organs like in their Golden Age?", we will only be able to say, "don't know; never seen one," because there will be no original, preserved instruments to study and enjoy. The instrument will have lost its roots, and with them, its direction and identity. If that happens; indeed, if we let it happen, it will be the only genre of pipe organ in existence (beyond the hydraulus) for which there are no surviving original examples.

We should enthusiastically support the efforts of those who labor to install historical and original instruments in public places where they will become a community asset. Even the installation of "new" organs is a commendable goal if it is accomplished by using only the "remains" of organs too damaged to be whole again. At the same time, however, and particularly relative to instruments in their original state, we as an organization should discourage the "hot-rod" mentality noted by Steve Levin, and recognize it to be potentially destructive of the historical foundation upon which the theatre organ as a legitimate instrument must build and grow.

Sincerely,
Greg Rister

Whittier, California

Please print in your next edition some type of retraction to Mr. Mecklenburg's finger-pointing at the musicians union. We will inform Radio City Music Hall that they may be liable if they continue to use the American Federation of Musicians as a scape goat for their penny pinching.

Thank you,
Tom Olmstead
New York, New York

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

Editor, THEATRE ORGAN
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Milwaukie, Oregon 97222
Phone: 503/654-5823

THINK*

See the next issue of THEATRE ORGAN for information on how you can be part of the solution, not part of the problem.

Harry Heth, Nominating Chairman

*Yes, I know it is misspelled, but it got your attention, didn't it?

Dear Editor:

In your July/August '91 edition of the Journal, author John Mecklenburg gives an account of his recent visit to Radio City Music Hall. In that article he states one reason why the organ is so infrequently used is "union regulations concerning conditions under which the organ should be played and a maze of other reasons."

As a member and employee of Local 802 of the American Federation of Musicians who knows Radio City Music Hall intimately, I can say emphatically that there are NO regulations from 802 concerning the use of the Mighty Wurlitzer.

The only paragraph in the contract between Local 802 and Radio City Music Hall mentioning the organ states, "In the event the Employer decides to engage an organist, the identity of such musician shall be solely up to the Employer. The Employer agrees to give the organist a letter (copy to Local 802) setting forth said individual's terms and conditions of employment."

As an ex-employee of Radio City, organist and former member of the ATOS, I can tell you the reasons why the organ is not played as often as it is. The Music Hall management refuses to spend the money to keep it in good repair, or hire a full time organist to play on a regular basis. An organ must be played, and often, or it tends to deteriorate.

1991 Young Theatre Organist Competition

THE AMERICAN
THEATRE ORGAN SOCIETY

Ages: 13 thru 21 (as of July 1, 1991)
THREE DIVISIONS:

Junior	13-15
Intermediate	16-18
Senior	19-21

A chapter may submit one entry in each category. Deadline for submitting entries is April 1, 1992. A chapter may sponsor a qualified candidate from another area.

Rules and regulations have been sent to all chapter presidents and may also be obtained by contacting chairman:

Dorothy VanSteenkiste
9270 Reeck Road
Allen Park, Michigan 48101
313/383-0133

Contact your schools, music studios and teachers. Make your theatre organ available to these students early so that they will be ready for competition. Will your chapter have a winner in 1992? Encourage your young people to try . . .



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ON A GREAT LAKE

Milwaukee Fun in '91 Regional Nov. 1-3

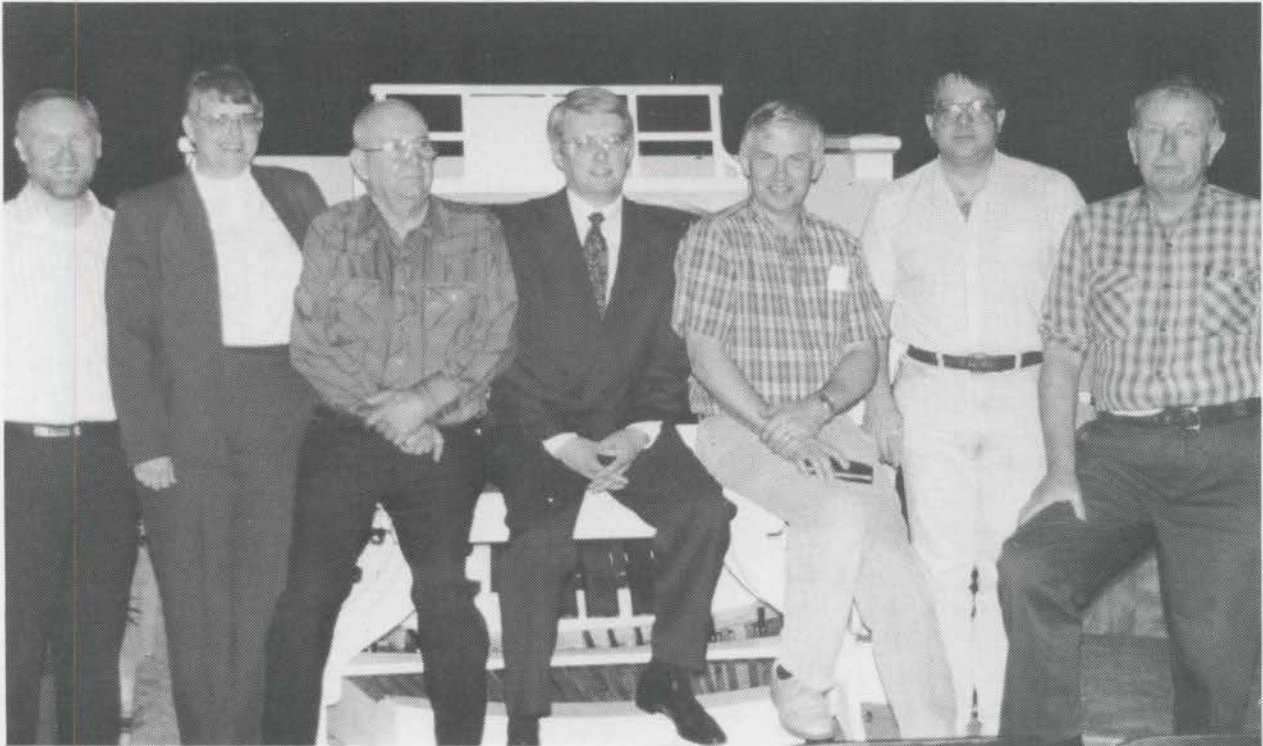
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MILWAUKEE FUN IN '91

November 1-3



Oregon chapter members at Cleveland assembly: (L to R) Terry Robson, Karen Minear, Loren Minear, Jonas Nordwall, Dennis Hedberg, Paul Quarino and Don James.

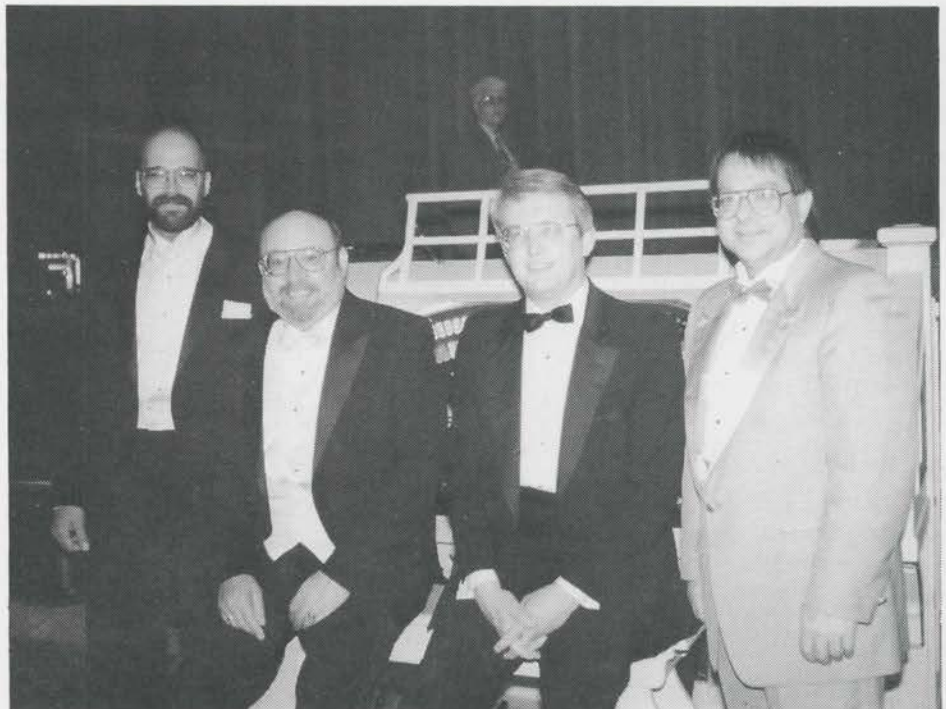
Blood, Sweat, and Cheers!

by Grace E. McGinnis

"A pop music star of the twenties will perform in Portland tonight. Computer surgery has given this entertainer a new voice, making it a hit in the nineties."

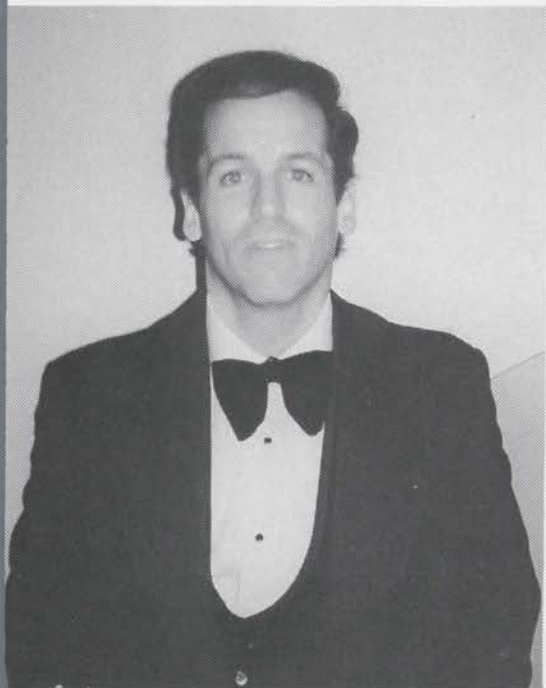
MIKE DONAHUE, KOIN-TV

That statement on the evening news, April 26, let Portland, Oregon, know that the Kimball theatre pipe organ which once resided at Benson High School was to be presented that night to the public in its new home, Cleveland High School. (For the full story of how this came about, see the March/April 1990 THEATRE ORGAN.)



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

Iru Ewen photo



Emcee Steve Adams.

Iru Ewen photo

The Cleveland student body, however, was first to see and hear their "new" organ in a morning assembly. Organist Jonas Nordwall, drummer Beth Hamon, and the Cleveland choir let them know that this organ can be used in a number of ways ranging from classical music to the most modern sounds. Jonas opened with the Cleveland Fight Song, which set the students off in the best of moods. The remainder of the program included a classical number by the choir, a range from classical to traditional theatre organ solos by Jonas and a rousing drum/organ jazz duet that had the students screaming for more. Cleveland High School was obviously happy with its new "addition."

The show that evening, produced by Terry Robson, was a total success. More than 800 came to share the celebration of the Kimball's new status. Steve Adams came from Neenah, Wisconsin, to serve as emcee and, in his introduction, told how complaints by Victorians in the early part of this century that movies were "provocative and unseemly," led theatre owners to add "serious" music to their programs. He then introduced Gerry Gregorius and Kurt von Schakel who showed the audience how the theatre organ and piano could be used to create a "high class" musical interlude for moviegoers of those years.

The second portion of the program was designed to demonstrate the primary function of a theatre organ, that is to accompany silent films. Paul Quarino did the honors for this task, and the reviewer from the *Oregonian* wrote: "Cleveland High School's newly refurbished Kimball theatre



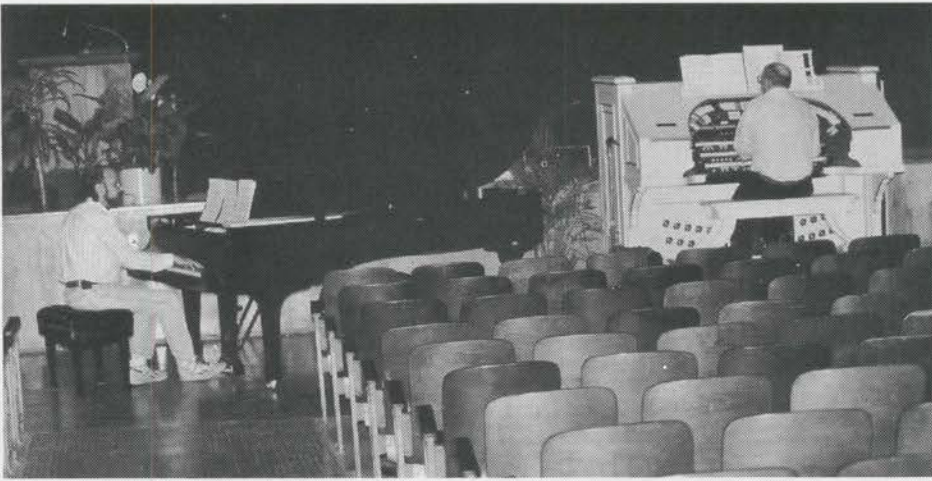
TV camera catches Jonas and Beth Hamon.

Quarino photo



Dennis Hedberg demonstrates the Deutronix computer system for the TV cameraman.

Quarino photo



Above: Kurt von Schakel and Gerry Gregorius rehearsing.
Quarino photo

At Right: Loren Minear and Don James relax after the program.
Irv Ewen photo

Below: Karen and Loren Minear in chamber.
Quarino photo



pipe organ had stiff competition from a 1928 Laurel and Hardy classic silent film, *The Finishing Touch* . . . as organist Paul Quarino provided the sound effects just as a generation of organists did in the days before the talking pictures made silent films and organists obsolete. Quarino provided music to laugh by, to cry by and for chase scenes as the two comic carpenters' slapstick loused up a construction job." Enthusiastic response from the audience indicated that they truly shared the spirit of the silent film era.

It then fell to Jonas Nordwall and Beth Hamon to bring the listeners up to date on what the organ is capable of contributing to the twenty-first century. Steve Adams introduced Jonas as "Portland's own 'Pinball Wizard,'" and there was no doubt in the minds of those in the auditorium that this was an appropriate title. Jonas marched the Kimball into the Space Age with a flair and fanfare that made it clear what this celebration was all about.

If, perhaps, our readers are wondering why the title of this article, it may be that only those who have participated in an organ project such as this one can fully understand the nicked knuckles, cracked craniums, and strained muscles that often plague the installers and their helpers. Organman Loren Minear (aka Captain Kimball) with the assistance of his wife, Karen were contracted by the Portland School District to oversee and do the majority of the removal, rebuilding and reinstallation of the organ. Along with funds from the school district, several corporate and private grants as well as donations of materials and hundreds of hours of volunteer labor from members of Oregon Chapter were required to complete this ambitious undertaking.

It was necessary to replace some of the components of the organ because of wear and to make it more functional as a concert instrument. Some chests were rebuilt, others replaced. A new, larger capacity blower was installed along with many new reservoirs and tremulants. Several ranks were added. A new, standard AGO pedalboard replaced the old one. The console was completely rebuilt and fitted with electric stop action in order to accommodate a Devtronix Computer Relay system. Dennis Hedberg was responsible for the entire console conversion and the installation of the computer.

Oregon Chapter is pleased, proud and profoundly impressed with what has been accomplished at Cleveland, and anticipate that one of these days we will be able to welcome the ATOS here again to share our love of the very special music that can only be heard where there are theatre organs.

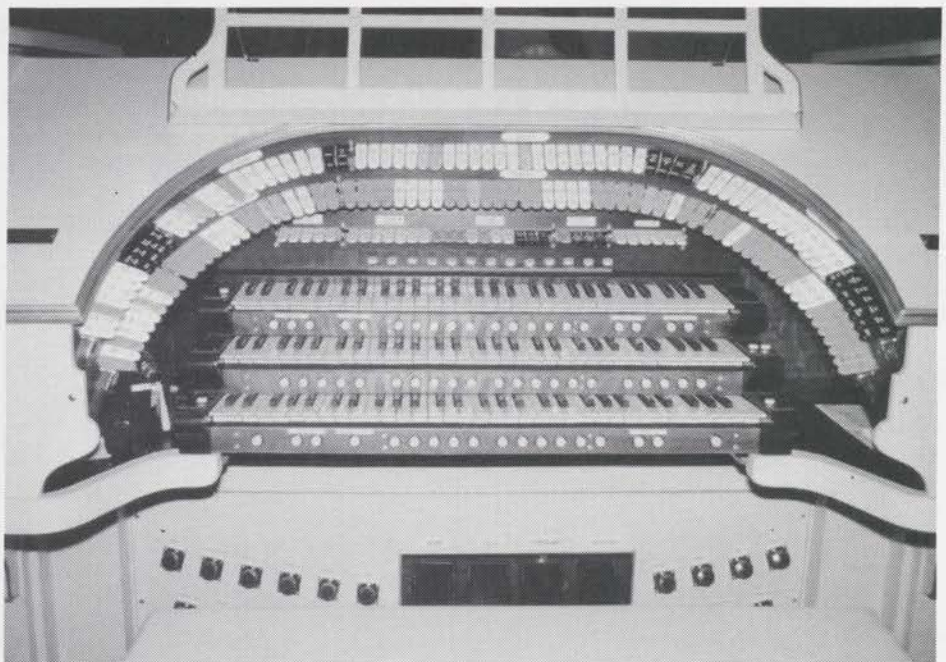
Chamber Specifications:

SOLO

16 Diaphone (metal) Diapason	Wurlitzer/Kimball
16 Tibia Clausa	Kimball
8 Tibia Clausa	Wurlitzer
8 English Post Horn	Gottfried
8 Vox Humana	Kimball
8 Harmonic Trumpet	Estey
8 French Horn	Gottfried
8 Kinura	Wurlitzer
8 Saxophone	Trivo
8 Gamba	Kilgen
8 Gamba Celeste	Kilgen
Piano	Kimball
Glockenspiel	Kimball
Xylophone	Kimball
Chimes	Kimball

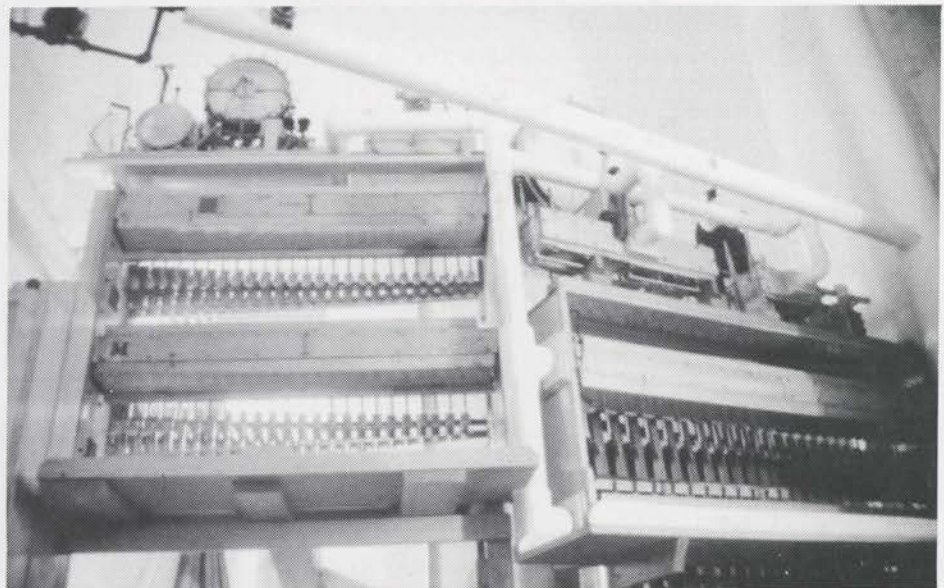
MAIN

16 Tuba (low 12 wood)	Robert-Morton/Kimball
16 Open Diapason (low 12 wood)	Kimball/Wicks
16 Bourdon/Concert Flute	Kimball
16 Violin	Kimball
8 Viol Celeste	Kimball
8 Flute Celeste	Kilgen
8 Tibia Clausa	Wurlitzer
8 Trumpet	Robert-Morton
8 Orchestral Oboe	Wurlitzer
8 Vox Humana	Wurlitzer
8 Clarinet	Kimball
4 Octave	Robert-Morton
Mixture III	Kilgen
Harp	Kimball
Chrysoglott	Kimball
Non-tuned percussions & traps	



Keydesk of Kimball console.

Irv Ewen photo



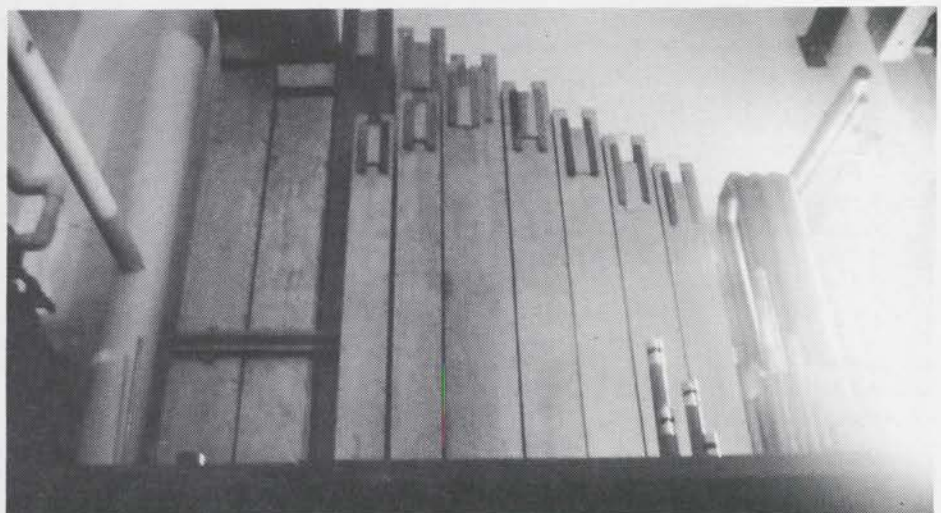
Toy counter and percussions.

Minear photo



Computer in the Kimball.

Irv Ewen photo



16' wood Diapason pipes.

Minear photo

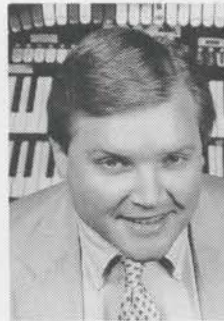
We Proudly Present Our Judges For The 1990 YOUNG ORGANIST COMPETITION



Alfred Buttler



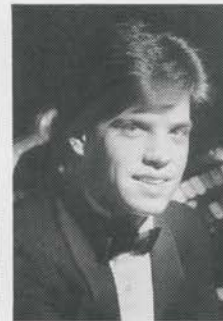
Gordon Kibbee



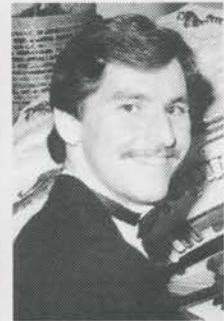
Jim Riggs



Walter Strony



Dwight Thomas



David Wickerham

The Goals of Our Organization:
"Preserving the tradition of the Theatre Organ and furthering the understanding of this instrument and its music through the exchange of information."

Alfred J. Buttler

A.J. Buttler has been a member of ATOS for over twenty-five years. In addition to collecting over 1,000 theatre organ LP's and many original recordings, he has been active in professional pipe organ restoration in the New York area for thirty years. Mr. Buttler is the president of a New Jersey advertising agency.

Mr. Buttler says, "The Young Theatre Organist Competition is vital to the future of ATOS. With most of the instruments now passing sixty years of age, these artists will be the ambassadors of theatre organ music for the next sixty years. The overall playing caliber of the 1991 entries proved to be musically rewarding as was the experience of being one of the adjudicators of the competition."

