

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

NOVEMBER/DECEMBER 1991



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VOLUME 33, NUMBER 6

NOVEMBER/DECEMBER 1991

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

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COVER PHOTO:
Brian Jensen's Wurlitzer Style E in the library of his
restored Baltimore home.

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President's Message



From time to time, I believe that it is valuable for each of us to pause and reflect upon the purpose of our society. The current Bylaws state that the purpose of the American Theatre Organ Society is:

- The preservation and enhancement of the theatre organ.
- To further public appreciation of the theatre pipe organ and its music with educational programs and concerts, and
- To encourage talented musicians to preserve the art of theatre organ playing through competition and awards.

I fear that in some quarters the purpose and goals of ATOS have become blurred. Often, personality conflicts are the reason. In some cases, members have spent an inordinate amount of time and effort trying to exclude other members simply because others do not meet their personal criteria. Too often there has been little tolerance of members with differing philosophies, or differing points of view. All of this has had a negative impact upon the effectiveness of ATOS.

For a stronger, more vigorous organization, it is time for all of us to join forces and work together. ATOS needs individuals with diverse talents, skills, musical tastes, and backgrounds. There is a place for everyone who has a sincere desire to further the goals and objectives of our society. Establishing harmony, trust and cooperation among all segments of this society is one of my primary goals as president.

Please accept my most sincere wishes for a wonderful holiday season. May 1992 be filled with all of the good things life has to offer.

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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CONVENTION PLANNING

Tim Needler
5440 North Meridian Street
Indianapolis, IN 46208
317/255-8056

CONVENTION CONCERT RECORDING

Stephen Bramall
12411 Osborne St., Unit 102
Hansen Hills, CA 91331
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EDUCATION

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San Marcos, CA 92069
619/727-6534

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205/942-5611

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714/336-2909

SCHOLARSHIP & YOUNG THEATRIST ORGANIST COMPETITION

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

*Jack Moelmann
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618/632-8455

*ATOS Director



Directors' Corner

■ Gary Jones

WOW! What an exciting year! In all of my exposure to ATOS, I've never seen a more positive year than 1991. Many wonderful things have been happening — all as a direct result of each and every member's input.

The Electronic Theatre Organ Owners Group, the Theatre Pipe Organ Owners Group, the tremendous interest in YTOE and the YTOE competition, the Endowment Fund, the Scholarship Fund — all of these things and so many more have made our organization "worthy" and appealing like never before.

Your new chapter liaisons are now in place and should be contacting your presidents and secretaries soon. Each of these liaisons act as a funnel to regionally help with different aspects of running chapters. Whether it's exchanging ideas, coordinating area chapter efforts, or relaying specific information to and from the Board of Directors or specific committees, the liaisons are ready to act and react on your behalf. USE THEM!

I know many chapters have had very successful campaigns to raise funds. The Grants and Other Funding Committee is in process of sending out to each chapter a questionnaire in order to gather information and pass around the good and beneficial ideas (and also the not-so-good so that we all don't make the same mistakes!) Whether it's cookbooks, audio recordings, or capital campaigns, we can all learn from one another and progress. Imagine where we'll all be before the end of this decade — and century!

Theatre organ is poised on the verge of its third renaissance. With so many new installations going in, with the concern and care being exercised to preserve the true essence of the instrument and its original intent and purpose, and with the importance being stressed on good quality installations, I believe we'll have this wonderful thing to share with future generations.

And while I'm on the subject, a quick thought: Let's continue to encourage our younger members. After all, they are the ones who will be filling our shoes one day in the not-too-distant future. I've seen and been exposed to some cases where chapters "eat their young" only to look around one day and have nobody there willing to continue the immense amount of work required to keep everything going. What a waste. It's up to you and me to insure that these emotive, powerful instruments are available to future generations. Let's "just do it."

■ Dorothy VanSteenkiste

What a privilege it is to work with the wonderful young people we find in our organization. Our young organists, the technicians learning the ropes of stage production, the young people working the concession stands, working as ushers, clean up, you name it. Of course I would be remiss not to mention that I truly appreciate all the work of our other members.

I have been fortunate to have the backing of my colleagues on the board and also the members of the society on the programs I am involved in. As Vice-President, I hope to continue serving the goals of our organization and feel honored to be working with Vern Bickel as President and the past and current board members.

I would like to share the experience of meeting and working with the winners of our annual competition. We had such a great time in San Francisco. A big thank you to Dick Clay, Rudy Frey and Bill Schlotter for treating myself and the young contestants royally. In fact, all the crew at the Berkeley Community Theatre were on hand to help. These young artists were thrilled with the experience of their trip to the United States.

I really wish our budget could include bringing all the contestants to the convention so that they could all meet one another. I also wish all our members could hear the tapes of all the contestants so that they could see how hard these young people work and what the future holds in theatre organ music. Edith Rawle has suggested that we set up an Exchange Student program. This would give students the opportunity to study with another teacher. I think it is a wonderful idea.

Our Adjudicators did an excellent job again. I wonder if we realize just how much time and effort goes into their listening over and over to the tapes to be sure of their evaluation, and then writing helpful suggestions for improving their techniques. It is sure dedication on their part. This year we had our first former overall winner as a judge, Dwight Thomas.

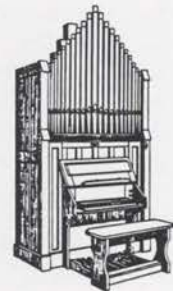
All the rules and regulations for the 1992 Young Theatre Organist Competition went out in August. They also included the rules and regulations for the Scholarship Program and for the new off-shoot of our competition program. The Hobbyist Division. They were sent to all chapter Presidents, former contestants, and personal requests.

A suggestion — your libraries have in-

formation on who the contact person is in the music department of your local college. Call or write them letting them know that we have scholarships available and invite the students and teachers to come and enjoy your theatre organ. Believe me, it works. When you have a school program and the band directors or music teachers are in the audience, invite them up to play the theatre organ. The kids love it. You should hear the response.

We have wonderful programs going. There is something for everyone to become a part of. Join in. Volunteer your talents! Spread the word and, most of all, let's keep letting people know we are one of the oldest and greatest arts THEATRE ORGAN and we are keeping it going with both old and new innovative ideas.

Dorothy VanSteenkiste
9270 Reeck Road
Allen Park MI 48101



When I look at the membership RANKS OF ATOS, I am AMAZED at the diversity of represented backgrounds. To paraphrase JFK, "Ask not what ATOS can do for you, ask what you can do for ATOS."

Elsewhere in this issue, you will see the announcement of the Opening of Nominations for the Board of Directors. We are talking some serious business here and we want, no, we NEED new faces and ideas. The current Board is doing a marvelous job, but three positions will open up next spring and here is your opportunity to either volunteer to serve or talk to someone you know who can be a positive voice and influence in the running and administration of our ORGANization. The pay (let's remember that all good things are not measured in dollars, pounds, calories, or cholesterol) is in your satisfaction that you have made a positive contribution to the operation and growth of ATOS.

Like the Marines, we are looking for a few good people to serve.

Harry Heth, Chairman
Nominating Committee
1247 Peden
Houston, Texas 77006
713/527-8096

Letters To The Editor

(Because of the number and length of the letters responding to those about the preservation and restoration of theatre pipe organs, we have found it necessary to print only part of each letter. A fuller discussion of this subject will be welcome at a later date. ED.)

Dear Editor:

As today's technology changes, people look toward traditional values and familiar things to maintain a sense of constancy and stability in their lives. I have noticed trends toward restoring antiques such as old cars, furniture, and even houses, with special attention paid to the craftsmanship of the item at the time it was built. This trend applies to the theatre organ, although few can afford to purchase and house a complete instrument.

The letter by James Crank was most revealing regarding the replacement of original switching relays with solid-state units. I've heard complaints from the "High-end Audio Crowd" about the graininess of CDs, and perhaps those Golden Ears are right. However, given the advances in digital parallel processing, we should have solid-state switching units soon that perform better than the original in all respects. To keep all of the original parts in good working order is a decision to be made by the owner, and if he is determined to remain authentic it will require a sacrifice of time to maintain those parts. Yet, half the fun is performing the variety of tasks which keep the instrument operating at its peak.

Which raises another question: How do you learn the art and science of restoration? If there was a book published with this information, I would buy one today. How about more articles on the technical end of installations? Let's get those of you who know these things to get the forum started, and through it continue to attract the younger folks we need to preserve the Mighty Wurlitzer for generations to come.

Randy A. Bergum
Fullerton, California

Dear Editor:

In regard to the "Hot-rodding" of theatre pipe organs, when it is done with good taste and for tonal beauty, it is not wrong. We are under no gun in this country to go only as far as the past did with what was created, nor are we under a mandate to do everything only according to tradition. Hope-Jones and Wurlitzer certainly did not do things according to tradition; if they had, the theatre organ might never have been created.

Bob Legon
Walden, Massachusetts

Dear Editor:

A recent letter by James Crank argues for keeping original electro-pneumatic relays, restoring when necessary, rather than replacing them with an electronic product. My experience maintaining a 13-rank Barton in Ann Arbor has led me to offer some thoughts on the controversy.

This instrument is in a busy theatre which presents both movies and stage shows as well as concerts and is often unavailable for routine maintenance. If one wishes to have the organ 100% operational at all times, as I do, it is imperative that one spend time almost weekly tracing dead notes, dirty magnets, etc. I estimate that most of the malfunctions I deal with involve either the relay room or the console, and this makes the thought of an electronic relay — and console action — very attractive. However, my experience with a small electronic relay which has been added to this organ is that it, too, has its peculiarities, and when something goes wrong the theatre has to hire a professional. Even now we have a unique problem that happens once in awhile, quite unpredictably, a rapid arpeggio occurs in all the stops the new relay controls (not beneficial to the music being played). My advice to those contemplating an electronic relay is to be certain to get a warranty or guarantee.

Does this mean that Mr. Crank is correct in advocating retaining the original relay, rebuilding as necessary? Not necessarily, in my opinion. Rebuilt or not, it is still too complex to be reliable, takes up too much space, is noisy and requires a supply of wind which inevitably will carry dirt into places that will cause the mechanism to malfunction. I would ask Mr. Crank the same question he asked about electronic relays: What is your successor going to do twenty years from now? How many "professionals" will be around in 2011 to work on those creaky old relays built in the 1920s?

Ben Levy
Ann Arbor, Michigan

Dear Editor:

We have seen in recent issues some fairly strong opinions about what constitutes theatre organ preservation. Our Bylaws clearly state "... organized for the purpose of preserving the tradition of the theatre organ ..." I would like to challenge ATOS to organize a committee of historians, organists AND organbuilders to define what should be considered an example of historic preservation as it applies to the theatre organ. This would be governed in much the same manner as our present

Hall of Fame.

An initial list of qualified theatre organs could be made, and at each convention another example could be added to the list. We have been losing too many instruments to "parts supplies." Though the Historical Significant Award would not/could not carry any legal weight, it would at least exemplify a recognition of history toward a given instrument by the American Theatre Organ Society.

Some criteria might be:

1. That the organ is intact
 - A. still in original location
 - B. in storage
 - C. relocated to another site
2. If altered, it must be limited to
 - A. new unification
 - B. relay modernization
3. Reasons for historical significance
 - A. artist who played it
 - B. radio broadcasts
 - C. only intact instrument by a given manufacturer
 - a. still in theatre
 - b. moved to subsequent location
 - D. only form of a given style of instrument
 - a. why unique?

This should not be confused with the difficult-to-administer "Technical Standards Award" considered many years ago. Presumably, if an instrument is intact, it had a reasonably good builder to begin with. Subsequent re-installations could only apply in this case as long as the instrument were intact. Hopefully, these would be made according to quality and high craftsmanship. In any case, whatever criteria are established, the goal would be to keep remaining theatre organs intact for future generations.

Tom DeLay
Fresno, California

Dear Editor:

A member of London Chapter, also Chairman and Team Leader of the Bristol Theatre Organ Preservation Group, formed exclusively for the restoration and promotion of the 3c/6 Compton (1935) Organ in the Odeon Theatre, Weston-Super-Mare, Avon, England, I refer to a report in your International NEWS, December 1990 under the heading "Organ stays but cannot be played."

It is my great pleasure to inform you that the fourth screen conversion of the main auditorium has been completed, and is a model of a pleasing and satisfactory division and a potential 'lifesaver' for this Cinema and its organ.

(continued ...)

THEATRE ORGAN



1935 Compton in Weston-Super-Mare

A Cinema Open Day on July 25 in which "Screen 4" was completely devoted to demonstration, viewing and open console sessions all day proved to the satisfaction of all, professional organists included, that our much loved Compton has at last revealed its true worth and beauty, for in the process of division the roof void has been completely sealed off from the organ sound ducting through which it speaks from the stage roof exterior chambers via the proscenium arch louvres. This has revealed the welcome fact that it was previously, for 55 years, losing much of its power and articulation by generation of confusing standing waves in the whole of the theatre roof area above the auditorium ceiling.

The new organ studio (my description) provides approximately 260 seats in comfort, which we confidently expect to fill. It is my conviction that the owners, Odeon Theatres, part of the Rank Organisation and their architects have done a fine job at Weston, with which we as organ sponsors, in company with the theatre management are justly delighted and proud, as also should be the local Woodspring Council Planners, whose interest was in the preservation of the original character of the building AND OF THE ORGAN both being "listed" as being of historic and architectural importance to British heritage.

On August 4 we held our first concert in the new auditorium to a delighted almost full house, entertained by our much loved and respected local resident and good friend, George Blackmore, and after a further brief interval of more re-leathering, we will be back at it again, in full song.

Very best wishes to all our American friends. Incidentally, your "For Sale" ads make me GREEN with envy.

Most sincerely,
Frank Pridham

Dear Editor:

I am writing to you regarding a project that the Organ Historical Society has undertaken, and I am wondering if perhaps the ATOS membership would be willing to help.

In past years, the OHS has assembled

and maintained a list of all the old and new tracker-action organs in the U.S. I have recently been working on up-dating that list for Sections 5 and 6 which includes: Alaska, Arizona, California, Colorado, Hawaii, Idaho, Kansas, Montana, Nebraska, Nevada, New Mexico, North Dakota, Oklahoma, Oregon, South Dakota, Texas, Utah, Washington, and Wyoming. I have done this by paging through copies of *The Tracker* from 1982 to present and *The American Organist* from 1963 to present. I have made additions, deletions, and corrections, and have expanded the list for these two sections by about 49%.

Recently, the OHS made plans to try to assemble another list. We are attempting to assemble a list of ALL extant organs in the U.S. which were built (or at least whose origins were built) in or before 1940. I am writing to ask if perhaps it would be possible to have printed in THEATRE ORGAN an explanation of this undertaking and an appeal to the ATOS membership to send information about extant theatre organs in theatres, schools, etc. around the country. It would be a great help to the OHS, and would be a nice way for the two pipe organ-related societies to participate in a common project.



If there is any information to be shared, and if the ATOS is interested in helping with the current OHS cataloguing project, the following information would be desired for each instrument:

1. Name of the original builder.
2. Opus number and year installed.
3. Original installation location
4. Complete specifications to include:
 - a) Pitch level and stop names of all stops, by division;
 - b) All inter- and intra-mural couplers;
 - c) finger pistons;
 - d) toe studs;
 - e) pedal movements;
 - f) pipe distribution analysis;
 - g) subsequent history.

I sincerely hope that the ATOS will be able to help.

With many thanks,
James R. Stettner
8309 5th Avenue N.E., Apt. 102
Seattle, WA 98115

Dear Editor:

We have made tremendous strides in the production of sound which resembles that produced by pipes, percussions, and traps belonging to theatre organs. We have seen electronics improve the control of existing pipe installations to make them respond to our every nuance. But we have not seen the duplication of theatre organs

like those which once graced the aprons of the pleasure palaces of the twenties and thirties.

The major manufacturers, Allen and Rodgers, have not given us instruments with sub- and super-couplers, reiterating percussions, double touch on great and accompaniment, and perhaps, pedals; sostenuto, and pizzicato. Is such too difficult to create?

It is commendable that Allen brought out its super theatre model at the recent ATOS Convention. It is even remarkable that it had second touch available on the accompaniment. But, given its limited keying system, it remains a "straight" organ. One wonders why, with its resources, Allen could not have had at least a published list of stops and accessories for its creation. It would have been something to whet the appetite.

Rodgers bordered upon insult by presenting a church organ. Yes, many of us went to the display, but only to hear Hazleton's artistry. Once the company produced a decent theatre model with most of the sounds and accessories previously mentioned. But, what happened? Can't the company produce a theatre organ again?

There was a Digital Pipes display, but no one was ever there to demonstrate it or to answer specialized questions. There are probably other small manufacturers available, but without publicity, who knows about them?

I have heard and read the cries for instruments and teachers so that the culture of the theatre organ might not slip into oblivion. There is a great interest out there. After all, the number at the recent convention was as great as the numbers at many of the AGO National Conventions in recent years. And those who were present probably represent more interested parties (and potential sales) back home.

Come on, Manufacturers, there's gold in them thar' hills!

A. Charles Roger
Schwenksville, Pennsylvania

Dear Editor:

I was one of the 904 ATOSers who attended the recent "Ninety-One-Derful" in San Francisco. The NorCal Chapter is to be commended for putting together a first-rate lineup of outstanding instruments and artists. Bravo!

Having also attended the 1990 Indianapolis convention and the 1989 Phoenix regional, it was quite natural for me and a number of others I spoke with to make some comparisons. I respectfully offer the following two suggestions for the consideration of future regional and national ATOS convention planners. (continued...)

Letters To The Editor (cont.)

1. In addition to hearing the world's leading theatre organists perform in concert, ATOS conventions (ideally) also provide members a wonderful opportunity to renew friendships and socialize. Although the San Francisco, St. Francis Hotel undoubtedly ranks as one of our nation's finest, it was not a good choice for an ATOS convention. The open air, "atrium" style hotels (i.e. Hyatt Regency) used in Indianapolis and Phoenix made it easy to spot one's friends dining, drinking or strolling, thus giving rise to many enjoyable impromptu and informal social gatherings. Such gatherings were a rarity at the St. Francis, partly due to its traditional hotel layout, with restaurants and bars hidden away in concealed nooks and crannies, but also because the hotel's bars and restaurants were ridiculously expensive. Cocktails were \$6.25(!) in the lobby bar and food prices were equally high. As a result, most of our members left the hotel to eat and drink. At the Phoenix and Indianapolis ATOS conventions, everyone pretty much stayed in the hotel for meals and drinks, thus maximizing the possibilities for socializing. We should stick to reasonably priced, atrium-style hotels for our conventions.

2. The San Francisco convention's schedule of events was a bit too full. If one attended all of a typical day's concerts, immediately went to bed upon returning to the hotel in the evening, and allowed just enough time in the morning to shower, dress and grab a quick bite of breakfast before boarding BART or a bus to attend the morning's first concert, it was impossible to get much more than six hours sleep. As a result, it was common to see some of our members dozing at concerts. Of course, some ATOSers solved the exhaustion problem by sleeping in, thus missing one or more of the wonderful early morning concerts that artists and convention officials alike had worked so hard to prepare.

I would like to suggest that future convention concert schedules be organized in such a way that eight hours sleep each night is possible, perhaps even allowing enough time for one to have a brief nightcap with friends. This was the case in both Indianapolis and Phoenix.

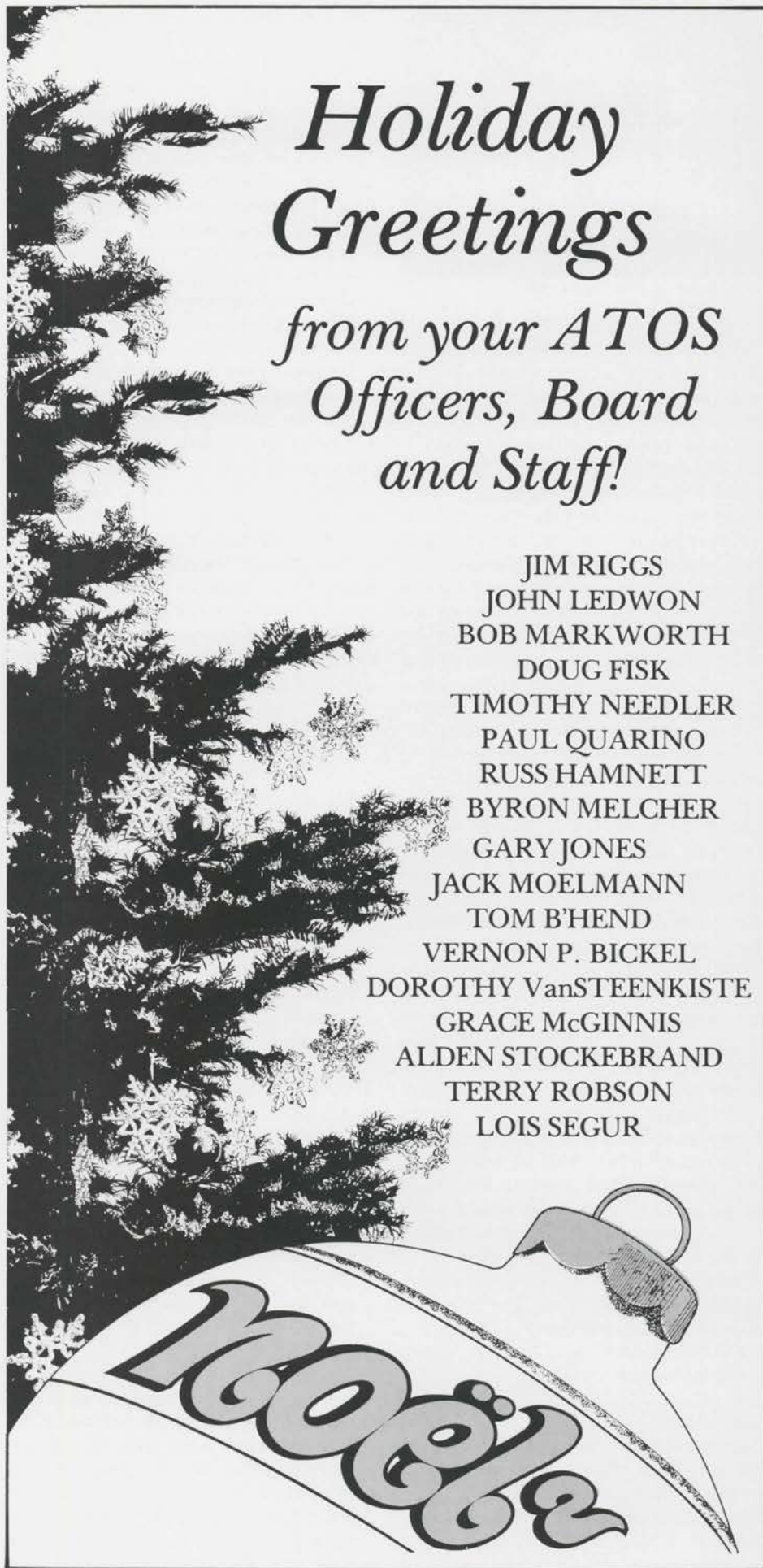
Please don't misunderstand my comments. I had a wonderful time at the San Francisco convention, and I'm certain that everyone else did, too. Truly it was a magnificently organized event and a wonderful success. However, if a few changes or a bit of refinement can enhance our enjoyment of these gatherings even more, why not?

Richard Rogers, St. Louis, Missouri

Holiday Greetings

from your ATOS Officers, Board and Staff!

JIM RIGGS
JOHN LEDWON
BOB MARKWORTH
DOUG FISK
TIMOTHY NEEDLER
PAUL QUARINO
RUSS HAMNETT
BYRON MELCHER
GARY JONES
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GRACE MCGINNIS
ALDEN STOCKEBRAND
TERRY ROBSON
LOIS SEGUR



Romantic? Yes! Hopeless? No!

by D. Brian Jensen

I have read with great interest of the rigors of those stalwart individuals who install theatre pipe organs in their private residences. It readily became apparent that these installations usually involve a home in a suburban location with the organ placed in an existing space such as a basement, a garage, or in a more involved setting; creating an organ studio by a sizable home modification or addition. In either case, I could appreciate the challenge of such a formidable task, not to mention the effort of convincing other family members and friends that you are not a total fool for even considering such a ridiculous project. But, you see, I was foolish. Not only did I acquire a rather tired, old, theatre organ to restore, but I became part of the trend to move into an inner city neighborhood by purchasing a once grand but decaying house to restore concurrently with the organ. Talk about your skeptics!! Much to my relief (and that of others), the results of my labors are beginning to bear fruit in a most rewarding way.



Brian Jensen's Wurlitzer Style E in the library of his restored Baltimore home is shown here.

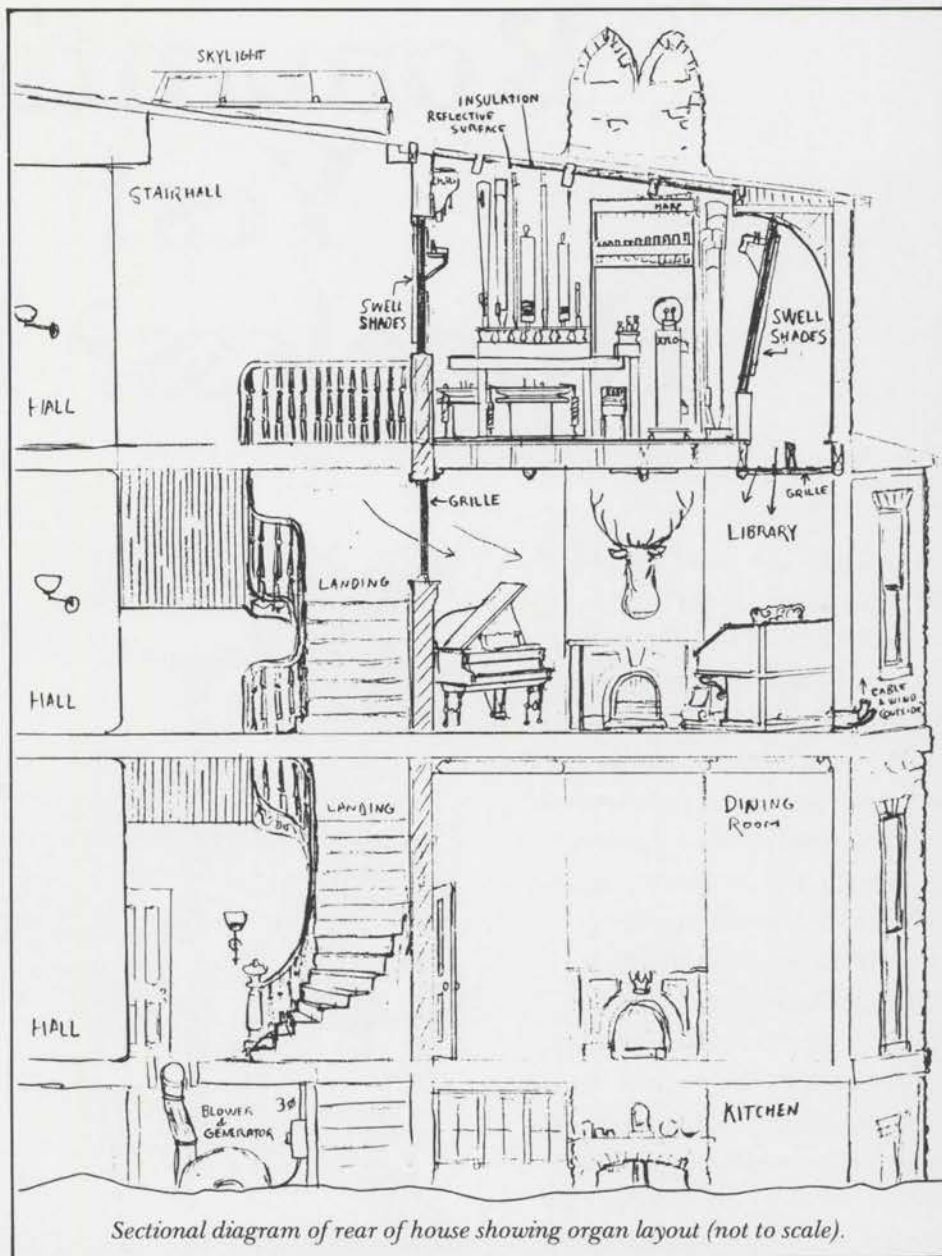
Here follows the story of how this ultimate challenge began . . .