Gordon Kibbee

A member of the group which founded ATOE, and a member of the first board of directors, Gordon was soloist for evening program at first national convention of ATOE in 1958 at Fairfield, California. At the 1979 convention he was the guest organist that played the Simonton Wurlitzer.

Election to the ATOS Hall of Fame in 1986 was the outgrowth of many years of study that started with piano lessons at the age of seven. His high school and college courses included study in harmony, solfege, arranging and orchestration, math, physics, engineering, and musical acoustics. Gordon went on to study at the California Academy of Music, where he studied counterpoint, composition and conducting. After WWII, Gordon played alone and in orchestras for many network radio and television programs.

Also served as arranger-conductor on several programs using large orchestras. He was consultant for design and installation of the 4/36 Wurlitzer in the Simonton residence in Toluca Lake, California, working closely with Jesse Crawford and Henry Pope on the tonal regulation and finishing. In 1965, was engaged by Radio City Music Hall to supervise the restoration of their organ, the largest Wurlitzer in a theatre. He is currently at Burbank Adult School and Los Angeles City College, teaching organ, harmony, arranging and improvisation.

Jim Riggs

Jim Riggs is a dedicated partisan of orchestral oriented music on the pipe organ. His toe-tapping style is vibrant, fresh and never ordinary. Jim plays regularly for audiences at Oakland's Paramount Theatre and at the Stanford Theatre in Palo Alto, in addition to concerts across the nation and in Great Britain and Canada. Jim has released three recordings, the latest being "Paramount On Parade," recorded on the 26-rank Wurlitzer in the Oakland Paramount.

His comments: "It's always a pleasure to adjudicate the Young Theatre Organist Competition and hear just how well our young theatre organists are shaping up. There's a great deal of talent out there and this competition, along with member and chapter support, really helps to foster interest in the theatre organ. Notable also is how frequently our young artists go back to the music of Kern, Gershwin, Porter and the like. Theatre organ is an historic instrument and these kids are really showing a sense of that history. Good for them!"

Walter Strony

ORGANIST OF THE YEAR 1991. Walter Strony was born in 1955 in Chicago and began music lessons at the age of seven. His theatre organ teacher was the famous Chicago organist Al Melgard, who played the huge Barton

organ in the Chicago Stadium for many years. His classical organ studies were with Herbert L. White and Karel Paukert. Walt made his public debut at the age of 18, and has since played throughout the United States, as well as in Japan, Australia, England and Canada. He consults on pipe and electronic organ installations, is organist and choirmaster in a Phoenix church, and composes choral and organ music. Walt has made eleven recordings to date, and the first live theatre organ video recording.

Walt says, "It has been a pleasure to listen to these many fine young people play the organ. I hope that every one of them is encouraged by their local chapter and wish them all success."

Dwight Thomas

Dwight Thomas began piano at an early age, and later studied classical organ. He began study with John Ferguson and became Associate Organist at the Paramount Music Palace in 1982. He has since received a bachelors degree in Piano Pedagogy at Butler University and a Masters Degree in Organ and Church Music at Indiana University, studying with Marilyn Keiser. He is currently one of the staff organists at the Paramount Music Palace, assistant organist at St. Paul's Episcopal Church, Indianapolis, one of the staff accompanists at Butler University, as well as teaching organ and piano privately. He has two recordings to his credit, the latest, "The All American Music of Irving Berlin" was selected by *Time* magazine as one of the top ten recordings of 1990.

Dwight says, "I certainly do consider it an honor to be one of the first young artist winners as a judge for this year's competition. I know how difficult it is to play knowing that the red-light is on; recording competition music for the very first time, and trying to play as perfectly as you possibly can, let alone submitting part of your very being to the scrutiny of an

unknown judge. Sound unnerving? It certainly was for me, but it was also one of the most rewarding experiences I've been a part of. I'm sure this year's entrants can share with me in these sentiments, and I applaud each and every one of them for their efforts."

David C. Wickerham

With an early concert debut at the age of seven, David played many recitals, concerts and pageants. This led to competitions and finishing with highest honors. Scholarships and awards of merit for outstanding achievement helped and encouraged him to continue his musical education.

In 1976, Dave moved to Arizona. He continued his career as an associate organist with the famous Organ Stop Pizza Restaurants in Phoenix, Mesa, and Tucson. While in Arizona, his higher musical education continued with Roseamond Crowley, one of the few living descendants of the Louis Vierne line of students. Dave attended the University of Arizona in Tucson, on a full musical scholarship, pursuing classical organ studies for six years with Dr. Roy Johnson. In 1984, Dave moved to the Chicagoland area to take the position as staff organist with Pipes & Pizza in Lansing, Illinois. Aside from his performances at the restaurant, he enjoyed concertizing regularly, as well as ministering musically at various churches. August of 1990 Dave moved to Hales Corners, Wisconsin, with his wife and two children. January of 1991 he purchased his new home in Wauwatosa. He works at Organ Piper Music Palace in Greenfield, Wisconsin. He enjoys recording and is now enthusiastically working in the digital audio field.

His comments: "I feel from personal experience, that participating in competition is an EXCELLENT building block for the evolving musician! It helps set goals as well as defining boundaries."

Our 1991 Contestants For The NATIONAL YOUNG ORGANIST COMPETITION

They Are All Winners . . . They Have Worked Hard



Benjamin Vine

JUNIOR WINNER AND OVERALL WINNER

Benjamin Robert Vine

Sponsored by London and South of England Chapter

Benjamin is fourteen years old and attends Dartford Boy's Grammar School in Dartford, England. Having studied piano for five and one-half years and organ for seven years, he is currently a student of Mr. John Norris.

At the age of ten he won London's 1987 Young Organist Competition. Benjamin became the Junior Yamaha Electone Champion at the age of twelve. In March of 1991 he won the title "1991 National Electronic Overall Winner." He spends a lot of time listening to music. He likes jazz, classical piano and all organ. Ben also enjoys playing a lot of sports: cricket, tennis and basketball.

He has worked hard at his music studies and hopes to carry on in the music world. When he recorded his tape for the National Competition, his chapter was very proud of his professionalism.

A SINCERE THANK YOU TO OUR ADJUDICATORS.

The number of hours you have donated in dedication to the goals of our organization will long be remembered. Sharing your artistic talents with these contestants is a great encouragement for them to continue their studies.



Simon Appleyard

INTERMEDIATE WINNER

Simon Appleyard

Sponsored by London and South of England Chapter

Listening to his Grandad playing his electronic organ encouraged Simon to start taking lessons. He was taken to organ concerts to listen to the professional organists play the Compton Theatre Organ at the 3-J's centre at Gomersal in West Yorkshire. With the encouragement of his grandparents and mom and dad he continued his studies with Mrs. Joyce Alldred, a very well-known professional organist. Simon has taken part in many concerts throughout the country. He is 16 years old.

Simon has won many competitions, winning second prize in 1988 and 1990 at the ATOS competition at Harrow. In 1989 Simon won the Dean Herrick Award and the Christie Cup at the same competition.

In 1989 he won the David Hamilton memorial trophy at Harworth, South Yorkshire. In 1990 Simon went up to Glasgow in Scotland, and won the first prize in the theatre organ class, and was the overall winner of the competition, making him the Scottish Young Organist of the Year.

Simon is joining the well-known firm of Organ Builders, Conacher and Co. (established 1984) of Huddersfield, West Yorkshire. It is a job he is very interested in and is sure he will enjoy.



Donald MacKenzie

SENIOR WINNER

Donald MacKenzie

Sponsored by London and South of England Chapter

Donald is twenty years old and has studied organ for seven years and piano ten years. He is very interested in all aspects of organ music.

Donald moved from Scotland this year to broaden his musical studies. At the present time he is helping David Pawlyn, a local organ builder, in his business. David was the one who encouraged Donald to enter the competition.

Our adjudicators completed a very difficult task. These young people have a great deal of talent. Reading their backgrounds and history make us very proud that they are the future organists of our society.

The Young Organist Committee

Melissa Ambrose, Jelani Eddington, John Ledwon,
Ashley Miller, Jack Moelmann, Jim Riggs,
Steve Schlesing and Lois Segur

wish to sincerely thank the chapters that sponsored the contestants, the contestants themselves and the members of ATOS for their continued support.

Dorothy VanSteenkiste, Chairman

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JOHN PETER DEVONA

Sponsored by Chicago Area Chapter

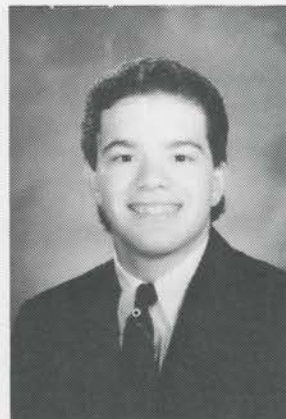
ENTRY IN THE INTERMEDIATE DIVISION

John is a senior at Lyons Township High School in LaGrange, Illinois, and his recording was made on the 3/20 Robert-Morton at the Van Der Molen residence in Wheaton, Illinois. Mostly self-taught, John has played the theatre organ for two-and-a-half years and has entered the 1989 and 1990 ATOS Young Organist competitions, coached by organist Lee Maloney.

His musical background includes ten years of piano, eight years of cello, and two years of voice. At school, he is a member of Varsity Choir and the Madrigal Singers. After two summers of classical organ lessons, he played an organ concerto last November with the Symphony Orchestra, in which he is also a cellist. He conducts the Chamber Orchestra, and often plays the organ for school events. At church, he is a volunteer organist and teen choir director.

John saw his first theatre organ at a CATOE concert in 1989, and was encouraged to play at open console. Since then, John has played the 2/7 Barton every weekend during intermissions at the Tivoli Theatre in Downers Grove, Illinois, where he is currently helping CATOE crew members install a 3/10 Wurlitzer.

John is also active in Student Council, Model Railroad Club, National Honor Society, Latin Honor Society, and Tri-M Music Honors Society. He is a National Merit Commended Scholar and an Illinois All-State Honors Choir member. This fall John will attend the University of Notre Dame.



John Devona

TRAVIS LANGEMEIER

Sponsored by River City Chapter

ENTRY IN THE JUNIOR DIVISION

Travis Langemeier, fifteen, is the son of Bob and Lois Langemeier of Ames, Nebraska. He is a ninth grade student at Fremont Junior High School. Travis started playing the organ about three years ago. Travis also plays trumpet in the Junior High School band. As a Boy Scout with troop 101 in Fremont he has already earned his Life Rank and is working toward being Eagle.

His hobbies include collecting baseball cards, camping and fishing. Travis spends his summers Rouging and Detassling. His goals are to continue his music and to be a lawyer or mathematical engineer.

SEAN DUNWOODIE

Sponsored by Australia Felix

ENTRY IN THE SENIOR DIVISION

Sean, age 19, is in his second year of a Bachelor of Business (Accounting/Information Systems) at Ballarat University College. He has been learning the organ from Myrtle Cox, of Ballarat, for nine years, gaining his Proficiency Diploma with an A in 1988. Sean has always enjoyed taking part in competitions. In 1989 and 1990 he represented Western Victoria in the Yamaha Electone State Final, gaining second place in 1989.

Currently Sean works part time in a music shop and entertains at a restaurant two nights a week. Recently he joined a local band, in which he plays piano and keyboards. He has played in several concerts for TOSA Victoria and was included in the Young Organists concert at the TOSA National Convention at Perth, Western Australia in 1989.

MARK HAWN

Sponsored by Lincoln Chapter

ENTRY IN INTERMEDIATE DIVISION

Fifteen-year-old Mark Hawn has been playing the organ since 1983 under the instruction of Orrill Dunn. In addition to the organ, Mark plays the piano and Clavinova. Mark lives in Rockton, Illinois, with his parents, Fred and Phyllis Hawn.

Mark is a sophomore at Hononegah High School, where he is a member of the school band and jazz band. His hobbies include music, bowling and collecting comic books.

KEN MERLEY

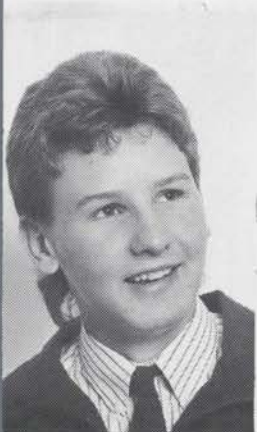
Sponsored by Motor City Chapter

ENTRY IN THE JUNIOR DIVISION

Ken is fifteen and a freshman at Troy High School in Troy, Michigan. His interest in music started very early and he began formal instruction on the organ at the age of six. His interest in theatre organ began when a job relocation brought the family to Michigan within a few miles of a former pizza parlor. It was there he met various members of theatre organ clubs. Under the tutelage of Steve Schlesing, Ken has been working very hard to perfect his talent.

Ken and his family are members of both the Motor City Theatre Organ Society and the Wolverine Theatre Organ Society. His recording was done on the 4/34 Wurlitzer at the Senate Theatre, owned by the Detroit Theatre Organ Society, where Ken and his family are members.

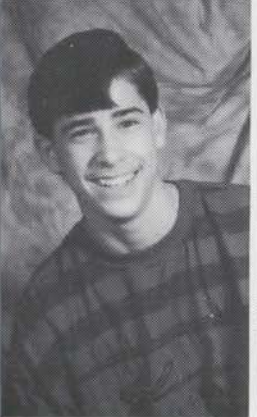
Ken has performed at numerous club meetings, his church, and has "sat in" at Pizza Parlors in Canada, Michigan and Illinois. Ken also plays synthesizer and is a percussionist in the High School Marching Band and the Concert and Symphony Orchestras; he has received recognition as lead percussionist and best section leader for those groups. He is an honor roll student and was recently recognized at the high school honors convocation, plays soccer and is active in the church youth group.



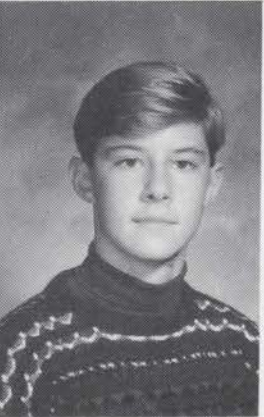
Sean Dunwoodie



Mark Hawn



Travis Langemeier



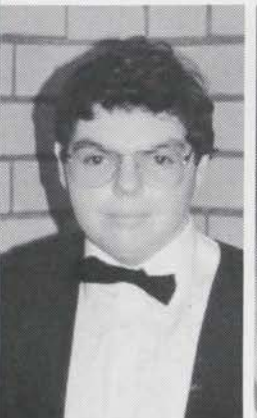
Ken Merley



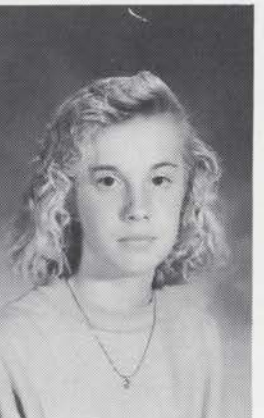
Elenor B. Nardy



Bradley Treloar



Dean Thomas



Andrea B. Welc

ELENOR B. NARDY

Sponsored by Orlando Area Chapter
ENTRY IN THE INTERMEDIATE DIVISION

Elenor is a junior at Lake Mary High School, and a member of the National Honor Society. She has played organ for twelve years and for the past three years has participated in the ATOS Young Organist Competition. In addition to the organ, Elenor plays the cymbals and bells for the Lake Mary High School Marching Rams and the oboe for the Lake Mary High School Symphonic Band. She has been selected in past years to play the oboe in three All-State and five All-County Symphonic Bands. At the beginning of 1989, the Lake Mary Marching Rams played the pre-game show at the Sugar Bowl in New Orleans.

In 1989, Elenor accompanied the Florida Symphony Youth Orchestra to New York City for a concert at Carnegie Hall under the direction of John Rutter, the famous composer and conductor. In 1991, Elenor accompanied the orchestra to Boston where they participated with the Toronto, the Nebraska, and the Boston Symphony Youth Orchestras in a concert at Harvard University where they were critiqued by Samuel Adler and Pierre Hetu.

For the past four years Elenor has participated in summer music camps; Stetson University in Deland, Florida, Florida State University, and Cannon Music Camp at Appalachian State University in Boone, North Carolina. She also studied organ with Dr. Tom Detbarn who helped her prepare for an organ solo played on the Casavant 54-rank organ. She played the Boellmann Suite Gothic Toccata IV, and this year will return to Cannon Music Camp hopefully to perform "The Concerto in G Minor For Orchestra and Organ" by Poulenc, which would give her solo experience on the organ as well as the oboe.

Elenor will be participating in the Southern Bell Symphony Youth Orchestra which will play in conjunction with the London Symphony Orchestra appearing in Daytona Beach, Florida. For Elenor a typical week includes two organ lessons, an oboe lesson, rehearsals, and performances in addition to her academic schedule.

DEAN THOMAS

Sponsored by Australia Felix
ENTRY IN THE JUNIOR DIVISION

Dean, aged fourteen, of Ballarat, Victoria, Australia is a nine-year student at Ballarat and Clarendon College and a member of the college Concert Band, playing the tuba. A pupil of Myrtle Cox's Galaxy School of Music, Ballarat, Dean has been learning the electronic organ for four years and has won numerous placings in eisteddfods.

After starting to learn theatre pipe organ in 1990, six months later Dean won the 18 year and under open novice class in the Pipe Organ section of Australia's most prestigious music competitions, the Ballarat (South Street) Eisteddfod which, in its century history, has helped launch the careers of many internationally famous artists, including Kiri Te Kanawa and Marjorie Lawrence.

In recent months Dean has been invited to play in several Melbourne concerts for TOSA Victorian Division. Apart from music, Dean's main hobbies are hockey and computers.

BRADLEY TRELOAR

Sponsored by Australia Felix
ENTRY IN THE INTERMEDIATE DIVISION

Currently a 12-year student at Grovedale Secondary College, seventeen-year-old Bradley, of Grovedale (near Geelong), Victoria, Australia has been studying electronic organ for nine years. His present teacher is Myrtle Cox of Ballarat. For the past four years he has been studying piano with Beryl Little of Geelong.

Since his first entry in a musical competition in 1983, Bradley has achieved many successes, most recently, third place in the Ballarat section of the 1991 Yamaha International Electone Festival. As a member of the Grovedale S C Concert Band, he toured Asia in 1988.

As well as playing at private functions, Bradley, since 1989, has been rehearsal and performance organist for productions of the Geelong Society of Operatic and Dramatic Arts and Geelong Musical Comedy Company, organist for the Rotary Clubs "Carols by Candlelight" and electronic organ accompanist at Geelong Performing Arts Centre's 10th birthday concert. In April he was the featured junior artist at a TOSA Victorian Division concert on the Christie theatre pipe organ at Cinema North, Reservoir. For relaxation, Bradley plays golf. His main hobby is computer programming.

ANDREA B. WELC

Sponsored by Wolverine Chapter
ENTRY IN THE JUNIOR DIVISION

Andrea is thirteen years old and an honor student in the eighth grade at Larsen Middle School in Troy, Michigan. She placed second in the Junior Division Competition of the Motor City Theatre Organ Society. Andrea has studied music for five years, three of them on organ. Her teacher is Melissa Ambrose, a former winner of the National Competition.

Andrea's school activities include: Student Council Member, Volleyball Team Manager, plays clarinet in the school band, takes part in the Drama Club and loves reading and swimming.

AUSTRALIA ENTRIES.

The historic century old Her Majesty's Theatre in Ballarat was nearing the end of a seven-million, three-year refurbishing. It was expected Ballarat Theatre Organ Society's Compton would be available for practice by late November 1990. But it wasn't. By mid-January it was obvious the Compton would not be playing until March some time, so the ATOS Australia Felix chapter arranged the use of TOSA Victorian Division's 3/15 Wurlitzer in the Dendy Theatre, Brighton, a Melbourne suburb. This meant the three candidates had to travel eighty miles to Melbourne and share six hours of practice time on each of four weekends as their only preparation on pipes.



BLACKPOOL REVISITED. Robert Wolfe at the Tower Ballroom Wurlitzer. Available from: The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5915. Prices are: Cassette \$9.00, CD \$20.00, plus \$2.00 postage per order.

Selections are: High School Cadets March, The Wind Beneath My Wings, Meditation, South American Joe/Tequila, Unchained Melody/True Love Ways, Selections from *Annie*, Spanish Flea/The Wedding Samba/Cumana, As I Love You/Once In a While/Sentimental Journey, Money/Money is the Root of all Evil, We're in the Money, Somewhere Out There, Jerome Kern Medley No. 1, Jerome Kern Medley No. 2, Selections from *Les Miserables*.

**ORGAN: BRIGHT & PRETTY
PERFORMANCE: WELL DONE
RECORDING: CLEAN AND FULL**

As you might expect from the title there are several Blackpool-style dance numbers included in this recording. There are also many straightforward theatre organ style arrangements. There should be enough here to please just about everybody. Unless I miss my bet, Robert Wolfe set out to do just that. Mr. Wolfe has progressed much since the last time I heard him. His playing is less frantic and much more refined. With the exception of the opener, "High School Cadets March," I enjoyed listening to this recording. From time to time I did find myself taking exception to the way he did some things, but that's just a matter of taste.

The recording engineer, John R. Taylor, recorded this organ more like I remember the old Reginald Dixon vinyl recordings. He captured the lively room acoustics very well. An excellent job in my opinion.

I have always like the Blackpool Tower Wurlitzer. It is sweet and bright.

I feel most people will enjoy this recording.

THE FOUR SEASONS OF BLACKPOOL. Arnold Loxam at the Tower Ballroom Wurlitzer. Available from: The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5915. Price is: CD \$20.00, plus \$2.00 postage per order.

Selections include: Spring (Vivaldi) excerpt, In The News, The Cuckoo Waltz, Easter Parade, Jeepers Creepers, Summer (Vivaldi) excerpt, Sobre Las Olas, Stanley Park, Autumn (Vivaldi) excerpt, October Twilight, Mack the Knife, Can't We Sing Love's Old Sweet Song Again, September Song, Winter (Vivaldi) excerpt, Sleigh Ride in Alaska, The Dance of the Icicles, You Made Me Love You.

**ORGAN: BRIGHT AND PRETTY
PERFORMANCE: VERY WELL DONE
RECORDING: CLEAN AND FULL**

If you notice some similarities between this recording and the one of Robert Wolfe, they were produced and recorded by the same man, on the same instrument. That's where the similarities end. It's always interesting to hear two performers get quite different things from the same instrument.

Arnold Loxam could perhaps best be described as traditional old school British stylings. He is a very competent organist who obviously enjoys what he is doing, and I feel that it is quite impossible for it not to rub off on the listener. Also, I found his ballads to be superb.

This recording was an enjoyable 74 minutes and is recommended.

MANCHESTER GAUMONT MEMORIES. Doreen Chadwick at the 4/14 Wurlitzer. Available from: Lawrence Whitfield, 11 Horseshoe Drive, Etching Hill, Rugeley, Staffs, WS15 wRF, England. Prices are \$21.00 for the CD, and \$14.00 for the Cassette, postpaid airmail. No credit card or COD orders.

Selections are: Doreen, Nights of Gladness, Phantom Brigade, Fats Waller Selection, El Mosquito, Petula Clark Hits, Sleepy Shores, Girls Are Made to Love and Kiss, Tell Me I'm Forgiven, Forgotten Dreams, Singin' in the Rain Medley, Punch and Judy Polka, Theme from Exodus, Doreen.

**ORGAN: BRIGHT
PERFORMANCE: BUBBLY
RECORDING: CLOSE**

Every time I listen to a Doreen Chadwick recording I always enjoy myself. Her active and gutsy arrangements never cease to be a pleasure. Her ballads are lush and lovely as well. The one thing that impressed me the most, perhaps, was the flawless timing.

The organ is almost overwhelmingly bright. It sounds as if it is half reeds, done in the typical British style of tonal finishing. The tremulants are old-school British, fast and nervous. Overall the organ could

best be described as old-school British.

The recording job makes it sound as if you were right on top of the shutters, add to that the brightness of the instrument, and it can get to be just a little much after awhile.