A keen interest in old pipe organs, (a natural for a budding, hopeless romantic like myself) began in grade school. However, it was not until my college years at Virginia Commonwealth University in Richmond, Virginia, that I, as a major in fine arts, experienced my first theatre organ. The Byrd and Loews theatres were but a short distance away, and the famous Mosque theatre was practically on the VCU campus — all supplied, as you know, with superb Wurlitzer instruments. I was quite overwhelmed by their gushing, romantic sound and became an INSTANT convert.

During the summers of my college years, I worked at the Smithsonian Institution in Washington, D.C., where I quickly made friends with a fellow employee and organ enthusiast, Durward Center. He introduced me to a devout crowd of "console flies" who met regularly at the huge Alexandria Arena to hear and skate to the dramatic tones of the enormous 4/34 Wurlitzer organ (formerly from the Radio City Music Hall Center Theatre), under the capable hands of a jovial organist — the late Jimmy Boyce.

It was also during my years at college that I discovered the wonders and romanticism of late nineteenth century architecture. The VCU campus was situated in downtown Richmond and had incorporated many Victorian era structures into various student housing and classroom facilities. My freshman dormitory was such an example. It was a magnificent row house with ornate plaster ceilings, stained-glass, elaborate woodwork and a grand staircase. Having been raised in the vanilla cookie-cutter style of the Washington, D.C. suburbs, it was love at first sight. Indeed, then, between the sounds of the mighty Wurlitzers and living among grand old Victorian piles, by the time I graduated from school, I had become a confirmed, hopeless, delirious romantic.

After college, I worked for a while servicing organs for the Richmond office of the Washington, D.C.-based organ firm of Lewis and Hitchcock. I quickly learned the construction techniques of pipe organs and enjoyed the work immensely. But I was offered, and accepted, a position in the Smithsonian Institution. Eventually I shared an apartment with my friend, Durward, which we decorated in a grand Victorian style. Durward, in the meantime, had ended his position at the Smithsonian and started his own business restoring automatic musical instruments. The success of this business shortly forced him into seeking a larger shop space than that which he was presently renting. We both agreed that perhaps it was time to find, and buy, the houses of our romantic dreams.



Sectional diagram of rear of house showing organ layout (not to scale).

Dismissing Washington as too expensive, we were beckoned by friends to nearby Baltimore, Maryland. Reminding me of my days in Richmond, downtown Baltimore real estate offered a wide selection from which to choose, both architecturally and economically. Durward finally settled on a great 1883 Queen Anne style row-house with an attached shop building, while I discovered, across the street, a classic Baltimore row house with the traditional Baltimore white marble steps. The house is of 1870's vintage, had a 25 amp electric service that mysteriously would go on and off by itself, and had a water supply that bubbled up through the sidewalk instead of issuing from any interior faucet. However, it did have spacious, twelve-foot ceilings in the rooms, seven fireplaces, and a graceful curving staircase with a sculpture niche among the surviving original features. Truly, a house

well worth the paltry sum of eight-thousand dollars.

In my enthusiasm to restore and create the house of my dreams, theatre organs were all but forgotten, until, a couple of years later, Durward acquired a twenty-six rank Aeolian residence type organ for installation in his music room. Only then did the desire for an organ of my own return. My house was actually becoming livable with the parlor restoration almost completed, new wiring, a new roof, and wonder of wonders, plumbing that actually worked! Unfortunately, expenditures for all of these improvements and the promise of much more to come, seemed to dictate that the only organ I would be able to acquire would be comprised of various parts from different organs purchased for little or nothing, which could be at least based on theatre organ design. It came as a great surprise to learn, from

one of Durward's band organ customers, of a genuine Wurlitzer organ for sale at an attractive price — right in the very suburb where I grew up.

The organ was a typical 2/7, style E Wurlitzer (actually, opus 1690, July 1927). When first I saw it, the organ was being stored in the master bedroom of a high-rise apartment building. The owner of the organ restored pianos for a living and had finally given up trying to find a suitable location for installation. He showed me a great heap of parts which comprised the instrument. This was the first time I had seen the inside of a Wurlitzer. Showing evidence of years of use, water damage, and abuse suffered from a hasty removal from its last installation in a church, the organ, in many ways looked like a more formidable challenge than my house had at first appeared.

I asked the owner if he knew the history of the organ. He replied that it had been originally installed in the Auditorium Theatre in Winston-Salem, North Carolina. Suddenly, I remembered that my great Aunt Winnie used to accompany silent movies on piano and organ in her younger days in Winston-Salem. A phone call confirmed (quite enthusiastically) that she had, indeed, played "the pictures" at the Auditorium Theatre. Originally built as a big vaudeville house in the 'teens, the Auditorium later had its name changed to the State Theatre and was converted primarily to a movie theatre, which is, no doubt, when the Wurlitzer was installed. Great Aunt Winnie also described her successful career as a silent movie organist, playing at various theatres in Winston-Salem, Atlanta, and Macon, Georgia, and eventually, her own home town of Mount Airy, North Carolina (the "Mayberry" of Andy Griffith fame). She continued to play in various theatres until talking pictures put musicians and organs out of business.

Well, of course, that did it!! I HAD to own that instrument. So, going a bit further into debt (a great American pastime), a deal was struck and the Wurlitzer was trucked to Baltimore. It was, after all, like bringing home a piece of my family heritage. Once safely stowed inside the house, with its windchests, pipes, and a plethora of other parts filling the first floor like an impassable log jam, I quickly realized that all further work on the house would halt until the organ was restored, installed and playing. Rotting window sills, peeling wallpaper and paint would just have to wait.

Locating a suitable space for the organ to speak into came fairly easily. The largest open, reverberant space in the house is the main stairhall. What was at one time

a maid's room on the rear of the third floor became (with its ceiling removed to provide clearance for the bass pipes) a pipe chamber and space for a separate relay room. The swell shades were mounted just below the skylight in the stair hall. This provided a suitable setting for the sound, which, like daylight, would flood the interior of the house. Not quite so easy was finding a location for the console. It was too large to situate on the main stair landing as I had originally hoped. I finally placed it in the room directly below the

pipe chamber. Because this location was so removed from the main stair hall, a second set of swell shades was installed vertically along with a curved "tone chute" which directed the sound down into the room below directly over the spot on the outside wall where the console was to be situated. During the initial design phase, I set my stereo system in the newly created pipe chamber and, playing theatre organ recordings, I concluded that the sound was not balanced enough at the console between that which came down through the tone chute and what was being heard from the stair hall, since the only opening from the hall into this room was through the stairhall doorway itself. To resolve this, another large tone opening was cut in the adjacent wall into the stair hall until a stereo-like balance was achieved from both orifices. The thick, hard plaster walls and high ceilings further encouraged me to believe in the potential for a grand-sounding organ installation.

Saving the console for last, restoration and installation of the organ continued steadily over the next six years. Since I had never seen the organ in its assembled state, I was quite grateful to the Wurlitzer company for printing an assembly letter code on the ends of windchests and structural components. This was invaluable in realizing the original configuration of the organ. What aided me the most, however, was maintaining an organ-design diary, a logbook if you will. All of the ideas and plans for the installation were drawn, designed, and each ramification carefully considered prior to any construction. This eliminated a lot of wasted time and physical effort to be certain that things were going to fit. This journal has also become interesting reading, documenting the ongoing progress as well as becoming a permanent record of the renovation project for posterity.

One difficulty I was faced with early in the project was whether to install the instrument as it was originally built, or to effect any "improvements." My Smithsonian restoration training instilled in me the value of installing the instrument exactly as it was originally constructed. An unaltered style E Wurlitzer may have been perfectly suited for accompanying silent movies, but I wanted an instrument which was more versatile, which could be used as a solo (concert, if you will) instrument. I decided to preserve as much of the original integrity of the organ by allowing improvements to be limited to a configuration which the Wurlitzer company later developed in redesigning their smaller theatre organs, improvements such as additional tremulants and an expanded stop unification system.

GRAND *The Family Theatre*



Presents

An Every Day Feature

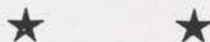
WINNIE

WARD RAY

At the Console of the

MIGHTY KILGEN

PIPE ORGAN

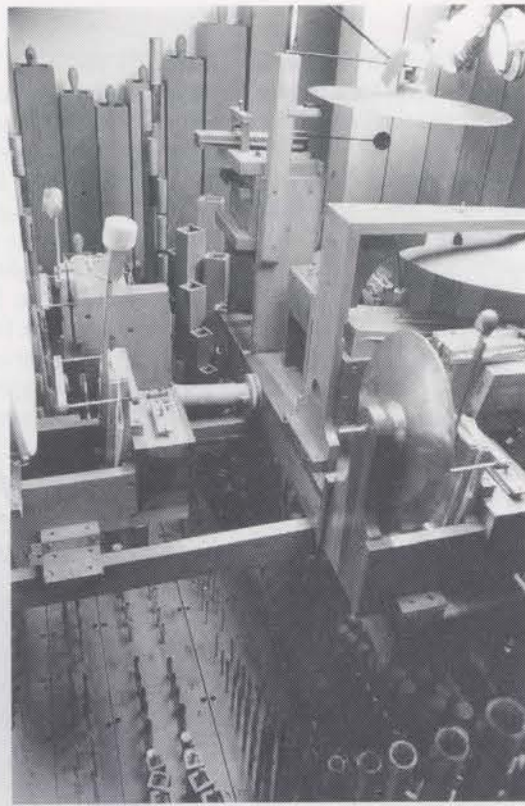


What's Your
Favorite Tune?
Ask Her, She Will
Play It!

Brian Jensen's Great Aunt Winnie



The author's classic Baltimore 1870s row house.



Chamber view; although tight, everything is accessible for servicing.

I obtained a larger Wurlitzer relay and switchstack to substitute for the original in which the cables had been cut. I found that the primary action on the larger relay had been releathered quite ineptly, whereas the primary action on my original relay were beautifully done. I switched primary action boxes and much to my amazement, they fit exactly — down to the last screw hole! There is something to be said about mass production techniques!

Through research, I learned that my Wurlitzer was removed from the Auditorium/State Theatre in the mid 1930s and reinstalled in a church nearby. As usual, except for the chrysoglott and the chimes, the percussions and special effects had been stripped. I was able to find replacements, most of which are Wurlitzer. One of the effects which was not built by Wurlitzer, the xylophone, is now a large-scale, 49-note Moller unit which, by dropping a felt strip pneumatically in front of the hammers (my own design), doubles as a marimba/harp. The combination action had also been removed from the console when I purchased the organ. I was able to replace it with a Wurlitzer action from a larger organ. This doubled the number of pistons from the original action, which had been only five per manual.

The console shell itself was battered from years of abuse. The keyboard bracket scroll carvings were missing and the finish mottled by ill-placed plants and careless watering. An easy solution would have been to simply paint and cover all of the

damaged areas, but I wanted to retain the natural mahogany color. I found that by matching a stain to the darkest discoloration, the new lacquer finish effectively disguised the worst of the blemishes. The missing scroll carvings were duplicated from plaster molds which were made from original carvings, and the reproduction was then cast from this mold using plastic, auto-body putty, gilded and lacquered.

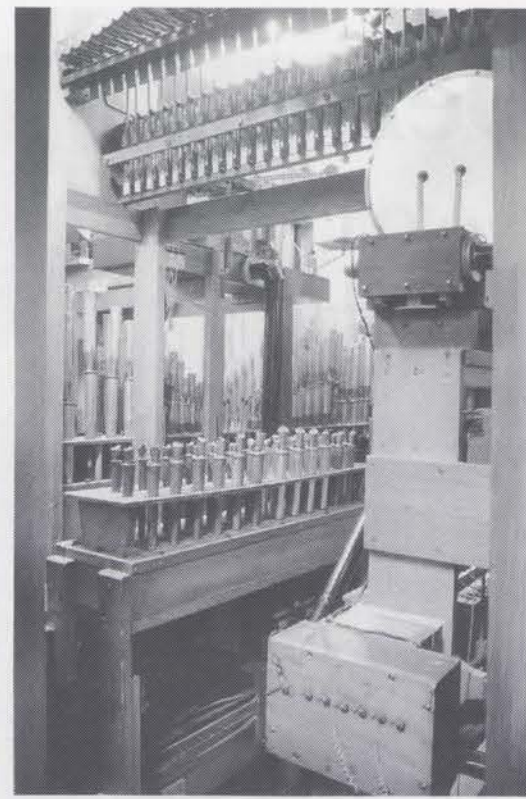
The blower motor required three-phase current for operation. This minor effort proved to be quite an exercise. While it was conveniently available on the pole directly behind my house (an advantage of living in the inner city), the task of convincing the electric company of why it was needed in a residence was exasperating. I was passed from person to person until I finally was referred to a senior representative who began to grasp the purpose of the three-phase current. (To these people, it was absolutely incredulous that someone would install a pipe-organ in their home, let alone an organ from a theatre). Once the communication barrier was bridged, the three-phase service was promptly installed. Finally, after the winding and wiring was tested and the pipes were tuned, the Wurlitzer again began producing music! It quite surpassed my expectations!

The organ had its first concert at a gathering of sixty members of the Baltimore-based Free State Theatre Organ Society in the fall of 1987. All of the years of un-rushed progress, the pages of drawings,



Author Brian Jensen seated at his Wurlitzer before completion of Victorian room.

How would such a hopeless romantic complete such a room . . .? Why as a Victorian Gentleman's library, of course.



Chamber view: note unusual rank of "capped" Kimuras, made by Hall, which allow the Kimuras to blend better with the ensemble.



Organ control panel in Gothic library. Antique meters register voltage and amps from organ's DC generator.



Grand piano with Welte reproducing player. Grille work above allows sound to enter from stairhall.

the carefully considered procedures for the restoration and the installation paid off handsomely in the finished instrument.

The installation, however, was far from complete. The cracked plaster walls and ceiling, the gaping tone openings in the hallway and in the room below all needed to be detailed in a way which would be aesthetically pleasing, and complement the instrument it housed. The room itself had even been used as a spray booth during the refinishing process for the console!

How would a hopeless romantic complete such a room and create an atmosphere that would be appropriate for playing and listening to such an instrument? Why as a Victorian, neo-Gothic, Gentleman's Library, of course.

I based the design for the room on a favorite period room which had been on display at the Smithsonian. My Gothic fantasy room took about two years of fun to create. Being an experienced exhibits specialist, and as such, a master of illusion, it was not difficult at all to produce the sumptuous fantasy as it might otherwise appear. The ceiling beams, cornice moldings, Gothic quatrefoils, tracery, and fretwork emerged from easily sculpted styrofoam, and held in position with "Liquid Nails." The ceiling's beaded-board effect was created by using inexpensive masonite paneling. I rationalized that all of this fool-the-eye approach was little different than the Victorian craftsmen of a century ago. Often they would use painted plaster or wood to imitate stonework, or false grain-

ing over a pine or poplar base wood to present the illusion of expensive walnut or rosewood. I was only preserving the tradition — with a slightly modern bent.

Many elements in the room were salvaged from other buildings, serving new uses. For instance, the bookcases were built from walnut choir stalls from a demolished church in Jim Thorpe, Pennsylvania. The carved wood window valences were fashioned from sections of the discarded facade casework from the Moller organ in Saint Matthew's Cathedral from Washington, D.C. Antique shops and flea markets supplied appropriate furnishings and finishing touches; for example, brassware from the exotic East, a stuffed elk head, and a Gothic art case grand piano with a Welte reproducing player mechanism.

Now you may ask, is it finished? Well, that depends — the Gothic library, perhaps, is; the Wurlitzer still has a few more refinements to be completed, and, of course, there is the rest of the house which must be completed to complement the parlour and the library (even the kitchen is furnished with vintage appliances). The skeptics, at least for now, have been silenced. I don't feel nearly so foolish anymore for having embarked on such an enormous task. I have demonstrated that, with careful planning, steady work, a fertile imagination, and a LOT of time, anything can be accomplished. Besides, after all, what is time to a hopeless romantic who is pursuing a dream?

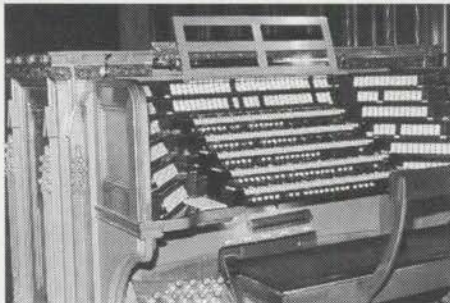
Ninety-One-Derful Was!

NOT A FEAST . . . BUT HAUTE CUISINE

by Stephen L. Adams



The St. Francis Hotel and Union Square.



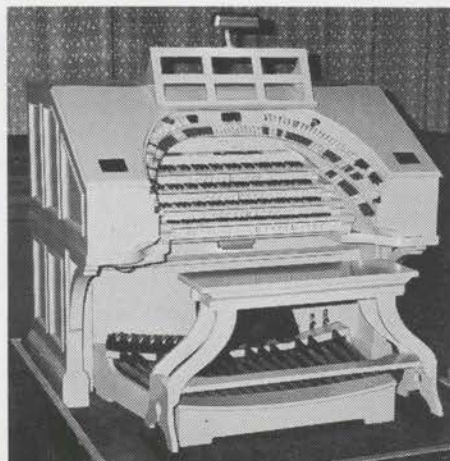
Grace Cathedral 4/123 Aeolian Skinner



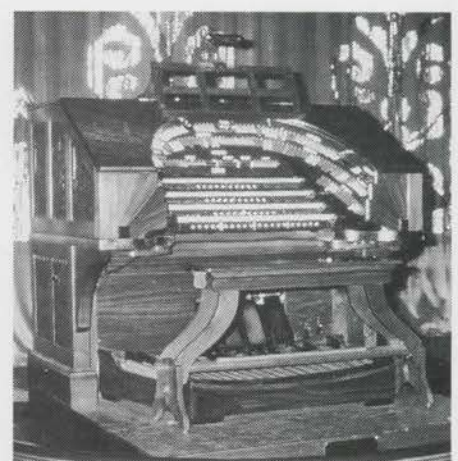
Stanford Theatre 3/21 Wurlitzer



Berkeley Community Theatre 4/33 Wurlitzer



Castro Theatre 4/26 Wurlitzer



Oakland Paramount Wurlitzer



At left: Gary Jones. IE

Below: Clark Wilson and Jerry Nagano. MLV



Bob and Bo Hanley.
PJQ

With 904, the 36th ATOS Convention was the best attended in more than a decade. And with more than 6,000 members worldwide, complaints that ATOS is dying out seem unfounded. But to the perceptive who attended this year's conclave, it's clear that this is an organization on the edge of a new era. One which will make greater demands upon its leadership.

With each convention, a new slate of officers is elected and three board members are replaced. For the first time in ATOS history, there were four candidates for President — each offering unique and valuable talents. Archivist and board member Vern Bickel was elected and has already distinguished himself as a leader of wisdom, perspective, fairness, and comprehension.

It is interesting to note that only four instruments were heard during the week-long conclave, the smallest number at a National Convention in recent memory. Yet each instrument was as near perfection as possible, and the artists simply stellar.

Painstakingly assembled from parts the Castro, Berkeley Community Theatre, Stanford, and Oakland Paramount organs performed with a precision and refinement that can only be attributed to the technical genius of Edward Millington Stout III, Rudy Frey and Bill Schlotter. With these instruments as a backdrop, the presentation of the world-famous Aeolian-Skinner at Grace Cathedral became the jewel in the crown.

The historic St. Francis Hotel on Union Square served as the official convention headquarters. Undaunted by high prices and a concurrent convention of Shriners, ATOS conventioners congregated in the ornate lobby whose famous lounge had once featured a San Francisco legend, pianist Frank Denke. Amidst palms, marble columns and gold-leafed cherubs, conventioners waiting to depart for events could observe the passing of tourists, natives, and tradespeople.



Transportation to events carried an option this year. Bay Area Rapid Transit (BART) provided the majority of conventioners with subway rides to venues in Berkeley and Oakland. All conventioners rode coaches to the Castro, Stanford, and Grace Cathedral. Some elected to take coaches to all locations, at an additional cost. Those taking BART for East Bay locations were carefully guided to the right turnstiles and trains by NorCal guides. Taking BART provided one with a close look at distressingly threadbare portions of the Bay Area and their inhabitants, however.

San Francisco has long held the reputation for some of the finest dining in the country. Exquisite cuisine with matching decor and views are legendary throughout

the world. Conventioners this year had fewer opportunities to sample the fare at Fisherman's Wharf, Nob Hill, or Sausalito. Because of a very tight schedule, even a quick (and very expensive) sandwich was not always possible. Many chose to carry granola bars or candy to tide them over to the next adequate break.

For many longtime ATOS members, the sounds of the Fox or Paramount Wurlitzers were their first introductions to the theatre organ. ATOS can trace its roots to this magical city which Ben Hall referred to as "Baghdad By The Bay." The raucous, yet refined city perched on the steep hills overlooking San Francisco Bay has a hold on many as truly the root of their passion for theatres and theatre organ music.



Chris Nichols, Marty Wiegand, Jack O'Neill. PJQ



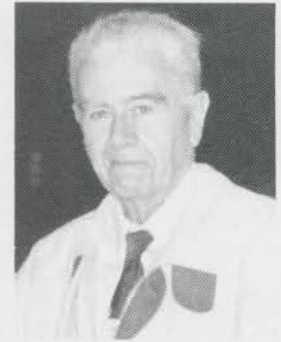
Ben Vine, Mark Aston, Russell Holmes. PJQ



Beth and Bob Gilbert



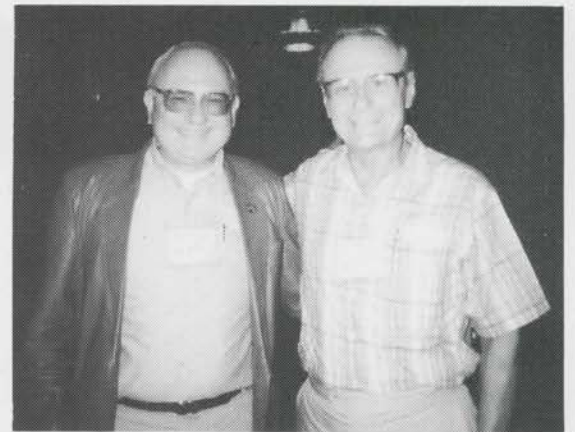
Paul Quarino and Jack Gustafson on the bus.



*Photographer
John Sharp*



Jan Challendar, and Madeline LiVolsi. MLV



Bob Hartzell and Bill Brown. HW



Dick and Rocca Raupach. PJQ

THANKS TO PHOTOGRAPHERS:
Paul Quarino (PJQ), John Sharp (JS), Madeline
LiVolsi (MLV), Ray VanSteenkiste (RVS), Irv Ewen
(IE), Bo Hanley (BH), Warren Sunkel (WS), Don
Lockwood (DL), Harvey Whitney (HW). Thanks
also to Claude Neuffer for his help with the pictures.



Lois Segur, Thelma Barclay. 19Q



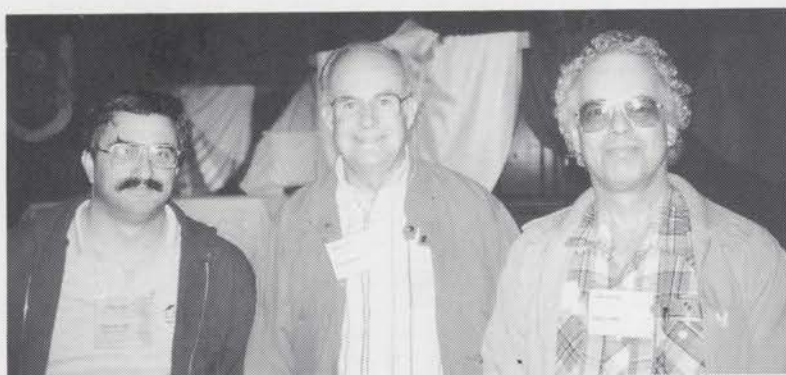
Ray and Doris Taylor. HW



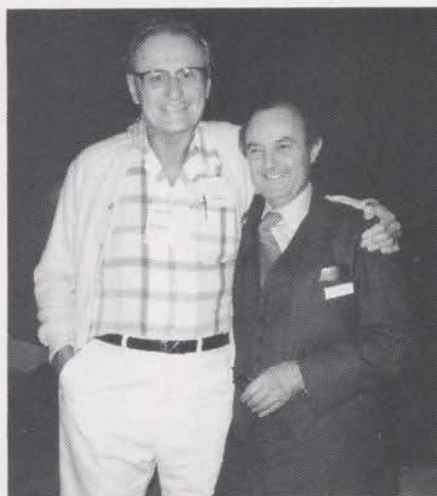
Steve Adams, Harold Wright, Bill Tabor. 19Q



John Seng, Grace McGinnis, Tim Kreifels, Steve Adams, George Robinson. 19Q



Tom, Dick and Harry (DeLay, Willson, Heth). 1E



Bill Brown and Ed Stout. MLV



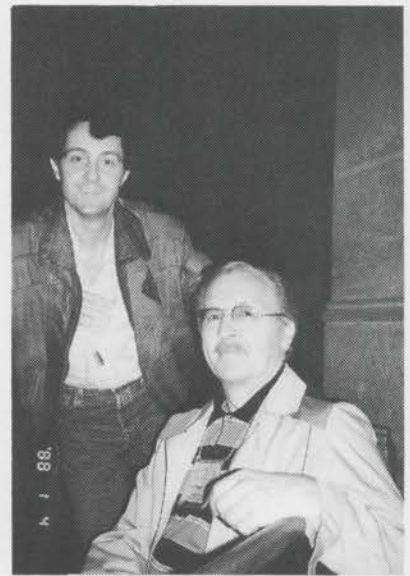
Larry Donaldson and Jim Riggs. MLV



Russell Holmes at Allen organ. JS



(L to R) Janice Riggs, Grant Alexander, Gary Miller, Christopher Kenward, Bob Gilbert. JS



Steve Bramall, Tony Moss. IE

It was a convention to which hundreds came looking for inspiration, hope, camaraderie and love. Struggling with businesses, personal lives, finances, many arrived at "Baghdad" hoping to drink from the fountain of our primal inspiration. A testament to this was the spellbound audience at Steve Levin's Historic San Francisco Theatres slide show. For here, in a scant two hours, was shown the exuberance of architects inspired by the majesty of the setting, the vision of a greater reality through fancy-free architecture.

If one fact became clear at this convention, it was that we are an assemblage of people in search of love and inspiration through a shared joy in the musical experience of the theatre organ. Friend or foe, if one of our ranks is hurting, we all hurt. If one is gone, we all mourn. Ours is a time of intense personal challenge. The ATOS National Convention is a critical milestone in our travel through each year. It is a time when we are hopefully afforded a few moments in which to relive our first inspiring moment with the theatre organ, and the "okayness" of being it provides. To that end, each convention is dedicated.



Record Shop. JS



Donald MacKinsey



Famous clock in St. Francis lobby. MLV



Lew Williams. MLV



Some of the bus captains: (L to R) Fred Vogel, Jim Jeskey, Herb Milne, Evelyn Woodworth, Bob Smith, Charles Hegstrom, Ray Warner, L. Bradley. L.B

Below: Convention workers: (L to R) Rudy Frey, Janice Wendell, Bill Turner, Bob Smith, Ray Warner, Bob Milne, Jim Jeskey, Kay Bradley, Beth Savano. Kneeling in front: Wes Cavett, Lorne Bradley. L.B



Registration . . .



Friday . . .

Convention registration took place on the mezzanine level in a space normally used as a corridor. Yet, in spite of the cramped quarters, the process took no longer than the time required to say your name and smile. Thanks to the cumulative experience of Convention Program Coordinator Tim Needler, the mechanics of registering at a convention have been reduced to a matter of trouble-free moments. Thanks are also in order for NorCal's calm, organized, and confident staff.

With convention packet in hand, all that was left to do was to review the official convention schedule and browse through the excellent convention booklet. This year, there was an obvious absence of easy-to-lose (or forget) event tickets. Also, this year the name tags were necklace-type affairs which acted as admission tickets, BART tickets, and general identification.

Chapter Representatives Meeting

The traditional opening "No Host Cocktail Party" was omitted this year. Instead, the convention began with the Chapter Representatives Meeting at 2:00 p.m. Minutes of this meeting are elsewhere in this issue.



Past President John Ledwon passes the gavel to new President Vern Bichel. 19Q



1991-1992 Board of Directors:

Back row: (L to R) Alden Stockebrand, Vern Bichel, Dorothy Van Steenkiste, Jack Moelmann, Jim Riggs, Byron Melcher, John Ledwon. Front row: Gary Jones, Russ Hamnett, Paul Quarino, Lois Segur, Bob Markworth



BOARD MEETING



CHAPTER REPRESENTATIVES MEETING



Berkeley Community Theatre. BH



TOM HAZLETON Berkeley Community Theatre

Having received considerable advance publicity, conventioners eagerly anticipated the first musical event of the convention. Rumors about the character of Berkeley's massive 4/33 Wurlitzer, and the mammoth 3550-seat auditorium, had circulated freely in the months prior to the convention.

Who better than Tom Hazleton, beloved Bay Area native, to inaugurate the pride and joy of Berkeley? The program began with a screening of the fabled silent film of the manufacturing and shipping of the San Francisco Granada Theatre (later Paramount) Wurlitzer. The only surviving promotional film made by Wurlitzer on their products, this glimpse was made possible by the donation of projection equipment to the Berkeley Community Theatre by former ATOS President Sandy Fleet.

As the film came to an end, Tom brought the stunning cream and gold console out of the pit under full steam. In a concert of tremendous diversity, and with dedications to people whose friendships were particularly important to Tom, the great Berkeley Wurlitzer established itself as a monumental asset to the Bay Area.

The cavernous Berkeley Community Theatre bears a remarkable resemblance to Radio City Music Hall. The feeling of enormous space and the restrained Arte Moderne decor, combine in no accident to delight the senses. The equally grand, if not somewhat distant, sound of the Wurlitzer makes this installation a classic.



Berkeley organ crew: Dick Taylor (seated) Kevin King, Bill Schlotter, Chris Nichols. RVS



David Fielder, Joe Butler. PJQ



Steve Adams and Richard Rogers. PJQ

Saturday . . .

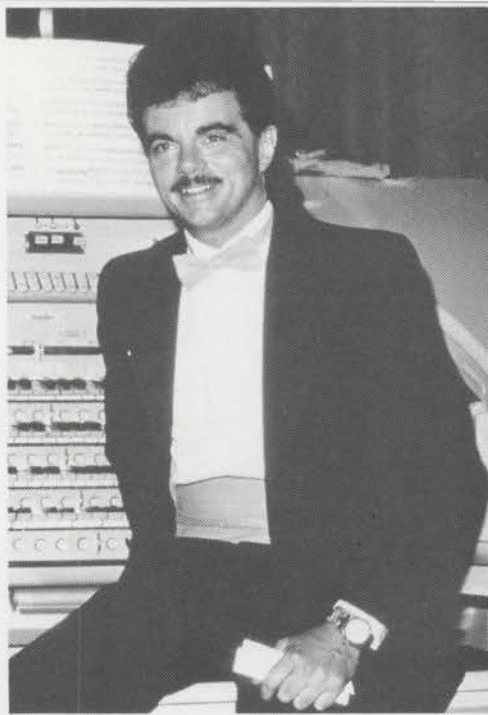
CLARK WILSON Castro Theatre

With no time to spare for breakfast, conventioners, red-eyed with jet-lag, made their way to 8:30 a.m. buses that would take them to the Saturday morning concert by Clark Wilson at the Castro Theatre.

The official Master of Ceremonies for the convention was Jack Bethards. Perhaps best known for his ownership of the Schoenstein Organ Company, as well as a primary figure in the restoration of the Oakland Paramount Theatre, Jack is also a pipe organ industry leader. His role as emcee for the convention lent an air of dignity to each event. Yet the Bethards sense of humor came through at the slightest opportunity.

One can scarcely say the name Castro without adding the names Ed Stout and Dick Taylor. For it's Stout and Taylor who have made the name a household word to ATOS. Contained within this neighborhood house that time forgot, in chambers that formerly housed a small Robert-Morton, is a magnificent 4/26 Wurlitzer.

With every possible nuance groomed to a state beyond perfection, this instrument and its lovely 1920's setting combined with Clark's distinctive program and artistry to bring out the best in each. Indeed, as Ed Stout said in his introduction, each seat at the Castro is a musical loge. What better way to hear Clark Wilson than in a loge seat?



Clark Wilson. ws



Emcee Jack Bethards. js



Castro crowd. js



Schoenstein organ factory tour. BH

Schoenstein Factory Tour

Tours of the famous Schoenstein Organ Company factory in San Francisco, began shortly after the conclusion of Clark Wilson's concert. With work in progress, conventioners were able to view methods of organ construction, and the operation of an efficient, immaculate shop. For many, this was their first such foray into the ancient world of organbuilding.

Perhaps of greatest interest to theatre organ buffs and historians is the role the Schoenstein Company played in the installation and maintenance of theatre organs in San Francisco. Theatre organ enthusiasts can be thankful to Jack Bethards for his careful maintenance of shop correspondence and records, detailing the relationship Schoenstein had with Wurlitzer and other companies.



Jack Bethards and metal pipe maker explaining the process of building metal pipes. BH



Rodgers room — Tom Hazleton, Gordon Walker. js

Young Enthusiasts Meeting

Begun several years ago, the Young Theatre Organ Enthusiasts met again this year in an ongoing effort to draw young buffs together for a social occasion. Ever self-conscious about aging, ATOS hierarchy have long felt that this assembly offered ATOS youth the chance to meet outside of the influence of its older members. Well chaperoned by John Ledwon and Dorothy VanSteenkiste, a small but friendly group of ATOS youth met for more than an hour to discuss all aspects of their activities.



Richard Purús, Donna Parker and Tom Hazleton at Rodgers demonstration. MLV

Rodgers Organ Company Demonstration

No one other than Tom Hazleton would have been appropriate to demonstrate the latest Rodgers Organ Company products. Ever since his appointment as Tonal Director at Rodgers, a remarkable stream of shiny new products have come from Hillsboro, Oregon. Still uncertain of the viability of a home entertainment product, Rodgers continues to maintain its visibility at home entertainment conclaves. Presenting once again its latest institutional models adjusted to satisfy the tonal needs of popular music, the company suggests it intends to release a product reminiscent of the grand instrument they produced decades ago. So far, it's only a suggestion. Appearing once again at the convention, both Rodgers and conventioners were at least afforded the opportunity to recall a grander era when Rodgers led the way in the prestige home electronic market.



Fred Clapp. js

Audience at Rodgers demonstration. js



Dextronix Users Group

In a continuing effort to keep interested members abreast of the technological advances in organbuilding, convention planners scheduled a Devtronix Products Seminar. As would prove true at all seminars, the rooms provided by the St. Francis Hotel were a fraction of the size needed to hold the numbers who tried to attend. As a result, many conventioners gave up and tried a different seminar scheduled for the same hour. One thing is clear, however. There continues to be a strong interest in technical subjects.

Electronic Organ Owners

Not everyone can own a theatre pipe organ — so, for those who own electronic theatre organs and find them an enjoyable part of their lives, the opportunity to congregate with fellow enthusiasts was presented for the first time this year. Electronic organ buff Jack Moelmann was assigned to lead this group. With the large number of attendees, Jack began banding them together in his inimitable style. It will be interesting to watch this group in the coming years. Clearly, the electronic theatre organ occupies a strong and very special corner of the ATOS world.

Pipe Organ Owners Group

Members who attended the 1990 ATOS Convention Pipe Organ Owners Group meeting may recall that former ATOS Secretary Laurel Haggart led a boistrous group through the difficult process of defining their purpose. Were it not for the passion of our organization, such clearly defined direction would not be possible. And this year, a more focused and purposeful assembly of enthusiasts met to talk about the subject they love best: My Pipe Organ.

Assigned the largest seminar room of the convention, many pipe organ owners were turned away for lack of sitting, standing, or even eavesdropping space. Those who were lucky enough to have arrived early and gotten in had the opportunity to share stories and news that grow out of the distinction of owning a theatre pipe organ. From its tempestuous beginning may spring a formidable group of enthusiasts.

Saturday . . .



JIM RIGGS Oakland Paramount Theatre

Our first trip to the now venerable Oakland Paramount Theatre took place on Saturday evening. For some, the convention began at this event. In spite of the netting installed over the plaster walls and main ceiling to catch possible falling plaster, the conventioners thoroughly enjoyed themselves.

It is difficult to describe the joy that Jim Riggs finds in the music he plays. Whatever its description, it came to us from the stage and from the chambers with every piece he played. It distinguished the evening by its dignity, power, and joy.

As a surprise to conventioners, emcee Jack Bethards not only introduced Jim, but also presented "Deco-Win." With a tongue-in-cheek, conspiratorial mirth, prizes were awarded to attendees with winning badge numbers. Jack was aided by a lovely wheel-spinner, Lisa, as Jim played appropriate background music on the Wurlitzer. And to check winning badges, Auditorium Manager Peter Botto and Janice Riggs worked the aisles. The prizes ranged from a bottle of wine to a battered Wurlitzer Tuba pipe reputedly signed by Hope-Jones himself.

The famous slave console from the New York Paramount studio Wurlitzer of Jesse Crawford was displayed during the concert alongside the Oakland Paramount console. For years in private collections, this four-manual console has re-emerged for the public to appreciate once again. But not just a pretty face, the console was connected to the Wurlitzer. To prove it, Lew Williams came to the stage to play the "Maine Stein Song" in duet with Jim just as Helen and Jesse had recorded it on April 4, 1930. Perfectly played it thrilled the audience.



Jim Riggs at Oakland Paramount. JS



Lobby — Oakland Paramount. JS

Sunday . . .

MARK ASTON and the Young Organist Competition Finalists Berkeley Community Theatre

Mark Aston of Bury St. Edmunds, England, was the national winner of the ATOS 1990 Young Organist Competition. This year, the 16-year-old played a full hour program on the mammoth Berkeley Community Theatre Wurlitzer.

Once one recovers from the impact of such talent at so early an age, one begins to realize just how deeply his talent runs. Mark shows all the signs of a young man who has spent a great deal of time at the piano. His fingering technique and ability to translate such pieces as Gustav Holst's "The Planets" into a meaningful piece for the organ, suggests a breadth of musicianship to be reckoned with.

While Mark has chosen a career in medicine, perhaps he'll find a way to continue to delight audiences with his musicianship.

Benjamin Robert Vine, 1991 Junior and Overall Winner of the National competition, is also from across the pond and shares his instructor, John Norris, with Mark Aston. Clearly a natural at the keyboard, Benjamin is at ease and confident with everything he does on stage. Once again, a mind-boggling talent at such an early age (14). Fortunately for all of us, Benjamin wants to continue a career in music.

Donald MacKenzie was the 1991 Senior Winner. From Scotland, Donald is the only competitor who is also working for a local organbuilder. No doubt this well-rounded exposure to the organ gives him an important perspective at the keyboard. Of particular note was his own arrangement of "Loch Lomond."

There can be no denying the importance of these annual awards and recitals. The art of organbuilding in-and-of-itself is not enough. We must have performers. And with these winners, and the winners before them, we have a glimpse into the future of theatre organ. As their talents mature, so will their demands on the instrument. Where is it all leading? It's hard to say, but it seems headed in the right direction.

Young organists Donald MacKenzie, Benjamin Vine and Mark Aston at Berkeley. js



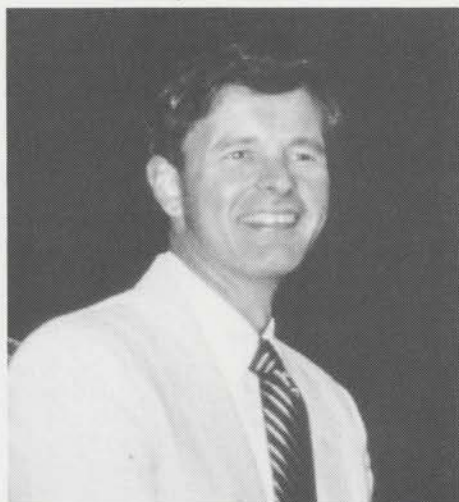
L to R: Donald MacKenzie, emcee Jack Bethards, Ed Stout, Mark Aston and Benjamin Vine at Berkeley. RVS



*Jeff Weiler and
Janice Riggs.
19Q*



Sunday . . .



Lew Williams. ws



Dennis James. js

LEW WILLIAMS Oakland Paramount Theatre

by Tom DeLay

The unannounced theme of Lew Williams' Sunday afternoon show at the Oakland Paramount might have been — Superb Music and Humor. As Lew said during his program, ". . . we're going to raise hell and put a brick under it . . ." Such was the case.

Lew opened with an appropriate "Lulu's Back in Town/Don't Bring Lulu." It would seem he found the rock-stable wind regulation of the Paramount organ to his liking. This was demonstrated with his performance of John Weaver's "Toccata for Organ" and the Dupre Prelude and Fugue in G Minor Op. 7 No. 3. These were thrilling on the instrument. In a complete turn-about, his "Bad, Bad, Leroy Brown" was wild enough to wake up even the most diehard purist. To say it got a positive reaction from the audience would be an understatement. He added another brick to the elevation of the underworld.

Lew's selection of some Josephine Baker gems also gave him a chance at a Maurice Chevalier impression. As always, Lew's humor was a hoot — and very welcome.

Lew brought out Jim Riggs for a closing duet on the slave console in a four-hands arrangement of Torch's "12th Street Rag," ". . . this is what it was . . . probably like if Sidney Torch and Helen Crawford . . . had gotten together . . .!" Lew's fine musicianship and humor are always a welcome addition to a convention.

DENNIS JAMES Stanford Theatre

About 25 miles south of San Francisco, the city of Palo Alto conveys the sense of a community that supports the prestigious Stanford University. Within this retrospective, historic, philosophic climate, is located the recently renovated Standard Theatre. Devoted to the exhibition of classic motion pictures, this handsome operation is guided by genius and visionary David Packard. Contained within its walls is the state of every art, including a 3/21 Wurlitzer.

Dennis James was selected to present a silent film for the convention, with the style and presentation that characterized the finer houses during the '20s. Dennis is particularly experienced in this regard, having toured with the unique silent film, *Napoleon*.

Emcee Jack Bethards introduced David Packard who gave us a fascinating account of the restoration process, and the phenomenal success the Stanford operations represent. David Banks, the house projectionist, was also the installer of the organ, and is able to fix just about anything else. Indeed, as we discovered in the course of the evening, not all of the talent was found in the pit or on the screen. A projectionist is just as much an artist as any other aspect of motion picture presentation.

The film was superb. Dennis' selection was ideal, as was his transparent accompaniment. *Showpeople* starred Marian Davies and was released in 1928, full a year after sound films were introduced.

One final note on the Stanford experience. Although David Banks installed the Wurlitzer, the talented team of technicians from Quality Pipe Organ Service, Ed Stout and Dick Taylor, also maintain this instrument. If we had not been told so, one might have surmised so. All Stout/Taylor instruments seem to have more "Bong in their Gongs."



Standing ovation for Lew Williams. js



THEATRE ORGAN

Monday . . .

KEVIN KING Berkeley Community Theatre

Amidst a sea of growling stomachs, conventioners departed at 8:00 a.m. Monday morning for the cavernous Berkeley Community Theatre. This time, Bay Area organist and Berkeley crew member Kevin King played a concert prior to the annual membership meeting.

Kevin's widely varied program was delightfully played in his relaxed style, perfectly suited to the early morning hour. His comments about the installation, and the lighting of the chambers and tonechute while he played, gave the audience a good appreciation of what happens between the console and the listener. Perhaps the highlight, musically, was the song, "What Was Your Name?" The composer is Kevin King.

After an intermission, Dairyland Chapter representatives Jim Stemke (narrator), and Walt Strony (at the console), presented a first-class slide show of the 1991 ATOS Regional Convention to be held in Milwaukee, Wisconsin, November 1-3.

Next followed a slide presentation by Delaware Valley Chapter, announcing the 1992 National Convention. With a dizzying array of console slides, it's clear that in 1992 conventioners won't be seeing an instrument more than once! Of particular interest are some world-famous classic organ installations, played by celebrity classic organists. Of little interest to some, this is a delight to many who must choose between attending an AGO convention or an ATOS convention. For those who aren't interested in these events, there awaits a myriad of historic points of interest within minutes of the convention hotel in Valley Forge, Pennsylvania.

The annual Membership Meeting was led by the newly elected ATOS President Vern Bickel and is covered elsewhere in this issue. Vern's careful attention to Robert's Rules of Order, and his eagerness to hear from the ATOS ranks immediately ingratiated the membership to his leadership. Vern appears ideally suited to lead the organization into the next decade.



Kevin King. 19Q



Bud Abel



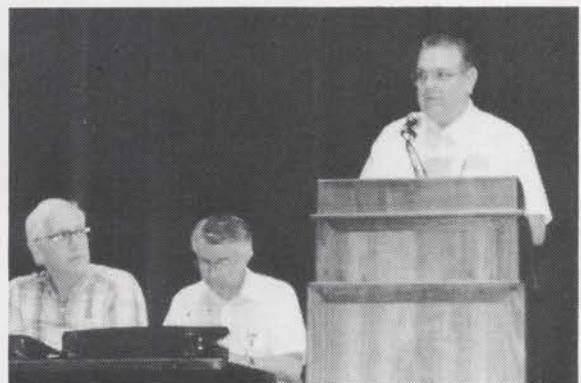
Board of Directors at Membership Meeting. BH



Editor Grace McGinnis in the "best remaining seat" at Membership Meeting. MLV



Cliff Shaffer



New President Vern Bickel. BH

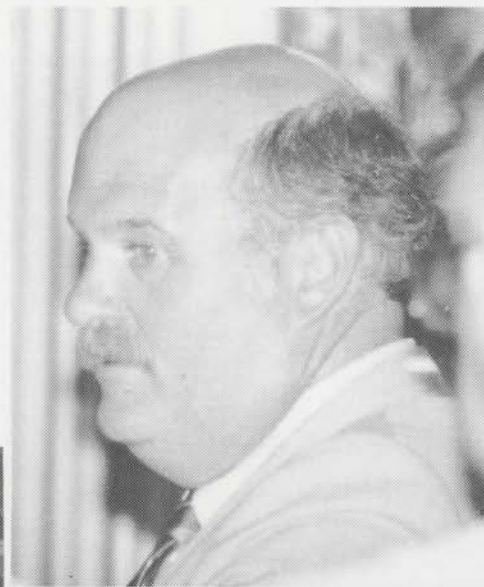
Monday . . .



Above: Lyn Larsen and Dwight Beacham at Allen Organ Demonstration. JS

At Right: Steve Levin answers questions at his seminar. JQ

Below: Crowd gathered in the Colonial Room for the slide presentation of the Theatres of San Francisco. BH



LYN LARSEN Allan Organ Company Demonstration Historic First Congregational Church

Adjacent to the historic St. Francis Hotel is the equally historic First Congregational Church. Its massive Romanesque architecture imparts a feeling of grandeur that is seldom seen in contemporary construction. Within this elegant, if not somber, setting, the Allen Organ Company set up one of their largest theatre models for demonstration by Lyn Larsen.

Lyn was introduced by Allen executive Dwight Beacham, in endearing terms reserved for a good friend, as well as an artist. While not an official concert event, the performance by Lyn was everything but a demonstration. Despite the obvious presence of considerable electronic regalia, Lyn never lost sight of his love for the elegant presentation of music in its most noble form.

Transported into the grandeur of the architecture by the harmony and emotion of Lyn's music, it was occasionally difficult to withhold a tear of appreciation. His command of the acoustics, the instrument, and the music has seldom, if ever, been more complete. Lyn wears his maturity with pride and determination that we hope will become a model for young organists in the years to come.

STEVE LEVIN Theatres of San Francisco

New to convention programming this year was a slide show presented by Theatre Historical Society member Steve Levin on Bay Area Theatres. This delightful marriage of THS and ATOS was a big hit with conventioners, suggesting that it should be repeated. After all, most ATOS members are also quite fond of the settings for which our beloved instruments were designed.

Raconteur, showman, businessman, and enthusiast, Levin's casual, if not light-hearted, narration of rare photos was a delight to the more than 150 who attended the event. Set in the original Ball Room of the St. Francis Hotel, the decor could not have been more appropriate. Potted palms, Corinthian columns, and gilded cherubs perched upon massive entablatures all seemed to blend into the slides shown on the screen.





Allen Organ Demonstration. js

WALT STRONY Organ Registration Historic First Congregational Church

For most of the week, Walt Strony had been occasionally seen dashing through the St. Francis lobby with music under his arm, an intense look on his face, and mumbling something about a 5 $\frac{1}{3}$ ' coupler. Odd behavior, even for Walt. Some began to speculate on what might be up his sleeve, but at his Organ Registration Seminar, the picture became clear.

Those who had frequented the convention bookstore had noted that Walt's book on the Secrets of Theatre Organ Registration was now available. And in this seminar, held at the historic First Congregational Church, he would bring to life many of the thoughts and practices included in the booklet. It was a wonderful opportunity to get a bit closer to a great musician and his approach to music.

SIMON GLEDHILL Castro Theatre

Ever since his first appearance at the Castro Theatre four years ago, Simon Gledhill has continued to "wow" American audiences with his keyboard prowess. His return to this theatre and this instrument celebrates his continued growth as a musician and friend to Ed Stout, Dick Taylor, and the American public.

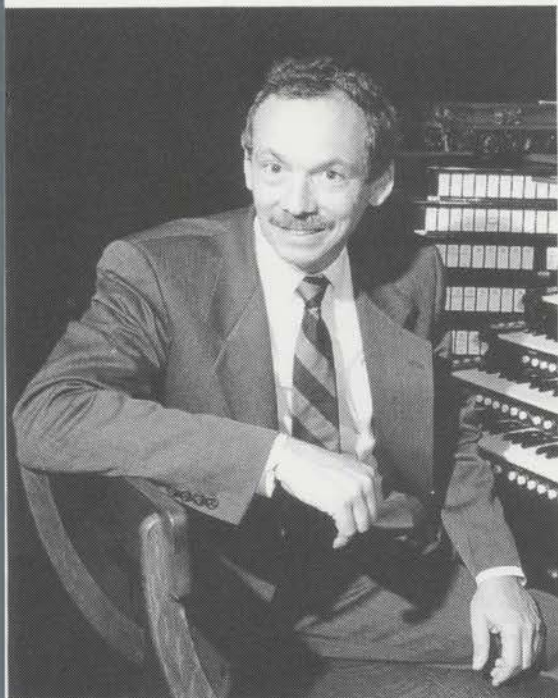
Always refreshingly British in his programming and presentation, Simon is never without the best of the American influence in his programs. The impeccable tuning of the Castro Wurlitzer lends itself to that unmistakable "trem off" sound of the British Cinema Organ style. Wherever Simon appears, his presence at the console is always eagerly anticipated and appreciated. Indeed, everyone rose to their feet at the conclusion of his program.



Simon Gledhill



Tuesday . . .



John Fenstermaker. JS

JOHN FENSTERMAKER Grace Cathedral

Acknowledged by acousticians and musicians alike as an American standard, Grace Cathedral stands atop Nob Hill as a beacon to the Bay Area and a center for spiritual renewal. Who could possibly enter the doors of this awesome structure and not be inspired? Amid shafts of blue light from the hundreds of stained glass windows, one can walk among mosaics depicting the timeless nature of our being.