It should be noted that this recording session was done in 1972, and some of this material was released on an LP titled "Lady Be Good." Because of the time frame, and the fact that some of these takes were on vinyl, you would have to assume that the master was analog. The transfer to digital was so well done that you would be hard pressed to know that it was an analog master.

This recording is recommended.

WITH A TOUCH OF MAGIC. Searle Wright at the Forum Theatre 4/24 Robert-Morton, with Judy Giblin, soloist. Available from: BC Pops, 1 Marine Midland Plaza, 6th Floor West Tower, Binghamton, New York 13901. Cassette \$10.50 postpaid.

Selections are: Luck be a Lady Tonight, One Morning in May, Valse In A, It All Depends on You, Beginner's Luck, My Heart Tells Me It's So, Kitten on the Keys, Claire de Lune, Jeanine I Dream of Lilac Time, ATOS March, Desafinado (Off Key), I've Got the World on a String, Jitterbug Waltz, A Stranger in Town, Paris in New York, The Way You Look Tonight, Serenade for a Wealthy Widow, Suddenly, It's So Peaceful in the Country, Everything's Coming Up Roses.

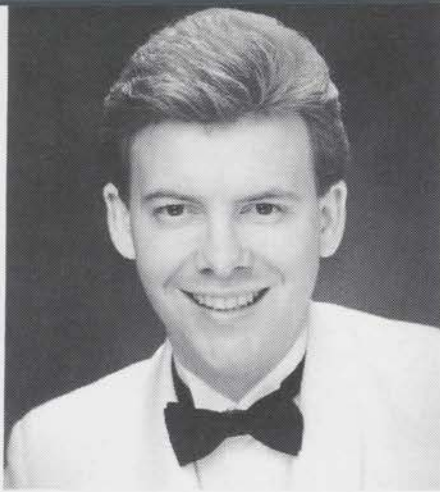
**ORGAN: VERY NICE
PERFORMANCE: WELL DONE
RECORDING: TOO CLOSE?**

While this was overall an enjoyable recording, there were lots of little things wrong with it. It is my impression that not enough time was spent on the project, or there may not have been enough time to spend. Mr. Wright's performance was creditable and competent, but there were several small fluffs. While I'm not qualified to review vocals, I can say that Ms. Giblin was not always exactly on pitch, and I personally found the quality of her voice to be perhaps a touch shrill. This might be explained by a lack of time to warmup.

The organ was my favorite part of this recording, but there was a lot of mechanical noise, shutters and tremulants being the most noticeable.

My overall impression of the recording job is that it was miked too close. Some of the mechanical noise might have been reduced if the mikes had been farther back. There were also a couple of editing booboos.

In spite of all of these little problems, I thoroughly enjoyed this recording. I feel that it is well worth the money.



SHUFFLE OFF TO BUFFALO! Chris Elliott at the Shea's Buffalo Wurlitzer. Available from: Crystall Productions, P.O. Box 705, Menlo Park, CA 94026. Prices are: CD\$18.75, Cassette \$12.75, postpaid. Outside continental U.S. add \$3.00 per item, U.S. funds only. Calif. residents add sales tax.

Selections are: Shuffle Off to Buffalo, Wait for Tomorrow, Espana Cani, Kiss Me Kate Medley, Isn't it Romantic, The Lady is a Tramp, Loving, The Phantom of the Opera Selections, In My Garden, Bess You Is My Woman, South Pacific Symphonic Scenario.

ORGAN: CREAM OF THE CROP
PERFORMANCE: SUPERB
RECORDING: TOP NOTCH

BRAVO! There has been such a rash of well-done recordings of late that coming up with new superlatives can be quite a chore. This recording is the best of the best. I not only listened to it over and over, but I put it on for anyone who will listen, prefaced with "You have to hear this recording." I feel that as time goes by it will still be one of those recordings that will be played over and over. I think that several years from now most people might well consider this recording to be one of the very few 'classics' in the theatre organ world. I just can't begin to explain how much I liked this recording.

The Wurlitzer at Shea's Buffalo was unknown to me prior to this recording. It is truly a stunning example of what can happen when the right organ technician, the right organ, and the right room come together. Allen Miller has created something magical. All of the voices function perfectly. The balance between solo and ensemble has to be heard to be believed.

The recording makes me feel like I am right there in this cavernous theatre. Since the room is the 'soundboard' for an organ, it is essential to capture the room as well as the organ, and not sacrifice one for the other, as is too often the case. Jim Stemke has done a masterful job accomplishing it, as usual.

I don't usually comment on any aspect of packaging, but this time I will make an exception. I found the 'liner notes' to be obscure, unamusing, and an insult to my intelligence.

I can almost guarantee that if you don't buy this recording you will hate yourself. It gets the highest possible recommendation.

Thanks to all who were involved for producing this recording.

BRIGHTLY SHINING. Carlo Curley at the 4/118 E.M. Skinner at Girard College, Philadelphia. Available from your local music store, or ask for Argo 430 837-2.

There are 11 selections of Romantic Organ Music. Included are such composers as Reger, Franck, Dupre, Langlais, etc.

ORGAN: KILLER
PERFORMANCE: EXCELLENT
RECORDING: CLEAN

Classical organ recordings are not usually done in these pages. I felt that this one was so exceptional that we could make an exception. This kind of romantic organ isn't heard often enough these days. It is a splendid example of the Romantic school of organ building that was the roots of the theatre organ. Carlo Curley certainly understands what he is playing and gets the most out of it.

This organ has the capacity to blow you out of the room and be refined and gentle. It is quite remarkable.

The recording is clear and captures acoustics as well.

This recording is a recommended addition to your 'Classical' library.

Bob Shafter

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

"Hobbyist Division" of the Young Theatre Organist Competition

This new division was established to help all you hobbyist organ players become more familiar with the theatre pipe organ. Every entrant will receive helpful written evaluations from our judges and your \$5.00 entry fee will help raise funds for the YTOC. Your taped entry will be judged on the following:

- Accuracy and Clarity
- Registrations
- Phrasing and Dynamics
- Use of Theatre Organ Stylings and Resources, and
- General Musicality.

The judges for this first annual hobbyist division competition will be JOHN LEDWON and JIM RIGGS.

ENTRY REQUIREMENTS:

The hobbyist division is open to all non-professional organists, ages 22 to 105. (If you're older, enter anyway ... we'll fudge the rules a bit!)

All entries must be played on a THEATRE PIPE ORGAN. (Sorry ... no electronics, please!)

Each individual entry must be submitted on a separate cassette tape.

You must play TWO selections of your choice. (We suggest you select music that best shows off your playing ability.) Both selections combined **MUST NOT EXCEED SIX MINUTES** in length. If you use dolby noise reduction on your entry tape, please indicate the type ("B" or "C") on your tape. Please list the titles and composers of your selections on your entry tape.

DO NOT write your name on your entry tape: Dorothy VanSteenkiste will be numbering all entries as they are received so as to maintain impartiality.

DO include a separate piece of paper with your name, address and telephone number along with a listing of your selected tunes.

Your entry tapes will not be returned.

Each individual entry must be accompanied by a \$5.00 entry fee. (Make out your check or money order to: ATOS-Hobbyist Division.)

Send your entry to:

ATOS - Hobbyist Division
Dorothy VanSteenkiste
9270 Reeck Road

Allen Park, Michigan 48101

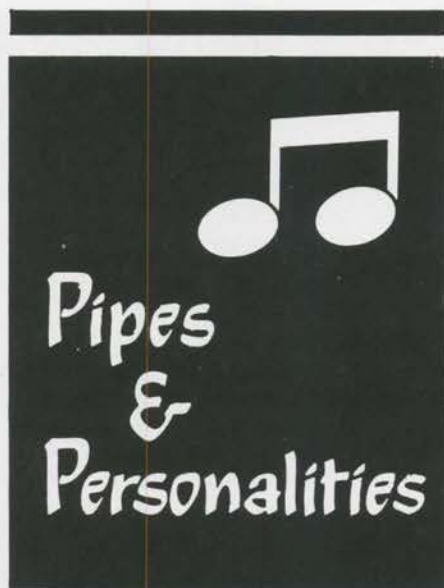
All entries must be RECEIVED by May 1, 1992 to be eligible.

All entrants will receive a certificate of participation. There will be first, second, third place winners, with plaques awarded at the 1992 National Convention in Philadelphia!

■■■
*No man is complete without a feeling for music
and an understanding of what it can do for him.*

ZOLTAN KODALY (1882-1967)





Former Michigan Theatre Organ to Play Again

by Scott Smith

Lansing Theatre Organ, Inc., and the Grand Ledge Opera House Authority have signed an agreement to install the pipe organ formerly installed in downtown Lansing's finest movie palace into the historic Grand Ledge Opera House, built in 1884.

"It's the perfect marriage of two very unique restoration projects," says David Wade, president of the Grand Ledge Opera House Authority. "I can't begin to describe how excited we are to have the Barton Organ figure prominently in the Opera House." Likewise, LTO president Scott Smith echoes the feeling of elation with the prospect of a new home for the organ. "It's hard to believe that we've finally found the perfect home in our own backyard after ten years of searching, but indeed we have."

The Barton Organ began life in 1928 when it was installed as Opus 206 into downtown Lansing's then-Strand Theatre (later the Michigan) by the Bartola Musical Instruments Company of Oshkosh, Wisconsin, replacing a church-like organ installed at the time of the theatre's opening. Motion pictures with sound had begun to emerge in 1927, and it appeared to be the end of an era for these "Unit Orchestras," whose initial intent was to accompany silent films. The Michigan's Barton Organ was one of only a handful of these types of instruments ever in local theatres, and had a rather long life of prominence, beginning with silent films, solos and radio broadcasts. With changing times and

public tastes, the instrument became neglected, and fell into disuse. During the late 1960s, local volunteers banded together and restored the badly water-damaged instrument to its original glory by the early 1970s. From then until the theatre's closing on Labor Day 1980, the organ was featured in various concerts and silent film presentations.

When the theatre complex was sold by Butterfield Theatres to developers, the organ was donated to DaCapo, Inc., the organization that tried unsuccessfully for several years to purchase the building for use as a performing arts hall. At that time, the developers had no clear vision for the 1,500-seat auditorium, and DaCapo had hoped to lease the building, with the organ intact. Negotiations broke off, and by the fall of 1981, DaCapo was ordered to remove the instrument. DaCapo decided that it would be best to disband, and the organ was deeded over to Lansing Theatre Organ, Inc., formed earlier that year. LTO wasted no time in removing the organ to storage, and the search for a new permanent home began immediately.

Over the next several years, LTO left no stone unturned in attempting to locate a new, permanent home. Several locations in Lansing, Jackson and Grand Rapids were investigated and considered. Location, accessibility and acoustics were among the major criteria for site selection by LTO until finally settling on the Opera House. While the historic Grand Ledge location does not have the "big theatre" sound, it does offer the "studio installation" acoustics that organists crave, according to Smith. "This will afford a unique opportunity for audiences to experience the intimacy of an installation such as this. Plus, the responsiveness of an organ in close proximity to the organist makes for better music making. There is perhaps no musician so at the mercy of his instrument as is the organist. Here, we have the perfect situation."

Like the building in which it will be housed, the organ project can be considered "adaptive restoration." The three-manual console will be stored to its original red and gold finish, and the stoprails will be opened up to accommodate twice as many stop tablets as before. Internally, the console will have its old pneumatic stop action removed in exchange for a new, all-electric action, quieter and more responsive than before. The old console elevator from the theatre has been discarded in favor of a moveable platform, allowing it to be moved to various spots in the Opera House, as needed. Perhaps the most radical difference in the instrument will be the replacement of the old relay, with a modern computerized relay.

In 1989, LTO accepted donation of a second instrument, a Geneva Organ from the Deerpath Theatre in Lake Forest, Illinois, built in 1927. "It was clear to all of us that this instrument offered most of the additional voices and more deluxe percussions that we were seeking, not to mention its fine quality and completeness," says Smith. The combination of the best of the two organs will total twenty ranks of pipes, nearly twice as many as the Michigan's original set-up. "The instruments that are built today for the nineties and beyond need to have more variety of tonal color, to be more responsive and more reliable than ever before." Strong emphasis will also be placed on quality of tone, Smith assures, with such orchestral voices as flute, clarinet, french horn, trumpet, tuba and several sets of strings, in addition to the normal complement. Plus, the organ will boast several real percussions such as piano, chimes, xylophone, glockenspiel, three harps and a large battery of drums and effects.

The completed instrument will be housed in two chambers on the former balcony level of the Opera House at one end, overlooking the entire room. "The clarity of tone, as well as unimpeded sound egress ought to make for a mighty fine sound," Smith muses.

Use of the organ will be varied. LTO will produce three public events each year, including silent films and solo concerts, as well as a gala New Year's Eve celebration. The Opera House Authority will use the instrument for any number of functions taking place in the facility. In addition, the instrument will be utilized for teaching and recording purposes.

LTO has committed a one-year deadline for completion of the new instrument as set forth by the Opera House Authority. In addition to the restoration and installation of the organ, the non-profit, tax-exempt organization needs to organize a group of dedicated volunteers with a wide variety of skills, including cleaning, painting, carpentry and electrical, as well as raise \$40,000 to complete the project. Those interested parties wishing to donate to the project or volunteer their time may do so by writing to: Lansing Theatre Organ, Inc., P.O. Box 26154, Lansing, MI 48909.



MILWAUKEE™
A GREAT PLACE ON A GREAT LAKE



Melissa and Chris Eidson with two of Melissa's students, Susan Lewandowski (left) and Andrea Welch. Bo Hanley photo

Melissa Ambrose Marries

Saturday, June 1, Chris Eidson and Melissa Ambrose repeated their marriage vows in St. John's Episcopal Church in Royal Oak, Michigan.

Officiating at the ceremony were the newly retired father of the groom, Reverend Robert Eidson and the Reverend Richard Lindsey. Steve Schlesing was the pianist before the ceremony and Dennis Rivard was organist for the service. The ceremony was beautiful.

Following five bridesmaids, a maid of honor and a junior bridesmaid, Melissa was lovely in an off-shoulder delicate pink gown. Multi-colored flowers were used in the church and at the reception which was held at the Farina's Royal Reception Room in Berkley, Michigan.

Melissa was her usual "happy" personality, enjoying every minute of the whole day. Guests had a lot of fun at the reception.

Returning from a week of vacation, Melissa will be busy concertizing and distributing her first tape and compact disc, which were recorded at the Senate Theatre on their 4/34 Wurlitzer and produced by Pro-Arte. *Dorothy VanSteenkiste*

FUN IN '91 NOVEMBER 1-3

News From Allen Organ Company

Allen Organs are surfacing at some of the finest institutions of learning in the world. Venerable Edward Elliott Hall on the campus of Purdue University is observing its 50th anniversary this year and is doing so with the help of two new large Allens. The three-manual instruments, an MDS-85 and an MDS-Theatre III, are courtesy of the class of 1941, the first

class at the prestigious northwestern Indiana university to use the giant hall. This hall is one of the largest performing arts centers in the United States with seating for more than 6,000.

The Allen MDS-85 has already performed for sold-out audiences. With its more than 90 voices, the organ provided the perfect complement for use with orchestra, choir, and piano. The speakers are five stories above the concert stage in the proscenium arch, but even the softest stops are heard naturally. The console of the MDS-85 will eventually sit on an elevated platform off stage so that it can be easily transported.

More recently, Elliott Hall used its brand new Allen Theatre organ for its "University Sing" that required more of a popular music mode. Organist John Ferguson, a renowned organ instructor who trained four of the five American Theatre Organ Society winners in the years 1985-89, was, in his own words, "amazed" at the sounds of the organ that has a totally custom audio and speaker system with 16 channels. "I thought I was playing a real pipe organ," Ferguson exclaimed. "It was clean and clear without a trace of breaking that you hear on other large organs. It was shocking how good it is."

Elliott Hall will continue to have a variety of special events marking its landmark anniversary throughout the year.

Below: Allen organ at Purdue University.



"An Acre of Seats in a Palace of Splendor"



Grauman's Metropolitan Los Angeles (Later Paramount)

Opened: January 26, 1923

Architect: William Lee Wollett

Organ: Wurlitzer 4/32 Style 285

Until the coming of Art Deco, the architectural mainstream busied itself largely with the reproduction of period styles, frequently adapting them to building types entirely unknown to the ancients. The movie palace was very possibly the ultimate expression of this regime: it is difficult to think of any period style not so used somewhere or other. A few houses, however, seem to have evoked cultures and peoples still to be discovered by archeology.

Unquestionably the greatest theatre of this type was the Metropolitan, perhaps the most startling and original movie house ever built. Architect Wollett conceived it as a new structure built around the remains of something older, incorporating bits and pieces hauled in from God-knows-where. Its most immediate historical precedent may have been the Babylon set from *Intolerance*.

Its construction was equally singular. In place of the usual furred-plaster normally used in buildings of this type, the Metropolitan had an interior developed mainly of cast-in-place

This late-'20s view shows the drapery installed early in the Paramount regime and the small grilles cut into the proscenium when the organ was moved down. One of the exposed roof trusses is visible on the right, directly above the elephant-topped column. Supposing all this to be plaster, instead of concrete, at least one wrecker was broken long before the theatre itself was.

concrete, a revolutionary technique for its time. Most of the actual structure, including the roof trusses, was exposed. The mezzanine ceiling was nothing more than the underside of the balcony construction, gaudily painted. The finish of the auditorium was largely cement gray, its color coming from exotic hangings and fixtures designed by Wollett. The Metropolitan was also the first theatre in the world to have a Carrier-type air conditioning system.

The organ, the last of the 285s with an Echo division, was originally installed above the proscenium behind lacy metal grilles. It was later moved to chambers in the more traditional location. Neither plan was a success: one Hollywood musician recalled that when it was in the ceiling it couldn't be heard downstairs, but after it was moved, it couldn't be heard anywhere! Along with its twin, the San Francisco Granada, the organ in 1929 received a new Robert-Morton tibia in the Solo chamber, where there had been no tibia at all. The organ was broken up when the theatre closed in 1960.

Steve Levin

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



ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN'S

Popular Christmas songs can be very useful for practicing arranging techniques and developing musical imagination. They represent many styles and degrees of difficulty from Victor Herbert's TOYLAND to Mel Tormé's CHRISTMAS SONG, and after you learn them, you can use them every year.

For those who are more advanced, the slower songs — TOYLAND, WHITE CHRISTMAS, THE CHRISTMAS SONG are great for experimenting with substitute chords (see articles in Jan./Feb. and Nov./Dec. 1988).

Maybe the WOODEN SOLDIERS are tired of PARADING. Try having them do a Viennese Waltz or a Spanish Tango.

All the "fun" songs can be treated the same way. Use your ear and your imagination and play SANTA CLAUS IS COMING TO VIENNA and SPAIN.

Other songs such as RUDOLPH - FROSTY - SUZY can be rearranged and will sound entirely different. The first theme of RUDOLPH is the easiest song to practice transposing to other keys. IT'S BEGINNING TO LOOK LIKE CHRISTMAS will give you experience in playing in A flat. SILVER BELLS and C-H-R-I-S-T-M-A-S have three different themes and therefore require three contrasting registrations. WINTER WONDERLAND is probably the most arrangeable of all. All organ solos should have a suitable introduction and ending.

For best results work from the original sheet music arrangements — NOT Easy Play in the key of C. Start working on Christmas music now. Don't wait until December.

For many additional ideas, send \$8.00 for a one hour cassette "ORGAN-izing Christmas Music" (see ad on page 43).

CLOSING CHORD

James R. Breneman 1945 - 1991

"Suddenly, on July 18, 1991 . . ." are the lead words in the published obituary.

Too soon — for a man who had accomplished so much and surrounded us with beautiful music.

"Dead he is not, but departed — for the artist never dies."*



Jim studied Chemical Engineering at Drexel University, Philadelphia, and it was in the University's 19th Century auditorium that he was initiated into the world of organ music. He was impelled to join the crew which was restoring the Kimball in the Lansdowne Theatre. He continued, self-taught and undaunted by initial lack of skills, and eventually purchased the organ in the Philadelphia State Theatre on 52nd Street. Removing the components from chambers atop the third false proscenium, a reverse tone chute arrangement 80 feet above the auditorium floor, was the first of many challenges. The instrument was destined for the Brookline Theatre in Havertown, Pennsylvania, and, by the time it was fully functional, Breneman was thousands of miles away in Vietnam. After he returned, he moved the augmented instrument into the Colonial Theatre in Phoenixville, in 1975.

About to be forced out by the insolvent owners, Jim bought the theatre in 1979 and created The Chester County Center for the Performing Arts. The theatre became a concert venue for top concert theatre organists, vaudeville, art films and major Hollywood products. In 1984, Jim purchased the four-manual console originally installed in the St. Louis Theatre. The solid-English-Walnut, restored console graced the color-cover of the July 1989 THEATRE ORGAN. Excavating the new

and deeper orchestra pit, installing a lift for the console and getting the finished instrument down the theatre aisle was another physical challenge for Jim and his crew.

Breneman became a nationally recognized authority in the field of Kimball theatre organ construction and maintenance. Outwardly reserved, Breneman could be observed as paying strict attention when an organ technician or musician spoke. A perfectionist, he rejected all but first-class performance. He surrounded himself with experienced and prominent organ builders and musicians.

Breneman brought his technical know-how to complete the rehabilitation of the Civic Center Moller which had been an ATOS project since the 1970s. He tackled this immense job in December of 1987, and the organ played for Drexel's commencement on June 12, 1988. "It was particularly moving to hear 13,000 people sing the national anthem to the accompaniment of the organ," said Breneman. "I guarantee you, most of them sang better than they ever had before."

At the time of his death, Jim was part of the three-man crew rebuilding the world's largest organ, Wanamaker's, Philadelphia.

When Breneman sat at his own console, his love of the instrument could be evidenced by observing him.

"He is dead, the sweetest musician! / He has gone from us forever, / He has moved a littler nearer / to the master of all music."*

Irvin R. Glazer

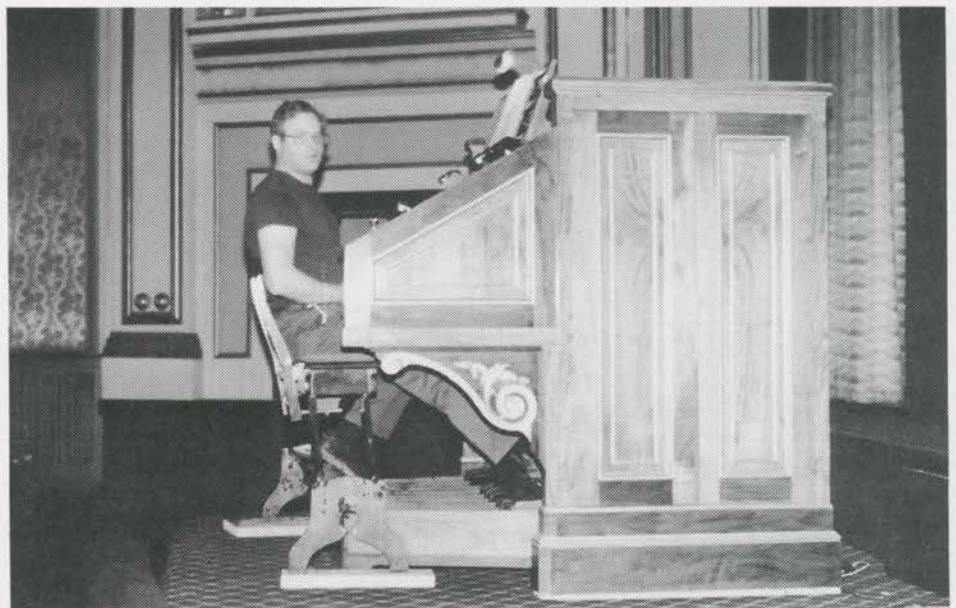
*Longfellow

On the Death of James Breneman

by Jonathan Ambrosino

Our June schedule took us to Philadelphia for a week, and happily coincided with a string of graduations in that city's Convention Hall. How we wished our school class had graduated in this building! High above the auditorium floor in palace-sized chambers, speaking backward through a tone chute, is one of the finest Moller organs ever built. It contains 88 entirely-enclosed ranks, four separate expressions, two consoles (concert and theatre), an Artiste Reproducing Player and tuning keyboards in every chamber. This is an organ which wastes no time and is eager to get on with things. Speaking entirely on ten-, fifteen- and twenty-inch pressure, it has an exceptional tonal virility and one of the most satisfying ensemble textures we've heard. Since the schools want a little Elgar with their diplomas and tassels, the concert console is unearthed every June, and from its keyboards, the organ serenades the students to their commencement.