For the musician and those who appreciate music, to hear the legendary Aeolian-Skinner is an occasion of particular appeal. One of the true American Classic treasures left in our country, its safety is assured by the continued maintenance of Ed Stout. For more than 30 years, Ed has seen the venerable instrument and its structure through countless parishioners and church leaders. For more than 20 of those years, organist John Fenstermaker has led this parish to worship in a tradition honored by time and dignity.

On butterfly wings through the mist of a San Francisco fog, the sounds of the Solo Gambas, the Lieblich Flute, Flauto Dolce, French Horn, and Erzähler wove a musical spell in the hands of Dr. Fenstermaker. From Bach to Buck, John's program explored the inner reaches of the instrument's tonality.

WALT STRONY Berkeley Community Theatre

In vaudeville, being the closing act was the greatest testimony to a performer's popularity. NorCal could not have made a better choice to close the 1991 Convention than Walt Strony on the Berkeley Wurlitzer. With his parents in the audience, Walt tackled the most difficult of original arrangements, proving that challenge is the essence of a healthy existence. Of particular note was his performance of the Kay McAbee arrangement of "Land of the Pharoahs" as transcribed by Dave Junchen, and a Dick Clay version of "Nola" with "more key changes than a cheap motel."

At intermission, the stage drapes were parted to reveal the console of New York's RKO Roxy Theatre (Radio City Center) 4/34 Wurlitzer. Recently purchased from Bill Brown, this elegant walnut version of the Radio City Music Hall console will eventually be connected to the Berkeley Wurlitzer. Providing many more stop tabs and controls, the Arte Moderne design will harmonize perfectly with that of the auditorium.

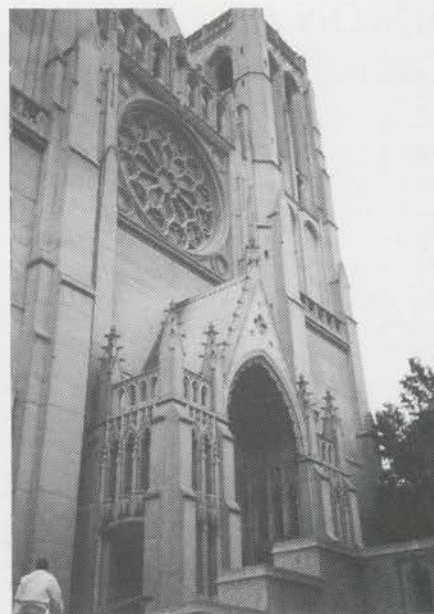
Ending with a dedication to the installation crew, Walt played his arrangement of Richard Rogers' "Victory At Sea," a virtuosic piece. The Berkeley Wurlitzer was utilized in every respect which led to a well-deserved standing ovation.



Walt Strony. 19Q



Grace Cathedral. MLV



Richard Purvis and John Fenstermaker. WS



1991 Organist of the Year Walt Strony receives award from Byron Melcher. PJQ



Treasurer Alden Stoeckbrand receives Tibia for service as Board Member from John Ledwon. PJQ



Past President John Ledwon passes Tibia to new President Vern Bickel. PJQ

ANNUAL BANQUET St. Francis Grand Ballroom

This year the annual banquet brought the convention to a close. While there were optional events available later that night and the next day, the 1991 Convention ended after dinner in the Grand Ballroom.

A no-host cocktail party preceded the banquet, with music by San Francisco's Larry Vannucci on an electronic organ. This hour gave us all a chance to recap the week's events, visit with old and new friends and make plans for our next conclave in Milwaukee.

Following the dinner, President Vern Bickel introduced board member Byron Melcher who announced that the 1991 Hall of Fame nominee is Pearl White. Walt Strony was named Organist of the Year, and Dale Mendenhall was made the Honorary Member for 1991. Dorothy Van Steenkiste presented the prizes to the winners of the Young Theatre Organist Competition winners, and Vern Bickel spoke briefly about his vision of the future of our society. All in all, we were filled with optimism about the coming years and our role in the preservation and presentation of the instruments we all love.



Outgoing Vice President (and new Secretary) Russ Hamnett accepts Tibia from John Ledwon. PJQ



Retiring Treasurer Dale Mendenhall receives Tibia from Past President John Ledwon. PJQ



Edith Raule accepts award for Young Organist winner Simon Appleyard. PJQ



Dorothy VanSteenkiste announcing youth competition winners and scholarship recipients. BH



NorCal Chairman Bill Schlotter. BH



Convention Chairman Rudy Frey. BH



Emcee Jack Bethards. BH

Hall of Fame

PEARL WHITE

One of Chicago's popular theatre organists, Pearl White was born on October 26, 1910. She was a mere teenager when theatre organ was at its zenith, but she was one of the greats in the short span of palatial movie houses, playing the Tivoli, Granada, Embassy and the Chicago. Not only was Pearl the youthful performer at the pipe organ, she was also a child prodigy who, at age four, played vaudeville at the Majestic Theatre (now the Schubert).

Pearl White's first exposure to theatre organ was when her mother took her to see *Birth of A Nation*. The movie made no impression on her, but the organ music accompanying the picture surely did. The die was cast. She had to be a theatre organist. Miss White's first professional organ job was a one-night substitution at Chicago's Virginia Theatre on 43rd Street. She was thirteen. Her first regular position was at the Echo Theatre in Des Plaines. Her next employment was cutting master piano rolls at the Chicago Player Roll Company. During the years 1925-1932, more than 1000 rolls were cut. Her popularity kept her playing at the North Center Theatre Kimball organ from 1928-1932 and, during this time, she played a six-week engagement at the Chicago Theatre.

After the regular use of the organ in the theatre, Pearl's talents were put to use by Chicago radio stations WCFL and WIND. In 1944, she joined WIND as staff organist where one of her responsibilities was playing background music for Franklyn Mac Cormack.



Pearl played at the 1956 and 1969 Chicago conventions. She was one of Chicago's great theatre organists who brought musical enjoyment to the many who heard her.

Organist of the Year WALTER STRONY



Walter Strony with his parents at the 1991 Awards Banquet. ws

Walt Strony, one of the organists most in demand today, was born in 1955 and began his musical endeavors at the age of seven. His first theatre organ mentor was the famous Al Melgard and, when Walt was but 11 years old and could barely reach the pedals, Al allowed him to play the Chicago Stadium Barton. He also invited Walt to share his program during the 1969 ATOS National Convention in Chicago.

Walt has subsequently traveled all over the world as an artist and has served as a consultant for many pipe and electronic installations. He is a superb organist and choirmaster and has composed both choral and organ music. He has eleven recordings to his credit and has made a live theatre organ video.

More recently, Walt has written a book, *Secrets of Theatre Organ Registration* which he uses as a text for workshops and seminars. It is safe to say that few others have contributed more than Walt to the art of the theatre organ.

Honorary Member for 1991

WARREN DALE MENDENHALL

It would be difficult to find a more enthusiastic ATOS member than Dale Mendenhall. His work as national treasurer from 1985-1991 marked a turning point in the financial health and stability of the



society, and his dedication to the wise use and investment of ATOS funds has kept us on the plus side.

Dale is a charter member of Sierra Chapter and served that group as chairman from 1973-75. His contributions to Sierra range from helping to get a chapter organ in the Fair Oaks Clubhouse to serving on every maintenance crew from Grant High School to Fair Oaks.

He was instrumental in arranging for ATOS to install an organ in the Towe Ford Museum, and has donated his own personal pipe organ to that project. Most of all, Dale is known to all members as a warm and wonderful human being.

ATOS Honorary Members

1959	Jesse Crawford
1960	Fanny Wurlitzer
1961	Mel Doner
1962	Leonard MacClain
1963	Eddie Dunstedter
1964	Reginald Foort
1965	Dan Barton
1966	W. "Tiny" James
1967	Erwin A. Young
1968	Richard C. Simonton
1969	Judd Walton
1970	Bill Lamb
1971	George & Vi Thompson
1972	Stu Green
1973	Al & Betty Mason
1974	Lloyd E. Klos
1975	Joe Patten
1976	Floyd & Doris Mumm
1977	Les & Edith Rawle
1978	Len Clarke
1979	J.B. Nethercutt
1980	Sidney Torch
1981	No Selection Made
1982	Lloyd G. del Castillo
1983	Marian Miner Cook
1984	William P. Brown
1985	Preston M. "Sandy" Fleet
1986	Robert M. Gilbert
1987	Lowell C. Ayars
1988	Lois Segur
1989	John Muri
1990	Timothy Needler
1991	Warren Dale Mendenhall

Past Presidents

Richard Simonton	Feb. 1955 - Oct. 1958
Judd Walton	Oct. 1958 - July 1961
Tiny James	July 1961 - July 1964
Carl Norvell	July 1964 - July 1966
Dick Schrum	July 1966 - July 1968
Al Mason	July 1968 - July 1970
Stillman Rice	July 1970 - July 1972
Erwin A. Young	July 1972 - July 1974
Paul M. Abernethy	July 1974 - July 1976
Ray F. Snitil	July 1976 - July 1978
Preston M. Fleet	July 1978 - Nov. 1978
Tommy Landrum	Nov. 1978 - July 1980
Richard R. Height	July 1980 - June 1981
Lois F. Segur	July 1981 - July 1983
Rex Koury	July 1983 - Aug. 1985
Jack Moelmann	Aug. 1985 - July 1988
John Ledwon	Aug. 1988 - July 1991

ATOS Hall of Fame

Mildred Alexander	Mildred M. Fitzpatrick
Lowell C. Ayars	Reginald Foort
Donald H. Baker	Paul H. Forster
Stuart Barrie	Dean L. Fossler
Raymond F. Bohr	John Gart
Al Bollington	Irma Glen
Dessa Byrd	Betty Gould
Paul Carson	Tom Grierson
Gaylord B. Carter	Arthur Gutow
Milton Charles	John F. Hammond
Edwin L. "Buddy" Cole	Elwell "Eddie" Hanson
Bernie Cowham	W. "Tiny" James
Helen A. Crawford	Henri A. Keates
Jesse J. Crawford	Gordon Kibbee
Francis J. Cronin	Frederick Kinsley
William R. Dalton	Rex Koury
Lloyd G. del Castillo	Sigmund Krumgold
Reginald Dixon	Edith Land
Edward J. Dunstedter	Ambrose Larsen
Lee O. Erwin, Jr.	Ann Leaf
Francis "Gus" Farney	Richard W. Leibert
Frederick Feibel	Leonard MacClain
Quentin MacLean	
Roderick H. "Sandy" MacPherson	
Albert Hay Malotte	
Dr. Melchior Mauro-Cottone	
Kay McAbee	
William H. Meeder	
Alfred M. Melgard	
Ashley Miller	
F. Donald Miller	
Charles Sharpe Minor	
John T. Muri	
Henry B. Murtagh	
Dr. Milton Page	
Henry Francis Parks	
Dr. C.A.J. Parmentier	
Harold Ramsey	
Alexander Richardson	
Rosa Rio	
Edna S. Sellers	
Preston H. Sellers, Jr.	
Gerald Shaw	
Raymond G. Shelley	G. Oliver Wallace
Arsene Siegel	Thomas "Fats" Waller
Milton Slosser	Jack Ward
Kathleen O. Stokes	Edward J. Weaver
Firmin Swinnen	Lew White
Sidney Torch	Pearl White
Emil Valazco	Jean Weiner
Deszo Von D'Antalfy	George Wright

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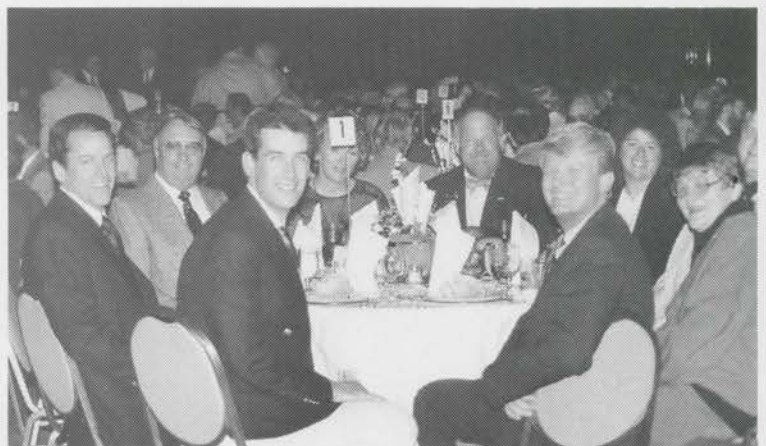
L to R: Dale and MaryAnn Mendenhall, Rudy Frey, Janice Wendell, Frank and Jan LaFetra. JS



Vern and Marian Bickel. JS



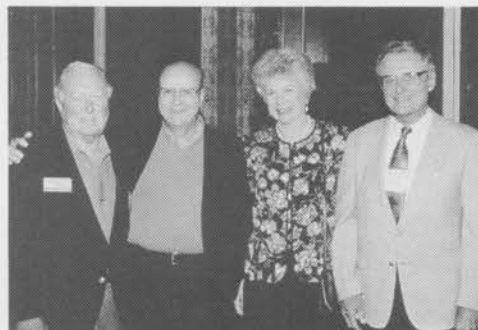
Bill Wilson, Dee Williams, and Dave Weaver. WS



Around the table: Jeff Weiler, Steve Adams, Sandy and Beth Fleet, Steve Levin, Janic and Jim Riggs, Grace McGinnis, Gary Jones. PJQ



Tony Moss, Jim Riggs, Donald MacKenzie. JS



Avery Johnson, Dave Schutt, Betty and Bill Broun. WS



Ray and Dorothy VanSteenkiste. JS



NorCal members Jim Riggs, Bill Schlotter, Kevin King, Steve Levin. JS



Larry Vannucci at an Allen. JS



Jack Moelmann, Joyce and Bob Markworth. BH



Bill Schlotter, Janice Wendall, Rudy Frey, Marian and Vern Bickel. PJQ



Dorothy VanSteenkiste, Dave Ambory, Francis Moorhead, Michele Ambory, Don Lockwood, Ray VanSteenkiste. BH



Irv Eilers, Donald MacKenzie, Grace McGinnis. PJQ



Jame Barclay, Joyce Lovett, Thelma Barclay. JS



Ivan Duff, Dick Lewis, Joel Kremer. PJQ



L to R: Don Walker, Russell Holmes, Mark Aston, Edith Rawle. JS



The Harvey Whitneys

After the Banquet

by Martin Wiegand

The 1991 convention had an unofficial closing concert at the Grand Lake Theatre in Oakland. The building is one of the almost extinct species known as the neighborhood house, a theatre that showed the movies and stage shows after they had played the flagship houses downtown.

The Grand Lake is home to a 3/14 Wurlitzer lovingly maintained by its owner, Ernie Wilson. The organ is also a phenomenon — a moderate-size organ more in keeping with its period surroundings than the super deluxe instruments we were stunned by at the formal convention venues.

The concert was played by the Bay Area's own David Kelsey, the third jewel of the evening's triple crown of theatre, organ and organist. David relies on skill, console projection and even hat tricks to capture his audience, just as the old-time resident organist did in the heydays. Members of Kelsey's group, Keyboard Express, fresh from an appearance in San Francisco's largest parade, joined the organ for two well-received selections. After the surfeit of riches served up during the preceding five days, it was a refreshing mint to hear a concert much as it might have been during the "good old days."

Special thanks to Ernie Wilson whose determination brought about this concert. Also thanks to Dave Sacre who took time from his impossible schedule for tuning and regulation chores and to Alan Michand, Grand Lake owner, for making the theatre available for our enjoyment.



Jeff Weiler, Roy Powlan, Chris Elliott. PJQ



Clark Wilson and Paul VanDerMolen. PJQ



The Jack Websters. PJQ

Afterglow Events

For the truly stout-of-heart, a number of organized afterglow activities were available.

A tour of the San Jose Fox Theatre, which is currently under restoration, may have beckoned to theatre buffs. Using the Wurlitzer console from B.F. Keith's Theatre, Cincinnati, the organ is planned to be a 3/19 Wurlitzer, and should be another exciting addition to the Bay Area theatre organ scene.

While in San Jose, a self-guided tour of St. Joseph's Cathedral was just two blocks away from the Fox Theatre. This 100-year-old building recently underwent an 18-million dollar restoration. The original Odell pipe organ is being restored by Ed Stout and Dick Taylor.

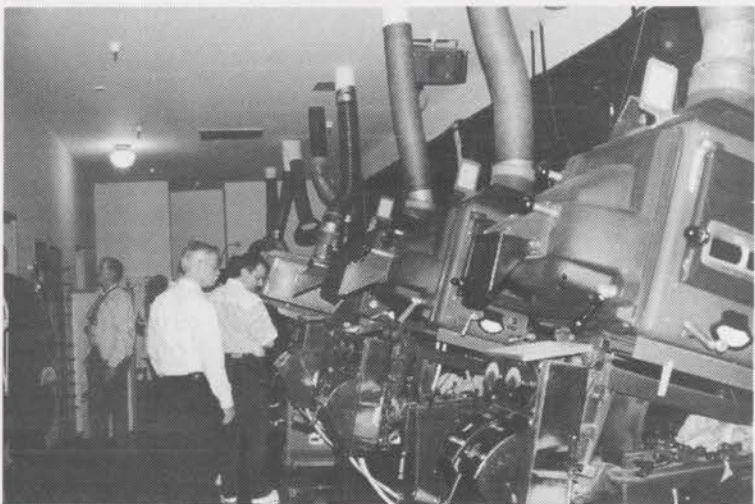
For those wishing a closer look at the Berkeley Community Theatre and its Wurlitzer, an open house began at 1:00 p.m. and afforded anyone a chance to play the organ. NorCal members were on hand to answer questions and explain the myriad of console controls.

For others who had always wanted to meet Peter Botto, Manager of the Oakland Paramount, or shake the hand of Jim Riggs, Staff Organist, an open house was held between 10:00 a.m. and 3:00 p.m. Like the Berkeley open house, the musically inclined could try out the Paramount Wurlitzer. A warmer welcome could not be found.

Open house was also held at the Castro Theatre where cameos began at noon.



Tour of the Paramount Theatre led by Steve Levin started with the behind-the-scenes look at mechanical and theatrical systems of the theatre. BH



Projectors and spotlights in the booth at the Paramount. BH

David Kelsey. IE



Conventioneers wait in the lobby of the Grand Lake Theatre for David Kelsey concert. DL



Marine World Africa U.S.A.

by Don Lockwood

Three buses were waiting at the Post Street entrance to the St. Francis Wednesday morning to take 160 conventioners to Pier 41 to board the 8:45 a.m. Red and White Ferry for the Afterglow at Marine World Africa USA. The twin-hulled craft passed Alcatraz Island and other interesting places nestled around San Francisco Bay on the hour-long trip to Vallejo, home of the country's only combination wildlife park and oceanarium. Owned by the non-profit Marine World Foundation, the 160-acre theme park is devoted to furthering people's knowledge and appreciation of our world's wildlife, and visitors are even encouraged to mingle with the animals and talk with their trainers.

You could feed birds in the Lorikeet Aviary, feel an elephant's hide, ride a pachyderm or walk amongst over 500 free-flying butterflies in the climate-controlled Butterfly World that is also home to hummingbirds and quail. In addition to Caribbean flamingos, giraffes, seals, rhinoceroses, and orangutans, shows scheduled throughout the day featured snakes, bats, sea lions, birds, chimps, lions and tigers.

A Water Ski and Boat Show was held in the 55-acre freshwater man-made lake, created in 1972 as a reservoir. This year's special attraction, the Incredible Acrobats of China, featured a highly skilled troupe from Shanghai.

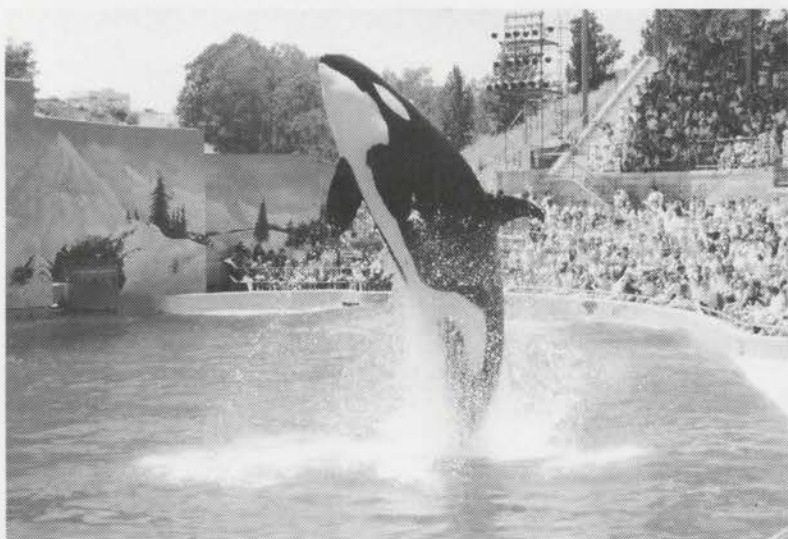
Perhaps the most popular attraction was the Killer Whale and Dolphin Show with Yaka, a 10,000 lb., 23-year old killer whale from the North Pacific and Vigga, a 6,000 lb., 12-year-old from the North Atlantic, as well as five bottlenosed dolphins.

The Afterglow at Marine World Africa USA was an unexpected educational adventure, as if you were suddenly thrust into the midst of your favorite nature program on PBS. Your own zoo won't even come in a close second.

The ferry trip back to San Francisco was a wet one, with waves crashing over the bow. It was somewhat reminiscent of sitting in the "wet area," the first six rows at the Killer Whale and Dolphin Show.

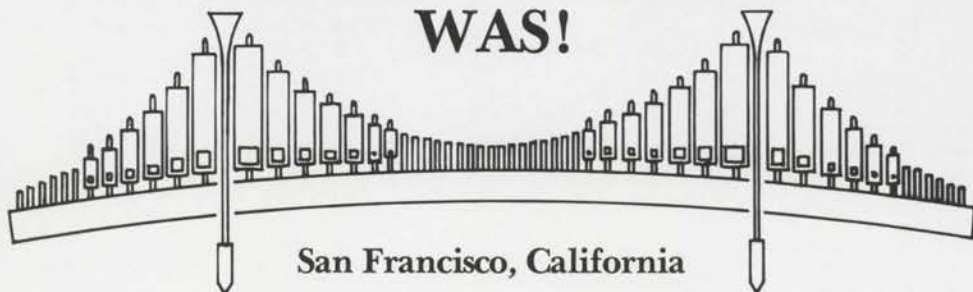


Returning from the Afterglow in Vallejo in the late afternoon, many took a stroll along Fisherman's Wharf. DL

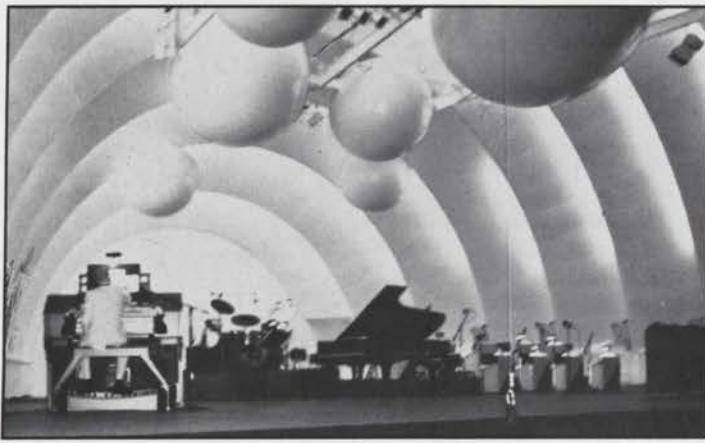


A 6,000-pound Killer Whale cavorts in the two-million-gallon show facility at Marine World USA. DL

NINETY-ONE-DERFUL WAS!



San Francisco, California



U. A. Installs Organ In Monterey House

United Artists Theatres chain apparently has an executive who recognizes the pure joy and advantages of having theatre pipe organs in theatres. ATOS member Tom DeLay of Fresno will install the 2/12 Wurlitzer formerly in the Parkside Theatre, San Francisco, in the State Theatre at Monterey, a seaside town south of the Bay area. He was contacted to do the job late last September.

The same chain owns the Pascack Theatre in Westwood, New Jersey, and retained the Wurlitzer organ when the house was tri-plexed.

When U. A. closed its Walker Theatre in Brooklyn, New York several years ago, the organ was ordered removed to storage for future installation elsewhere.

Station Plays Oldies

Anyone enjoying music of the 30s, 40s and 50s should listen to KBOB FM 98.3 or KGRB AM 900 in Southern California. Organists planning concert programs wanting this type of vintage music will find ample material here.

CATOE BOARD VOTES TO SELL ORGAN

It was learned last month a committee appointed to determine options for the famed Chicago Oriental Theatre 4/20 Publix #1 Wurlitzer recommended selling it and Chicago Area Chapter Board has approved the idea. The sale, it is understood, must be approved by the membership.

The news has already generated response. From Chicago, Marc Hansen writes that the problems associated with moving the instrument several times to different storage locations resulted in some damage, and, of course the theft of important ranks. He complains that the damaged pipework is repairable and feels CATOE should restore the organ rather than sell it.

"CATOE has been entrusted with an historic instrument. The primary purpose for their existence is supposed to be preservation and restoration of remaining theatre organs," he said. "CATOE is in the envious position not only of owning an important organ, but also of having the finances to afford a professional restoration."

Hansen also noted Lane Tech, Walter Strony's high school, had offered its auditorium for installation of the organ. He also disclosed that CATOE Chairman Bill Rieger was the only dissenting voice in the motion to sell the organ. "I, for one, am grateful to him for that stand," Hansen said.

Maes Donates Organ Parts To Two Groups

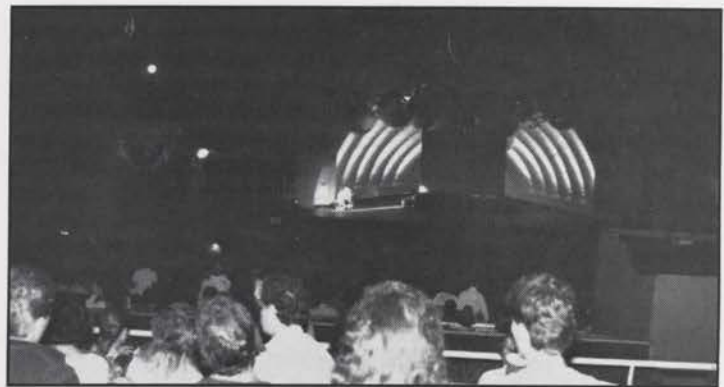
Organ broker Robert Maes last month donated Wurlitzer organ components to ATOS National's Towe Ford Museum project in Sacramento, California, and to Joliet, Illinois-area Chapter for the Rialto Theatre Barton organ.

Sierra Chapter will receive Wurlitzer chests to handle seven ranks of the museum organ. He also sold at cost to the chapter other items needed to complete the installation.