The Moller was silent only a few years ago. But since a group of Philadelphia organmen began donating their time and individual talents, the organ has been steadily regaining its voice. Of these gentlemen, none devoted more energy or love than James Breneman. And as we entered the Auditorium doors that Tuesday morning, and walked from vestibule to stage, it was Jim we saw. He was leaning against



Jim Breneman at the console of his Kimball in the Colonial Theatre.

Irvin Glazer photo

THEATRE ORGAN

the console, looking much like a father chaperoning a teenage daughter on a first date. As each school's organist settled onto the bench Jim pointed out what to use, how the expression arranger operated, and how to work around this or that tiny problem. He greeted us with a warm handshake and his usual lively lip. We spent that morning with Jim, and the next few as well, listening to the instrument, exchanging organ banter and pulling each other's legs.

Jim's tall, burly figure was complemented by a strong Philadelphia accent, an infectious smile and a refreshingly down-to-earth approach. He had an open affair with the Impossible, and flaunted the relationship. *Who says* I can't rebuild a reservoir the size of a limousine? he seemed to say. *Who says* I can't fit this eight-inch duct in this six-inch hole? *Who says* I can't make the expression work perfectly? Jim could and did, and grinned like a horseshoe console afterward. He threw his life into such challenges, and persevered with success.

Although principally a theatre organ aficionado, Jim had a blanket philosophy of organbuilding: high pressure, high pressure and more high pressure. In fact, sufficient wind was a cornerstone of organ building that Jim spared no pains to emphasize. While inspecting the Kimball organ in the Worcester Memorial Auditorium, he expressed genuine shock that portions of the Great were only on six-inch wind. "Awfully low," he muttered, making his way up the ladder to another division. Further discussion revealed that Yale's Woolsey Hall Skinner was "moderately winded" (with its median pressure of ten inches), most modern organs were "laughably wind-starved," but, we are happy to report, the Chicago Stadium Barton (with pressures up to thirty-five inches) was a "real organ."

He held a general contempt for modern organbuilding, which he countered by working on fine Symphonic and theatre organs. In addition to all its other projects, the Breneman crew accomplished several restorative tasks this year on the enormous organ at the Wanamaker Store. Among Jim's many prides and joys was the theatre he owned in Phoenixville, Pennsylvania. In it, he installed a marvelous Kimball unit orchestra of over 32 ranks. Having provided the setting, he then offered a forum by establishing an annual artists' series. Through this venue, Jim brought many of the country's finest theatre organists to Philadelphia audiences.

It was only natural that Jim's theatre should house a Kimball, for Jim placed Kimball above all other builders. Indeed, no other firm had ever really gotten down to serious business, in Jim's eyes. Certain-

ly one of his favorite instruments was the 1928 Kimball in the Minneapolis Auditorium. A strong appeal of the Philadelphia Convention Hall Moller for Jim was that it was to have been a Kimball contract, patterned after the Minneapolis job. Moller conscientiously followed many of Kimball's scaling guides, and the overall effect is indeed rather reminiscent of Kimball at their best.

Considering all of the above facets of Jim's life, it was surely providential that our last day with Jim included a tour of the Wanamaker String Organ. This one division is a veritable convention of Breneman ideals. Here — within an indescribably magnificent instrument, surrounded by the world's finest string ranks, with more Kimball pipework in one room than anywhere else, and all voiced on what he would have deemed "sufficient" wind pressure — Jim was fairly close to Paradise, and only three stories up at that. Those few hours revealed to us the essence of Jim's character. He guided us with the mature pride of a steward. Not for him was the attitude that works of art belong to one age or person. He saw his duty as aiding the re-birth of forgotten glory, putting it forth in its best light, and sharing it with others. If he worked on the Wanamaker instrument, it was to benefit one of the world's most unusual, if unwieldy, instruments; if he gave his time at the Convention Hall, it was because a great organ should be heard again; if he provided a new effect at Phoenixville, it was so Philadelphians could hear theatre organ art at its most profound.

Such was a man who gave fully of himself to the organ, its world and its mission. Jim graced life with purpose and humor.

Above all, he paved a highway of good deeds and charged no tolls. Although we miss him deeply, we know he has gone to where the highest pressures prevail, and, with any luck, the reservoirs are probably about to burst. For James Breneman, *that* would be Heaven indeed.

John H. Napier

John Napier passed away on May 22 following a massive heart attack. He was 55. A member of ATOS, Delaware Valley, Dickinson, Garden State, and treasurer of the newly organized South Jersey Chapter, he had a Conn organ installed in his home.

Jack, as we knew him, was a young man filled with love for the theatre organ. He started his short career taking piano lessons from my piano teacher. He soon requested the use of the Moller organ at Calvin Presbyterian Church in Philadelphia. The Board of Sessions granted this permission in the early 1950s and Jack came to love the Calvin organ and to make it do things no one else could do. He became Calvin's organist for a few years, left, and then returned to that position in recent years. He also served as Choir Director and Deacon for Calvin Presbyterian.

Whenever he was not working, Jack spent his time at his Conn or at the Moller in his church. He will be sadly missed by those who knew and loved him. He was able to take an organ and truly make it sing!

We miss you, Jack, but we know God needed you to play the Heavenly Organ for the Heavenly Choir.

Dolores A. Hendrikse

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

ALEXANDER POPE, *Moral Essays*, 1733



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The 1991 American Theatre
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Dairyland Theatre Organ Society

YOUR MUSICAL MENU

FRIDAY AFTERNOON: Tom Hazleton introduces us to the lush orchestral sounds of the remarkable 3/38 1931 Skinner in the Cooley Auditorium on the Downtown campus of the Milwaukee Area Technical College.

FRIDAY EVENING: It's the atmospheric Avalon Theatre in the Bayview area of the Southside with Jonas Nordwall presiding at the once 3/8 Wurlitzer now augmented to a 3/27 and played each Saturday in a pre-movie mini-concert.

SATURDAY MORNING: You'll be in the elite group that attends an exciting event — the inauguration of the newly installed 3/30 Kimball with Clark Wilson doing the honors. The venue is the beautifully restored Oriental Theatre on Milwaukee's Eastside with an intriguing ambience that its name implies.

SATURDAY AFTERNOON: Our jaunts find us "Down by the Riverside" — in the beautifully restored Riverside Theatre with David Wickerham entertaining at the DTOS 3/14 Wurlitzer that's received accolades from so many artists.

SATURDAY EVENING: It's an encore for the Riverside Wurlitzer. Simon Gledhill will be with us from the U.K. to put it through its paces.

SUNDAY MORNING: We'll trek to the Avalon again to enjoy Tom Hazleton's second performance, this time at the theatre organ.

SUNDAY AFTERNOON: We'll have a second chance to hear the 3/30 Kimball at the Oriental, this time under the aegis of Walt Strony.

And That's Not All!

LATE FRIDAY & SATURDAY EVENING: It's fun at the Piper Music Palace Jam Sessions. This is an optional event at which 175 persons can be accommodated each nite. Sign up on the Convention registration form — first-come-first-served. Enjoy the Kimball/Wurlitzer, food, drink and *gemutlichkeit!*

SUNDAY EVENING: You won't want to miss the second optional event for which you can sign up on the Convention registration form. John Weissrock will hold forth at the outstanding 4/50 Kimball-Kilgen bringing you the enjoyment of the music of the romantic organ in Cathedral-like Gesu Church on the Marquette University campus.

**SIX EXCEPTIONAL VENUES
AND ORGANS — PLUS SEVEN
EXCELLENT ARTISTS!
EQUAL THREE FULL DAYS OF
ENJOYMENT!
WE LOOK FORWARD TO
GREETING YOU FOR
MILWAUKEE FUN IN '91**

Has your chapter had any experience presenting special programs for school children?

The TOPS project (Theatre Organ Programs for School children) is a new ATOS program that will introduce the theatre pipe organ to children by way of a cooperative effort between the national ATOS, your ATOS chapter and your local school district.

If your chapter has had *any* experience presenting theatre organ programs for school children, ATOS **NEEDS TO KNOW ABOUT IT!** The TOPS curriculum is just now being written, and your experiences and input are extremely valuable.

If you've had any such experience, please drop me a short letter with the name, address and telephone number of one from whom I may get detailed information about your chapter's school children's programs. With your help, the TOPS project can become the vehicle for kids to be introduced to the theatre organ and its music in a very positive and entertaining way.

Please send your letters to:
ATOS/TOPS PROJECT
c/o Jim Riggs
P.O. Box 10042
Oakland, CA 94610

You Had A Question Relating To Milwaukee Fun in '91?

I'm planning to drive to the convention. How do I find the Hyatt?

A map of downtown Milwaukee annotated with directions on how to get to the Hyatt will be enclosed with the letters confirming registrations.

What about parking?

There is a 750 space parking structure adjacent to the Hyatt and connected to it by a walkway. The fee is \$7.00 for 24 hours, which includes "in and out" privileges.

Suppose I decide to arrive early and/or stay late?

The special rates at the Hyatt are available from October 29 thru November 6. There is much to see and do in Milwaukee. Not to worry. At the Registration Desk you'll receive a visitor's guide and other publications which will give info on world-class attractions, accommodations, dining and nite life, shopping, etc. Of course, DTOS members will be glad to answer questions and make suggestions.

Are any programs open to the public?

Only the two concerts will be open to the public — Saturday evening at the Riverside with Simon Gledhill and Sunday afternoon at the Oriental with Walt Strony. Admission to the public will be \$12 for one concert or \$20 for the two. Advance tickets will be available from Robert Leutner, 4927 King's Cove Road, Racine, WI 53406. Indicate concert/s for which tickets are desired and enclose check payable to "DTOS." Please enclose a stamped self-addressed envelope.

What's the weather likely to be at convention time?

Fall is cool and crisp. Our average temperature range in October is 42 to 60 degrees and in November from 30 to 45. If precedent means anything, the National Weather Service tells us that since 1967 from November First thru Third there were 3 days with a trace of snow and one day with three-tenths of an inch.

What if I have other questions?

If you don't find the answer in the articles in this issue or the July/August issue, registration questions should go to Diane Jones (address and phone on registration form). On other questions, contact Fred Wolfgram, Convention Chairperson, 6508 Parkwood Drive, Franklin, WI. 414/529-2329.

Chapter Notes



Ron Rhode at the Alabama Theatre. Bill McClure photo

ALABAMA

Birmingham

205/942-5611 or 205/251-9492

On May 19, we were treated to a barbecue dinner by Bill and Josephine Ward at their home. The setting was great and the food prepared by the Wards was delicious. In spite of the fact that many of our group was busy working a show at the Alabama Theatre, we had a very good attendance.

The theatre has really been a busy place during the spring. In addition to many dance recitals, we have had some outstanding shows and movies. May 3 and 4 we had a 70mm version of *The Sound of Music*. The new sound system and the very good print of the movie was a great experience. On May 5, the theatre hosted a sell-out performance for the rock group "The Black Crows." The audience really had a good time. May 14 through 16, the theatre featured the play *One Monkey Don't Stop No Show*. The play was a sell-out all three nights. It was truly a funny show and was well received in Birmingham.

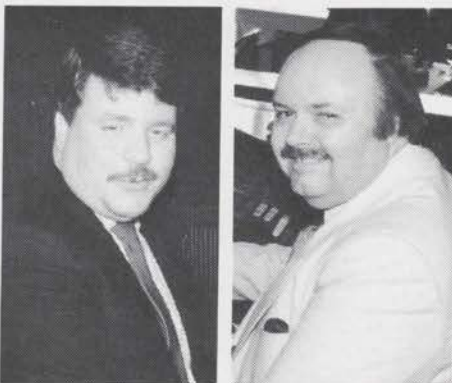
The theatre continued to be a busy place in June. Our summer classic movie series continued with good crowds attending *Gigi* and *Gone With The Wind*. A theatre highlight was the Alabama Symphony's salute to the swing era in conjunction with the City Stages Music Festival on June 13. We had a large and enthusiastic audience.

On June 30, ATOS hosted Ron Rhode in concert. Ron was well received by the audience. His program was a showcase for our organ. His playing showed that he is an outstanding theatre organist. Most of his selections were from the twenties,

thirties, and forties. A pleasant exception was a medley of songs by Andrew Lloyd Webber. Ron created a delightful novelty in the "Stein Song" performed as a duet with himself. Part of this selection was played and recorded by the computer. This recording, played with the live performance was a show highlight.

Looking ahead, the theatre will continue the summer movie schedule. Cecil Whitmire and Gary Jones will play "Big Bertha" before and after each movie.

Virginia Robertson



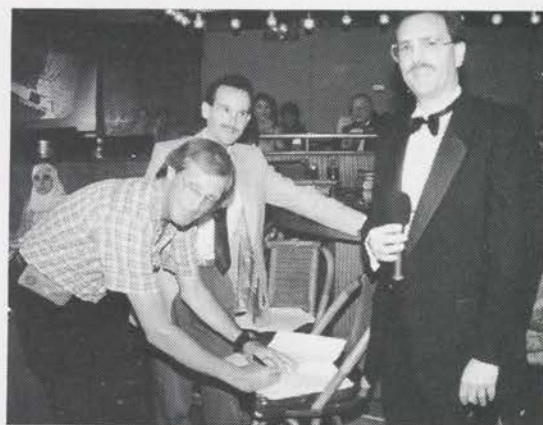
Left: Rick McGee at the Savoy restaurant's grand piano, playing duets with Bob Fountain (organ). Right: Bob Fountain at the Savoy restaurant's Thomas 921.

ATLANTA

404/355-6680 or 404/641-7159

We now own a theatre pipe organ. It's the splendid 4/18 Page of Walt Winn's that he had installed in his warehouse but no longer has room for. The organ is disassembled and in storage until we can arrange a new, suitable home for it.

Walt signed over the ownership of the organ to the chapter on May 19, as a donation, during a special benefit we held to raise funds to "Save the Page." The occasion was a musical show and dinner at the Savoy restaurant and lounge. Chapter member Bob Fountain regularly plays there on a Thomas 921 Palace model three-manual electronic theatre organ, and accompanies the cabaret shows, ballroom dancing and guest singers the Savoy features. The organ has four Leslie three-channel speaker cabinets, an Artisan glockenspiel and a Roland rhythm unit. (Bob has the same organ at home, but with only one Leslie cabinet.) Another chapter member, Rick McGee, often plays the restaurant's grand piano along with Bob in duets.



L to R: Walt Winn signs over his 4/18 Page organ to Atlanta chapter, while President Rick Norton and Past President Ron Carter watch.

That's what happened at the "Save the Page" benefit where Walt gave us his organ: organ/piano duets by Bob and Rick. First, though, we enjoyed a fine performance by the Trispro Singers, a community theatre group originally formed to sing wherever Bob was playing. They have done many great productions at several locations, but call the Savoy home. It's a group that has fun with its singing and takes the audience along with the fun.

Bob Fountain has been playing organ professionally since age 16. Born in North Augusta, South Carolina, and a 1966 graduate of Georgia State University, Bob has played continuously in Atlanta since 1961. In the late '60s he was organist for the Atlanta Braves baseball team and the Atlanta Hawks basketball team. He played the 3/22 Wurlitzer at Atlanta's Excelsior Mill restaurant for more than two years and has played many Atlanta nightclubs, usually staying at the same location for several years. As far as he knows, Bob is Atlanta's only *fulltime* player of theatre organ, be it electronic: he plays six nights a week at the Savoy. A member of the American Federation of Musicians since 1958, he's a charter member of the Atlanta ATOS chapter.

Rick McGee has played for the chapter many times. A native Atlantan, Rick slipped from piano into theatre organ in his youth by listening to the late Bob Van Camp practice on the 4/42 Moller of the Fox Theatre here, and then discussing organ playing with Bob. He has held a church-organist position since age 12, and has been staff organist at the Music Grinder and, later, Showboat Pizza in Marietta, northwest of Atlanta. (continued...)

ATLANTA cont.

During dinner, Bob and Rick together played a great variety of numbers, up-tempo, ballad, showy and novelty, demonstrating their most impressive abilities. The evening was very enjoyable and the benefit a success, raising over \$1300 toward the costs of care and feeding the Page until it's up and playing again.

On June 23, we went up to chapter member John Delk's attractive home in Roswell, just north of Atlanta, to hear more organ and piano. This time the artists were John himself and another member, Denson Buttrey, who is renting from John. The instruments were Denson's Allen 6500 (at one time, one of Allen's largest stock models), John's grand piano and Denson's grand piano.

John Delk is a native Georgian. He began piano instruction at an early age and continued through four years of college. He studied piano and organ at Lee College,

Cleveland, Tennessee. John has taught piano and organ in a private studio. He currently is a substitute accompanist for area churches. Denson Buttrey is from Nashville, Tennessee. He studied piano from an early age and some organ during high school. Later, he studied piano in college at Jacksonville, Florida University. He is employed by American Airlines.

John and Denson took turns on the organ, and on the pianos, from "Too Many Rings Around Rosie" to "Indiscreet," "As Time Goes By," "On the Street Where You Live," and many others. They also gave us duets: "Days of Wine and Roses," and "I Left My Heart in San Francisco." Each did a great job and played beautifully. Together, in duet, they were splendid. After a very full program, and an encore, they topped it off with refreshments. Thank you, John and Denson, for a very pleasant afternoon. *Bill Hitchcock*



L to R: Denson Buttrey and John Delk, at Denson's Allen 6500.



CENTRAL FLORIDA

Tampa

407/870-7861 or 813/894-8323

God Bless Bill and Becky Shriver and Virginia Lawrence, for they own our "Baby Wurly." Thanks to all of them, especially Virginia, for opening her garage and home and kitchen any day, any hour, for a meeting, a workshop, a coffee-and-doughnut-break, a lunch, a dinner or whatever. These fabulous people never stop giving of their time, money and talents. Along with our President, Tom Wolliscroft, they and their crew are to be heartily congratulated.

I hereby make an appeal to all ATOS and Central Florida Chapter members to get behind our "Baby Wurly" project. Get into the mainstream, so we can put this organ together and place it in its own home, the beautiful old arched-windowed, colonial Pinnellas County Community Hall. Very historic and lovely, both the organ and the building are real gems. Much to be proud of!!

Central Florida recently bought a Hill-green-Lane organ with a toy counter containing all the parts to complete the "Baby Wurly." My advisors tell me that this organ will not be a "baby" when completed but will be a very beautiful pipe organ.

Of course, any donations will be gratefully received no matter how small. There are some of us, regardless of any odds, who are really determined to have this "baby" play. It has been a rough year, but with a little help and a few "white elephant" or "trash and treasure" sales, we just might report there will be a general invitation to come to hear the completed project play.

Work goes on as usual with the Tampa Theatre organ and we hope we will be able to hear both of these organs in the not too distant future.

The board members wish to thank all of the "fellas and gals" who've donated in any way, their time and their money on our wonderful project.

Elizabeth MacIntyre

THEATRE ORGAN



"Save the Page" benefit: (L to R) Jane and Charlie Kreischer, Ann Holcomb and Tina Adams.

Digital Pipes

by Patrick Lajko

At last! Authentic electronic rank extensions, percussions and complete ranks to add to your pipe or electronic organ. Or use it for a complete electronic Wurlitzer organ!

With our proprietary design which is part digital and part analog, you get accurate reproduction of any pipe rank, trap or tuned percussion.

Perhaps the only electronic Wurlitzer Tibia with the correct tremulant is now possible with *Digital Pipes*.

With *Digital Pipes* you can get.....

- ✓ Pedal extensions to 32' with accurate attack and decay
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Demonstration tape only \$10

For complete information, call Mon-Fri 10am - 5pm Pacific time



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CDE Software 4017 - 39th Ave SW Seattle, WA 98116

Balough Wurlitzer Will Go To Aussie Theatre

A search by John Love of Australia for a large theatre organ to install in Sydney's Capitol Theatre, now undergoing a \$30 million restoration job, has ended with the announcement made last month by Charley Balough that he has sold his 3/31 Wurlitzer organ to the Australian theatre man. The organ will not be dismantled and removed from Goodtime Charley's Pizza Parlor in Grand Rapids, Mich. for at least 90 days, the time remaining during which the eatery will be in operation, Balough told the NEWS. Purchase price was not disclosed.

John Love is the man who rebuilt the Orpheum Theatre in Cremorne, a Sydney suburb and installed the former Wilson Theatre (Fresno, Calif.) Wurlitzer there. The theatre is one of the most successful film house operations in Australia. Neil Jensen is resident organist.

Console Back In Center; May Open In December

by Nick Pitt

Fully restored, the Loew console was returned to Carpenter Center, Richmond, Va. last July 11 and has been connected to both chambers and electrically tested. All systems are now ready to be wired to chests when they are brought in and it is hoped the installation will be ready for its first public concert in December. The organ is the original instrument that was installed when Carpenter opened as a Loew Theatre.

Chambers have been repainted—white walls and brick red floors. And last June 25, the upright piano was hoisted 40 feet up and placed on top of the Solo Chamber. It has just been wired and is the first stop playable from the console.

Chests and pipework are slated to be brought in during mid-September. At the present time donations are being sought to cover costs of excavating a new elevator pit and lift and new Post Horn rank for the organ.

Digit Loss Hits Address

Modern day computer spell check programs work wonders in correcting misspelled words, but doesn't help numbers dropped from addresses. In the July issue the new address for Ken Crome's Organ Works lost one digit. The corrected address is: Post Office Box 18212, Reno, Nevada 89511.



Volume 6 Number 1
September 1991

Paramount Reopening May Be Very Soon

Reopening of Indianapolis' Paramount Music Palace "looks very favorable," according to a statement made to the NEWS last month by one of the 16 or so investors involved in the project. The group, most of whom are ATOS members, already have secured ownership of the big Wurlitzer.

They are also in negotiation with the bank that holds the mortgage on the property and expect to complete this action very soon.

"We do have financing and expect to reopen the Palace very soon," the NEWS was advised.

Lunde Plays "Wings" For Byrd Watchers

Richmond's Byrd Theatre presented "Wings" July 6 & 7 with Lin Lunde playing the accompaniment to the silent on the Wurlitzer. Over 1,000 patrons attended the two performances.

Sunday afternoon was Virginia Theatre Organ Society Day. Members informed theatre staffers of their membership and were admitted with guests. The Society paid all admissions.

Wurlitzer Plays For First Time In Over Two Years

For the first time in over two years, patrons in the Chicago Theatre, Thursday, July 25, heard the 4/28 Wurlitzer organ played.

Cary D'Amico was at the console and played an hour and a half pre-show recital for the Comic Relief Salute to Michael Jordan. He also played between the various acts and other stage presentations.

"The organ is still a shambles," he told the NEWS during a telephone conversation, "but it was nursed during the entire evening by Bill Reiger, Mark Hansen and Gary Rickert to keep it playable."

D'Amico said all the tremas had to be started by hand to make them operate

Chicago Chapter has invested considerable money in the organ and has been working on the instrument several years to bring it up to top playing condition. It will be featured in the '93 convention.

Young Organist Competition In Eighth Year

ATOS' 1992 Young Theatre Organist Competition is the eighth year the contest has been presented, it was announced last month by Dorothy Van Steenkiste, chairman.

Each chapter may submit a candidate in the three categories—Junior, Intermediate and Senior—to compete at the National level. Participants must be between the ages of 13 through 21, as of July 1, 1992.

Age categories are—Junior 13-15; Intermediate 16-18; Senior 19-21. "Chapter sponsored competitions provides excellent publicity to the individual units. If it is not possible to do this, chapters should try to find at least one talented youngster to sponsor," Van Steenkiste advised.

For complete information, contact the Chairman by letter or telephone—9270 Reeck Road, Allen Park, Mich. 48101, 313/383-0133. Committee members' names and phone numbers: Melissa Ambrose, 313/543-3713; Brian Carmody, 313/441-6238; Jelani Eddington, 317/282-7943; John Ledwon, 818/889-8894; Steve Schlesing, 313/549-5501; Lois Segur, 619/727-6534; Jim Riggs, 415/531-7416; Jack Moelmann, 618/632-8455.

Denver Paramount Damaged In Storm

Denver's Paramount Theatre Wurlitzer organ suffered severe water damage late in July when a torrential downpour hit the city and roofers were unprepared to take protective measures. They had removed a portion of the theatre roof to repair a bad drainage area and remove asbestos. Damage was confined to the Solo chamber area, and the relay room on top of the chamber.

The storm put two and a half inches of water in the relay room, which is atop the solo side, and soaked big wood pipes below in the chamber and caused them to split.

A new relay must replace the old one and it will have to be an electronic system. The original relay was installed and sealed in before the theatre interior was finished; a standard relay could not be moved.
—See Storm, Page Four—

Disney Investigating Organ For El Capitan

Famed Hollywood Boulevard may see the return of a theatre pipe organ to one of the ornate movie houses on the street. The Disney Company, in a preliminary talk with the NEWS during August let it be known consideration is being given to installing a theatre organ in the recently restored El Capitan Theatre. Chamber space was provided when the house was built in 1925 in the event legitimate fare was not successful and the theatre converted to film exhibition.

While there is nothing definite at this time, it was noted that all facets of having an organ—installation, maintenance and use—would be investigated.

In 1964, when the theatre operated as the Paramount, an organ was used for the two-day premiere of "Fall of the Roman Empire". Seats near the left side of the proscenium were removed and a Conn organ was installed with four large speakers behind the grand drape. John Ledwon played the two evening premiere shows June 10 and 11, 1964.

Toy Counter Needed For Ben Hall Organ

New York Chapter volunteers are well along with their installation of the Ben Hall Wurlitzer in the Lafayette Theatre at Suffern, N. Y. But the organ is missing its toy counter and chapter officials are looking for one. A donated counter would be happily received.

The console has been rebuilt and refinished, reservoirs (seven of them) have been redone and chests are in the process of being re-leathered. The Peragallo Organ Co. in Paterson, N. J. donated their time in refinishing the console.
—See HALL ORGAN, P. 4—

September 1991

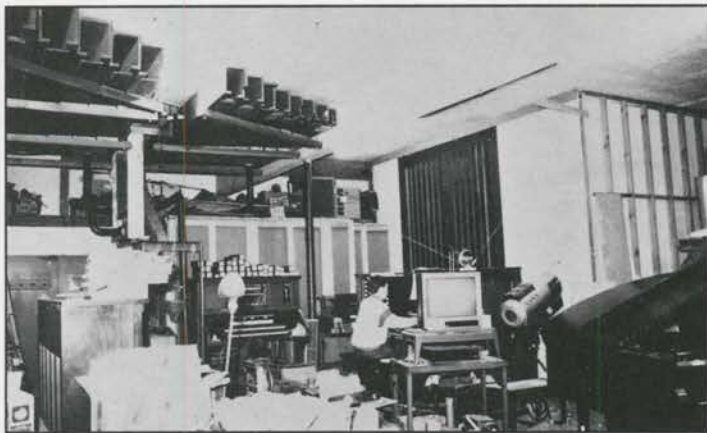
Doug Out-Duels Kevin As Top Detroit Hood

by Scott S. Smith

Believe it or not, 1922 Doug has out-dueled 1991 Kevin in Detroit in taking from the rich to give to the poor—entertainment wise. Both the silent and sound photoplay versions of *Robin Hood* hit town together. And a big Wurlitzer and symphony orchestra proved to be quite a match for the zig-zagged film strip sound of the Costner caper.

What Dennis James and the Detroit Symphony did in the new beautiful glitzy Fox Theatre for the silent photoplay prompted several days of reviews in comparing the sound epic to Fairbanks' colossal production. James provided the score.

Said John Quinn, Free Press Music Critic, "Basically experiencing a silent film with music is a participatory art form. Audiences should hiss and boo and cheer and clap—except, of course, as Douglas Fairbanks' accent!"



WELL PACKED STUDIO—Young British organist Donald MacKenzie is seated at the 1915 Panama Pacific Exposition Austin organ console playing a collection of Aeolian, Welte and other pipework in the Monrovia, Calif. Player Shop owned by Ron Sanchez. He was there with British organman David Pawlyn, who was interested in the roll players connected to the instrument. The Welte console from the automotive Olds family mansion in Michigan is seen to MacKenzie's right; its player is connected to the organ. Above the organist's head are big wood pipes, not yet playable. There is also a Moller Artiste player unit in working order. On the opposite side of the room is much more pipework. When in the area, this unique *organ house* is well worth a visit.

Maes Increases Pedal Power In Four Locations

Busy organ broker Robert Maes traveled from his operating base in Kansas City, Kansas to the Chicago area during July and increased the pedal power of organs in four different locations.

He delivered a new 16' Tuba to the Patio Theatre, dropped off a duplicate of this rank at the Congress Theatre, took a 16' Bombarde to the Rialto Theatre in Joliet and then drove up to Barrington and left 16' unmitred Wood Diaphones for the new Jasper Sanfilippo organ at the warehouse where David Junchen is assembling the new 5/76 king-size theatre/concert instrument.

Portland Paramount Console In California

Wurlitzer's classic console that once played the Portland (Oregon) Paramount Theatre organ, and then did a stint at the Denver Organ Grinder restaurant, is now in the garage of organman Dick Taylor in California.

He and his partner, Edward Stout, drove to Woodland Park, Colo. and bought the four decker from Martin Meier and Tim Stoddard. The two had purchased the entire organ from the Denver eaterie and had planned to install it in their bed and breakfast house. Later, changing their minds, they broke it up and sold it in parts.

Organ Dates Listed

Rosa Rio will appear in concert Oct. 19, 8 pm, at Shelton High School, Huntington, Conn.

Simon Gledhill in concert Sept. 29, 3 pm, Long Island University, Brooklyn, New York.

Tom Hazleton, Hanford, Calif. Fox Theatre, Oct. 28, 8pm.

Hector Olivera, Arlington Theatre, Santa Barbara, Calif., Oct. 5 at 8pm.

New Owner Seeks Roll Player Once On Organ

Wurlitzer RJ 12, Opus 1893 was installed in Detroit's Wurlitzer store in June 1928. It was sold in 1933 to Dr. James Todd, rebuilt and sent to his summer home in Boothbay Harbor, Maine.

After Dr. Todd's death, and sale of the house, the new owners donated the organ to the local Congregational Church. It was moved and installed by a Mr. Cook, whose wife was and still is organist. ATOS member Bob Evans purchased the instrument recently. It is in mint condition, except for one thing: the player unit is missing. Mrs. Cook sold it for the church, about 1950, but doesn't remember who bought it.

"Needless to say, I would LOVE to reinstall the unit in the organ," Evans said. "All of the talk about authenticity in the recent issue of *Theatre Organ* spurred me on to ask for help in locating it," he added.

Anyone having information about the player is asked to write Bob Evans, 7988 Old Warren Road, Swansea, Mass. 02777.

Beacon Wurlitzer Still Sounds Excellent

One of the few theatre organs still remaining in its original home is the Wurlitzer in the Beacon Theatre on upper Broadway in New York City. New York Chapter presented a concert there last June 2 with Martin Boehling at the console. Members Mel Robinson, Joe and Ginny Vanore tuned and touched up the instrument for the performance.

Phantom Gets Around

On Oct. 26 at 7pm, The Phantom of the Opera will be seen at the State Theatre, Kalamazoo, Michigan; Jim Lauck is organist.

Then five days later, Oct. 31, he shows up on the screen at Irvine Auditorium, University of Pennsylvania, Philadelphia.

School kids see the film in Irvine at 10 am and 2 pm, and the old folks will watch Eric at the 8 and 10 pm shows.

Fr. Rogers In Ohio

In addition to continuing to play at the Detroit Fox Theatre, Fr. Andrew Rogers will be presented in concert in Toledo, Ohio September 16. Last month he played five shows at the Ohio Theatre in Columbus.

Writer Still Organist

In the June issue a story about Sylvia Green, former theatre organist, noted she has retired as an organist and devotes her time to writing. This is not quite true—she plays every Sunday for the 21st Church of Christian Science, does 'casual' work, composes music and writes..

On July 3, her latest composition, *Happy Birthday, America*, was played over KABC on the Ken and Barkley Show. It was also used in a program by the Armed Services Division at Del Mar, California on July 4.

Applause Getters

North Texas Chapter organists who play intermissions on the unit's Robert-Morton organ installed in the Lakewood Theatre, Dallas, report movie-goers are enjoying the solo spots "and their applause grows more and more at each performance."

Melissa Sends Record

Catherine Koenig's attempt to secure theatre organ recordings for the radio station in her home town of Niles, Ill. started to pay off in July. Melissa Ambrose sent her new platter, *It's A Grand Old Flag*. Now Koenig is looking for more recordings.

Sacramento To Rebuild Auditorium Estey Organ

Sacramento's Civic Auditorium Estey organ will remain in its chambers and not be pulled out of the structure, it was disclosed last month. The instrument is to be rebuilt, not restored, according to Charles Callahan, project consultant.

The four-manual luminous (cash register) console is to be replaced with a new David Harris unit. Some original Estey pipework is to be discarded to make room for additions which will include new Principal Choruses. Tonal work may be done by Robert Turner.

Last year when it was learned the organ might be removed, Sierra Chapter members joined in the campaign to save and restore the instrument.

Visitors Welcome

Organ buffs who happen to be in Los Angeles on most Saturday mornings can stop in at the Orpheum Theatre on South Broadway, meet the organ crew, see the Wurlitzer and possibly play it. The crew is in the theatre by 8:30 am. They leave when the house opens at 11:30.

IF YOU'RE 22 OR OVER—OR 105 OR UNDER YOU CAN GET THEATRE ORGAN PLAYING ADVICE FOR \$5 FROM EXPERTS

This year a Hobbyist Division has been added to the Young Theatre Organists Competition. All young at heart non-professional organists, for the very economical entry fee of \$5, can receive helpful written evaluations from YTOC judges John Ledwon and Jim Riggs.

Evaluations include playing accuracy and clarity, registrations, phrasing and dynamics, use of theatre organ stylings and resources and general musicality.

All entries must be played on a theatre pipe organ and each individual entry must be submitted on a separate cassette tape and sent to ATOS Hobbyist Division, Dorothy Van Steenkiste, 9270 Reeck Road, Allen Park, Michigan 48101. Tapes must be received by May 1, 1992. Complete information may be obtained from Dorothy Van Steenkiste. Fee money will help defray competition expenses.



BUSY HANDS—Be it at a console or telling people how to manipulate manuals, Lyn Larsen's hands always manage to be busy. He is seen above lecturing his pupils at Colorado State University during one of his workshop sessions June 15 through 19 in Fort Collins. In addition to teaching and concertizing, Lyn and his pupils trekked into the mountains around Estes Park for a barbecue at the home of Dick and Virginia Webb. Also in the school sessions, CSU graduate Kevin Utter accompanied a silent film—a remarkable fete in that he is blind. He had a prompter giving him cues to the film action. Around two dozen pupils were on hand for the sessions. One person came from New Zealand expressly for the classes.

Two Answers Received For One Question!

Last June the NEWS received a question from a reader wanting to know who played *Frasquita* for Fulton Lewis' radio news show and what organ was used.

This month ATOS members Lawrence Birdsong of Longview, Texas, and Walter Gelinias of Seekonk, Mass. sent their respective answers. Both are interesting.

"Lew White recorded the song for the Lewis show on a World Transcription," Birdsong noted. He also said Lewis was something of an organist himself.

"At this time I was in broadcasting and knew every library's organ pieces and who played them. I always wondered what kind of royalties Mutual had to pay World for use of its library.

"World had Crawford, White and Archer Gibson; White sometimes used the name Wilson Ames. Standard had Ken Wright and Eddie Eben. MacGregor had Milton Charles, Eddie Dunstedter and Ivan Ditmars. George Wright (at N.Y. Paramount) and a BCV Hammond with Maas harp and Solovox—and Crawford (also Hammond) were on Associated—See FRASQUITA, Page 4—

Joliet Will Present Seminars Again

Joliet Chapter will open its teaching seminars series this year at the Rialto Theatre beginning Wednesday evening, Oct. 9. First classes will study registration and playing the theatre pipe organ. The 4/21 Barton organ in the theatre will be used for the series.

Cost to take part in the series is \$5 per session.

Sheet Music Exchange

Sooner State Chapter is launching an out-of-print sheet music exchange. Requests for music will be published in the chapter newsletter *Windlines*.

Readers are also reminded the Oakland Paramount Theatre has an extensive library of old music.



TEACHER JOHN GIACCHI pets kangaroos outside classroom.

Workshop Creates Big Interest In Bush Land

In the middle of nowhere, at Esperance, a country town 450 miles from Perth Australia, theatre organ history was created recently when young organist John Giacchi was asked to visit and give a workshop and present a concert on an Allen electronic organ.

"It was a real experience teaching people all about what theatre organ is in the middle of the bush with virtually kangaroos and wallabies congregating on your doorstep," he said.

The workshop and concert were well received and no one knew that the organ could do this sort of thing. His workshop included a slide presentation displaying the three Wurlitzers in the Bay area—the Castro, Berkeley Community Centre and Paramount instruments respectively.

After Giacchi's departure, it was reported the whole town was buzzing with theatre organ hysteria and a return visit has already been slated. "It was great to get back to Sydney, though. The country is fine for a relaxing getaway, but the city is where the action is," he said.

St. Louis Unit Looking For Fox Lobby Organists

St. Louis Chapter is holding auditions to find organists to play the lobby Wurlitzer organ in the Fox Theatre; it replaces the long gone 3/12 Moller originally there.

The job description: Dedicated, qualified performers who like being in the spotlight, not upset by playing for others. Capable of playing suitable background music for about 30-45 minutes while audience is entering theatre and during intermissions.



THIRTY MEMBERS OF LOS ANGELES THEATRE ORGAN SOCIETY spent Sunday afternoon, August 4, with organist Walt Strony at Church Organs, Inc., Pasadena showcase for Allen instruments, learning how to make interesting arrangements and get the best sound out of theatre organs and reading his new book, *The Secrets of Theatre Organ Registration*. Starting at 1 pm, they closed shop at 5 o'clock, tables were brought in and a catered dinner was served. Then, after dessert, the maestro again mounted the bench and played a special evening concert for his students.

ATOS Awarding Scholarships Again This Year

Again this year, students from age 13 through 22 (as of July 1, 1992) may apply for \$500 scholarships offered by ATOS. Information and application blanks may be obtained by writing Dorothy Van Steenkiste, Chairman, 9270 Reeck Road, Allen Park, Mich. 48101. Applications must be submitted by May 1, 1992. Scholarship committee members are John Ledwon, David Love, Connie Purkey, Charlotte Reiger, Lois Segur, Jinny Vanore and Jim Riggs.

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Editor.....Tom B'hend

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P. O. Box 40165, Pasadena, Calif. 91114

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4 ATOS International NEWS

September 1991

STORM

continued from page one
ed into the room without going to
astronomical expense.

The new roof was installed but
it leaked and caused additional
water damage affecting the same
area.

Paramount staffers and
organman Ed Zollman are making
plans to repair the instrument.
Forward-thinking theatre manage-
ment had insured the Wurlitzer,
and to quote Theatre Director
Miles—"The organ will be fixed.
We must have it playing!"

The five Fusion kid shows con-
certs were sold out, but have been
cancelled until the Wurlitzer is
playing again.

HALL ORGAN

continued from page one
sole for the chapter.

A fundraiser for the solid state
relay is planned for the Lafayette
Theatre October 25. Eric will ca-
vort in *Phantom of the Opera* with
an Allen juicer doing the musical
honors.

Anyone having a Wurlitzer Toy
Counter they will donate is asked
to contact Dave Kopp, Box 641,
Wayne, New Jersey 07470, or call
201/694-3283.

'Caged' Organ Man Almost Yells For Help

When Los Angeles Chapter had to move its concert because of earth-
quake damage to Pasadena City College where their organ is installed,
and Stan Kann was instrumental in arranging to present it at Founder's
Church in Los Angeles, he and Steve Ross agree to baby sit the beauti-
ful 4/33 Wurlitzer on which Walt Strony would play.

During a practice session it was discovered one note of the Tuba Horn
was sticking and had to be hit to make it hang on. Ross decided to fix it
temporarily with a band aid. This was done.

The night of the concert Ross said he would check the pipe and make
certain it was functioning properly. He went into the main chamber and
turned on the light. It was still on when Strony started to play. And the
light stayed on for considerable time. Ross went into the chamber but
neglected to fix the catch lock. When he tried to get out, he found he was
IN.

Eventually Kann missed Ross and asked one of the church people if
he had seen him. "No I haven't, but I look for him," he replied. He found
and released Ross (and the chamber lights went out!).

"If help hadn't come when it did," lamented Ross, "I was going to wait
'til Walt played softly and yell 'HELP' through the swell shades." This
would undoubtedly have been a first episode of this type in the history
of the theatre organ world!

Larsen Lifts Ban To Aid Dickinson Pipes

During his recent concert for
Dickinson Theatre Organ Society,
when he appeared with Barry
Baker, Lyn Larsen broke his long
standing policy of no recording and
offered to permit the program to be
taped. Tapes were made available
to Society members at the next
concert which was June 1.

The reason for his change of
heart was he felt strongly that one
sound is missing in the ensemble
of the Dickinson Kimball—a Brass
Saxophone.

He offered to permit the tape be-
ing made if it sold on the condition
all money from its sale would be
set aside in a special fund to be
used to acquire the rank.

His tape alone will not pay for
the entire rank, but Dickinson
members are working on plans to
add to the fund so the rank will
eventually be purchased and in-
stalled in the organ.

Colonial Shuttered

As this issue goes to press, it is
reported the Colonial Theatre in
Phoenixville, Penn., owned by the
late Jim Breneman, who died sud-
denly in San Diego last July, is
boarded up. It is not known what
disposition will be made of the the-
atre or the Kimball organ
Breneman installed there.

Kids Get In Free

To build patronage for the fu-
ture and interest moppets in the-
atre organ, they are admitted free
to all shows presented by Santa
Barbara Chapter at the Arlington
Theatre in Santa Barbara, Calif.,
where the chapter maintains the
four-manual Robert-Morton organ.



DROP IN—If you happen to be
in Northampton, Penn., con-
tact ATOS member Richard
Wolfe and set a time to visit
him at his Roxy Theatre. He's
installed a Wurlitzer and uses
it frequently. The ad at right
was used for his Halloween
show last year. He enjoys hav-
ing visitors.

FRASQUITA

continued from page three
discs. NBC Thesaurus was Leibert
on pipes and George Wright on
Hammond. Buddy Cole (aka
Edwin Le Mar—a misspelling of
British organist Le Mare) was or-
ganist for Capitol Recording.

"I still have many of the 16"
discs that were too worn for air
play.

"Lew White's playing technique
was good, but his music always
seemed to have something miss-
ing. To me, he didn't sound like a
theatre organist," Birdsong con-
cluded.

Walter Gelinas declared "it was
Ann Leaf on a transcription put
out by Muazak, and, of course, re-
corded on the New York Para-
mount Studio Wurlitzer.

"The selection was not *Fras-
quita Serenade*, but *Cielito Lindo*
and I have a recording of it all to
prove it. Some Mutual stations
didn't carry the commercials and
the organ music was piped in while
the commercial was on at the be-
ginning and at the close of the pro-
gram. This was a mystery to me
also, until I obtained the transcrip-
tion," he said.

HETH HEADS NOMINATIONS

Harry Heth has been named to
head the Nominations Committee
His address is 1247 Peden, Hous-
ton, Texas 77006.

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More Discs For Bid

Following the death of her fa-
ther, Sharon Shannon has combed
the many records in his collection
and is offering 165 for sale. Artists
include British, Australian and
American. She has a four page list-
ing available to anyone who read
the classified ads in the July/Aug-
ust '91 issue of *Theatre Organ*
Journal.



CENTRAL INDIANA

Indianapolis

317/787-4865 or 317/255-8056

Mothers were honored guests at Central Indiana Chapter's May 12 meeting held at Manual High School. Our artist was Kurt von Schakel, a special treat for all of us. Mr. von Schakel has had a long and illustrious career, starting at the age of 14

when he appeared with the Indianapolis Symphony Orchestra. He has played the theatre pipe organ regularly in such environs as the Rivoli Theatre and at various restaurants throughout the midwest. More recently, his concerts with partner Gerry Gregorius have received rave reviews throughout the country.

We knew we were in for a different sort of Mother's Day menu the minute the organ rose from the pit to Zez Confrey's rarely heard "Hobble DeHoy." Kurt's interpretation of "Hard-Hearted Hannah" was mean, low-down, dirty and just plain nasty. Surely *she* wasn't anybody's mother!



Dwight Thomas at the 2/11 Page at the Hedback Theatre. *John Emis photo*

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His program included novelty tunes, show tunes and love songs familiar to us all, yet rarely heard. It was a delightful afternoon and the 3/25 Wurlitzer never sounded better. Mr. von Schakel is a master at the keyboard. We look forward to a return visit soon.

On June 9 we met at the Hedback Theatre to hear Dwight Thomas put the 2/11 mostly-Page organ through its paces. What an exceptional talent this young man possesses. He stood the 1990 ATOS Convention on its ear; his latest CD release is in the Top-10; he's even been written up in *Time* magazine. What's next, Dwight?

He opened with "You're Never Fully Dressed Without A Smile" from *Annie*, followed by a 1920's upbeat number, "Tain't So, Honey, Tain't So." Abruptly he changed the mood with a slow, dreamy "When I Fall In Love." And so it went — rags, marches, old Beatles tunes, love songs. It was a varied program, beautifully presented. Time passed much too quickly.

The Hedback organ is the newest acquisition of our chapter and will be undergoing some renovation this summer. We are pleased with the purchase of this "little gem," still maintained in a theatre setting.

Our Study Group continues to meet monthly. We have been blessed with some fine instructors who have been most generous with their time and expertise. We would like to hear from other study groups with a view to exchanging ideas. Please contact Mr. Hank Reasner, 619 Teton Trail, Indianapolis, IN 46217, if your group would like to participate.

Barbara Johnson

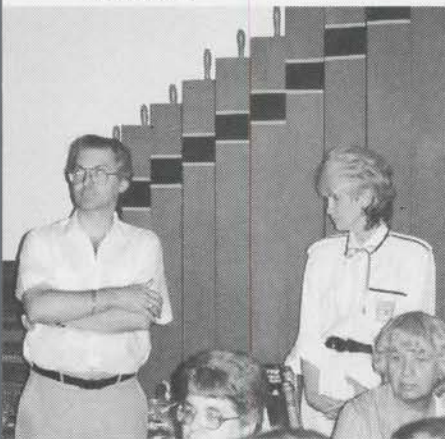


Father Jim at the Renaissance Theatre.
J. Polesky photo



Barry Baker at the Werkmeisters.

J. Polesky photo



Host and Hostess Dennis and Carlo Werkmeister.
J. Polesky photo



Dennis Werkmeister at May meeting.