A 16' Pedal Tibia and 16' Bourdon were the donations for the Rialto Barton organ. Maes will deliver them during the early part of November.

Organist Gets Award

Blackpool Tower Ballroom organist Phil Kelsall's recording "Sequence Dancing Favourites" has received the British Music Retailers Association's coveted award for the category of "Best Middle of the Road Non-Vocal Record of 1990." The award was presented June 19 at London's Cafe Royal, it was reported in TOC News South newsletter.



GAYLORD CARTER played two well-attended shows at Hollywood Bowl Sept. 20 and 21. Left photo shows Carter at the Allen console on stage. He is pictured above as that little bright white spot, at left on stage, from about halfway up in the huge amphitheatre that seats around 14,000 people. A benefit for Cinematheque Museum, Cab Calloway and his orchestra was on stage and the popular musical film "The King and I" was shown on the huge screen that rises in front of the Bowl shell and covers the entire width of the stage!

Radio City Music Hall Plans To Sell Organ!

Wait a minute—don't have a coronary—Radio City Music Hall has put up for sale the 3/14 Studio Wurlitzer that was removed to storage several years ago, not the big one in the Hall.

News of the sale was given by Robert Maes, President of Granada Theatre Historical Society, Kansas City, Kansas, who is also well-known in the organ brokerage field. In this role he contacted RCMH upon learning the instrument was up for sale.

He was not quoted a price, but related to Andrea Grad, Director of Facilities, that he had recently bought the Center Theatre 4/34 Wurlitzer for \$65,000. "She gasped," he related, "and then said 'we're asking considerably more than that for the Studio organ,' and wasn't too happy when I told her the Center organ was broken up for parts when it became apparent there were no buyers for it."

Maes agrees the organ shouldn't be broken up, "but who's going to pay considerably more for an organ less than half the size of one that wouldn't move at \$65,000?"

"But then, that's the theatre organ business," he mused.

Botto Cancels Matinees

Matinee organ concerts have been cancelled for the Oakland Paramount Theatre Organ Pops Series, it was announced October 4 by General Manager Peter Botto. "We scheduled them because it was thought they would be popular, but response has indicated otherwise," he said.



Volume 6 Number 3

November 1991

La Rosa To Operate Theatre For Conclave

Sam La Rosa, who was associated with the late Jim Breneman in operating the Colonial Theatre, Phoenixville, Pa., has taken a 10-month lease on the house to cover the 1992 ATOS National Convention in Philadelphia. The theatre and its Kimball organ are said to figure prominently in convention planning.

The lease, it is reported, was signed October 4 and he reopened the house which had been closed since Breneman's untimely death last July in San Diego.

After expiration of the present lease Breneman's estate will decide on what disposition is to be made of the theatre.

Texas Artist Applauded

Dr. Bill Flynt, North Texas Chapter organist, has been honored on Radio Station WOAI-Corpus Christi, Texas, for his presentation of silent movies with piano accompaniment at various retirement complexes, nursing homes and churches in the Dallas Metroplex area. He also appears regularly at the console of the Lakewood Theatre Robert-Morton organ playing intermissions.

Good Progress On Detroit Fox Wurly

Restoration of the Detroit Fox Theatre 4/36 Wurlitzer has been in progress all summer under supervision of Roger Mumbrue, it was disclosed by Greg Bellamy, who heads up Fox Theatre engineering. He noted there is more work to be done on the organ, but it now sounds much better than it has in the past five years.

Bellamy was in Southern California during October visiting relatives and as many theatres and organs as he could during his brief stay.

"The organ was played by Dennis James with the Detroit Symphony for accompanying eight performances of Douglas Fairbanks' classic "Robin Hood" recently. It was the most extensive use of the organ in some time. And it may be heard again when "Nutcracker" comes in December," he said

Lobby Organ

"We use the 3/12 Moller in the grand lobby every time there is a program at the theatre so that the public is aware of theatre organ music," he added.

Some of the artists who play this organ are Steve Schlesing, Lionel Lamay and Scott Foppiano.

Another 'Plexed' House Will Install A Wurlitzer

In Elmhurst, Ill., the 67-year-old York Theatre's main auditorium is now a triplex—and in the largest of the three auditoria is a Hammond X-77 mounted on a Barton four poster lift. It is played by CATOE member John Gendvilas. The juicer is on loan from another CATOE member, Len Clark.

The electronic will remain on the lift until it is replaced by a Wurlitzer keydesk to play the organ purchased by the theatre firm.

It was not disclosed when the organ will be erected in the empty theatre chambers, or where it was originally installed, according to information published in VOX-CATOE.

CATOE Organ In Theatre

Chicago Area Chapter is relocating its 3/10 Wurlitzer from Main North High School in Des Plaines, to the Tivoli Theatre in Downers Grove. The organ originally was installed in the Indiana Theatre, East Chicago.



LEROY LEWIS at the console of the 3/20 Wurlitzer in Harrisville, Pennsylvania.

Lewis Has Organ Crawl Vacation In Pittsburgh

by Walt Molt

After performing here over a 25-year period, Leroy Lewis hit the "BURGH" once again—Pittsburgh, that is!

He spent a three-week vacation back in town and surrounding areas visiting installations. One was the 4/66 Moller at New Castle, Pa. Scottish Rite Cathedral, now in the process of restoration, where he had played a concert in '89 raising \$10,000 for the organ fund.

Other stops were an exceptional 3/14 Wurlitzer at the Guenther residence in Canfield, Ohio, an extraordinary 3/20 Wurlitzer at the Blackwood Estate of Ben Robertson and Don Fink in Harrisville, Pa., and the H. J. Elbert organ at St. Stephen Parish in Hazelwood, Pa.

After this sojourn, he returned to his Winter Park, Florida home and resumed work on the Don Baker Memorial Wurlitzer housed in his garage, as well as the continual upgrading of his own custom complex.

Electronic Group Is Now 200 Strong!

"Our electronic group in ATOS is now 200 strong and members are writing and visiting each other throughout the year," stated Col. Jack Molemann, who heads the club within ATOS. The association brings together all those who have instruments and enjoy talking about and playing them. To join, write Molemann P. O. Box 165, Scott Air Force Base, Illinois 62225.

Readers Want First Of Month NEWS Delivery

Early results of Theatre Organ's "Your Comments Please" poll, which all members received on the mailing wrapper of their Sept/Oct issue, brought out the fact that many members want their ATOS International NEWS at the first of each month.

When mailed separately it arrives early in the month, but when issued as part of Theatre Organ, it doesn't get out until after the 15th of the month.

Full time early mailing is currently being investigated.

Wilcox House Sale Price Was \$1.7 Million

Dick Wilcox sold his Gig Harbor residence for \$1.7 million. It was originally offered for \$2.3 million. The 17,000 sq. ft. house was built in 1987 and has the former 4/37 Brooklyn Fox Wurlitzer installed.

Wilcox never really lived in the residence. He built it because he was planning to start a business in Seattle. This did not work out and he rarely spent time there. He wound up buying back his California computer company instead and remains in that state.

Springfield Will Have First Night Celebration

"First Night" Springfield, Ill., is a Celebration of the Arts held on New Years Eve and put on by the Springfield Area Arts Council.

Activities start around noon and end at midnight. There are 18 or 20 events—singers, choral group, symphony chorus, celebrities—performing around the downtown area.

Col. Jack Moelmann will play two shows, one at 7pm, the other at 8pm, on the Barton organ in Springfield High School

Entrance to all events is through the purchase of buttons for \$5 which will be available throughout the downtown area in advance or that day/night. Call 217/753-3519 for information.

Gledhill Should Consider Moving to U. S.

Simon Gledhill might find it more economical to move to the U. S. It would save him considerable air fare. He flew in and out of New York City for a single performance at Long Island University (former Brooklyn Paramount Theatre) September 29.

Now he's due back in the States Saturday, November 2 to play one of the concerts in the Milwaukee Regional. His show is set for 7:30pm at the Riverside Theatre.

This concert and the one by Walt Strony, who plays the newly installed Kimball organ in the Oriental Theatre, November 2 at 2pm, are the only programs open to the public. Tickets are \$12 each, or as a concert series, \$20 for the two.

Beacon Theatre Wurly Still Being Played

Plenty of music still pours forth from Wurlitzer chambers in New York's Beacon Theatre. It was heard last June 2 when New York Chapter held an open console and concert there. Martin Boehling was the day's artist.

Mel Robinson and Jinnie and Joe Vanore got the organ ready for the event. In 1970 it was one of the featured organs in the ATOS convention held in New York City.

Editor Takes On BBC Announcing Position

Cinema Organ Society Journal Editor John Leeming took over the announcing position on the BBC Radio 2 Programme, "The Organist Entertains," for organist Nigel Ogden recently. He went on holiday for three weeks and it was reported in the COS Newsletter that Leeming's presentation was indeed professional! "With just the right amount of linkage and background introduction to each artist," was the complimentary comment in the publication.

Organ In Storage Since 1940 Finally Sold

In 1940 the Style E 2/7 Wurlitzer was removed from Miami's Capitol Theatre and put in storage in Northern Florida. The theatre was being converted into a television studio. Three ranks had been added to it while in storage.

Last month organ broker Bob Maes purchased the instrument and found the organ to be in excellent condition despite its long packed away period.

Kann Record Reissued

Christmas With Stan Kann at Founders Church Wurlitzer is being reissued by Founders Church of Religious Science in cassette format at \$5 a copy. Information is available by writing the Church at 3281 West 6th Street, Los Angeles, California 90020.

San Diego Almost Set To Install Again

Although it's still a secret where San Diego Chapter's 3/22 Wurlitzer will next sound off, the Triad Relocation Committee, an acronym that will also be revealed in time, is now ironing out details with the parties involved and expects to announce in the very near future a new home for the instrument.

According to Chris Gorsuch, who keeps the committee in tow as its chairman, "to speak out about the new location before it is signed, sealed and delivered is to court the disaster of having the agreement fall flat on its Tibia."

He noted the signed agreement should be effective before the close of this year and that an announcement can be made, possibly next month.

But until then there is a news blackout so that incorrect information cannot be leaked.

FOR THE RECORD

The news item published in the September issue about the Sacramento (Calif.) Civic Auditorium Estey organ project, attributed to Charles Callahan, consultant on the project, was not correct. Dr. Callahan was never interviewed nor did he supply information for the September article, which contained errors of fact. The information came from Scott Nelson, a Sacramento organ man.

Olds Organ Should Have Been In Factory Bldg.

In the September issue a photo was published showing the Ron Sanchez Organ Complex in Monrovia, Calif., with the notation the Welte console pictured there was from the Olds mansion in Michigan. "Not so," declares Larry Leonard of Laconia, New Hampshire. "It was originally in the Community Building at the Olds Automobile factory—the mansion had an Aeolian and the country estate had an Estey."

Richmond Mosque Given Extensive Publicity

by Miles J. Rudisill

In the Mosque, Richmond, Va., the console of Wurlitzer Opus 1715 is placed just to the left of the stage. Bob Lent and his Richmond Theatre Organ Society volunteers have been doing a great deal of restoration work on the 3/17 organ. Their efforts received extensive publicity in the Richmond Times Dispatch.

Cost of the rehab is pegged at more than \$5,000 and the ATOS chapter is paying for it. This amount represents materials, labor is all voluntary, as are most ATOS-sponsored projects.

The organ will be the centerpiece of the Virginia Theatre Organ Society's Wurlitzer Weekend meeting this month. The Mosque, a Shriners Temple, reportedly seats 5,000 patrons.

St. Louis Sells Nice Napkins For Profit

Next time you dab your lips with a plain, drab paper napkin, just think how nice it would be to be whisking away the crumbs of a fancy French dessert with nothing less than a Wurlitzer-ized (in fancy colours) consoled copy of what St. Louis Chapter is busy producing.

The unit has obtained the formal console drawing used on official ATOS stationery, and, at one time, in the logo of *Theatre Organ Journal*. It is being printed on white napkins in blue foil—and on other color napkins in color foil ink.

For particulars and color coordinations, contact Cindy Dickerson at YL Printing, 123 Cliff Road, St. Louis, Missouri 63129—phone 314/487-6722.

2/8 Robert-Morton Set For Theatre Home

A two-manual, eight-rank Robert-Morton organ, donated by the widow of Wayne Gilbert to the Carlsbad (Calif.) Theatre is currently being processed for installation. It is reported that members of San Diego Chapter will erect the instrument in the 300-seat house which is located north of San Diego.

ATOS Gets British Paper Recognition

With the help of the American Theatre Organ Society (London Chapter—Ed), a 55-year-old Conacher organ is being installed in the Northampton School For Boys by the pupils there.

The organ came from the Forum Theatre, Coventry. Chris Smith, head of physics classes at the school, who is also a church organist, is coordinating the project, it was reported in the *Northampton Chronicle & Echo*. —from News South, Theatre Organ Club of Great Britain.



LITTLE MOTHER—Console of Ben Hall's Wurlitzer organ in its new dress ready for installation by N. Y. Chapter members in the Lafayette Theatre, Suffern, N. Y. The unit presented "Phantom of the Opera" (with electronic accompaniment) Oct. 25 in conjunction with Good Samaritan Hospital as a special benefit for the organ installation. The console is seen above in its rebuilt and refinished dress.

ATOS Member Sets Organ Record Straight

Recent developments surrounding the Fox/Lanterman Wurlitzer organ, and its projected installation in the Alex Theatre, Glendale, Calif., has prompted several negative episodes, one of which was a letter appearing in 'Letters to the Editor' of the L. A. Times. This stirred the pot of critical response by ATOS member Herb Stockinger, who was quite outspoken in favor of our favorite instrument. Portions of Stockinger's rebuttal to the obviously uninformed writer bolsters the general love for the King of Instruments. Stockinger salvoed—

"It seems Al Hoffman (Times, Letters, Sept. 19) needs enlightenment in organs in general, and theatre organs in particular. The city [Glendale] did not buy a '\$50,000 lemon', but an exquisite jewel of an organ that is world famous. . . . We are all indebted to the city of La Canada Flintridge for selling it at a modest price in order to keep it 'in the neighborhood' . . .

"As for Mr. Hoffman calling the theatre organ an 'obsolete musical instrument', again he is in serious error. Many, many theatre organs have been reinstalled in theatres that had lost theirs, and some have gone into older theatres, which had provisions for an organ that was never installed because of the depression.

"Locally, this could include the Pasadena Civic Auditorium, Pasadena City College and San Gabriel Civic Auditorium. Theatre organ is alive and well throughout the United States, Great Britain, Australia and New Zealand in large numbers, and concerts are frequent. Hopefully, the Fox/Lanterman organ will be lifting our spirits in the Glendale Alex in the near future. The Glendale city fathers and the many local organizations supporting this movement are to be congratulated for their foresight."

Motor City Gets Good Publicity In Local Paper

Motor City's Redford Theatre operation was given free advertising in the August 26 issue of Detroit Press. Sharon Patterson was pictured at the Barton console and the story trumpeted the fact the theatre, now 63-years-old, is the property of Motor City Chapter and is a landmark of Detroit's northwest side. It operates as a picture theatre, showing classic films with theatre organ overtures as part of the public entertainment offered weekly—and has 50-cent pop corn as an added attraction.

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Editor.....Tom B'hend

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4 ATOS International NEWS

November 1991

New York Chapter May Open Store

New York Chapter, similar to Los Angeles Theatre Organ Society, is discussing establishment of a record store to make recordings available at chapter events.

Los Angeles is going a bit more advanced in considering the productions of tapes and compact discs taken from concerts presented by the unit. Member Steve Bramall is supplying cost figures for turning out the two items which he claims can be manufactured and sold far more reasonable than can be purchased in record stores.

Santa Barbara Has Telephone Network

As insurance for good attendance at the Hector Olivera concert last October 5 at the Arlington Theatre, Santa Barbara Chapter officials created a telephone network comprising 12 volunteers. Each agreed to call 20 people to remind them of the show and request those called each to bring a guest and, in turn, call another person to advise them of the concerts.

It is reported the concert attendance was excellent.

Organist's Kin Work On Organ He Once Played

Many ATOS members recall the name Tom Grierson, who was organist at the Rochester RKO Palace Theatre. That organ is now the property of Rochester Theatre Organ Society and is installed in the Auditorium Theatre.

Helping to maintain the instrument is Grierson's son, Jack, who is also vice president of the Rochester Society. He also has as a helper his son, John. That creates a three-generation Grierson involvement with the former Palace and now the Mighty RTOS Auditorium Theatre Wurlitzer.

—from RTOS Blower

If You Have A Hammond B-3, Hang Onto It! It Could Be Valuable!

If you have a Hammond B-3 model, hang onto it at least until you get hold of a copy of the November '91 issue of *Keyboard*, and read *All Hail The King*. It may be that a renaissance is on the way for such old sparkers because the magazine editors seem to think present day kids will be grabbing up these old machines. If they do, and they believe these are the *Kings*, then it might not be too long before they find out about the real theatre organs and learn they are the true *Kings!* But not before you unload your old juicer!



HOPE-JONES MISSED OUT ON THIS ONE—Robert Hope-Jones, father of the horseshoe console, missed out on this idea, horseshoe-style manuals. They would have enhanced his stop rail curvature! And just think what fun organists would have experienced playing on them. ATOS member Edwin Goess discovered this unique curved keyboard piano in the St. Fagan's Welsh Fold Museum at Cardiff, Wales. His first thought was to picture this for all ATOS members, and his second thought was wondering if Robert Hope-Jones really had anything to do with it.

British Have 'Plexed' Cinema With Organ

Organ-ized mini-plexed movie houses with theatre organs aren't exclusive to the United States. Great Britain now is in the running with its first quadruplexed cinema, the Odeon, Weston-Super Mare which reopened last July 25 after going through the addition of a fourth screen in what was once a single auditorium.

The cinema had a Compton organ installed over the proscenium and its reduced seating capacity space became Screen Four. The front of the original theatre remained along with the orchestra pit and proscenium.

It is said the organ now sounds much better than it did when playing into the old auditorium. Seating in Screen Four is only 250!

Willie Weisinger Is In Maes' Parts Store

Germany's top Wurlitzer buff, Willie Weisinger, is currently visiting the U. S. And his travels brought him, without delay, to the organ parts store now operated by organ broker Robert Maes.

According to Maes, Weisinger was planning to spend at least two weeks in Kansas City, Kansas, where the store is located, searching for goodies to take home.

Duddy, La Rosa Unload Organ Parts Collection

Philadelphia organmen Brandt Duddy and Sam La Rosa are unloading their respective collections of organ parts, it was reported by organ broker Robert Maes. He was in the Philadelphia area during October to load out the organ parts and take them to Kansas City, Kansas.

Wichita Pops In Twentieth Season

Wichita Theatre Organ, Inc., producers of the first theatre organ pops series, celebrates its 20th anniversary with its 1991-1992 series that opens this month.

Jonas Nordwall is the first artist and will accompany the Douglas Fairbanks silent classic *Robin Hood* on Nov. 16.

Simon Gledhill will be presented in concert next March 14. Lyn Larsen closes the present services May 23.

Michael C. Coup, President of WTO, has announced a restoration project that will cost over \$30,000 and require three months to complete; approximately 8,000 little leather primaries must be recovered. An appeal was made for donations to help with the work. WTO address is 225 W. Douglas, Wichita, Kansas 67202

Theatre To Benefit In Sale Of Painting

Artist George H. Rothacker has recently painted his third in a series of theatre subjects. ATOS member Richard Wolfe's Roxy Theatre in Northampton, Pa. is the subject and shows up well in a 24 by 36 inches work. The painting features the Roxy facade at night with the marquee lit, advertising the 1933 feature movie "The Blonde Venus," starring Marlene Dietrich.

An edition of 500 reproduction prints, each signed, titled and numbered has been issued—and a large portion of the proceeds from their sale will go towards restoration of the Roxy's 1926 Wurlitzer theatre organ.

Complete information is available by writing Richard Wolfe, Roxy Theatre, 2004 Main Street, Northampton, Pa. 18067.

Young Organ Student Wants Pen Pal Writers

Organ teacher Bob Legon has a new student, Casey Carter by name, who lives in Malden, Mass., and became a theatre organ buff when he attended a concert Legon played at the First Baptist Church in Malden during February this year.

Legon let Carter try out the 3/45 Skinner organ and discovered a nine-year-old who was already quite an expert player, with the ability to improvise and recognize harmony.

His next console caper was on the 4/20 Robert-Morton, formerly in Loew's State, Providence Theatre (now Ocean State Performing Arts Center), and currently in a local residence. He surprised everyone with two correctly played selections. One was "Alley Cat," which he had transposed himself to the key of F.

He has just turned 10 and is now getting a complete "diet" of Wright recordings for music appreciation. "Believe me, it works," Legon said.

Casey would like to correspond with anyone who can help him learn the whole business of theatre organ. His address: Casey Carter, 30 Harvard Street, Malden, Massachusetts 02148.

“An Acre of Seats in a Palace of Splendor”

Roxy Theatre New York City

Architect: Walter W. Ahlschlager

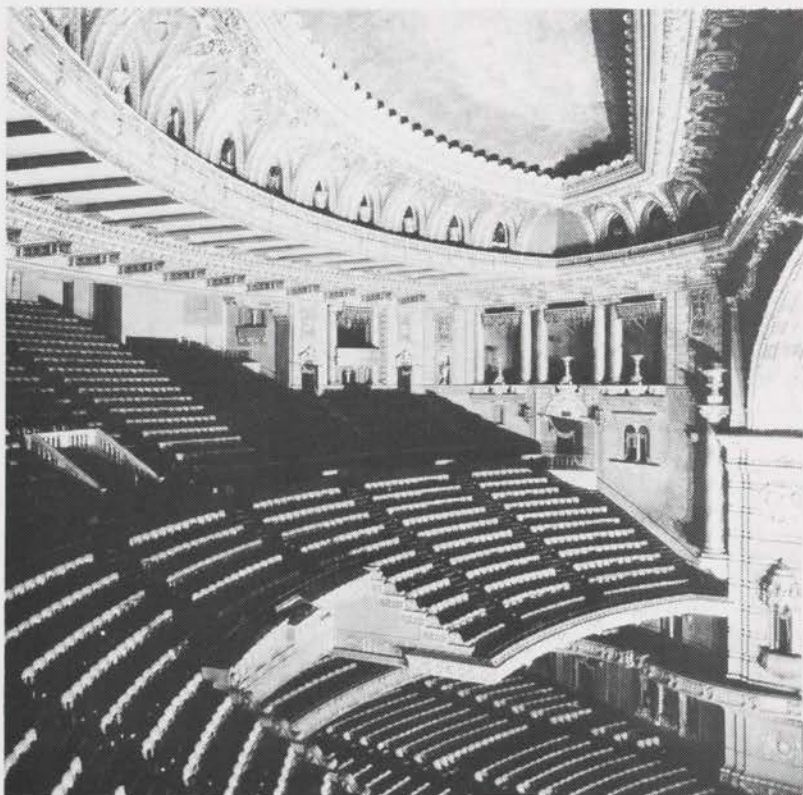
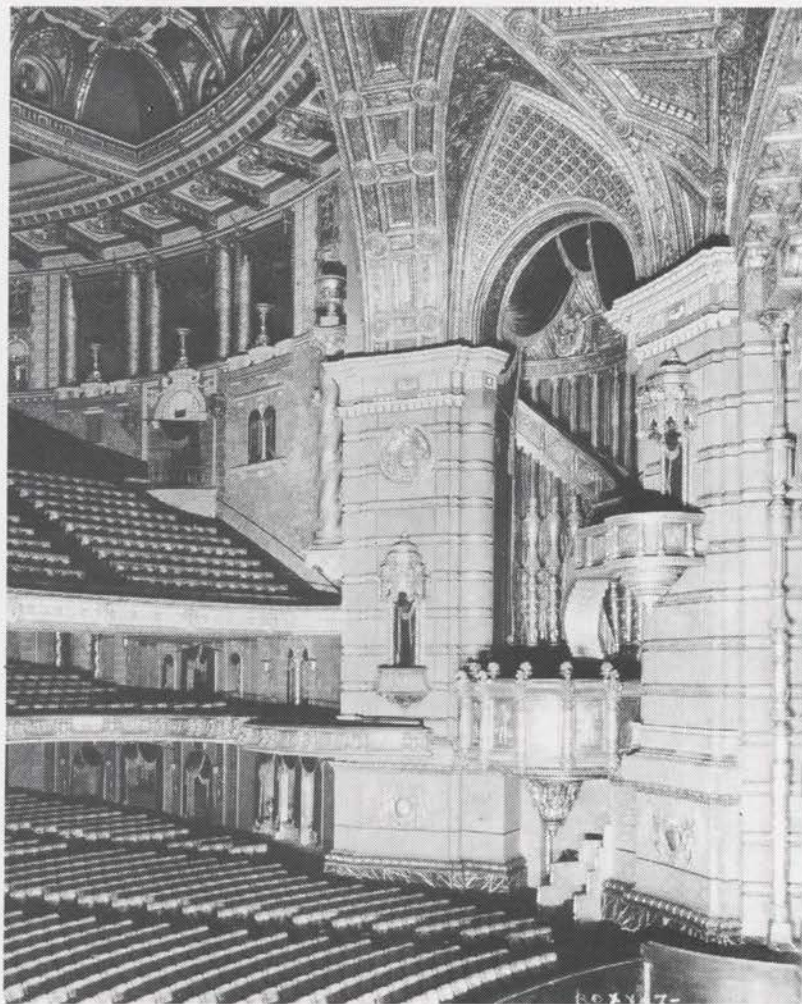
Opened: March 11, 1926

Organ: Kimball 5-3-3/34

After five years in charge of the Capitol (See THEATRE ORGAN, May/June 1991), Samuel L. Rothafel (Roxy) was lured away by promoter Herbert Lubin to take control of a theatre about to be built a short block away at 7th Avenue and West 50th Street. The great showman was to receive a piece of the action, near-absolute authority over construction and operation and his potent name on the marquee.

Roxy made no small plans. His theatre would offer more of everything the public had come to expect in its movie palaces, and them some: 5920 seats, an orchestra of 110, choristers, dancers and ushers beyond counting and an organ so apparently vast that three operators would be required to make it function. Roxy's extravagant dreams did not come cheap: the project ran millions over budget and was rescued just before opening by William Fox, who had been planning to build a Broadway house of his own.

Audiences entered the Roxy through a modest outer lobby tucked into a corner of the Hotel Manger (later Taft). A low "Reception Hall" diverted balcony ticket holders to a broad staircase on the left and funneled orchestra and loge patrons through another set of doors into the Rotunda. Expansive and lofty, awash with sunlight from huge windows along 50th Street, and reverberating with the sounds of 3/14 Kimball installed above the entry, this impressive hall was the theatre's only significant public space.