J. Polesky photo

CENTRAL OHIO

Columbus
513/652-1775

Father Jim Miller returned to Mansfield's Renaissance Theatre for this third appearance May 19, and from all indications, to a growing, enthusiastic audience. Up came the console with Father Jim playing his newly adopted theme song, Fats Waller's "Ain't Misbehavin'." Showing a deft talent for registration, he led into "Sugar Blues" with the tuba carrying the melody line alternating with a string chorus. In a quick change in tempo, a Latin number, "Perfidia," spotlighted a reiterating marimba. Every organist has certain favorites, and, by his own admission, one of Father Jim's is "Honeysuckle Rose." But then we went on to enjoy "Desert Song" and jazzy arrangements of "Up The Lazy River" and "St. Louis Blues." If you ever wanted to hear "sobbing tibias," you should have heard that Warner/Kearn/Carson Wurlitzer do its stuff in Father Jim's "Stars Are The Windows of Heaven." It's hard to remember a more upbeat afternoon; it was Father Jim at his best.

We enjoyed a particularly memorable afternoon May 26, as guests of Dennis Werkmeister in Dayton, Ohio. Dennis has embellished his carriage house 3/26 hybrid installation most notably by the addition of a four-manual Moller console which features 320 stops — mind boggling! But then he hasn't retired his two-manual Wurlitzer console — it's on line as a slave key desk — all of which shows the versatility of his Devtronix computer.

We were fortunate again to hear one of our very favorite young artists: Barry Baker. Barry tells us he is in his second year of college and will receive his associate degree in December. Regardless of his ultimate career choice, his great talent at the theatre organ was once more ably demonstrated in a program which featured compositions of Fats Waller, Sigmond Romberg, Cole Porter, Ray Nobel and George Gershwin. "The Very Thought of You," "Desert Song" and the enduring "Nola" were beautifully executed.

The formidable Moller console was a challenge to many of our members as they stepped up for open console, but with Dennis' guidance we could evoke every tonal effect from a plaintive solo stop to a thundering chorus of voices that included a 32' pedal stop. One of the highlights of the afternoon was a couple of duets with Barry at the Moller and Dennis at the Wurlitzer; their act is ready for the road! Well, when it's all said and done, Dennis' installation shows what creative talent, planning and a lot of hard work can produce. Our thanks to him and his wife, Carol, for hosting us.

John Polesky

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CHICAGO AREA

708/953-2380 or 312/282-0037

After much dedicated labor and affection, the Congress Theatre on Chicago's Northwest side with its 3/40 (plus) Kimball theatre organ was actually dedicated. All was in great condition, and plans are to continue maintenance of this beautiful setting.

Bob Ralston of the former Lawrence Welk program, played the dedicatory program ever so beautifully, and Fred Arnish, Chicago's very own accomplished organist, added a nostalgic touch to the presentation. The program was well received with a great array of duets on organ and piano by the two soloists. Our deep appreciation to Bob and Fred for their excellent work and to the numerous CATOE members and friends who worked so diligently to make this dedication possible.

Plans for a joint social between Chicago and Joliet are formalized and a gala afternoon should result. Lee Maloney is always a welcome guest and great organ soloist. His talent and presentation are a thrill to experience. Lee is in his second term as chairman for JATOE, and was recently elected as a Director-at-Large on CATOE's board. This joint social is scheduled to be at St. Marys of the Lake in Mundelein, on June 29.

May 5 was our important election of officers to the 91/92 Board. They will guide the various activities of CATOE through the 91/92 year. It is quite a task that somehow gets done and delights so many members and public show attendees. In addition to the board members, committees are appointed to handle the numerous details that cause a show to become a successful reality.

We regret an error in the report of the February '91 social at Jim and Sherrie Krughoff's home. It was Mildred Berry not Sherrie Krughoff who located Frank Eschbach to substitute as soloist when Tim Wibbels suddenly became ill.

Almer Brostrom

CUMBERLAND VALLEY

Chambersburg, Pennsylvania

717/263-0202

Chapter members had the rare privilege in May of seeing, hearing, and playing what was described as the seventh largest pipe organ in the world, the 4/231 Austin in the St. Matthew Lutheran Church in Hanover, Pennsylvania. Originally installed in 1925, the organ was gradually enlarged



Bob Ralston at the Congress Kimball.

Chuck Włodarczyk photo

over the years and was declared complete in 1982. The estimated value of the instrument is in excess of \$1.5 million. During our visit, chapter President Bob Eyer, Jr. presented a mini-concert of religious and classical music, and several members played at open console.

On a beautiful Sunday afternoon in June, Dick Kline hosted a visit to his home for a first-ever Cumberland Valley and Potomac Valley combined event. Dick's fabulous 4/28 Wurlitzer was demonstrated by Bob Eyer, Jr., who was followed by Floyd Werle of Potomac Valley. A number of the approximately 60 attendees then took advantage of open console. It was a theatre organ event in the finest tradition, and all were appreciative of Dick's gracious hospitality and the opportunity to enjoy one of the country's premier home installations.

Bob Maney

DELAWARE VALLEY

Glenside, Pennsylvania

215/828-8663

In conjunction with the Southern New Jersey Theatre Organ Society, Delaware Valley members traveled on June 23 to the home of Mr. and Mrs. Charles Hoffner, South Vineland, New Jersey, to enjoy open console on the Hoffner's 3/20 Marr & Colton originally installed in the State Theatre in Easton, Pennsylvania.

Dinner on one's own followed at a local restaurant and, for those people who can never get enough of a good thing, a return to the Hoffner residence for a second go-round at that magnificent instrument. Many thanks are due to the Hoffners for their hospitality.

In addition, on June 7, the Society was well represented in the audience at the Colonial Theatre, Phoenixville, Pennsylvania, to see the silent film, *The Iron Mask* starring Douglas Fairbanks with musical accompaniment played by house organist Don Kinnier on the Kimball 4/32.

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EASTERN MASSACHUSETTS

Wellesley
401/722-7247

We experienced two firsts on May 11 at Babson College's Richard Knight Auditorium: Kay McAbee as our concert artist and the use of our new 32' and 16' electronic pedal bass extensions. This added a needed "fill" in that division and Kay used it judiciously. My notes about this 1985 ATOS Hall of Fame organist indicate "good, solid playing, smooth, not flashy and uses many softer combinations." Thirty-eight years of playing theatre pipes certainly shows in his easy, professional handling of our Wurlitzer's resources.

A fast tempo "Who" launched his fine program which included several ballads and works of Porter, Berlin and Friml. Ketelby's colorful "In a Persian Market" was another crowd-pleaser with use of traps and percussions. Victor Herbert's "The American Fantasy" included our National Anthem and brought understandable enthusiastic response from his large audience with patriotism strong at this point of time.

A popular feature with our folk is the community sing and seven old "warhorses"

had them exercise their tonsils. Proper pitch range for a group of strictly amateur singers is most important and our organist chose wisely. An attention-getting "Dizzy Fingers," was played without evident effort, but Kay's ten digits certainly flew across the three manuals. A medley of *Show Boat* selections is always good, and this was no exception. Our artist also included in his program a rather obscure tune, "You've Never Seen Us Before," from the Broadway show, *New Faces of 1952*, as well as other numbers from that nearly forgotten production. While completely unknown to most of us, they were listenable. After an always pleasing "Indian Love Call," Mr. McAbee made his finale, "Tea for Two," with variations in tempi and registration, a triumph in artistic arrangement — my notes say "WOW!"

With a well-earned "thanks" in the form of a long standing ovation, Kay returned to the bench with a "Granada" not soon forgotten. With many extras and use of our new Trivo Posthorn and 32' Bourdon it had the fiery frenzy so appropriate. His listeners left with a feeling of an evening well spent and our artist established an affinity with them with his relaxed style and gentlemanly manner.

EMCATOS held its May 26 meeting around our console with member Michael

Bigelow as our organist. It is said that practice makes perfect, and this was aptly demonstrated in his fine program. Mike opened with a song to match the weather, "It's a Good Day" and followed with "It's a Most Unusual Day," both very upbeat. Two numbers from *Oklahoma* and *Showboat* ushered us into a group of eight compositions by our own gifted Marion Sutcliffe. All lent themselves beautifully to a theatre pipe organ — be they a waltz, a ballad or novelty in nature. Composer and artist got together and honed them to perfection. "Happiness Drive" was the first of this set and finished with his favorite, "Be My Sweetie Pie." The concluding selection of Mike's was one he wove many tempi and variations therein titled, "Nice Work if You Can Get It." His audience wanted more, so Mike obliged with a creation of his own concept based on "Do, Re, Mi" from *The Sound of Music*. Included were "do, Ti, La, Sol, Fa, Me, Re and Do," all on the pedal, at the end of which the 32' Bourdon added its weight. Imagination and application combined with native talent made for some fine listening.

Our usual June meeting was cancelled because of major alterations in the Knight annex with much dust sifting through to the understage location of our blowers and electronics. *Stanley C. Garniss*

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Jim Riggs at the 4/25 Robert-Morton, Saenger Theatre, Pensacola. Dorothy Standley photo

GULF COAST

Pensacola, Florida

904/932-3133 or 904/433-4683

At our last Board of Directors meeting, in the home of B.D. Rhea, MD, we outlined many ideas learned from our past experiences and filled in more ideas for future performances. Our theatre organ is vital to us. With the expert help of our diversified board, we HOPE we are headed in the right direction. At least we have had some spectacular programs, starting with Lyn Larsen in 1988.

Jim Riggs played our Mighty Morton in April and was a great crowd-pleaser. We had fans come from many miles away, including New Orleans, Birmingham and Mobile, to hear and meet Jim. They weren't disappointed either; his music pleased them all. When you are this adept at presenting theatre organ music, your homework done, you can rest on your laurels knowing that your program will be top-notch.

Our chapter has been invited to give another interview on local radio station WCOA to publicize our organ in the historic Saenger Theatre and to feature organist Gary Jones from Birmingham, Alabama, who plays for us on August 11. This same radio station plugged Jim Riggs' show for us with spot broadcasts, then granted us an interview just before his April 19 show. This is wonderful for our public image. We're trying!

Also, we are pursuing an attempt to have the local school board work with us in arranging bus transportation for middle school students to the Saenger Theatre for a program just for kids. Organ music, of course, a slide presentation of the inside workings of our pipe organ and a funny, silent comedy would be the plan to entertain the students. Scott Brodie is working with the Power Tower of the school board on this.

We are booked for two more dates on our Robert-Morton, October 31, 1991 and April 24, 1992. Jimmy Scoggins, our wonderful technician, and Curt Goldhill, his capable assistant will be doing wonders with the organ until that time.

Dorothy Standley

HUDSON-MOHAWK

518/234-3974

Our chapter has been having many informative, educational and entertaining programs. One aspect that has been well received is a featured member/organist at each meeting after the planned program and before open console. We have been entertained by Dr. Stanley Jones from Schenectady, New York, Dr. Edward Farmer from Cooperstown, and by Virginia Vanore from Ridgewood, New Jersey. What a pleasure to hear their delightful musical interludes.



While Don Wheatley entertains on "Goldie" at Proctors Theatre in Schenectady, Maude Dunlap (left) and Lucy DelGrosso proudly model sweatshirts with the chapter's new logo. Mrs. DelGrosso won our logo contest with this design which includes a Latin motto: Si Musica Cibus Amoris Est — Canere Pergant (If music be the food of love — play on). Note the music note where the Hudson and Mohawk Rivers come together. This is our area! We are very proud of Lucy's logo.



Master James Haupt of Westmere, New York, demonstrates his talent on "Goldie." He is our youngest open console artist! He is eight years old, but started playing at three by picking out tunes on the organ. He has attended Creative Keyboard School for two years and is now busy with piano lessons. He plays well, and we hope he will be a future contestant in the Young Organist Competition.

Mina Lungen

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L to R: Bob Vaughn, Patricia Guiney, Martin Lilley, Ed Mullins, Ron Downer, Richard Purvis and Alexis Downer during memorial dinner for Michael Knowles May 31 in San Francisco. Rudy Frey photo



Ron Downer, left, presents Ed Mullins, curator of the Jesse Crawford chapter archives, sheet music for Helen Crawford's "So Blue" featuring Helen on the cover. Martin A. Lilley photo



The altar of the St. Francis Chapel Columbarium of Grace Episcopal Cathedral in San Francisco. Ed Mullins photo

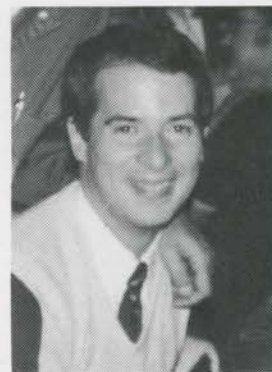


Montana-Northern Wyoming
406/248-3171 or 406/259-5555

Members Emma Baker, Betty Darling and Connie Purkey participated in the "Springtime in London" Safari and after-glow trip to the Netherlands April 17-26. The tour included a visit to "Chorleywood," home of Len and Judith Rawle, where the 4/21 Wurlitzer originally in the New Empire Cinema, Leicester Square, London is installed. Jesse Crawford played this organ in 1933 during his tour of England. He also recorded "Hold Me," "Drifting Down the Shalimar," "My Wishing Song," "Old Spinning Wheel," "The Valley of the Moon," "Friends Once More," "My Love Song" and "A Broken Rosary" on this instrument.

A group of charter members met in San Francisco May 31 for a dinner in memory of their friend Michael Vern Knowles who died on April 13 after a long illness. Present were Michael's classical organ teacher Richard Purvis, Ed Mullins, Bob Vaughn, Patricia Guiney, Martin Lilley and Mr. and Mrs. Ron Downer. Ron Downer presented the chapter archives a copy of the sheet music of Helen Crawford's "So Blue" featuring Mrs. Crawford on the cover.

Michael Knowles was a loyal supporter of the chapter in its formative days. He



MICHAEL VERN KNOWLES
1954-1991

studied theatre organ with the late Jim Roseveare. He was a devotee and fan of Paul Quarino and loved his "gospel" style of organ music.

Michael's ashes are reposed in the Columbarium of Grace Cathedral of which he was a member. The name Columbarium is derived from the Latin Columbia or "Dovecote" the dove being the symbol of God's spirit and peace. The ashes repose in the chapel altar in the peaceful beauty of the Chapel of Saint Francis in the Singing (bell) Tower on the gallery level.

Several chapter members visited the Columbarium after the John Fenstermaker concert on the 5/123 Aeolian-Skinner organ during the ATOS national convention on July 9. Charter member Father Gerard A. Kerr of South Woodford, London, England said special prayers for the repose of the soul of Michael Vern Knowles.

Ed Mullins

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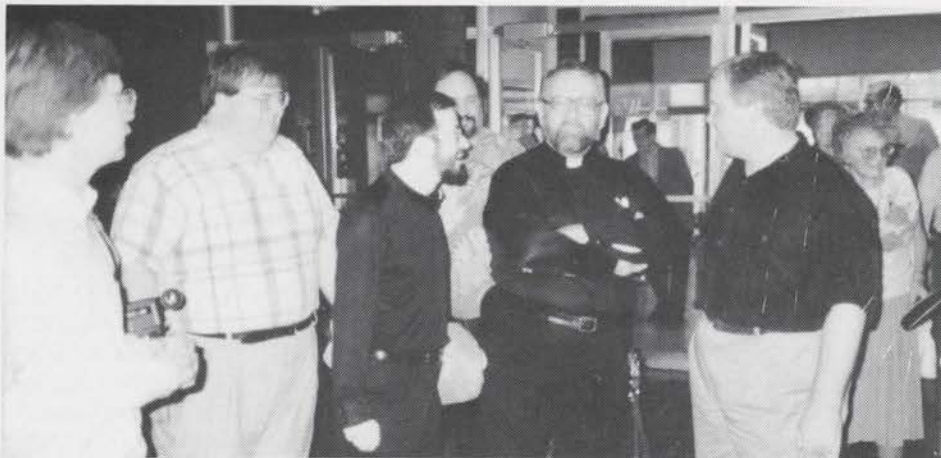
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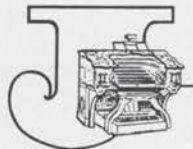
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At the Michigan Theatre in Ann Arbor: (L to R) John Lauter, Lee Maloney, Father Andrew, Father Miller and Jim Riggs. Jack Becker photo



Boarding the coach — there were 42. Hal Pritchard photo



JOLIET AREA

Joliet Illinois

We returned to our roots Memorial Day with an old-fashioned picnic at the Rajala residence. This charming, country home contains a 2/5 Kilgen pipe organ and slave player piano that fill the room with mellow sound. JATOE Crew Chief Lee Rajala was the principal organist. He presented a fine program before relinquishing the keyboard to open consols. We ate under a striped tent on the colorfully decorated grounds after passing through a buffet line on the spacious side porch.

The long-awaited cookbooks arrived in June. It has a full-color photo of the Barton Grande on the cover and more than 500 recipes from members, friends, and organists on the inside. Revenue from sales will be used in the ongoing upgrading of the Rialto Barton and to establish an artists' fund for future programs.

The second annual bus trip on June 15-16 was a huge success. A bus (this was really a state-of-the-art motor coach with TV monitors, a galley, comfortable seats and more glass than the Crystal Cathedral) carried us to four theatres, one home installation, a gift shop with pipes, and several restaurants and theatre lobbies for the mandatory grazing. We heard Ken Butela at the State in Kalamazoo, Jim Riggs in a perfect program at the Senate in Dearborn, John Lauter demonstrating the lobby organ in the Detroit Fox and leading an educational tour of the house, John Lauter and Jim Riggs at the Roger Mumbroe residence in Bloomfield Hills and John Lauter, Jim Riggs, Lee Maloney and Father Andrew at the Michigan Theatre in Ann Arbor. We watched tapes of organ concerts and, on the way home, *Auntie Mame*.

President Lee Maloney held sway at a combined CATOE/JATOE social at the University of St. Mary of the Lake in Mundelein on June 29. It was a hot day, but Maloney revealed an even hotter facet of his talent with some terrific jazz and swing numbers as well as some old-time circus tunes (with a few ballads interspersed). The Wurlitzer/Gottfried at Mundelein is a magnificent instrument of concert quality even though it continues to be upgraded and enlarged under the auspices of Father Tom Franzman and a crew ably headed by John Peters.

Thanks to a generous bequest by our sister chapter, CATOE, we were able to purchase additional pipework for the Rialto Barton. This material was delivered by Bob Maes and will be incorporated into the organ prior to the Lew Williams concert on September 22. The vision of Fred Gollnick (whose father installed this organ as well as the mammoth Barton in Chicago Stadium), in preparing a "battle plan" for our crew, has evoked favorable comments from such knowledgeable organmasters as Jim Riggs and Bob Maes. That makes me happy!

Hal Pritchard



Cookbook Queen Lili Zuber and Princess Virginia Feroli hawk JATOE cookbooks as Cardinal Mundelein watches. Hal Pritchard photo

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Some of the London Chapter Safari members and friends in Holland.



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On May 16 the Organaires met at the home of Glenn and Harriet Bateman where we played their three-manual Conn with the "slippery" organ bench, with a piano/organ duet for good measure.

On June 20, our final session until fall was at the home of Gerald and Elaine Orvold in Minneapolis. To house the big classical pipe organ they built an addition to their very interesting home with huge wood beams and a balcony where you almost expected Juliet to appear with Romeo! Jerry is the technician who looks after the Wurlitzer at the Phipps Center, and Elaine teaches piano and so there is a grand piano, too. They have four daughters, all adults now and married. Harold Ponthan favored us with a bass solo — a folk song where we all joined in. For a concluding number, Jerry and Elaine played an organ and piano

duet entitled "Oh, How He Loves You and Me." a haunting melody that I first heard at the Maranatha Christian Center in Augusta, Georgia, where I was visiting relatives in February 1990.

Wurlwind Tours, Inc. (Mike Erie and Verna Mae Wilson), LOLTOS' Chapter Event Arrangers, held another garden party at Mike and Roger Dalziel's church/residence in Prescott, Wisconsin, on Monday, July 1 for members and friends. A beautiful day to sit under the tent canopy, view the gorgeous flowers Mike grows (his hollyhocks were at least 8' high because of our abundant rains), to enjoy the buffet luncheon, and then a short drive to Afton, where we boarded the *Spirit of the Croix*, for a cruise on the St. Croix River. A good time was had by all. We might even have talked Captain Jean Pearson into buying and installing an organ on board for next year!

With summer speeding by all too fast, LOLTOS members are traveling on their own separate jaunts to visit friends, families, attending the ATOS Convention in San Francisco (wish I were there!) and other activities.

Verna Mae Wilson



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May was a most exciting month for our chapter. We welcomed old friends to our shores and new friendships were made. A variety of entertainment and sightseeing was planned, and we hope we pleased you. We certainly enjoyed having you join us on our 15th Anniversary Safari. The Dutch Afterglow was a lot of fun, especially at mealtimes at the hotel. The Tushinsky Theatre was delightful, and we are grateful to the N.O.S. for making our party most welcome at the Schiedam Theatre also.

Another bit of Maytime good news for the chapter was the winning of all three classes in the National Competition. Some of our visitors heard the 1991 chapter winner, age 10, who we hope will be able to enter the National next year — an experience he will never forget. These young folk work hard at theatre organ, and we are fortunate to have a number of teachers who are also interested in the young people's future. We must congratulate the board on running these competitions. It certainly gives an incentive to compete in chapter activities to get to the national level.

We had an exhilarating Club Night in May with Ena Baga at the console. That lady certainly keeps your toes tapping. She is tireless and a joy to hear, both her programs and chit chat about her life's work.

To those who missed buying any of our artists' tapes, please write to me and I'll send what you require in due course.

May I close with a big "Thank you" to all who came over for our Safari, and for the generous collection you made. A garden bench was purchased. All that is needed is the time and weather to enjoy it more.

Edith Rawle

Bill Vlasak

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Thanks to Donn Linton for filling this space last month with the report of Rob Richard's educational and entertaining concert, presented by LATOS and the Pasadena City College Foundation, for 6th grade students from the Pasadena School District on the chapter-owned and maintained Wurlitzer in Sexson Auditorium.

John Ledwon, retiring ATOS President, returned to the concert circuit with his first full concert for LATOS since he played the Orpheum Wurlitzer re-dedication concert in 1982. John is quite familiar with the instrument at Pasadena City College, having taught three semesters of theatre organ classes on the Ross Reed Wurlitzer, and his concert was well received.

The City of San Gabriel celebrated its 78th anniversary in April with a variety of programs held in the San Gabriel Civic Auditorium. The culmination of the three day celebration saw everyone's favorite vacuum cleaner salesperson, Stan Kann, featured on the mighty 3/16 Wurlitzer, which is maintained by a dedicated LATOS organ crew.

Ralph Wolf, better known as a pianist, returned to the world of pipes and multi-keyboards in May with a concert at the Orpheum Theatre in downtown Los Angeles. "Mr. Rhythm," as he is sometimes called, did a superb job putting the



Ralph Wolf at the Orpheum Theatre. *Zimfoto*

3/13 LATOS maintained Wurlitzer through its paces. The Orpheum Wurlitzer is the only original theatre installation in Los Angeles.

Dan Bellomy had one of his dreams come true when he finally got to play the San Gabriel Wurlitzer for the June LATOS concert. He has wanted to play this instrument since the days when he was staff organist at the Great Wind Machine in Reseda. His scheduled appearance on the San Gabriel Wurlitzer in August 1988 had to be moved when repairs to the auditorium were necessitated by the Whittier-Narrows earthquake. His jazzy renditions were superb and well worth the long wait.

And speaking of earthquakes, the Sierra Madre earthquake in June caused considerable damage in the Pasadena area. Fortunately, as far as can be determined at this point, the LATOS Wurlitzer suffered virtually no damage other than plaster dust in the pipes. Unfortunately, plaster damage in Sexson Auditorium and the uncertainty that it could be repaired in time necessitated that the scheduled Walt Strony concert in August be moved. LATOS is indebted to Founders Church of Religious Science which graciously offered the use of their 4/31 Wurlitzer, and the show will go on! *Wayne Flottman*



Dan Bellomy at San Gabriel. *Zimfoto*



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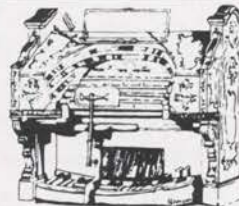
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Applications must be submitted by May 1, 1992, and following review of the committee members, recipients will be awarded their scholarships by June 1, 1992. Rules and regulations have been sent to chapter presidents and may also be obtained from chairman: **Dorothy VanSteenkiste** - 9270 Reeck Road, Allen Park, Michigan 48101. Phone 313/383-0133.