Set diagonally, the auditorium was as wide as it was deep and required eight aisles to access all those seats. Ornamental stairways curved down what should have been organ grilles to various church-like platforms used by performers. The balcony front sported a peculiar notch to accommodate a projection booth built into the balcony structure. Rich gold decorations from Rambusch and crimson drapery set a tone of satisfying extravagance.

Only the organ failed to meet this standard. Three handsome consoles gave it a mighty face, but with most of the pipework installed beneath the stage, it fell far short. (Even installed in the usual place, 34-ranks hardly seem adequate for so vast a space.) In 1932, a stage extension bottled the organ up; later on, the main console was moved into the left side box and the chambers were miked. An ice floor installed in 1954 did the equipment below no good whatever.

Roxy left his theatre in 1931, enticed by the even grander scale of what was to become Radio City Music Hall, where his tenure lasted barely past the over-produced opening. Under a number of successor managements, the Roxy itself suffered a series of destructive alterations before its demise on March 29, 1960. Neither the main organ, the lobby organ nor the 2/8 in a broadcasting studio survived intact.

Steve Levin

For membership information:
THEATRE HISTORICAL SOCIETY
York Theatre Bldg., Suite 200, 152 N. York Rd., Elmhurst, IL 60126

The Original Castro Organ

by Dave Schutt (with lots of help from Ron Downer)



With the original relay removed from the theatre, a discussion ensues over the way to place it in the trailer.

Ray Taylor and his remarkable family have a marvelous achievement in the widely acclaimed Wurlitzer organ in the Castro Theatre in San Francisco. It is beyond my imagination to perceive the amount of love and effort expended by Dick Taylor and Ed Stout to bring this organ to the pinnacle of perfection that we hear today.

However, that is not the organ this story is about. This is the story of the *original* Castro organ, a 2/11 Robert-Morton that was installed back in 1922, complete with a roll player, by Babe Jacobus, Warren Cordes and others.

At that time, the Castro was the newest in the Nasser brothers' theatre empire. They already had sizeable Robert-Mortons in their New Mission and New Fillmore theatres in San Francisco. Incidentally, the New Mission is still in operation and looks almost like it did when it was built in 1920. Its 3/14 was removed about 1963 by Bob Denny. The New Fillmore was razed in 1958 and esteemed San Francisco organman Charlie Hereshmann bought the 3/20 at that time. Although the Nasser brothers loved every aspect of their theatres and were reluctant to dispose of any part of them, Warren Nasser, who managed the Castro, decided that he probably would not be needing the organ and, in January 1962, sold it to me for \$1500 (plus \$60 sales tax).

I cannot recall exactly what I had intended to do with the organ. I was living in an apartment in Sacramento. Maybe I was looking for a reason to buy a house. In any case, I am fond of telling the story of how Ed Stout jokingly (I think) considers that my most significant contribution to the theatre organ world lies in the fact that I made the space available in the Castro Theatre for a *real* organ!

Ron Downer and I worked for what seemed to be endless weekends removing the organ. One reason it was such hard work was that there was a five-rank chest on the right holding a Flute, Clarinet and three strings, and another five-rank chest on the left for a Muted Horn (Tibia Clausa), Diapason, Tuba, Kinura and Oboe Horn. There was also a single rank Vox Humana chest on the left. The relay and switches were in the right chamber, and I remember that it was a nightmare untangling the bridge cable that went from the left to the right chamber. It must have been tied to every strut and support in the proscenium arch, and it snaked in and out of each one. We found it a very refreshing idea to use a large screwdriver to open the Pepsi machine in the lobby and to push a secret button inside and dispense its liquid delights.

Before Ron and I actually began to dismantle the organ, we wanted to see if it

would play. Word was that it hadn't been heard since Mel Hertz was organist there in 1935. We searched until we found the magnetic switch for the blower in the furnace room. It was certainly an old-fashioned apparatus; however, the blower started right up and ran exceptionally smoothly, but the generator was frozen. We got a car battery to supply the 12 volts dc. There were lots of dead notes, but the organ sounded amazingly good and a bit of playing brought many of the dead notes to life. There were quite a few smashed pipes in the Main chamber. I had particularly wanted to hear the giant Kinura with its funnel-shaped resonators; unfortunately, it only appeared on the Solo manual and did not work there. I recall that the Xylophone sounded unusually good. The bars had individual resonators, and there was a leather disc glued to each hammer. The acoustics in the Castro are very favorable to organ music, and it was quite a surprise to hear the organ after all those years. We were, however, anxious to get started, so we only played it for an hour or so. I wish we had recorded it and taken lots of pictures.

Most of our organ-removal work was done on weekends after the shows. I wonder sometimes how Ron and I found the energy to work all night, but perhaps being thirty years younger had something to do

Caught in the Act . . .



Ron Downer is forced to cut the blower housing to get it through a door. Theatre owners refused to allow the door to be removed.

with it. I remember one night Ron was shocked to learn that I had removed all but two screws in the harp while he was taking a nap underneath it. I also remember the day we took out the blower, relay and switches. We couldn't get the blower room door open to the outside, so Ron cut the blower shell in half with a sabre saw and we carried the pieces up the basement stairs. In order to get the relay and switches out, we had to take all the braces off the stands that were holding up the backstage speaker cabinets. Believe me, we held our breath while we maneuvered the switchstack between the unbraced legs of those stands. Fortunately, they held and the speakers didn't fall through the screen!

I stored the organ in a very dry building that master machinist Herman Werner had used for his welding shop in Oakland. Herman was the one who did a beautiful job of welding the blower shell back together. I borrowed a trailer to move parts to storage. The day I moved the blower pieces there was so much weight in the trailer that the axle bent and people were honking at me to stop and check it while I was crossing the Oakland-San Francisco-Bay Bridge. I unloaded a few of the heavier blower parts and hid them in the shrubbery on Treasure Island.

A few months after I had bought the organ, I learned that the Nasser brothers were storing its roll player in the Fillmore

Theatre. I think I paid \$300 for it. I knew the player existed because there had been a big vacuum pump for it in the blower room at the Castro. The player looks like an upright piano with the same Stickley oak case that Robert-Morton used on their Fotoplayer. However, it doesn't have any keys and has stoptabs that correspond to the original specifications of the organ. There is a double tracker-bar assembly so you can set up one roll while you are playing another one. It uses standard 88-note piano rolls.

Sadly, I never did install the organ after I bought my house in Sacramento. I was transferred to San Francisco and the house there was not large enough for a pipe organ. So I decided to sell the Castro organ.

A Southern Pacific locomotive engineer, Charlie Davis, wanted it and built a big music room for it in his back yard. In 1965 I traded it to Charlie for his Conn electric. Charlie and some of his friends installed it. He replaced some things that had been damaged in the theatre: the violins and the toy counter came from the Robert-Morton in the Lakeside Baptist Church in Oakland; the original Muted Horn was replaced with a Kimball Tibia Clausa for which I sold them a Carlsted single chest (from the Daly City Theatre) so it could be on its own tremelo. The Vox Humana and Chrysoglott were Wurlitzer. He added the Orchestral Oboe that Charlie Hersh-

mann had saved out of the ancient Robert-Morton that had been on seven inches of wind in the New Fillmore Theatre. Hershmann also revoiced a church Oboe for them which sounded a bit like an English Post Horn.

Charlie Davis bought a mahogany, three-manual Morton console from the Crest Theatre in Provo, Utah. Lee Smith, formerly of Fresno, bought the original oak, two-manual console from the Castro organ.

And as long as I am trying to recall about the organ, I want to complete the story about the blower. After Herman's wonderful welding job, Charlie Davis decided not to use the 7½ hp, three-phase blower. He sold it to Bob Reichert who used it for the organ in the State Theatre in Benecia. That organ was later moved to a pizza parlor in Groton, Connecticut. Charlie bought the five-horsepower blower that Bill Galt had been using on the organ in his home in Bakersfield. That blower's motor had been rewound to run on single-phase.

Perhaps, this story will lay to rest the questions about the original organ in the Castro Theatre.

PHOTOS COURTESY OF
SCHUTT COLLECTION

Chapter Representatives Meeting

The Annual Meeting of ATOS Chapter Representatives was held July 5, 1991 at the St. Francis Hotel, San Francisco, California. Immediate Past President John Ledwon called the meeting to order at 2:32 p.m.

Roll call was taken, National Officers and members of the Board of Directors were introduced.

The videotaped version of the ATOS slide show was presented to the audience, followed by a brief discussion of other information available from National, including the membership brochure.

Next a short discussion of the ASCAP agreement was given, with special attention to provisions for defining the size of the house, which in turn determines the fee to be paid.

The Endowment Fund was the next order of business. A representative from Cedar Rapids Chapter asked if disbursements will be only to one-half the amount of annual interest earned, in order to keep enough in the fund to keep up with inflation. The answer was that such details are still to be determined.

The matter of Jesse Crawford Chapter's copyrighted newsletter was mentioned and chapters were cautioned not to copy anything without permission from the copyright owner.

Journal Editor Grace McGinnis expressed pleasure with information being sent for publication and noted that future articles will deal with the technicalities of producing good photographs and what kind of material is needed by the Journal.

The London and South of England Chapter was applauded for their Young Theatre Organist winners.

A number of chapter comments were received, including:

Central Indiana — problems in attracting young people. This spurred a general discussion of methods that could be used for this purpose, including working with schools and opening of residence organs to young people for practice. The Colorado State University summer intern program was also noted.

Chicago Area — a 3/36 instrument is installed in the Congress Theatre. The former Main North High School organ has been moved to the Tivoli Theatre, Downers Grove, Illinois. The 1993 National Convention will be in Chicago hosted by CATOE.

Delaware Valley — will host the 1992 convention, July 3-9.

London & South of England — reported

a very successful Safari and offers an exchange of young artists.

New York — progress is being made on the Ben Hall organ installation. The instrument should be playing by next year.

North Florida — a Gulbransen has been placed in a rest home for the entertainment of its residents. There also is a Wurlitzer/Morton hybrid being installed in a residence.

North Texas — no concerts being held due to organ damage.

Orlando — the Don Baker memorial organ will be installed in August.

Piedmont — three theatre installations are underway!

Pine Tree — a 2/9 Wurlitzer is to be installed in a Performing Arts Center. If not installed, the instrument reverts to the chapter and then to National if the chapter is non-existent at that time.

Sequoia — the county Assessor says the chapter Wurlitzer is a taxable item at \$300 per year, but says not to worry since the chapter is a non-profit organization!

Southeast Texas — the chapter organ is 100% in the same shape as the day it was made.

Southern New Jersey — new and growing nicely.

Yuma — a player piano, band box and glock have been donated for use in the chapter organ.

Eastern Massachusetts — an all-day music festival was held to raise funds for MDA on the Babson College organ, including a concert with silent movies and a bake sale. All proceeds to MDA.

Santa Barbara — 4/26 Wonder Morton at the Arlington Theatre is played every night. Children are admitted free to all pops concerts and silent movie presentations. Chapter is working with schools in Santa Barbara and Goleta. Audiences want to know what will be played. Board member Jim Riggs suggested promoting composers rather than titles or the organ alone.

Los Angeles — increased public relations efforts. Chapter has contracted for performances through November 1992. San Gabriel Wurlitzer and Pasadena Civic Moller both received some minor damage in recent earthquake.

Garden State — intermission performances are being given in a quad theatre. Successful Christmas concert. Jelani Eddigton, YTOC winner, lead off the Trenton War Memorial series and helped many young players with registrations. The War Memorial theatre now has handicapped access. Report of the Asbury Park and Convention Hall summer pro-

gram and organ restoration project. Noted that many people wander in off the Boardwalk. Organ is used for some industrial shows and the Easter program. A new installation of a non-theatre organ is underway in a theatre in Jersey City. Chapter is also working closely with Delaware Valley and New York City chapters.

Joliet — holding four concerts per year. Currently producing their own weekly show on a local radio station. Organ to be completely restored by the 1993 convention. Chapter has a cookbook for sale.

Valley of the Sun — noted the demise of Lyn Larsen's organ at the Church of Religious Science. Restoration underway of the Orpheum/Palace West Theatre for hoped for eventual installation of an organ, but this has not been mentioned yet. Basic parts are available however.

Cedar Rapids — school program for 5th graders is a permanent part of the curriculum.

Ohio Valley — weekend movie series. Area organists are dedicated and volunteering their time for this. One member moved to New Jersey, but comes back to play the series on his vacations! Report of a midnight New Year's concert with an on-stage picnic for 500!

Motor City — BTU certificates are being sold to help cover cost of needed heating and air-conditioning system repairs.

The meeting was adjourned at 3:23 p.m.

Respectfully submitted,

Russ Hamnett, Secretary

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Minutes

American Theatre Organ Society Annual Membership Meeting July 8, 1991

Call To Order:

The annual meeting of the General Membership of the American Theatre Organ Society, Incorporated, was called to order by President Vern Bickel at 11:00 a.m., July 8, 1991, at the Berkeley Community Theatre, Berkeley, California.

Introductions:

National officers, board of directors and staff were introduced.

Approval of Minutes:

Minutes of the August 7, 1990, General Membership Meeting were approved as published in THE-ATRE ORGAN. (Evelyn Woodward/Mae Goess).

Treasurer's Report:

Treasurer Alden Stockebrand reported ATOS net worth at \$381,188.88.

Regional Convention:

Thanks were given to the chapter members of the Sequoia Chapter, Fresno, California, for the successful regional convention held in October 1990.

Committee Actions:

Committee heads were introduced. Members were urged to become active and contact committee heads. Seven scholarships were awarded via the ATOS scholarship program. Members are urged to contact local college organ programs for future applicants.

Board Actions:

The following actions were taken by the Board of Directors at their annual meeting:

1. Approved a \$20,000 increase in the budget for the Towe Ford Museum project, bringing the total approved budget to \$55,000.
2. Approved Treasurer's report.
3. Elected officers as follows: President - Vern Bickel, Vice President - Dorothy VanSteenkiste, Secretary - Russ Hamnett, Treasurer - Alden Stockebrand.
4. Approved locations for the next two regional conventions: 1992 - Sierra Chapter, 1993 - Land O' Lakes Chapter. Depending on readiness of instruments, these may be reversed.
5. Approved retention of Doug Fisk as Executive Director.
6. Approved showing of ATOS video at convention record shop, with copies to be sold to members at \$15.00 each.
7. Approved change in section 6.1 of bylaws to eliminate the words "naming a Director as chairman of each committee." Section 6.1 now reads: APPOINTMENT OF COMMITTEES The Board of Directors, by resolution adopted by a majority of Directors then in office, may authorize such committees as the board deems necessary or appropriate to conduct the business and further the objectives of this Society. The President shall appoint all committees except the Nominating Committee. Any committee having the authority of the Board shall have two or more Directors appointed to it.
8. Approved offering ten \$500.00 scholarships for theatre organ instruction to students in 1991-92 and that these scholarships are renewable.
9. Approved a motion to request that resumes of candidates for ATOS officers and Board be sent by certified mail, return receipt requested, with candidate's phone number also to be included.
10. Approved a motion that ATOS Secretary draft a letter to the Jesse Crawford Chapter to the effect the chapter's request that no portion of its newsletter may be reproduced without permission is a chapter problem, that such information should be

indicated in the newsletter, and will not be addressed at the national level.

11. Approved a \$1200.00 budget for printing ATOS brochures.
12. Approved an expenditure not to exceed \$5000.00 to replace the computer in the Archives and provide a printer.
13. Approved the expenditure of an amount not to exceed the current rent for Archive storage to Vern Bickel when Archives are moved.
14. Approved \$10,000 in additional funds to complete the Towe Ford Museum project.
15. Approved a motion that the organ in the Towe Ford Museum is to be a single manufacturer installation (Wurlitzer), except the relay and certain electronic improvements.
16. Approved funds to cover costs of moving Archives.
17. Approved funds to cover costs of re-feed of first 26 half-hour "Theatre Pipes" programs on the public radio satellite system.
18. Approved funds for production and satellite feed of an additional 26 weeks of "Theatre Pipes," at a time to be selected by producer Russ Hamnett allowing sufficient time to properly publicize the 52-week series.
19. Approved payment of full hotel rate for Directors and officers this year.
20. Approved providing all convention artists hotel accommodations equally regardless of residence, effective with the 1992 convention.
21. Approved formation of an ATOS Endowment Fund Committee. Fund will be used to further the goals and objectives of ATOS. Committee will organize structure of fund. Approved \$100,000 in seed money for Endowment Fund, but no disbursement of any monies will be approved until further Board action is taken. Committee members are: Lois Segur, Jim Riggs (co-chairs), Gary Jones, Alden Stockebrand, Doug Fisk is an ex-officio member.
22. Approval given to Jim Riggs to prepare materials for chapter and artist use in presenting live theatre pipe-organ programs to school children.

New Business:

Allen Miller painted a verbal picture of an art museum whose works were destroyed by its director, then made the analogy to theatre pipe organs and ATOS where existing instruments are not being preserved. Moved that a committee should be formed to set up guidelines for organ preservation. (Allen Miller and Cliff Shaffer) Passed. Allen Miller was appointed chairman of the committee.

Steve Bramall (LATOS) addressed the meeting, saying that ATOS was not promoting theatre pipe organs through recordings, giving the example of convention CDs produced by the Organ Historical Society. He proposed that ATOS do something similar and have a central source for distribution of such recordings. Moved to establish a central source for distribution of convention recordings. (Steve Bramall and Tony Moss) Passed.

Future Conventions:

Sierra Chapter, Sacramento, California, will host the 1992 Regional convention. Chicago will host the 1993 National Convention.

Adjournment:

There being no further business, the meeting was adjourned at 11:15 a.m.

*Respectfully submitted,
Russ Hamnett, Secretary*

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ORGAN-IZING POPULAR MUSIC

by
AL HERMANNs

PLAYING BY EAR

The ability to play by ear comes in many varieties and degrees from 0% — the inability to distinguish the upward or downward motion of a melody, to 100% — perfect pitch and total recall. It would seem that most musicians have between 30% and 70% ability to recreate what they hear. For church and classical musicians, the ability to play by ear is always helpful but not necessary. For composers, arrangers and conductors it is essential.

For organists in the field of popular music, it could be considered a necessity because popular songs were not intended to be played on the organ! The composers usually had in mind performances by dance bands, pianists, or vocalists with piano or orchestral accompaniment. Therefore, the organist who performs popular music must be able to play by ear and/or study keyboard harmony and arranging techniques in order to play popular songs in a musical manner.

Many people who study music the traditional way — reading notes — might be able to play by ear but not realize it because they never tried. Three of the easiest songs to play by ear are "Silent Night," "You Are My Sunshine" and "Happy Birthday." Each of these songs begins on the 5th of the scale of the key in which you want to play them.

Before attempting to play any of these songs by ear, you should be able to hum, sing or whistle the melody from beginning to end. If you don't really know how it should sound, you won't be able to play it. If, after 15 minutes you come up with nothing — forget it. Most people need music; that is why we have such a big music-publishing industry.

However, reproducing a melody on a keyboard is a small part of playing by

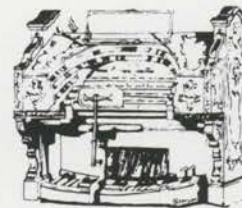
ear. A good ear player hears the whole sound: melody, harmony, bass line, rhythm, time values, phrasing, registration, etc. A musical person with some experience can review a musical selection mentally and determine how it should sound on the organ. This includes registration, introduction, fills on long notes, chord substitutions, key changes if any, and final ending.

All this has nothing to do with perfect pitch. Those who are born with this gift can do everything more quickly and easily. The rest of us can develop relative pitch by listening to and humming scales and chords (one note at a time). When you can recognize the sound of all the common intervals upward and downward, you can look at a piece of music and realize how it will sound before playing it. This process should then work in reverse: when you hear music (actually or mentally) you should realize how it would look on paper. If you will practice humming individual intervals over a period of months, you will improve any ability to play by ear you may already have.

IT HAS BEEN PROVEN THAT YOU MUST MAKE THE SOUND WITH YOUR VOICE FOR IT TO REGISTER IN YOUR MEMORY. The next step is to play major, minor, 7th, 9th, augmented and diminished chords over and over until you can recognize them whenever you hear them.

Most people who play by ear do not realize they have a special gift and don't understand why everyone can't do it. There are books on ear training for singers.

I hope this has been helpful to all who read it. If any of you have questions or more information on the subject, I would like to hear from you.



1991 ATOS Scholarship Program

Available to students ages 13 thru 22 (as of July 1, 1992) Undergraduate Level
CATEGORY "A"

Students working toward college organ performance degree.

CATEGORY "B"

Music students studying with professional theatre organ teachers.

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

(Initial scholarship, received in 1991, may be continued if the student shows exceptional progress — at the discretion of the committee.) Moneys granted in this scholarship may be applied toward an approved theatre organ workshop. 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.

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 . . .



"Merry Christmas and Happy New Year"

“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!

OPENING OF NOMINATIONS for 1992 ELECTION OF DIRECTORS

Note: Deadline is February 1, 1992

It is time to nominate National ATOS Board of Directors candidates for the three-year term from July 1992 through June 1995. All regular ATOS members are eligible for nomination and may nominate themselves or be nominated by another member, in which case written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot.

A nominee need have no special talent or experience in pipe organ technology or musicianship; however, nominees should have a demonstrated interest in ATOS and have the time to work toward the goals and the growth of the society. While there are certain benefits enjoyed by directors, one of which is the reimbursement of certain meeting-related expenses, there are also responsibilities. Along with a willingness to participate in the administrative affairs of the society, it is most important that Board members faithfully attend both Board and Committee meetings.

The Board usually meets only once a year during the Convention, so attendance of all Directors is necessary if the decisions and actions of the Board are to be truly responsive to the membership. In addition, Directors serve on one or more committees providing valuable input to the Board. The chairmen of the committees are responsible for submitting a written report of their activities and recommendations prior to the annual meeting of the Board.

The Board is currently taking action on several exciting programs which should increase public awareness of ATOS and set a course for the future. This is a great time to become involved at the national level of ATOS.

Procedure to be observed in the nomination process is as follows;

- 1 ■ Each nominee shall furnish a small black and white photo, together with a statement, not to exceed 100 words, including personal data, work and theatre organ experience, and a short platform statement. **Statements exceeding the 100-word limit will disqualify the candidate.**
- 2 ■ All candidates must have their statements and photos plus your phone number, sent by Certified Return Receipt mail to the ATOS Secretary, 2811 North Walnut Hill Road, Apt. 26, Flagstaff, Arizona 86004, **to arrive no later than February 1, 1992.**
- 3 ■ This year we are again using the separate mailing of the ballots and resumes of the candidates. While this method is much more costly than placing the ballots in THEATRE ORGAN, we hope that it will encourage many more of you to vote for the candidate of your choice, thus demonstrating your interest in and support of ATOS objectives.

If you have any questions, please write or call: Nominating Committee Chairman Harry Heth, 1247 Peden, Houston, TX 77006, or phone 713/527-8096.

“If qualifications of the nominees may not be widely known to the membership, it is permissible to allow each nominee to furnish for enclosure a brief factual statement of his service and qualifications, provided that all nominees are accorded equal opportunity and space.”

Robert's Rules of Order, Newly Revised

COUNTING WORDS

1. Name and state do not count.
2. Hyphenated words count as one. (Vice-president, two-term ...)
3. Articles and prepositions count. (the organ caretaker = three words; an avid lover of theatre organ = six words)
4. ATOS = one word. RCTOS = one word.
American Theatre Organ Society = four words
5. Abbreviations count as a word. (Asst., Mrs.)
6. Numbers count as a word. (26 = one word, 5 = one word)

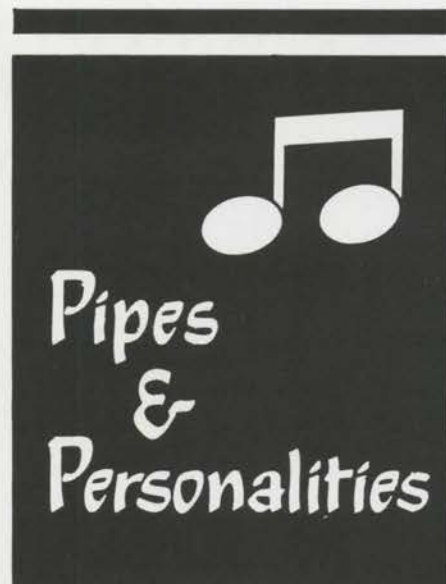
Theatre Organ Workshop: Colorado State University Fort Collins, Colorado

by Patti Simon

Lyn Larsen conducted a five-day workshop at Colorado State University (CSU) in Fort Collins, June 15-19, for 22 registrants. The workshop began with a public concert by Lyn on the 3/19 Wurlitzer in the auditorium. The next day everyone journeyed to Estes Park, a beautiful mountain community just a few miles southwest of Fort Collins, for a concert at the home of Richard and Virginia Webb. Robert Cavarra, organ professor at CSU, performed on the Yamaha HX1, and Kevin Utter, graduate of CSU in Organ Performance, performed on the Allen MDS III. This event, which started with a barbecue supper, allowed all of the registrants to get acquainted, discuss ideas, and ask questions regarding stylings and registrations and playing ideas on the instruments available there. It was an enthusiastic group and much discussion was held regarding these two diverse instruments.

Monday morning began the three days of classes and Lyn arrived well prepared with his new book of arrangements, examples of stylings and rhythms, and a head full of knowledge to share with the students.

The students were a mix of beginner, hobbyist, teacher, technician, and performer. Some had played theatre organs extensively and some had never played a theatre organ. Lyn's willingness to discuss any and all questions made the class sessions interesting for everyone. Registration and stylings were covered extensively as



was the importance of technique. Lyn's advice on perfecting the gorgeous Crawford rolls sent everyone home with hope of improving their own.

The beginner students received important details on beginning their hobby, before they develop difficult-to-break bad habits. The hobbyists learned more about registration and stylings to improve their hobby. The organ teachers received help not only in improving their own playing but also ways to improve their teaching of theatre organ with their students. Those interested in the technical aspect of the theatre organ learned facts about respecifying an existing instrument which can be used when instruments are restored or re-installed. The professional performer had the opportunity to learn from one of the finest organists who shared so willingly his tremendous knowledge and experience gained from hard work.



CSU workshop organist Lyn Larsen, and Bruce Moss (from New Zealand).

This 3/19 Wurlitzer a few years ago had a troublesome relay which unfortunately gained it a reputation of being unreliable. However, over a year ago a new Devtronix Computer Relay was installed and the instrument now performs reliably and beautifully. The next theatre organ workshop at CSU is June 12-17, 1992. This is a wonderful opportunity to learn more about the instruments ATOS supports and, for the beginner, hobbyist, teacher, technician, and performer, it is an opportunity to improve in their chosen endeavor.