MOTOR CITY

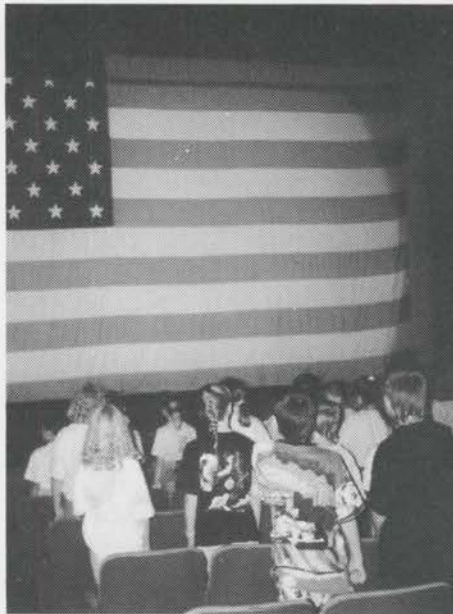
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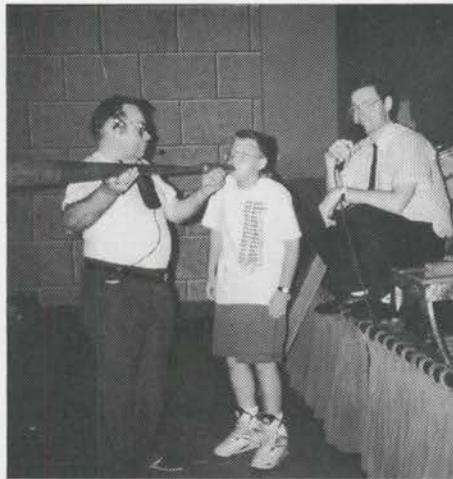
Charlie Balogh appeared in concert at the Redford Theatre on May 11. Currently playing the Wurlitzer at his Grand Rapids pizza parlour, Goodtime Charley's, it was good to hear him again at the Redford Barton. His well-rounded program was an enjoyable one and also featured a tenor soloist. He also made use of a MIDI (Music Industry Data Interface) which added an interesting dimension to the pipe organ.

More than one hundred students from Errol Road School, Sarnia, Ontario, and Redford Union High School were guests at the Redford Theatre the morning of May 30. Most had never heard a theatre pipe organ before. Steve Schlesing introduced the students to the Barton pipe organ in a short concert, then accompanied a sing-along, the Charlie Chaplin silent *The Bank* and an early Mickey Mouse cartoon. A slide presentation showed the interior of the organ chambers and students were invited to blow through a variety of pipes. There were more questions than there was time to answer them. Coordinated by Dorothy VanSteenkiste, this ongoing program is designed to make young people aware of, and create an interest in the theatre pipe organ.

A Purse Party was held at the Redford Theatre on June 18 as one of many chapter efforts to raise the funds necessary to replace or update the heating and air conditioning system in the Redford Theatre complex. Donations are also being solicited



Children from the Errol Road School in Sarnia, Ontario, singing their national anthem. VanSteenkiste photo



Teaching the sound of the pipes. L to R: Marty Martin, student, Steve Schlesing. VanSteenkiste photo



Charlie Balogh at the Redford Theatre. Bo Hanley photo

from the public and BTU certificates are now available at one dollar per BTU for this high priority project.

We are very pleased that two young people from our chapter, Susan Lewandowski and Ken Merley, are recipients of \$500 ATOS scholarships.

Evelyn Markey was the artist for our Fourth Sunday program at the Royal Oak Music on May 26. John Anderson, who played this organ when the theatre still offered organ music, was featured at the Royal Oak's 3/16 Barton for the Fourth Sunday event on June 23.

Jeff Weiler will appear at the Redford Theatre accompanying a silent film on October 12, Dan Bellomy will appear in concert at the Redford 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.

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Member Jim Sales at open console on the Beacon Theatre's Mighty Wurlitzer.



Allen Mills at the 4/31 New York Military Academy Moller.



Martin Boehling at the 4/19 Beacon Theatre Wurlitzer.

NEW YORK

914/457-5393 or 201/305-1255

May 4 was a busy day for our members who traveled to Middletown for an afternoon open console session at the Paramount Wurlitzer followed by a delightful evening concert by Allen Mills at New York Military Academy in Cornwall.

A good number of members took advantage of the opportunity to play the NYTOS (now 3/11) Wurlitzer. Since we had use of the theatre for the entire afternoon, there was ample time for everyone to take a turn without having to watch the clock. Member Larry Hazard brought along a group of his young organ students, none of whom had ever seen or heard a theatre pipe organ, let alone play one. Needless to say all were impressed at the sight of the beautiful big white and gold console (formerly the Loew's Kings Morton) and the thunderous sound of the Mighty Wurlitzer. They each got a chance to play, and all look forward to more in the future. Thanks

to Bob Seeley and the rest of the Paramount crew (Lowell Sanders, Bob Welch and Tom Stehle) for the hard work keeping the organ sounding so great.

Allen Mills capped off the day with a thoroughly enjoyable performance on the New York Military Academy 4/31 Moller. A bouncy "Zip-A-Dee, Doo-Dah" opened the show, followed by several other Disney favorites. Allen enjoys the orchestral character of NYMA Moller and featured many of its delicate voices in a beautifully picturesque arrangement of "Spring Is Here." Other highlights of the concert included a medley of big band dance tunes and a Strauss waltz that made it difficult to resist dancing in the aisles. NYMA audiences love sing-alongs and joined in with gusto in following the song slides. Allen's musical talent includes a marvelous singing voice, and he brought the audience to their feet with his closing medley, two splendidly performed vocal selections from *The Phantom of the Opera*, "Music

of the Night" and "That's All I Ask of You." Thanks to Bob Welch for his assistance in putting the organ in fine tune.

June 2 found us in the lavish Beacon Theatre on Broadway in Manhattan for a concert and open console session on the Beacon's original 4/19 Wurlitzer 260 Special. Chapter member Martin Boehling did the honors for us at the Mighty Wurlitzer, riding the white and gold console into the spotlight to the strains of "Everything's Coming Up Roses." Martin's program featured selections that spanned the decades from the 1920s to the 1980s, often using the lush softer voices of the organ with ballads by Berlin and Gershwin as well as more contemporary selections including "Send In the Clowns" and the up-tempo "The Best of Times." Open console followed with several members taking turns at the Wurlitzer. Thanks to the efforts of Mel Robinson and Joe and Ginny Vanore, the organ was in excellent tune and performed splendidly. Tom Stehle

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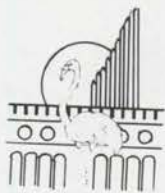
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Incidentally, Norm Nelson comes out of retirement in St. Augustine occasionally to do concerts for organ buffs and retirees. He plays in a smooth, unmistakably Nelson style as he has done for years on the road for Gulbransen and in concert. We are grateful for the presence of both Norm and wife Sis in our midst.

Reviewing activities since the last communicate, last January we met at Erle and Marge Renwick's home. Mark Renwick, having grown up from childhood playing the Rialto K theatre organ, was in his element playing in his unique theatre organ style. Apparently the special tuning of one generator set with respect to the other in the Rialto K combined with an Alesis MIDIVERB digital stereo reverb system contributed to an impressive organ sound, since several members commented after



Some of the audience at the Norm Nelson program.

the program that the organ sounded exceptionally good.

In February we met at the home of Marianne Miller, who is our resident theatre organist from Ft. Smith, Arkansas, where she played the Palace Theatre on a Hilgreen-Lane theatre organ. Marianne entertained us on her late model Wurlitzer spinet. Marianne's music has lots of bounce and rhythm, and the brightness of her organ matched her playing. After entertaining us with music, she fed us delicious food and drink. A wonderful afternoon!

In March we met in one of the many small lounges at Wesley Manor where one of the residents, Ora Bohley, provided a 1965 vacuum tube Conn theatre organ to play. Ora started the program playing several "old chestnuts" of the semi-classical variety including her favorite hymn, and turned the organ over to chapter members. Mark Renwick, Marianne Miller and Dave Walters each did their bit to round out a little over an hour's worth of enjoyable music played in their individual styles. After refreshments, we hiked over to the main lounge to view the area where our chapter organ was to be installed. Everyone seemed very pleased about the facilities and the new opportunities afforded us.

In April we met at the home of Dave Walters where his Conn 650 equipped with a Leslie 600 space-generator speaker system was the center of attention. Mark Renwick was the featured artist. Goose-bump-raising "Moments of Greatness" were heard as Mark drew full organ into play. Patsy Pound, Dave's sister, assisted in hosting the group with refreshments after the concert. A good time was had by all.

The June meeting was an eye-opener for most of us at the home of Bob and Michele Ruszyk. Bob demonstrated how the mo-

dern electronic keyboard instrument, the Yamaha HX-1 in this case, could replicate theatre pipe organ sounds. He had digitally sampled sounds of the Wurlitzer theatre pipe organ installed in Mayor John Smart's home in Lake Helen, and transferred them to his HX-1. He brought the recorded sounds of the Wurlitzer theatre pipe organ from Lake Helen to his living room as he played the keyboards. Not only that, he registered the HX-1 to play the Wurlitzer along with other instruments simultaneously. The Mayor was there to listen to his organ as transplanted to Jacksonville. It worked. Bob patiently described this new digital sampling/playback technology in detail, and explained why he needed to do much more work to perfect the replication and to eliminate "glitches" (writer's term). Then Bob treated us to the live sounds of the real pipes of a Morton pit organ. The meeting turned into a festive afternoon of entertainment and education topped off with a tremendous spread of goodies provided by Michele.



Norm Nelson playing the Gulbransen Model D, Wesley Manor Retirement Village, Jacksonville, Florida.

(continued ...)



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September 15	Southward Museum, Paraparaumu, New Zealand
September 25	Musikinstrumentenmuseum, Munich, Germany
September 26-29	International Glass Music Festival, Munich/Frauenau, Germany
October 1	Doelen, Rotterdam, The Netherlands
October 2	Flanders Festival, Mecheln, Belgium
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October 13	Concertgebouw, Amsterdam, The Netherlands
October 16	Silent Film Festival, Pordenone, Italy
October 20	City Museum, Vienna, Austria
October 22, 24	Brussels-Salzburg Festival, Brussels, Belgium
October 26	Limburg, Germany
October 27	Stade, Hamburg, Germany

NORTH FLORIDA cont.

Though the chapter is small in number, with eleven members, it is big in spirit, and continues actively to seek a location for the installation of a theatre pipe organ. It continues also to seek opportunities to bring theatre organ music to the public on available pipe organs in churches and electronic theatre organs wherever they may be found.

Erle Rentwick



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Robin Hood was nearly our undoing in June. No! not the original Sherwood Forest legend, but the Kevin Costner movie. Because of the length of the film and the new summer theatre schedule, a time conflict between our chapter meeting and this schedule required last minute resolution. Thanks to the theatre manager, who agreed to open the doors to movie patrons during the last fifteen minutes of our program, we were able to make the accommodation.

Our June organist was our newest member, Dallasite Gary Eely. Gary is an associate of member Jerry Ward, who enthusiastically induced Gary to try his hand at theatre pipes. Both of these musicians have had rich career experiences playing Hammond organs and piano for dancing, etc. as well as providing musical accompaniment for the lavish Mary Kay Company conventions.

Gary, who exhibited his musical talent at a very early age, began his professional organ playing at the age of twelve. He began his organ studies with Jerry Ward when only nine and has also studied with Dallas organ teacher Mr. Ed White. Gary believes that he introduced the use of synthesizer keyboards to the local musical scene and continues to play a variety of keyboards in his work. Gary was quickly able to transfer his superb playing skill to



Gary Eely

the theatre pipe organ. He credits this to the quick playing response of our Robert-Morton installation in the Lakewood theatre. Perhaps! But the credit is mostly attributable to Mr. Eely's fine talent.

Though his career playing has been heavy on dance music and up-tempo jazz, Gary reached into his richly varied repertoire to choose songs that lend themselves readily to the pipe organ and with great audience appeal: "Send in The Clowns," "Granada," *Phantom of The Opera* medley. Our chapter warmly received Gary and his exciting music. We look forward to hearing him again and often. Welcome to our world of theatre pipes, Gary.

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We met at Cleveland High School on May 17, to hear and play the 3/25 Kimball in open console. Chapter members were allowed time to play the recently transplanted and improved instrument after placing their names on a sign-up sheet. About 12 participants provided music while others in attendance talked and listened. It was a nice, informal way to allow several of our members the opportunity to play an organ that many had heard but few had played when it was installed at Benson High School.

On June 7, we again met at Cleveland High, this time to hear a concert performed by popular Phoenix area artist, Rob Richards. Rob displayed his wonderful arranging and playing abilities throughout his program with his combination of pre-recorded synthesized music and live pipe organ, called "Fusion." He enabled the audience to experience some of the ways that electronic sounds can be used along with the traditional theatre pipe organ. His renditions of "The Lost Chord" and "Foot-loose" demonstrated that all types of music can successfully be played on the organ when it is enhanced with other instruments.

Several of the numbers that were heard were played using only the organ. Rob showed that he could get some great sounds from the pipes alone, without resorting to the use of synthetic voices. This was evident from the beginning when he opened with his arrangement of "Stumbling."

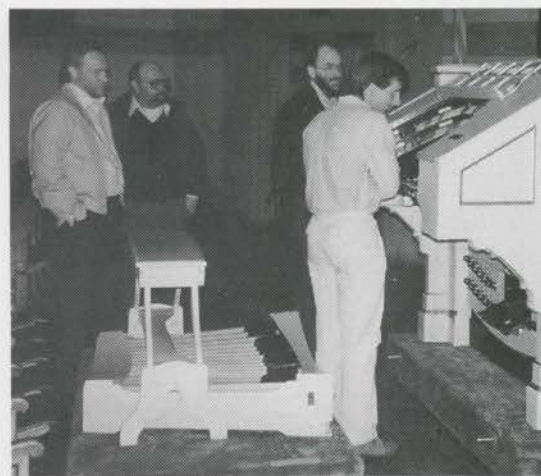
To the delight of the audience, Rob had brought with him a classic Laurel and Hardy silent film, *Liberty*. He accompanied the action like a veteran theatre organist. A short intermission followed and then it was time for more music. After a few selections, Rob briefly stepped away from the console and went up to the grand piano



Above: Rob Richards at Cleveland High School Kimball.

Top Right: (L to R) Terry Robson, Gerry Gregorius, Bob Shafter and Don Feely at open console.

Below: Organist Paul Quarino gets assistance from Stephanie and Jay Hedberg.



on the stage. He played two pieces on the piano, including the beautiful "The Wind Beneath My Wings."

Rob brought the concert to a close with Andrew Lloyd Webber's *Phantom of The Opera*. The full organ combinations used were spectacular and the soft chords at the end displayed the full dynamic range that the organ has.

Rob Richards created an evening of entertainment that everybody, who was lucky enough to be in attendance, enjoyed.

Rick Parks



Gregorius / vonSchakel duo

"... their recital was thrilling! Gerry and Kurt presented an hour of musical bliss."

Steve Adams, Theatre Organ Journal

"... perhaps the finest piano-organ coupling that I have ever heard."

David Shepherd, Cinema Organ Society, England

"... This is truly a terrific duo!"

Steve Adams, Theatre Organ Journal

"... one of the most unique concerts ever in Birmingham."

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ORLANDO AREA

Orlando, Florida
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Our May 19 benefit concert was a huge success. Leroy Lewis presented his usual stellar performance and the audience was ecstatic. His fantastic "self-styled" instrument, which featured a genuine Wurlitzer toy-counter consisting of xylophone, castanets, bass drum, cymbal, etc. was an enjoyable experience for all who were privileged to hear it played to perfection. In addition, he displayed his unique sense of humor, which added a nice light touch of joviality to the concert. How lucky we are to have such a shining star in our midst!

A tremendous amount of effort went into the planning of the concert. Our chapter consists of enthusiasts willing to do whatever is necessary to accomplish our goal. As an example, it took 9 or 10 men to move Leroy's organ from his home to the concert hall stage, and cooperation of all the members to sell tickets and collect them at the door, run a raffle and sell souvenirs — THAT'S DEDICATION. Another very welcome result of this concert was that the proceeds added a goodly sum to our "Don Baker Memorial Fund" coffer.

Speaking of our major project, the Don Baker Memorial Organ Installation, our contract with Lake Brantley School has now been approved by the County School Board. This hurdle being accomplished, we can now work toward construction of the chambers. We're moving along. It never seems fast enough — we're all anxious to reach our goal, but as we know one does not accomplish such an ambitious task in a short time or without a lot of dedicated effort, time, and MONEY. We will still gratefully accept any and all contributions. Donations can be sent to our Treasurer, Frank Norris, at 1316 Puritan Street, Deltona, FL 32725.

The chapter is diligently working to obtain some grant money. A couple of small ones have been approved — every little bit helps.

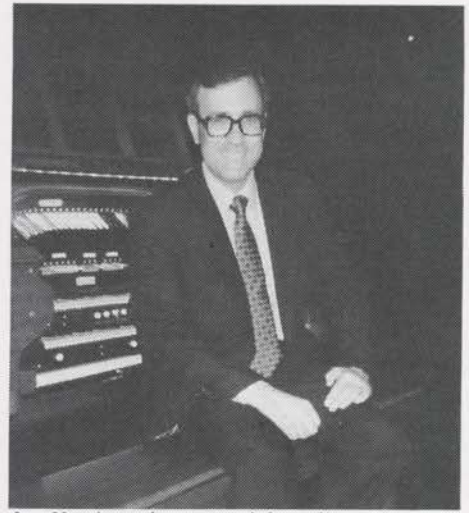
President Cliff Shaffer, will be the chap-

ter's delegate to the San Francisco Convention in July.

At our June meeting, we were honored by a super piano-organ concert, with Connie St. Rock of Deltona playing the piano and our own Frank Norris at the Don Baker Conn 651, donated to the chapter by Anne Baker as was reported in last issue. As usual, refreshments were served after the concert and open console followed. We were entertained by several of our members.

An unexpected treat at our meeting was a visit by two delightful guests from England, Margaret and Tom Leonard. They are members of the Cleveland Organ Society in Marton, Middlesbrough, Cleveland, England (located in northeast England). Margaret gracefully accepted our invitation to play the organ for us and she was joined by Shawn Muir, one of our accomplished musicians, on the piano; they then switched instruments to continue entertaining us. It was a thoroughly enjoyable evening.

Lois Thomson



Lou Hurvitz ready to astound the audience.

Dan Swope photo



POTOMAC VALLEY

703/256-8640 or 301/652-3222

On June 12 our chapter was privileged to have Lou Hurvitz, the only theatre organist in the U.S. armed forces, provide an astounding evening, a real extravaganza, at George Mason University, near Fairfax, Virginia, on our chapter-owned 2/8 Wurlitzer in the magnificent Harris Theatre on campus. That organ was originally in the Rialto Theatre in downtown Washington, D.C. Sergeant Major Hurvitz, soon to retire from the Army and return to his native Minnesota, astounded those present, many being persons who had never before been exposed to a theatre pipe organ. In addition to the musical entertainment, our series of "Sounds of the Silents" also continued with Lou accompanying the antics of Laurel & Hardy in their silent classic two-reel comedy, *The Finishing Touch* and because of the sustained applause, a short segment of their *Great Pie Fight*. Those present truly experienced a memorable evening to cherish.

Jack Little

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"x11") 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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PUGET SOUND

For a change, we tried a Tuesday evening program and membership meeting on May 21. Very well attended it was, too, with Dick Schrum playing our chapter organ at the Haller Lake Club. His choice of program seemed to fit the mood of the evening: old favorites, some hot jazz, a medley of memory songs, and ending with Betty Laffaw's favorite "Alley Cat." Refreshments and open console followed. The organ sounds ever better under the careful ministration of Bill Exner and Bob White.

Chairman Marilyn Schrum has initiated a "Telephone Tree" for reminding members of coming programs. Volunteers from the various areas each call the few members on their list. It seems to be working well. Some reported they'd have regretted missing Dick, but for the reminder.

No program is planned for June, but many members will be heading to San Francisco for the convention in July. Immediately following, we'll be hearing Margaret Hall Nelson of Australia at Bellevue Pizza and Pipes. She and her new husband will be passing through after attending the convention.



Dick Schrum at Haller Lake.



Eddie Zollman at chapter organ.

A week later we'll all gather for our annual summer picnic at Bert and Frankie Lobbereg's. Our hosts will have just returned from the first of two classic car safaris they'll be attending this summer in the "Great Arrow."

Russ Evans is coaxing Eddie Zollman to put into writing some of his recollections of theatre organ days, and of the artists he met and most admired. One great favorite was Albert Hay Mallotte, who later composed the music to the "Lord's Prayer," but who at that time was an outstanding theatre organist. Eddie claims he followed and listened to him every chance he got, in between his own stints at the console. Oliver Wallace was another favorite who played in Seattle. We can all look forward to Eddie's personal recollections of these greats.

We lost a dear friend and member of many years on Memorial Day: Les Lawrence. Les and his spirited wife Millie were also members of Haller Lake Club, and acted as liaison for our chapter, as well as enjoying the dances sponsored by HLIC. We'll miss him very much.

Genny Whitting



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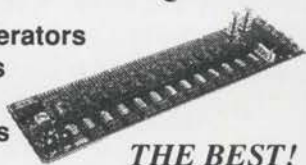
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QCCATOS

QUAD CITIES

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The April 7 social meeting was combined with brunch at the stately Velie mansion in Moline, Illinois. The home had belonged to the maker of the Velie automobile.

On April 23 at 2 p.m., the doors of the Capitol Theatre opened for our spring show. Bill Vlasak, in his white tux trimmed in black, delighted a large audience with a spectacular performance. The 3/12 Wicks tendered beautiful music under Bill's talented fingers and creative registration. His favorite music stems from the 1920s and 1930s. Adding to the enjoyment was a Laurel and Hardy silent movie and an ably accompanied sing-along. Our own very talented Selma Johnson entertained pre-show on the Knabe Grand.



Selma Johnson at the Knabe Grand. Dought Minkler photo

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



Bill Vlasak at the Capitol Theatre's 3/12 Wicks.

The preceding evening the traditional "Meet the Artist" potluck was held in the Deere-Wiman House, Moline, Illinois, with everyone bringing their special and delicious home-cooked food. Nobody could resist the array.

Steve Stoltenberg, a former QCCATOS president, and member Sandy Biles were united in marriage in a country church near Davenport, Iowa. We wish them much happiness.

A problem has arisen for QCCATOS. Riverboat gambling has come to Davenport bringing many changes: 1) the Capitol Theatre has been leased for three years. This is the theatre in which we have held our concerts. 2) the lessors plan use of the theatre 365 days a year. Our concern is whether we will be able to rent the theatre for a show. Time may tell.

Many members enjoyed a fantastic bus trip to Michigan promoted by JATOE (Joliet) chapter, June 15-16. Activities included concerts, tours, and open consoles.

The first stop was the State Theatre in Kalamazoo with its twinkling star ceiling with floating clouds. Some of us thrilled at playing the beautiful Barton. An evening concert at the 65-year-old Senate Theatre

in Dearborn featured Jim Riggs.

While there, we were happy to see Father Miller and Father Andrew and Melissa Ambrose, newly wed. Congratulations, Melissa.

The organ there is an ornate Wurlitzer.

In Detroit we were delighted to see the unbelievable Fox Theatre. One just has to see its awesome beauty.

Roger and Sue Mumbrue are possessors of Michigan's largest home pipe organ installation. John Lauter, our guide, introduced this marvelous instrument to us. And we enjoyed open console again.

We flew to Ann Arbor's Michigan Theatre and a deli spread for lunch. John Lauter played the 13-rank Barton, as did Jim Riggs. Father Andrew closed out his segment with his own composition.

At Marshall, Michigan, we visited the Mole Hole, a quaint specialty shop, and its five-rank organ, which provided more enjoyment for the open console group again.

Following a wonderful dinner at the original Schuler's Restaurant, forty-two contented people were ready to return home.

Doris Wood

Lance Luce

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RIVER CITY

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Spring and early summer have been busy times for River City Chapter. Our April 27 meeting was hosted by George Rice at the Bellevue Little Theatre in Bellevue, Nebraska, preceded by a "Dutch treat" luncheon at the Country Buffet. One primary objective of the business meeting was to have Concert Chairman Harold Kenney discuss details of the June 23 public organ concert at the Orpheum Theatre and to issue tickets. George Rice opened his program with a brief history of the 2/5 Wurlitzer installed in the Bellevue Little Theatre and then followed through with many favorite melodies, "Mood Indigo," "Deep Purple," "The Good Old Summertime," and "Georgia On My Mind," to mention a few. To conclude a delightful afternoon, Greg Johnson cued a sing-along complete with lantern slides.

For our May 25 meeting a caravan of members journeyed to Fremont, Nebraska, for a program hosted by Lois Thomsen in the Circus Room of the Holiday Lodge, where she presides at the console of her Hammond Regent organ on Friday and Saturday nights. Following a buffet supper and a short business meeting, Lois Thomsen offered a mini-concert of memorable tunes. Then Dick Zdan cued Charlie Chaplin's silent film, *The Cure*. Last but not least, Jeanne Cooper (Mrs. Steve Mehuron) played the sing-along. The evening was concluded with open console.



George Rice at the Orpheum Theatre's Wurlitzer.
Tom Jeffery photo

Our June 21 meeting was hosted by Greg Johnson at Keyboard Kastle. Since this was the last meeting before our June 23 concert at the Orpheum, a substantial portion of the time was devoted to last minute concert job assignments and ticket business by Harold Kenney. As always, Greg Johnson rounded-off the evening

with a splendid concert.

On June 23 RCTOS presented a public concert by Dan Bellomy on the Orpheum Theatre's 3/13 Wurlitzer, an original installation dating back to 1927. Dan Bellomy, an artist well-known to theatre organ enthusiasts, currently lives in Portland, Oregon, but originally hails from Houston, Texas. Bellomy plays a distinctive theatre organ style, with rich glissandos, and he is noted for his excellent jazz arrangements on the theatre organ. Our old friend, Jack Moelmann, did yeoman duty by serving as the concert's master of ceremonies, by playing for the sing-along and by cuing Laurel and Hardy's silent film *Soup to Nuts*. Our audience was delighted with the efforts of both of our artists, as evidenced by their "rave" comments to chapter members after the show. The Orpheum's venerable Wurlitzer never has sounded better, thanks to recent maintenance work by members Stan Gross and George Rice, who have lovingly cared for the instrument since the early 1960s. Because of the Orpheum's heavy booking, much of the work could only be accomplished late at night. Stan and George were ably assisted by Harold Kenney, Bob Markworth, Ed Martin, Paul Kanka, Bill Durand and Ted Oehlert.



Newlyweds Joyce and Bob Markworth. Tom Jeffery photo

A very joyous event took place on Saturday, June 15: ATOS Board Member Bob Markworth and Joyce Kelley were united in marriage in an afternoon ceremony at Markworth's home. Attended by a host of family members, RCTOS members and their friends, the nuptials were conducted in a lovely garden setting. You guessed it; Bob's 3/15 Kimball theatre pipe organ provided music for the service, with Mrs. Steve Mehuron at the console. A festive reception followed. We all wish Bob and Joyce a long and happy married life together.

Acknowledgement, with thanks, is due Beverly McAtee for her valued contribution to this chapter report. Tom Jeffery



ROCKY MOUNTAIN

Denver, Colorado

303/671-8333 or 303/233-4716

The chapter is now setting up the 1991-92 year of activities and concerts. Many new and expanded programs are on slate.

One of the most exciting things to happen to the club's 1991-92 season is teaming up with the Historic Paramount Foundation, to showcase the Denver Paramount's Wurlitzer, in a long list of events in the coming fall and winter season.

The "Fusion" Return of the Phantom, concerts for the Denver Public school kids, is expanded to include five shows and with the help of the Paramount people there will be kids attending from all the Metro Denver area. Three of the shows are sold out. The club has agreed to help with the Paramount's children series where many children's plays and music reviews will appear. The Wurlitzer will be played before each of these programs as well. It is hoped that the organ may be used in some of the musical programs, also. Attendance for the "Fusion" Concerts at 10,000 students and additional 5,000 attending the other events, the club is looking at introducing 15,000 students to the Theatre Organ in 1991-92 school year.

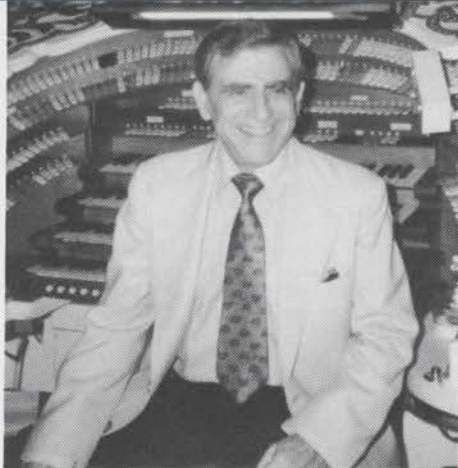
The club and the Paramount are co-sponsoring the showing of the silent film *Phantom of the Opera* in October with organist Gaylord Carter. With the help of the Rocky Mountain News, TV, and KVOD Radio, this event will be a great opportunity to spread the "word" of the theatre organ to the general public.

Potlucks, parties, and concerts on real theatre pipe organs have kept the calendars of the members and friends of the chapter full this spring and summer.

The Wicks Theatre Organ project with the leadership of chief advisor Lynn Bullock, Crew Chiefs Verna and David Sass and the 26-member work crew have come a long way in the restoration and updating of the Wicks theatre organ being installed in Denver's East High School. As the plans have developed the Wicks will be truly a theatre organ for the 21st century. The Friends of the Wicks are out working hard trying to raise the balance of the funds needed to complete the installation.

David Love

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Stan Kann at the St. Louis Fox console. C. Wiltch photo

ST. LOUIS

314/469-6319

The month of May will long be remembered in the St. Louis area because of the many exciting events. It's not too often that the theatre organ gets as much use as recently here in the Bi-State area.

Our second premier concert of the season was held on May 7 at the Fabulous Fox Theatre. Returning to the 4/36 Wurlitzer after far too long an absence was St. Louis' own Stan Kann. Stan was house organist at the Fox for 22 years prior to its degeneration into Kung Fu movies. Seven days a week he played three shows per day, nursing along the organ as he went. When the organ was rebuilt during the Fox renovation, Stan Kann was the organist who re-opened the theatre during its first week of operation. Many of those of us in attendance at this month's concert had our first exposure to theatre organ in this very theatre with Stan at the console. Needless to say, it was a great thrill to again see Stan rising from the pit as the opening notes of his overture resounded through this theatre. The program was exceptional, a journey back in time as Stan presented many of the numbers that we all remembered from the glory days of the Fox. What was especially notable was the tremendous variety of registrations Stan was able to utilize, a tribute to his many years at this organ.

The following weekend, our Springfield, Illinois, contingent presented the re-opening of the Springfield High School 3/11 Barton, which has been silent for the last year. This splendid instrument originally was installed in the Orpheum Theatre in Springfield. When that theatre had to make way for civic progress, the organ was donated to the high school. It was installed in the auditorium, where chambers on either side of the stage had been provided, but never utilized. The organ was played regularly, but began to gradually deteriorate as more and more of the relay became inoperable. The decision was made to replace the relay with the one from the former Long Center of Lafayette organ. This electronic relay was purchased through a generous grant from a group of banks in the Springfield area. After a year of arduous work, the organ was put through its paces on May 12 by Jack Moelmann. A capacity crowd of 1200 filled the auditorium to hear Jack perform a varied program of old and new music, a sing-along, and a silent movie. The organ behaved flawlessly thanks to the dedicated efforts of Jim Glatfelter, Les Matthews, Leo Kikendall, and Tom Williams. This splendid installation will be the subject of an upcoming article to be submitted to THEATRE ORGAN.



Marlin Mackley and Jack Moelmann at Mackley Organ Service Studios. C. Wiltch photo



Bob Ralston at Jack Moelmann's residence.

C. Wiltch photo

Just a few days later on May 13, many of us were privileged to hear Bob Ralston play a program at Jack Moelmann's residence. Bob was traveling through town on a concert tour and was gracious enough to take time to entertain us in Jack's unique "nightclub." Bob played a number of selections which made him a celebrity with the Lawrence Welk Show. However, he also showed us that he keeps very current with a number of new selections.

Finally, our regularly scheduled May meeting was held at the Workshop/Studio of Marlin Mackley, owner of Mackley Organ Service. Marlin bought an old church building several years ago and converted it to business use. He is currently installing a studio organ in the former sanctuary. The purpose of our visit, however, was to see and hear the chapter owned 2/11 Wicks Classical organ, which was temporarily erected in Marlin's shop, prior to being sold to a local church. Although Marlin had planned to play the program, he broke a finger several days earlier. Jack Moelmann capably filled in, and it was a treat to see a different side of Jack's talent. His program was entirely classical and liturgical, displaying his versatility. Our thanks to Marlin for his hospitality, and to the other members who provided refreshments. Chuck Wiltch

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SANTA BARBARA

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This has been a busy summer for our chapter. All new stoptabs are being installed on our 4/26 Wonder Morton, and photo-interrupters are installed on the stoprails to insure 100% accuracy in the combination machine. The organ is played nightly for the movie intermissions, much to the enjoyment of the crowds.

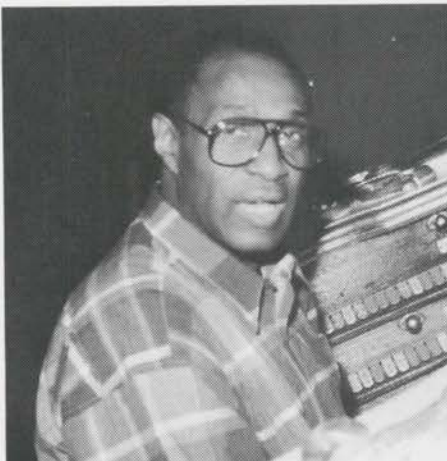
Twelve members traveled to San Francisco for the convention and everyone was thrilled with all the great events. Following the convention, 44 people made the trip to Santa Barbara to see and play the organ. Many were from New Jersey (the original home of the Morton) and were very happy that the organ is "safe" and housed in a beautiful theatre. All of the visitors were impressed with the quality of the installation and the big Morton sound that fills the theatre. We enjoyed having these visitors and welcome anyone traveling in this part of the country to come by and listen or play the instrument.

Our next season's Pops Concert Series is in place and will begin with Hector Olivera on October 5. Other scheduled artists are Lew Williams, Gaylord Carter and Jim Riggs. In an effort to boost attendance we moved our concerts to Saturdays and will admit children free to all organ events. Diane Davis is contacting all the area schools to encourage children to come and hear Hector on October 5.

John Oien



Visitors at the Arlington after the convention: (L to R) Jim Paulin, Mel Robinson, George Robinson (former Loeus Jersey organist), Russ Hamnett, Dave Schutt, Brant Duddy.



New York organist Jimmy "Skip" Paulin at the Arlington.



Doug Pennoyer played this organ as a teenager in New Jersey.

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Our potluck luncheon, held May 19 at the Fair Oaks Clubhouse, was an afternoon of delicious food and good organ music. The 41 in attendance thoroughly enjoyed the kaleidoscope of organ music provided by seven of our members: Andy Munyon, Dave Moreno, Kay Ruland, Jim Brown, Chuck Shumate, Art Phelan and Bert Kuntz. Charlie Robinson was the emcee. Each organist had a style and taste in registration that made for an interesting variety. The only member who had the courage to try her hand at open console was Mildred Troop Estes, and she did a fine job.

Thanks to Kay Ruland and all who helped with the lunch. Thanks, too, to Don Myers for making the name plates for the billboard to announce each artist.

Don Wallin' was our artist at Grant Union High School on June 2, a program enjoyed by many.
Bud Taylor

SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

The mini-concert for our May meeting was played by Bill Sterne on our 3/10 Robert-Morton installation at Vo Tech in

Broken Arrow. Bill is another with a style all his own, based on a fabulous talent to play by ear. Before he sat down to play, he read us a poem he had written, asking for our indulgence for his ability — but we soon learned that his versatility needed no "indulgence." He opened with "Lolita" ("taken off an old Brunswick record," he said), then went on to play several other Latin-style selections, some Christmas music, a Bach medley, and "Nola." Eight persons played at open console.

June found us once again at Vo Tech, this time with Carolyn Craft at the console for our mini-concert. Carolyn always plays a delightful and professional program, and this was no exception. She opened with a rousing "On a Wonderful Day Like Today," then continued with a group of favorite love songs, followed by a stirring medley of patriotic songs. She then accompanied her husband, Paul, who sang "Million Dollar Baby," "Blue Skies," and Bing Crosby's theme "When the Blue of the Night." Then, since everybody was in the mood to sing, Carolyn played some sing-along songs with Paul leading. Bob Whitworth produced his trumpet and joined in. Seven persons played at open console, including Lorene Thomas who played us a farewell: she is moving to Austin, Texas, where her husband has

established a business. We'll miss her.

The end of June a dedicated group met again at Vo Tech, this time for a Registration Seminar presented by Dick Van Dera. Dick did an excellent job, starting with basics (with emphasis on our particular instrument) and gave us some very informative instruction. Plans are to continue the sessions with further seminars.

We are also setting up a practice time schedule on our "Beast." These can only be on Friday nights, however, because we can't interfere with school classes.

Dorothy Smith



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TOLEDO AREA

Ohio
419/385-4724

Take a classic circa 1925 four-manual Marr & Colton, add three state-of-the-art 1990's digital instruments, then three extremely talented organists, and you have *Now and Then*, the May 21 organ spectacular spanning seven decades of technical achievement, sponsored by TATOS.

Presiding at the 4/10 Marr & Colton console was Toledo native David Hufford, who coaxed pure nostalgia from the chambers. A brilliant new talent, Dave's training has been almost entirely classical, but at only twenty-two, he is already a master of theatre style. His "Then" side of the program was spectacular. From his console-raiser, "The Best of Times" from *La Cage aux Folles* to his commanding finale of "One" from *Chorus Line* and "You'll Never Walk Alone" and "If I Loved You," Hufford had the audience well under his command and brought a standing ovation. His version of "Tenderly" displayed the strong influence of Buddy Cole, capturing the late organist's unique harmonies and contemporary theatre techniques. And his interpretation of the novelty number, "Nola," was clever and bright. Dave's encore of Elgar's "Pomp and Circumstance" was a tremendous crowd-pleaser.

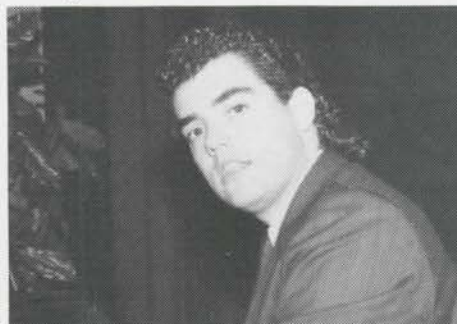
The "Now" side of the performance was through the generosity of Technics Musical Instruments, who brought Rick DePerro and Larry Hulina to dazzle the crowd with a wide variety of music and range of sounds from the Technics instruments. Who could not be amazed by the digital sampling of everything from Jo Ann Castle's ragtime piano to Lawrence Welk's full orchestra?

The audience was overwhelmed with the spectacular concert finale — a trio of Dave at the theatre pipes, and Larry and Rick at the Technics instruments — in a stirring arrangement of "America, The Beautiful" — a tribute to the country's

renewed spirit of patriotism and to the troops returning from Desert Storm.

Now and Then was the first in a series of special fund-raisers to generate the necessary capital to improve the TATOS instrument and move toward its total restoration.

Members from the local electronic organ and keyboard clubs were specifically invited through a direct mail campaign to introduce them to the TATOS Marr & Colton and to encourage them to join the organization. The campaign was a success; more new members were signed up at this concert than any other in the group's recent history.



Rick DePerro represented the "Now" side of the concert



while David Hufford handled the "Then" portion of the show.

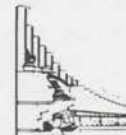
The program was conceived and organized under the auspices of the Program Review Committee, formed earlier in the year to review the Toledo audience and market, evaluate prospective artists, and recommend new programs. The committee was a response to declining attendance at previous concerts and a desire to create programs geared to both theatre organ enthusiasts and the general public.

On June 9, Med and Cora Huffman opened their Columbus Grove, Ohio, home to the final meeting of TATOS before a summer hiatus. Prior to a short business meeting, Larry Everett and Paul Wasserman took a whirl at the Huffman's 3/40 Custom Rodgers installation in the music room of their beautifully renovated 1893 farm house. Kevin Oberlee performed on the Rodgers after the meeting. The Huffman's graciously provided a Sunday supper for all club members who attended. TATOS will resume regular monthly meetings in September. *William Coine*



Tim Versluys at Arizona Organ Associates.

Madeline LiVolsi photo



VALLEY OF THE SUN

Phoenix

602/972-6223 or 602/278-9107

The friendly staff of Arizona Organ Associates were our hosts for the May 19 chapter meeting. The organ was an Allen, and the artist was our own talented Tim Versluys. Tim's shyness and nervousness gave way as he got into his music. Through his selections, it became a "Great Day" and a "Most Unusual Day" for us all. It was a special day for members Lil and Leo Carraro, and Tim played the "Anniversary Waltz" for their 56th anniversary.

Members met at David Lindsay's Yesterday's restaurant on June 9. While munching on our prime rib or chicken dinners, we enjoyed the talents of David at the organ and his singing waiters and waitresses. We chuckled at the visitor monologue, which has become a "must hear," even in the summertime when all the "snowbirds" are gone.

We had no activity in July as many of our members were out of town.

Madeline LiVolsi

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The console of the 4/10 Marr & Colton at the Ohio Theatre.

WESTERN RESERVE

Cleveland, Ohio

216/521-7269 or 216/941-0572

An active springtime culminated in the Cleveland Grays' Armory 1990-91 season finale — a concert by renowned Lawrence Welk star Bob Ralston at the 3/16 Mighty Wurlitzer on May 4. Musical highlights included "Beautiful Ohio," "Anything Goes," "God Bless America," and a sing-along featuring George M. Cohan tunes.

May 25 found most members at a tour of downtown Cleveland's Playhouse Square. This three-theatre, 7000-seat complex comprises the largest theatre restoration project in the world, with current costs in excess of \$37 million! We gathered in the lobby of the State Theatre, which, measuring 320' in length, is the world's largest. The Palace, State, and Ohio Theatres, all constructed between 1921-1923 have all been restored and updated to surpass their original glory from the heyday of ornate movie theatres. A variety of styles blend together, from the red and gold curtain-adorned white marble lobby of the Palace theatre to the Ohio Theatre's intimate "Reinberger" inner lobby and its Grecian urns, statues, and twinkling stars. Incidentally, the twinkling stars of the ceiling have been modernized with fiber-optic technology — requiring only one light bulb! The highlight of this uplifting tour was a sneak preview of the newly restored 3/14 Kimball theatre pipe organ gracing the stage of the Palace Theatre. Three artists shared the console: Dr. Robert Bray opened with "Beautiful Ohio" and an abbreviated "Poet & Peasant Overture." Tom Helms continued with "Stormy Weather," Strauss' "Voice of Spring," and "I'll Be Seeing You." Organ restoration director Bill Taber demonstrated the organ's unique stops — including the only twin Vox Humana ranks outside Radio City Music Hall (affectionately nicknamed Steve & Eydie) — and concluded with a song to summarize the whole morning: "Puttin' on the Ritz."



Bob Ralston at Cleveland Grays' Armory Wurlitzer.

On the afternoon of June 16, members met for a social at the Medina County Administration Building. Member John Lane and Program Directors John and Joyce Drotos shared the concertizing from the console of the 1927, 3/6 Austin unified pipe organ. This instrument is one of only nine unified instruments built by Austin. Although it is "only" a six-rank (Tuba, Rohr Flute, Viol d'Orchestre, Dulciana, Harmonic Flute, Open Diapason) instrument, its 39 stops proclaim unification from 32' to 1-3/5'. Among its unique features are two independent chamber grilles which can be controlled to send music to the auditorium, the stage, or both. Like other Austin organs, this instrument features a walk-in chest which can be serviced while played. John Lane opened with patriotic music to commemorate Desert Storm: "America," "Anchors Aweigh," "Stars & Stripes Forever." John Drotos continued with songs of girls' names: "My Irene," "Charmaine," "Juanita," "Laura," and for girls with no song of their own, "Til There Was You." Joyce Drotos rounded out the performance with "The Entertainer," "Sunrise Serenade," and "Moonlight Cocktail." Open console time followed and capped off an enjoyable afternoon. *Jim Shepherd*



WOLVERINE

Central & Lower Michigan

313/284-8882 or 313/558-7118

After having been entertained by Mary Griffin on the Redford Barton (in January), by Steve Schlessing on the Church of Today's Rodgers (in February), by Grace Joslin on Bob Burk's Wurlitzer (in March) and by John Lauter on the Mumbrees' Wurlitzer (in April), in May the Wolverines traveled to the Jenks' home in Brighton. Here Don and Shirley and the Wolverines were honored by a visit from England's well known organist, Arnold Loxam, and his wife Audrey. It was a real treat for our chapter to hear Arnold on Don's Rodgers organ. He played an entertaining, widely varied program of highly popular music. Toward the end of the afternoon Arnold left Don with a highly prized remembrance: he placed his autograph on the console of the Rodgers, with those of other organ luminaries Don has collected through the years.

On June 23 President Page took a busload of Wolverines on a one day trip to Grand Rapids, where they joined a group of members of the Southwest Michigan Chapter of ATOS for a visit to Good Time Charley's. Here they were entertained by owner Charlie Balogh on the Wurlitzer and enjoyed the good food prepared by the restaurant staff. The beautiful weather, the modern, air-conditioned bus, Fred's tasty doughnuts, the delightful entertainment on the bus by Mary Griffin on her harmonica, made for a fine trip. At the restaurant, after Charlie Balogh had presented his program of old-time favorites, open console was enjoyed by several Wolverines and SW Michigan Chapter members. Once again Fred Page may be credited with organizing another successful bus trip.

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Floyd Broussard, Chairman, SETCATOS

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| 8 Clarinet | |
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| 8 Violin Celeste | |
| 8 Flute | |
| 8 Vox Humana | |
| 4 Octave | |
| 4 Piccolo | 4 Koppelflöte |
| 4 Virole | 2 Super Octave |
| 2 Piccolo | IV Mixture |
| Solo to Accomp. | |
| 8 Piano | |
| Chrysoglott | |
| Snare Drum | |
| Tom Tom | |
| Tambourine | |
| Wood Block | |
| High Hat | |
| Cymbal | |

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| 16 Diapason | 16 Gemshorn |
| 16 Tibia Clausa | 16 Bourdon |
| 16 Violone | |
| 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 1/2 Tibia Quint | |
| 4 Octave | |
| 4 Piccolo | 4 Spitzflöte |
| 4 Virole | 2 Super Octave |
| 2 Piccolo | |
| 1 Fife | IV Mixture |
| 8 Piano | |
| Xylophone | |
| Glockenspiel | |
| Chimes | |
| Solo to Great | |

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| 8 Diapason |
| 8 Tibia Clausa |
| 8 Clarinet |
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| 8 Flute |
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| Solo | |
| Tibia | |
| MIDI | |
| Solo | |
| Great | |
| Accomp. | |
| Pedal | |

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| 16 Saxophone | Brass 2 |
| 16 Solo Strings | |
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