CSU Workshop. Patti Simon, Robert Cavarra, Kevin Utter, Valerie Utter.



CSU Workshop. Lyn Larsen signing autographs.



Rodgers Windsor Model will be Voiced as a Concert/Theatre Organ in Harborside Center

Gaylord Carter celebrated his 86th birthday August 3. The octogenarian captivated the audience at the Oakland, California, Paramount Theatre, Saturday July 13, when he accompanied the 1927 Academy Award winning silent epic *Wings* at the 4/27 Wurlitzer. He opened with an overture of his own score, lowered the lift and we were off with this exciting air adventure. His scoring did not intrude into the drama but heightened the visual effects, especially the air battles. *Ed Mullins*

Early this year, the William Smith family of Fort Myers, Florida, gave the gift of a large Rodgers theatre organ to Harborside Center in that city. This is the new civic complex facing the river in the center of the downtown area. The organ has been installed in the 3500-seat convention hall by Central Music of Clearwater, with sound and electrical work having been supervised by Paul Williams of Disney World.

In mid-April, Don Buttorff, Senior Director of the Center, signed Billy Nalle to play the instrument's official debut concert.



The date is set for Saturday evening, February 29, 1992, curtain time 8:15 p.m.

During the initial concert season at Harborside Center, in addition to Nalle, there will appear other headliners, including the Boston Pops Orchestra, George Burns, Gregory Hines, Carole Lawrence, Roger Williams and George Shearing with the BBC Big Band.

Two other halls, the exhibition hall and the hall of fifty states, are included in the complex, and the Center's official opening was celebrated on July 24.



THE LANCASTRIAN THEATRE ORGAN TRUST

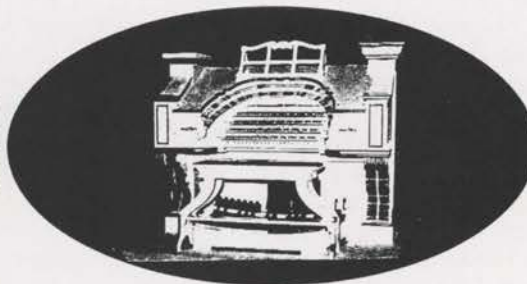
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Len Rawle
Joyce Alldred
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Full details from:- David Alldred 13, Gibb Lane, Mellor, Stockport. SK6 5LZ. U.K.Tel. 61. 427 2180



In an attempt to standardize the rating system I have resorted to the popular 4-star system. *Bob Shafter*

MIGHTY MUSIC AT THE MOVIES. Written by Fred Turley. Available from: The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. Price is \$10.00 plus \$2.00 postage per order.

Here we have an 8 1/4" x 8" soft-cover book of 60 pages that details the organs and organists in Sheffield and the surrounding area. There are wonderful photographs on virtually every page. The author has gone to quite some length documenting an interesting history of a fairly small area in England.

Overall I found the book to be concise, well written and thoroughly fascinating. It is highly recommended.

ALL IF WANT FOR CHRISTMAS. David Johnston at the Capri Theatre 4/21 Wurlitzer. Available from: Wayne Bertram, 45 Victoria Street, Prospect 5082, South Australia. Price is \$25.00 CD, \$20.00 Cassette. All orders must be sent with an international bank cheque in Australian currency, made payable to Wayne Bertram.

Selections include: We Need a Little Christmas, The Christmas Song, Santa Claus is Coming to Town, Silent Night, Away in a Manger, Joy to the World/Hallelujah, White Christmas, Jingle Bells/O Come All Ye Faithful, We Wish You a Merry Christmas.

ORGAN: ★ ★ ★ ★
PERFORMANCE: ★ ★
RECORDING: ★ 1/2

David Johnston is a competent musician, I'm sure. Unfortunately, in this recording he seems to swing back and forth between pizza arrangements (lots of post horn, percussions, traps and fidgety playing), and tried-and-true but rather bland arrangements.

This organ has been reviewed before,

and once again I find it to be excellent.

The recording was perhaps the most disappointing aspect of this project. It sounds as if the microphones were on the shutters (there is virtually no room sound), and is not very well balanced. It is however very clean.

There isn't much here to recommend this recording, except perhaps for the subject matter and the very nice organ.

ROUND ABOUT REGENT STREET. David Shepherd at the New Gallery 2/8 Wurlitzer. Available from: Sales Officer, 105 Highview, Vigo Village, Meopham, Kent. DA13 OTQ. U.K. Price \$13.00 by personal U.S. check, by VISA or MasterCard £7.50p, sterling only. Cassette only.

Selections are: Petite March, Tales From the Vienna Woods, Piccadilly Playtime, Again, Fairy Ballet/Rosamunde, Serenade to Moonlight, With a Song in My Heart, Round About Regent Street, Londonderry Air, All or Nothing at All, The Match Parade, Carminetta/Shallow Waters, Tell Me I'm Forgiven, Angela Mia, Bon Soir.

ORGAN: ★ ★
PERFORMANCE: ★ ★ ★ ★
RECORDING: ★ ★ ★ ★

Here is a thoroughly delightful recording that perhaps showcases David Shepherd's formidable talent better than if he recorded a larger instrument in better condition. It's not easy to make a small instrument sound big, or get much variety, unless of course it is played by someone very skilled, and David Shepherd is very skilled.

Even though not all of the organ is playing and it is not in perfect condition, it is still well voiced and well regulated. It is quite satisfying to listen to, even though there is a persistent shutter squeak.

The recording is up to John Leeming's usual high standards. This recording is highly recommended.

THE GREAT SIDNEY TORCH. Sidney Torch playing various organs, recorded from 78 rpm records between 1931 and 1939. Available from: Lawrence Whitfield, 11 Horseshoe Drive, Etching Hill, Rugeley, Staffs. WS15 2RF. U.K. Price \$14.00 air mail postpaid. Cassette only.

Selections include: Beautiful Spring, Her Name is Mary, A Cuckoo in the Nest, Isn't It Heavenly, Goody-Goody, Bugle Call Rag, Love in Bloom, Lookin' Around Corners For You, The Gypsy Princess, selections, Don't Worry 'bout Me, Lords of the Air, I've Got to Sing a Torch Song.

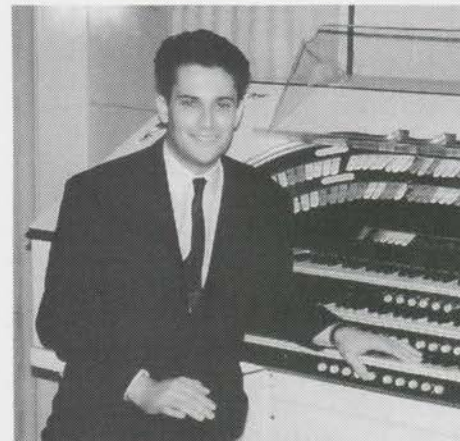
ORGANS: No Rating
PERFORMANCES: ★ ★ ★ ★
RECORDINGS: No Rating

I've been a fan of Sidney Torch ever since I first bought the Doric double album

set many years ago. It was with pure delight that I listened to these new recordings (there are only three selections that were previously issued).

The transfer from 78s to tape is done artistically correctly. The transfers were done in their pure form, without re-processing, re-channeling or otherwise screwing them up. British 78s had a better signal to noise ratio than their American counterparts, making them quite acceptable to listen to, in my opinion. Because of the historical value of these recordings, I find it very easy to forgive the less than CD perfection.

This recording is highly recommended.



John Giacchi

NIGHT MOODS. John Giacchi at the Orion Centre Wurlitzer, Sydney. Available from: John Giacchi c/o Tom B'hend, P.O. Box 40165, Pasadena, CA 91104. Price is \$14.95 Cassette only.

Selections are: Tribute to Busby Berkeley, selections, Song of Paradise, Nights of Gladness, Musical Sketch on 'Showboat,' Buffoon, Bal Masque, Phantom of the Opera fantasia, A Foggy Day in London Town/London by Night, Overture from 'Orpheus in the Underworld,' All Through The Night/All Through The Day.

ORGAN: ★ ★ ★ ★
PERFORMANCE: ★ ★ ★ 1/2
RECORDING: ★ ★ ★

A very vital and entertaining recording from a young man who is sure to become one of our finest theatre organists in just a few years. I am very impressed with Mr. Giacchi's finesse with ballads, something that doesn't often manifest in organists who are only 21 years old.

The organ is superbly finished and well regulated.

The recording engineer did a very good job in all, but there were a couple of places where it sounded to me like the tape had been edited in the middle of a piece.

This tape is highly recommended, and watch John Giacchi; he's going places.

Bob Shafter

THEATRE ORGAN

MUSIC FROM ROUND LAKE. Organ and Orchestra, Glenn E. Soellner, music director, Stephen L. Pinet, Organ. Available from: Round Lake Historical Society, P.O. Box 22, Round Lake, NY 12151-0022. Prices are CD \$18.00 and Cassette \$13.00 postpaid.

Selections by composer are: Rheinberger "Meditations," "Orgeltonate Nr. 8 in E-moll." Guilment "Allegro," "Adoration." Reger "Jauchz, Erd' und Himmel, juble hell." Lefebvre "Meditation." Prout "Concerto in E minor for Organ and Orchestra."

ORGAN: ★ ★ ★

PERFORMANCES: ★ ★ ★ ★

RECORDING: ★ ★

An interesting look at an early American tracker organ built in 1846 by Richard M. Ferris and William H. Davis.

The performances are well done and the organ is quite romantic sounding, the only problem with it is the mixtures are dreadfully out of tune, causing some serious squealing from the organ.

Either the room is very odd or the recording engineer didn't place his micro-

phones correctly, or he didn't place his microphones correctly to compensate for the odd room.

In spite of a few problems with the organ and the recording, the performances are well enough done to earn this recording a recommendation as a decent addition to your classical library.

CHICAGO: GEORGE WRIGHT AT THE CHICAGO THEATRE. Available from: Banda Records, P.O. Box 392, Oxnard, CA 93032. Prices are: US & Canada - \$20 (US) postpaid First Class, England - \$22 (US) postpaid Air Mail, Australia - \$23 (US) postpaid Air Mail. No credit cards, UPS or COD.

Selections are: Bojangles of Harlem, Yesterdays, The Way You Look Tonight, Liza, Where the Blue of the Night Meets the Gold of the Day, Veradero, Paradise, Roller Coaster, Blue Twilight, Night and Day, You're Mine You, When Day is Done, In the Still of the Night, Truckin', You and the Night and the Music.



George Wright

ORGAN: BEAUTIFULLY WARM
PERFORMANCE:
STANDARD GEORGE WRIGHT
EXCELLENCE
RECORDING: ENVELOPING

George Wright's recordings, first, last and always, are about his music. It matters not that his latest release, "Chicago," was recorded in the fall of 1977, before the digital era. What *does* matter is that this is

(continued ...)

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featuring
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some of the renowned artist's best and most life-like work. I say life-like because this material was recorded using the methodology known as "direct-to-disc."

This technique places great strain on both artist and recording/cutting engineer. The artist must think in terms of playing flawlessly and continuously for an entire LP side (about 17 minutes) not just one song at a time. Any errors must either be accepted or the entire side must be rejected and re-recorded. This is somewhat akin to a live performance in that the artist has but one chance to deliver his/her musical message. Hence, the life-like nature of direct-to-disc recording as opposed to the more common, manufactured, studio-type recordings. The recording/cutting engineer is also at risk.

Cutting lathes are heavy but fragile machines. Lacquers are delicate and must be constantly scrutinized for imperfections which can lead to ticks and pops. Pitch (number of grooves per inch) must be carefully, manually monitored and usually exaggerated to prevent over-cutting (adjacent grooves running into one another). I know this sounds quite technical but it is a very real concern when dealing with the standing waves generated by robust bass frequencies of a large pipe organ in a large auditorium. Because of time and, therefore, costs involved in producing a direct-to-disc recording, a backup tape is simultaneously made for backup and review purposes since direct cut lacquers cannot be auditioned without rendering them useless for the remainder of the LP manufacturing process. It is from the backup tapes of the 1977 recording sessions that is the genesis of "Chicago." The fact these tapes are 30 i.p.s. analogue rather than digital is of no consequence. You won't know the difference.

Three direct-to-disc releases were planned in the 1977 effort. The third direct-to-disc release never materialized because 1) the label (Century Records) went out of business, 2) technical problems associated with it could not be overlooked by the consummate perfectionist, George Wright. Fully half of "Chicago's" 16 tracks is material not previously released. The remaining tracks taken from the review/backup tapes are not necessarily the same "takes" released on the original 1977 and 1979 LPs. In all cases each track is a continuous performance with no editing.

Executive Producer Bill Lightner's liner notes indicate Murphy's Law was alive and well in Chicago in the fall of 1977. The quite audible ringing telephone in "Blue Twilight" is definitely not Wurlitzer! George Wright told this reviewer he didn't know whether to laugh or cry by the time the recording sessions were completed.

The bonus track, "Wrapup," will give you the answer.

Speaking of "Blue Twilight," Mr. Wright honors Jesse Crawford, who first rose to prominence at the Chicago Theatre. His rendition of this piece, published in 1953, reflects Mr. Crawford's style in his later years.

Most listeners are better satisfied by hearing shorter arrangements of more songs than by more elaborate arrangements of fewer songs. (We have proven this in the pizza business.) Keeping in mind the time constraints of direct-to-disc recording, Mr. Wright's arrangements are a little shorter than what we have been accustomed to hearing on his Hollywood Philharmonic Organ recordings. Also, Mr. Wright uses fewer solo stops and more ensemble registrations than he does on his studio recordings. Remember though, George Wright would not compromise his music just to use solo stops which could be obscured in the relatively noisy and vast acoustic of the Chicago Theatre.

The up-tempo selections: Bojangles of Harlem, Veradero, Roller Coaster and Liza are played with typical George Wright accuracy and at tempos commensurate with big-room acoustics. In this age where theatre organs large and small are dominated by penetrating English Post Horns (this instrument has two of them), this reviewer finds it refreshing listening to Mr. Wright romp and stomp through the up-tempo numbers at *f* and *ff* registrations and enjoy full organ — not full Post Horn. Such is the beauty of the Chicago Theatre's Wurlitzer.

It was rare in 1977, even more so in 1991. The enveloping sound of a big organ in a big theatre is truly unique — a symbiotic relationship if ever there was one. The recording engineers have definitely succeeded in preserving this sound on compact disc.

As is the norm for George Wright recordings (his concerts, too, for that matter) ballads constitute the majority of "Chicago's" program material. There are several: Yesterdays, Night and Day, When Day is Done, and In the Still of the Night, to name a few. The utter liquidity of George Wright's chromatic rolls is legend. Hearing them in the Chicago Theatre's lush ambience is sheer pleasure.

One final observation. In very small type next to the album title appears the words *volume one*. It turns out there is enough material "in the can" to release "Chicago" Volume Two. So class, here is your assignment: order "Chicago" Volume One immediately. You won't be sorry. The sooner you do the sooner we can have "Chicago" Volume Two.

Dennis Hedberg

Journal of American Organbuilding

Quarterly Publication of the
American Institute of
Organbuilders

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

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

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

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Chapter Notes



Barry Baker

ATLANTA

404/355-6680 or 404/641-7159

We didn't meet in July, but we sure made up for it on August 18! That afternoon we enjoyed a wonderful performance by the well-known Barry Baker of Ft. Thomas, Kentucky, the Overall Winner of ATOS' 1989 Young Organist Competition and guest performer at both the 1989 and 1990 ATOS National Conventions.

He played for us on the mighty 2/7 Wurlitzer-cum-piano in the lovely home of Linda and Gordon Johnson up in Marietta, a few miles northwest of Atlanta. We'd praised Barry for his concert here before, on (then) Walt Winn's 4/18 Page in April 1990, but this lad, only 20, just gets better and better.

At age 10, Barry became organist for the First Church of Christ, Scientist, in Newport, Kentucky (E.M. Skinner pipe organ), where he is now principal organist. His theatre organ debut was at the same age, at Cincinnati's Emery Auditorium (Wurlitzer). Two years later, he returned to Emery to play for their classic movie series.

Recently, Barry was regular organist at the Cincinnati Springdale Music Palace (4/33 Wurlitzer), where he has performed over a span of seven years. In addition to his church post, he is house organist at the Ron Wehmeier residence in Cincinnati, where he has presented several programs on the Wurlitzer. Barry attends Cincinnati's Southern Ohio College, majoring in Audio/Visual Technology.

Barry impressed us again with his imaginative harmonies, his rapid and frequent registration changes and his hops through many keys including the "remotes." He's as much at home in C-sharp as the rest of us are in C. His great finger dexterity permits sweeping runs. He changes registration in mid-piece *with both hands at once* so deftly that the very brief resulting silence is hardly noticed except as just another dynamic of the piece he is playing. (We

mortals keep one hand playing something — anything — while changing registration in mid-stream lest the audience think we're through and start applauding.) Blind-folded, you could easily have supposed that Barry was playing a three- or four-manual organ, so quickly did he skip between timbres. Gordy and Linda's organ is splendid, but with Barry at the console, it becomes magnificent.

There were other heroes, too, that afternoon. James and Ruth Jobson were awarded lifetime memberships in Atlanta Chapter "for outstanding contributions to the theatre organ," and were given a plaque to this effect. Over the past twenty years, they both have given the chapter hours and hours of devoted, sustained administrative support which has been very much appreciated. *Bill Hitchcock*

CENTRAL FLORIDA

Tampa/St. Petersburg
813/894-8323 or 596-7293



Since this is my first report for us, my notes will be fragmentary.

Our meetings are usually held on the second Sunday of the month at the Tampa Theatre and/or other locations as announced. Details are available by contacting President Tom Wolliscroft or myself, John Ambler, at the phone numbers listed above.

Our work meetings are held on one or more Saturdays a month at the Tampa Theatre, the Pinellas Park Civic Center (where we are installing a small Wurlitzer) or in other locations as announced.

The Tampa Theatre shows a year-round program of foreign and domestic films, and several chapter members present "pre-film" mini-concerts on the Mighty Wurlitzer.

Member John Otterson presents a regular weekly radio show, "The Best In Popular Theatre Organ Music," on WBVM/FM each Sunday at 5:00 p.m.

Bill and Beck Shrive have recently installed a 2/4 Robert-Morton theatre organ from Kansas in their Pinellas Park home.

A local TV station recently filmed Al Hermanns playing the Tampa Theatre organ, and a Tampa Bay area magazine featured this same organ, with several of the Tampa Theatre House Organists, in a full page color photo. *John Ambler*



Gordy and Linda Johnson host the meeting.



Past President Ron Carter (right) awards plaque to James and Ruth Jobson — making them lifetime honorary members of Atlanta Chapter.

CENTRAL INDIANA

Indianapolis

317/787-4865 or 317/255-8056



Our August meeting was held in Lafayette at the Long Center for the Performing Arts. This is a beautifully restored old theatre housing a 3/17 Wurlitzer. Ken Double was our artist for the afternoon. We always look forward to hearing Ken and, when playing on his "home" instrument, he is especially effective. He opened with "It's Today" from *Mame* followed by a racy rendition of "You Gotta See Mama Every Night." Ken mixed ballads, show tunes, Big Band swing numbers, novelty and Latin tunes during the afternoon. Ken is known especially for his beautiful renditions of the Victor Herbert, Sigmund Romberg compositions. His audiences expect to hear one or more of these selections, which seem especially suited to the pipe organ, every time he plays. These numbers have become his signature, so to speak. We were not disappointed with his choice of Victor Herbert's "When You're Away." It was played with Ken's usual sensitivity, and was lush with Tibias and Voxes. Open console after the meeting allowed many of our members the opportunity to try this grand organ.

Plans are moving ahead for the chapter's 1991-92 concert series on the 3/25 Wurlitzer at Manual High School in Indianapolis. The first of the three concerts will feature Ken Double accompanying the *Phantom of the Opera*. Future concerts will star "Wild Bill" Tandy and that young sensation, Jelani Eddington. We all look forward to this series.

By now I am sure most of you have heard that the Paramount Music Palace has re-opened. The story of how a small group saved the organ and the business should be an inspiration to all communities facing the loss of one of these musical treasures. So . . . visit the PMP when you are in Indy. The Mighty Wurlitzer is singing again!

Barbara Johnson



Ken Double at the Long Center.

John Ennis photo

CENTRAL OHIO

Columbus

513/652-1775

Virtually every vintage instrument has its own unique history — one of initial purchase and installation, only to be followed by removal, reinstallation then change of location, storage, restoration, almost *ad infinitum*. It's the story of Bob Schmitt's 3/8 Kimball. An original installation in the Forrest (Grand) Theatre, Bristol, Pennsylvania, it was moved into a small church in Redingont, Pennsylvania, only to be purchased by an individual who partially installed it in his home where it remained for 20 years or so. Ultimately it was purchased by Bob for eventual installation in his Centerville home. We can sympathize with Bob in having to not only disassemble the console (which was both screwed and glued) but also having to fit all ranks in rather confined quarters. But thanks to his perseverance and the help of his six sons it's up and playing with all of its original components.

It was to Bob Schmitt's house that we trekked on July 28 for our monthly meeting. After a short business session, con-



Host Bob Schmitt gives us a history of his 3/8 Kimball.

J. Polesy photo

ducted by vice president Jim Blegen, and some highlights of the ATOS convention by John Polesy, the host who was also our artist for the afternoon got things underway with a lively rendition of "That's Entertainment." For 45-minutes he regaled us with a mix of ballads, semi-classics and show tunes notable among which was "The Perfect Song" and "All The Things You Are." It was fun guessing radio and TV programs from theme music he played and we've got to admit it — those Kimball Tibias have a gorgeous sound and trem well. Open console and a spread of delicious food from our resourceful membership made for a delightful day — especially when you can eat and enjoy music from a poolside vantage point — that's the way to do it.

When Med Huffman sets up an afternoon for us he does it right — a double header. And so it was on August 25 when we met in Lima, Ohio, at the Allen County Museum where we were privileged to see one of the Page Organ Company's products. Built in 1923, this 2/4 organ was originally installed in the Capitol Theatre in Delphos, Ohio, later to be moved to a Presbyterian Church in Sidney, Ohio, where it remained until 1957 at which time it was donated to the museum. In 1977 it was entirely rebuilt and now serves to illustrate to the public a playable representation of a small theatre organ. The Page Organ Company was, in its heyday, a Lima, Ohio, concern that manufactured both church and theatre organs and enjoyed a vigorous business until its downfall in

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CENTRAL OHIO cont.



Host Med Huffman.

J. Polsley photo

1934. Page theatre organs were found in theatres throughout the eastern United States and as far west as South Dakota, the most notable of which is the beautiful 4/16 in the Embassy Theatre, Fort Wayne, Indiana.

Several of our members provided museum visitors an entertaining musical backdrop while they enjoyed the many exhibits contained in the building. After all, you don't see horse-drawn hearses, steam-driven automobiles, Indian relics and period women's wear everyday.

We then proceeded to Med and Cora Huffman's home near Columbus Grove, Ohio, where their basement installation of a 1975 Custom Rodgers organ was the focal point of our entertainment. President Henry Garcia conducted our business meeting at which time Jim Blegen reported on the status of Worthington High School where our 3/16 organ is housed. The building is undergoing a renovation and addition. He stated that it was uncertain when we would have access to the organ in that much cleanup and construction needed to be done before commencement of the school year.

Med Huffman presented our artist for the afternoon, member Margo Burkhart. Margo always surprises and delights us with her finger dexterity and this day was no exception as we listened to her renditions of "Moonlight Serenade," "Them There Eyes," "Georgia" and the very difficult "Third Sonata" by Guillmant. The 26 members and guests were treated to gourmet buffet with the major meal provided by Cora Huffman and Med's sister, Dorothy Smith.

After a superb meal we returned to Med's studio to hear Mark Williams play selections from Webber's *Phantom of the Opera* and then coax us into an audience participation game where we guessed the TV ad associated with the theme song he played — some fun! To wind up a super afternoon we were treated to Henry Garcia's thrilling arrangements of "Cocktails For Two" and "Only A Rose." What a lovely afternoon!



Mark Williams at the Huffman's Rodgers. J. Polsley photo



John Adams tries out the 2/4 Page at the Allen County Museum.

J. Polsley photo



Featured artist Margo Burkhart at the Huffmans.

J. Polsley photo

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In recent years CATOE has accomplished more than expected on things that were in limbo for too long, like the Congress Theatre and its Kimball pipe organ. Several years had passed before CATOE pitched in to help restore this gem of a theatre and install the Kimball. The reasons were numerous. Many history-making events occurred during these years including a period of little or no action. The completed results were publicly presented last May. CATOE members attended in greater numbers than usual thereby attesting to their approval of this excellent facility.

The Baker Hotel in St. Charles, was the location for several fund-raising programs plus many social occasions. This last summer the Baker was the site for a grand sold-out entertaining organ show and dinner. Leon and Mildred Barry hosted the occasion beautifully. Leon's exquisite program on the Geneva pipe organ was greatly appreciated. Thanks to the Berrys for a delightful afternoon this past summer.

On another occasion, February 14, Hal



Leon and Mildred Barry

Pearl accompanied *The Phantom of The Opera* at the Pickwick Theatre in Park Ridge. It was a great success and requests were received for a repeat. Why not? Hal just might like that.

It is with sadness that we again mention the removal of the WGN Studio Wurlitzer/Kimball organ which was used for years on radio and TV programs. This instrument is in storage for a time until its future can be determined. Not for long, we hope. There is a load of history attached to this instrument.

CATOE's 3/10 Wurlitzer went into the Tivoli Theatre, Downers Grove, and was installed with CATOE's assistance. It is under the watchful eye of Willis Johnson, owner/manager of the theatre. Mr. John-

son is a member and organ enthusiast which is a welcome combination for the enterprise.

George Rico, Musical Director of Lane Tech High School, has been quite active recently concerning the school's musical program involving the organ which needs a bit of attention. Perhaps we shall see action from that direction soon.

Welcome news was the entry into ATOS' Hall of Fame of Pearl White, long-time area organist. Pearl had a very interesting musical career from her early youth.. She studied classical piano plus a few years of "cutting" player piano rolls. Then for a long time she was active in the music field and played many of Chicago area's theatre organs. This was followed by restaurant and lounge performing. Congratulations to the ATOS Board for their recognition of Pearl White, an outstanding performing organist.

The year 1990 ended with a Christmas program at Christ Church of Oakbrook, with super organist Devon Hollingsworth at their Austin Console. A similar program is planned for the final gathering of 1991.

May 1992 be the best ever for all of you. A healthy New Year to all of you from all of us.

The place to be in '93 is the Chicago ATOS Convention! *Almer Brostrom*

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The restoration and enlargement of Chambersburg's Capitol Theatre original Moller theatre organ continued steadily over the summer months. Organ crew chief Mark Cooley, who has overseen the project since its inception nearly three years ago, and several dedicated chapter members have worked many, many hours toward bringing the instrument back to life again.

Cumberland Valley extends thanks and congratulations to Nor-Cal chapter for hosting a superb convention. Three of our members attended, and enjoyed every minute.

Bob Maney



Cumberland Valley President Bob Eyer, Jr., at the console of the 4/231 Austin, St. Matthew Lutheran Church, Hanover, Pennsylvania.

DELAWARE VALLEY

Glenside, Pennsylvania
215/828-8663

On August 17 we traveled to the Allen Organ Company, Macungie, Pennsylvania, to hear house organist Dwight Beacham present a short concert in the combination showroom and concert hall known as Octave Hall. Mr. Beacham performed on an MDS Theatre III Allen organ. He also demonstrated the recording and self-playing capabilities of the instrument using a recording of Lyn Larsen.

After the demonstration, Mr. Beacham led a tour of a new addition to the concert hall complex housing a museum devoted to a collection of antique pianos, both reed and electronic organs and photographs and descriptive material on the development of the electronic and digital organ.

Open console followed the visit to the museum.

On another note, the Convention Planning Committee has issued the following lists of artists who will perform during the 1992 Convention in Philadelphia: Tom Hazleton, Ron Rhode, Lowell Ayars,

Peter Conte, Gregorius and von Schakel, Jim Riggs, Don Kinnier and Vaudeville, Jonas Nordwall, Dick Smith, Lew Williams, Thomas Murray, Hector Olivera, Walt Strony, Candi Carley-Roth and Glen Hough.

As guests of the Garden State chapter, the New York, South Jersey and Delaware Valley chapters traveled on September 8 to the Convention Hall in Asbury Park, New Jersey.

The Kilgen Organ in the Convention Hall with the addition of five ranks, the latest rank being an English Post Horn by Trivo, is now a 3/12. Also, the 16' Tibia, the 16' Diaphone and the 16' Bourdon have all been extended, although the ranks themselves are not new.

The organ chambers are located on either side of the proscenium opening and the console was previously located on the floor beneath the right chamber making it difficult for the organist to hear the sound coming from the left chamber. To solve this problem, the console has been placed upon a movable platform and can now be placed virtually in the center of the auditorium where the organist can hear well and the audience can have a better view of the artist.

Upon hearing this instrument many people are impressed by the full, rich sound produced by a modest number of ranks.

Candi Carley-Roth appeared in concert playing music ranging from contemporary to music of an older vintage. Her revival of "The Hut Sut Song" was a welcome novelty indeed. For her outstanding performance her audience gave her the standing ovation she so richly deserved. Open console was held before and after Mrs. Carley-Roth's appearance with ample time provided for everyone who wanted to play.

The Society thanks Garden State for the invitation to this event.

For a Convention note, readers who plan to attend the 1992 Philadelphia (area) Convention and who will arrive in Philadelphia at the recently restored AMTRAK 30th Street Station will find that the South-eastern Pennsylvania Transportation Authority (SEPTA) Route 125 bus offers frequent service from the 29th and Market Streets corner of 30th Street Station directly to and from the adjacent Sheraton Valley Forge and Plaza (Convention) Hotels. The current fare (subject to change) is \$3.10 and is payable (exact fare required) on the bus. (The same bus also goes to the Valley Forge National Park Visitor Center.)

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Our chapter's summer activities were focused on Labor Day, September 2, at Richard Knight Auditorium, Babson College, where we joined Jerry's Kids to fight muscular dystrophy. With the hearty approval of Babson's authorities, we committed ourselves to a twelve hour effort in raising funds for this worthwhile cause by offering non-stop theatre pipe organ music and homemade baked goods for sale. Free coffee, tea, cookies and soda were available in abundance provided by the College and the Club. Greeting visitors were festively colored balloons and signs outside the main entrance with more signs within. Our indefatigable treasurer, David Marden, the principal force behind this effort, served as emcee, introducing various club playing members. He also changed name signs on the stage easel showing Pipe Organ Pops Presents just as various acts used to be shown in vaudeville days.

As varied colored spotlights beamed on our shiny, black console each artist played for 10-15 minutes with talented Mike Bigelow leading the parade. Always enjoyable Bob Love followed then "Big Ed"

Wawrzynowicz and our own ATOS nationally recognized organist, John Cook. Bob Legon then skillfully accompanied a lengthy silent comedy, *Block Heads* with Laurel and Hardy, after which he continued with music from *The Phantom of the Opera*, complete with black cape, and other props.

As the day progressed with several turnovers of people who came to support the appeal, "Big Ed" again offered more of his pleasant pops arrangements. John then made his second appearance with more of his carefully worked out new selections, then Ed for a third time.

Something different followed after a short interval while the baby grand Steinway piano was rolled out near the console. Bob again was on the organ and Norman Daley on piano for totally unrehearsed duets and solos. For one selection Bob left the bench while Norman continued and Bob did not miss a note and finally back to the organ. People were requested to dance during this period and a few took advantage at the rear of the hall.

Legon then repeated his accompaniment to the silent followed by President Tim Holloran for his stint at the console so familiar to him and to Gary Phillips, who succeeded, both with their distinctive styles.



Jerry Lewis Labor Day Muscular Dystrophy Fundraiser, Babson College. L to R: Bob Legon, John Cook and "Big Ed" Wawrzynowicz. Did Linder photo

By this time the evening's shadows were appearing and the end of a long, but very pleasant day, was approaching. The donation box had been used often and the baked goods table well patronized. Those who combined their efforts to make this day a success are too numerous to mention, including the ladies, but Vernon Miller, Dick Linder and Stu Hinchliffe must all specifically be listed. This event ran very smoothly with all the careful planning. Our old faithful 235 Special Wurlitzer performed without so much as a cypher with non-stop use for this long period — certainly a tribute to her builders as well as those who are entrusted to her care and maintenance. Stanley C. Garniss

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Garden State extends a warm welcome to a newly formed ATOS chapter, Southern New Jersey. This has been a natural development as the majority of GSTOS theatre organs are in the northern areas which makes it difficult for southern members to travel to for programs. Interested members met last fall at the home of Charles and Mary Hoffner who have a 3/20 Marr & Colton theatre organ. A petition seeking a charter was sent to National. It was approved and the new Southern New Jersey chapter encompasses the southern part of New Jersey and parts of Pennsylvania. We wish them success and extend a willing hand to help any time.

The Free Summer Pops Concert Series at Asbury Park has started with a bang with Wayne Zimmerman as the first of this year's artists. Over 150 boardwalk strollers and Garden State members enjoyed the 3/12(+) Kilgen theatre organ which is growing in new ranks and sounds, thanks to Russ Sattur, Jean Scibetta and other faithful crew members. Wayne's concert included an excellent rendition of the music from *Phantom of the Opera*.

A wonderful program and advertisement guide was given to concert goers. It explained the history of the Kilgen theatre organ and features the dates and times of each coming concert with pictures and "Bio's" of the artists. The remainder of the booklet features pages of advertisements from local business owners. The proceeds from these advertisements are earmarked to restore the Kilgen organ and to purchase a new Post Horn. An enormous "thank you" is given to President George Andersen, who spent hours using his special skill to produce a professional looking booklet. Thanks George!

The second concert featured wonderful, talented Candy Carley-Roth, recently from

California, now living in Pennsylvania. Her program of contemporary music, beautifully registered, was outstanding. Despite the 100-degree temperature outside, she played "cool," very up-beat music, which received enthusiastic applause from all.

On July 28 Lee Erwin played the third boardwalk concert for us. His traditional theatre organ registration and unmistakable style was a nostalgic journey for everyone present. Lee began his program with a variety of Cole Porter tunes, and finished with a stirring rendition of "God Bless America."

Don Hansen's show tunes on August 4 were delightful and featured many of the solo pipes and toys. The 200-plus audience was treated to a wide variety of familiar tunes with Don showing off every aspect of the versatile Kilgen theatre organ which fills the large convention hall. The applause and smiling faces on the people leaving the concert left little doubt that all had really enjoyed the program.

The fifth concert of the Asbury Sunday series on August 11 featured Michael Britt, a well-known professional organist from Maryland. Michael is an accomplished church organist. He is also perfectly at home on the Kilgen theatre organ. His selections of "easy listening" music pleased the audience. This was the second year that he has played a summer concert for us.

Bob Legon, member of Eastern Massachusetts Chapter, traveled down from Boston to play the sixth concert. Bob had concertized for us last year and was well received by the audience this year. Many were impressed with the extensive amount of music under his fingertips.

The artist for our seventh Summer Concert was Martin Boehling. After experiencing several concert Sundays of high temperatures and humidity, it was a pleasure to have a beautiful, cool, sunny day. This encouraged many more people to travel to Asbury and stroll on the boardwalk and see the white caps on the waves

resulting from hurricane Bob. They were lured into the Convention Hall by the sounds of the Kilgen theatre organ. Martin played a varied program of oldies, novelty numbers and hits of the '60s and '70s. The audience, ranging from seniors to tots in strollers, enjoyed the program. Many left their names and addresses for further concert notices both in Asbury and Trenton.



Left: Candi Carley-Roth at Kilgen console, Asbury Park. Right: Ashley Miller at the Asbury Park 3/12 Kilgen.

Ashley Miller, with his sparkling introductions and unique musical arrangements featuring the new sounds of the Kilgen, played the eighth and last Sunday afternoon Summer Concert at Asbury Park. Many friends and "devotees" of Ashley attended this concert. We were delighted to have the largest audience attending this concert. It seemed each concert drew more and more people. This concert was the "icing on the cake." A wonderful ending to a successful endeavor, requiring hours of work executed by Crew Chief Russ Sattur. Sunday afternoon concerts had been a tradition in Asbury Park many years ago. Now the tradition has again been established and the people of Asbury and the surrounding towns love it and look forward to next year and more concerts.

Jimmy Vanore



Crew chief Russ Sattur and #1 assistant Jean Scibetta. *Jimmy Vanore photo*



Candi Carley-Roth with her fan club. *Mike Ford photo*

GULF COAST

Pensacola, Florida

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We are churning slowly since the three from our chapter, Scott Brodie, Dorothy Standley and Jimmy Scoggins, returned to the western gate of the Sunshine State from the City by the Bay. At our last board of directors meeting we firmed our latest plans for our 1991-1992 series. Gary Jones, from Birmingham, Alabama, played in August of this year, Lew Williams is slated for October 18, and our third artist, Ken Double, is on tap for April 24, to end our season.

Our organ was featured four times this summer for special occasions at our Emile Weil-designed Saenger Theatre here in Pensacola. Boy, do we like a chance to show off our organ! It was featured three times in musical productions put on by the Pensacola Junior College Music Department for their Summer Music Festival Series. These people are fine showmen and we were delighted with the chance to let the general public see and hear our mighty 4/25 Robert-Morton.

Then in July, the Florida Motion Pictures and Television Producers Association requested that we allow them to film a brief interlude on our organ for the seminar they held here in Pensacola at the Saenger Theatre. Our capable technician, Curt Goldhill, played the organ for this event. Again, this was good exposure for our Wonder Morton.

Scott Brodie, with his President's hat on, is working with board member, former city councilman and former Mayor pro-tem, Howard Rein, trying to tie up all the loose ends necessary to provide bus transportation to the theatre for school children to see and hear our organ. We plan on a photo tour of the organ with console accompaniment, a funny silent comedy and a little teen-age music also offered. This program, followed by an evening program for the general public will end our organ year.

We have had the best play our mighty

Morton but none gave it more heart than Gary Jones. From his initial coming-out-of-the-pit opening number until his closing encore, of what else? "Stars Fell on Alabama," this was a heart-warming performance. His playing pleased the audience, his conversation from the console was timely and enlightening. He explained verbally about the different ranks of the organ while he played them from the console. We didn't need pictures; his description was worth a thousand pictures. So many of the crowd commented on how they enjoyed this particular facet of his program. They all enjoyed the music. He gave it all he had and that was top-notch — a real winner with our Sunday afternoon audience. He kept his "cool" in our mid-August heat and looked band-box spiffy on the bench. Our fans left with words of "more, more" resounding through the old theatre, and how we loved it.



Gary Jones at the 4/25 Wonder Morton.

Dorothy Standley photo

Gary had his parents and other friends and relatives here who cheered him all the more. Added to ours, this was some cheering, I'm here to tell you.

To back up one day, I wish you could have seen the response to our "Open Console" Gary held the day before his afternoon performance. Many of you have participated in these events at your local theatres, but a pipe organ is a rarity here. Especially a theatre organ. Many came with their music to try their hands in the maw of our jewel. Before they started playing, Gary gave a brief summary (with handouts) of the difference between the

theatre and classical organ, demonstrating the different "lead" ranks from the console. Then he invited those wishing to play and guided them to start. Several did quite well.



Gary Jones and Elizabeth Hieb, 3, at our 4/25 Wonder Morton open console.

Jerry Kouach photo

Our piece-de-resistance was last. This was a tiny, three-year-old precious little girl, who sat quietly with her mother while all the others took their turn. When asked were there any more to play, the mother and this child came forth. She was helped onto the bench, with wee legs just barely showing beneath the seat. Gary explained what she could do to make it play and she proceeded, with the aplomb of a professional, to play like an expert without a note of music. There wasn't a dry eye in the house when she finished. The applause was overwhelming. The reporters and photographers from the local newspaper labeled our future Helen Crawford, a "Mini-Mozart" in their cover article, as indeed she is.

We have wet our feet with our first young artist. Now those of you who might be interested in her talent, sorry, we have her booked for the next 15 years, with options for the following 15. Dorothy Standley

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We journeyed to the home of Ted and Betty Wood in Washington County, for our Annual Picnic. The weather was beautiful — not a cloud in the sky — not too hot or cold — food was plentiful — and Ted's 3/20 Wurlitzer, built into his lovely Colonial home, was super. Several members put off eating until they had time at the console.

What beautiful music! We even had a modern Keyboard outdoors on which nimble fingers could imitate all kinds of sounds. We played — we sang — we had a marvelous time and are grateful to our hosts for sharing their lovely place in the woods with all the music and beauties of nature around us.



Guest Jimmy Vanore at the Wurlitzer while owner Ted Woods watches.

Bruce Louden photo



Dr. Edward Farmer at Ted Wood's 3/20 Wurlitzer.

Bruce Louden photo

On August 11, Chairman Carl Hackert, George List, and Ned Spain performed in concert at the Historic Round Lake Auditorium. It was a light-hearted concert of American music played on the old 3/48, 1847 Ferris tracker organ and the new three-manual, 1990 Allen Digital theatre organ. There were solos and duets on both instruments. We heard medleys from *Oklahoma*, *The King and I*, and others. Some of the duets were "Finlandia," variations on "America" and "A Tribute to Irving Berlin." It was truly a great listening experience and the audience expressed their delight and appreciation with a tremendous standing ovation. Everyone is looking forward to the concert in 1992.

Mina Lungen



Harold Russell, Carl Hackert and Bill Menz look on while Bruce Louden tries his hand at the keyboard.

M. Lungen photo



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L to R: Ralph Beaudry, John Seng, John Lauter, Jack Barranger and Scotty.

Ed Mullins photo



Jesse Crawford chapter breakfast: (L to R) Kieran Fallon, Tom Murray, Bertie Newton, Charlotte and Bill Rieger, Father Gerard Kerr, Phillip and Elsie Howie and Dr. Ed Mullins.



L to R: Bob Loesch, Bert Anderson, Tom DeLay, Ron Downer and Bob Rickett.

Ed Mullins photo

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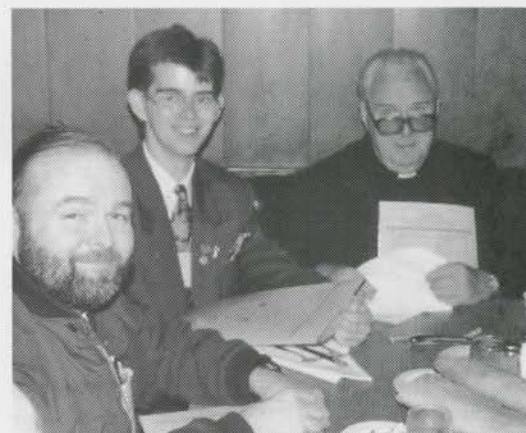


Thirteen new members were enrolled during the ATOS convention in San Francisco bringing our total membership to 62. We now have members in Australia, Canada, England and Scotland. New members will receive the 1930 poster of Jesse Crawford wearing a Dunhill Straw Hat.

On July 9, nine members enjoyed the chapter breakfast at the Mark Hopkins Hotel on San Francisco's Nob Hill. Afterwards we rode the elevator to the Top of the Mark for the splendid panoramic view of the city. There was only one elevator operating, and it was necessary to telephone the hotel and have an elevator brought to the top for our descent. We then walked across the street to Grace Cathedral for Dr. John Fenstermaker's concert.

Tuesday night, in lieu of the banquet, members had the option of attending our chapter dinner at Original Joe's Restaurant on Taylor Street where we ordered from the varied menu. Eighteen people attended.

Our chapter Afterglow Wednesday was a bus trip to Reno and Sparks, Nevada where Father Kerr had the luck of the Irish and won \$60 playing the slots in the Nugget casino in Sparks. *Ed Mullins*



Jesse Crawford chapter dinner: (L to R) Dave Banks, Kieran Fallon and Father Gerard Kerr. *Ed Mullins photo*

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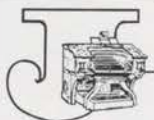
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JOLIET AREA

Joliet, Illinois



Following the July ATOS convention break — and it was a great one — the club was treated to some spectacular swinging piping by Dan Bellomy at the VanDer Molen residence. "Martha" Morton maintained pace with Bellomy and the club members and guests were duly impressed with Dan and "Martha."

That was our social activity for August, but there was more work afoot. Cookbook sales continued to be excellent and the final payment was made on schedule without tapping the club's limited funds.

The JATOE organ crew continues meeting each Monday evening at the Rialto Theatre to prepare the Barton for the Lew Williams concert in September.

Meanwhile, a seminar series at the Rialto was being planned for October and November and a full social schedule is now in place through January 1992! Hal Pritchard

LAND O'LAKES

St. Paul - Minneapolis
715/262-5086 or
612/771-1771



One of the highlights of our summer season was the guest appearance of Ken Double, well-known TV and radio personality from Lafayette, Indiana. Besides his broadcasting duties, Ken is on tour playing at various theatres around the country, as well as being on the Board of Directors for the Long Center for the Performing Arts where he plays an annual organ concert.

Ken was the master of ceremonies for the Indianapolis Convention in 1990 and is scheduled to be emcee in Philadelphia in 1992 — "the man with the radio voice and talented fingers."

On August 17, Ken played the newly restored 2/11 Kilgen for a very receptive audience at the Sheldon Performing Arts Center in Red Wing. The Sheldon is planning to host three organ concerts annually, thanks to a generous contribution from a native of Red Wing.

On August 18, Ken entertained for our chapter members at the big Wurlitzer at the World Theatre in downtown St. Paul. Open console followed his stint at the organ. After the concert at the World, about 35 people congregated at Verna Mae's for a potluck supper. The Kimball Stardust in the music room was never silent during the whole evening. A very eventful weekend, indeed!

We were pleased to receive notification that Land O'Lakes Chapter has been awarded the Twin Cities Regional Convention in October 1993. We promise there will be no blizzards in October!

The Organ Committee at the new Minneapolis Convention Center is announcing a dedicatory organ concert at the 10,000 pipe Kimball theatre organ in the fall of 1993. We were happy to hear that Mike Rider, local organbuilder, has been awarded the contract to reinstall this "King of Instruments," which has been in storage at the Convention Center. At one time it was cited by the Curator of Musical Instruments of the Metropolitan Museum of Art in New York as a "significant musical artifact." It boasts two organs: a 5/122 concert instrument and a 4/24 theatre organ. We'll keep our fingers crossed for speedy progress.

We wish to extend to all of you a joyous, pleasurable holiday season filled with music and kind thoughts.

Verna Mae Wilson



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Walt Strony at Founders' Church.

Zimfoto

LOS ANGELES

Glendale, California
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"Another Opening, Another Show" was Walt Strony's opener at his August 10 concert for LATOS. And a great show it was! Walt was in top form and put the big 4/31 John Brown Cook Memorial Wurlitzer through its paces. The organ was in great shape, thanks to a truly dedicated organ crew. At the beginning of the concert, the lights were still on in the chambers and when someone went to turn the lights off, it was discovered that a crew member had accidentally locked himself in the chambers! Strony played several extensive medleys and suites as well as some ballads. "Nola" (with numerous key changes) and a number called "Quiet Steps" (which was anything but quiet) were both outstanding. The show, originally scheduled in Sexson Auditorium at Pasadena City College was relocated to Founder's Church of Religious Science as plaster damage caused by the Sierra Madre earthquake was not yet repaired.

At our September concert, a large, enthusiastic crowd kept Korla Pandit at the console of the 3/13 Wurlitzer in San Gabriel Civic Auditorium for more than three hours. Many of his fans stayed for autographs and quite a number signed up for the three free issues of the monthly LATOS "Organ Log" that is offered to potential members. Korla was a very popular figure in the early days of television and always appears in a bejeweled turban. His choice of music and style is greatly influenced by his native India.

Wayne Flottman

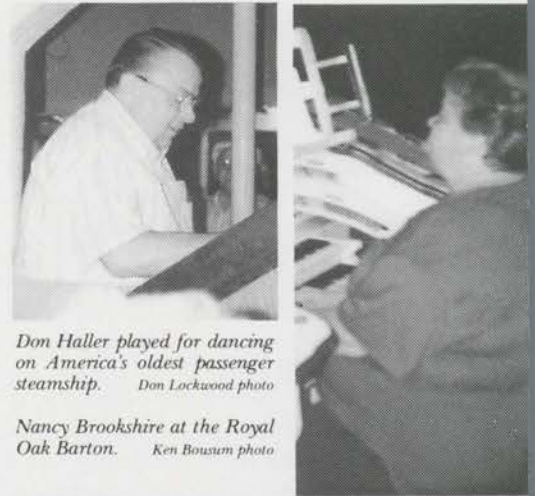
MOTOR CITY

Detroit
313/537-1133



It was a warm, sunny day as members gathered for our annual potluck picnic at Murray Lake, a private preserve near Ann Arbor, made available to us through the generosity of Gene Horning, on July 28. Chaired by Irene FitzGerald, a variety of food was in abundance and a large grill simplified the cooking chore. Helen Vogel was in charge of games that included a three-legged race, a water-filled balloon toss and a fresh-egg toss. Several went swimming and the Walthers even brought rubber rafts. Others listened to tapes of the San Francisco convention made by Dave Ambory.

Almost 900 people were on board the 89-year-old excursion steamer *Columbia* for our 18th annual private charter moonlight cruise, chaired by Don Lockwood, the evening of August 1. Paul Kline, Shirlee Schenk and Don Haller provided music for dancing at a Hammond organ, graciously loaned by Shirlee for the occasion, on the ballroom deck. The Harmonica Varieties again this year were featured between each of the three organists, thus providing passengers with continuous music for dancing. Up on the bar deck, Fran Carmody, accompanied by Sharron Patterson, sang and led a sing-along. Terry Carmody, Fran's son, also sang and the Happy Days Harpers, a harmonica quartet from Spring Arbor, entertained. Several availed themselves of open console at the Baldwin organ in the third-deck bar, on loan for the evening from Dave Ambory. A barbershop quartet serenaded passengers on all four decks of the *Columbia* during the three-hour cruise on the Detroit River on America's oldest passenger steamship. We especially thank the members who carried the full-size, two-manual organs up the grand staircase to the second and third decks, and back down again at the end of the cruise. It was a labor of love, and we appreciated their efforts. (continued)



Don Haller played for dancing on America's oldest passenger steamship. Don Lockwood photo

Nancy Brookshire at the Royal Oak Barton. Ken Bousum photo



Vocalist Fran Carmody and organist Sharron Patterson performed during Motor City's moonlight cruise. Dorothy VanSteenkiste photo



Drummer Skip Wilkinson and organist Paul Kline provide music for dancing. Dorothy VanSteenkiste photo

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MOTOR CITY cont.

Andrea Welc, Sarah Havala and Susan Lewandowski, all contestants in the Young Organist Competition in March, were the featured artists at our Fourth Sunday presentation at the Royal Oak Music Theatre on July 28. All three are students of Melissa Ambrose. Nancy Brookshire was the artist for our free Fourth Sunday program at the Royal Oak's 3/16 Barton on August 25. Nancy plays for two churches and has played organ overtures and intermissions at the Redford Theatre.

Gerry Gregorius and Kurt von Schakel will be heard in a piano and organ presentation for our Christmas Show at the Redford Theatre on December 7.

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

NORTH FLORIDA

Jacksonville
904/268-9537



The summer has passed us by without much activity. We were pleased that several Wesley Manor (our chapter home) residents have been playing the chapter organ. Two residents have been "jamming it up" on the organ and grand piano, which is situated close by the organ. In this case it was hymns receiving the "jam" treatment.

The "old-timer" electronic Gulbransen Model D has held up well at the Manor. Dave Walters, the chapter electronic organ guru, has done a marvelous job putting it in such excellent shape. The sound captivates everyone who hears it far beyond expectations.

We look forward to a year of more public theatre-style pipe organ concerts on church organs (not having access to a theatre pipe organ yet) hoping to raise the visibility of theatre pipe organs and their music.
Erle Renwick



NTC members and friends hear Gene Powell.

NORTH TEXAS

Dallas-Fort Worth
214/235-8551 or 214/696-2381



Fifteen of our members enjoyed the delights of the ATOS National Convention in San Francisco. In addition to those from the Dallas/Fort Worth area, members Dow E. Evelyn from San Antonio and Lawrence Birdsong from Longview, made the trip. Because of the distance from their homes to the North Texas area, these out-of-town members do not get the chance to enjoy our chapter meetings very often. We were doubly pleased to see them in San Francisco. We all agreed that this Convention was one of the finest ever. With the extravagance of magnificent large theatre organs in equally magnificent buildings and the choice of especially fine organists to play the concerts, it was splendid. We doff our Texas Stetsons to the Nor-Cal chapter for hosting this memorable "thirty-sixth." You done good!!

With the Lakewood theatre on the summer schedule of early matinees on Saturday and Sunday, we yielded to the wishes of the theatre management to forego having our August meeting in the theatre, home of our 3/8 Robert-Morton. We were fortunate, therefore, to locate a fine substitute venue together with an equally fine organist. An old friend and past president of North Texas Chapter, Gene Powell, has recently associated himself with the Munselle Piano and Organ company in nearby

Irving, Texas. Gene is a very accomplished organist who has played for NTC many times and we were delighted that he agreed to host our meeting at Munselle's and to play for us on the latest model of the Kawai organ.

Gene is enthused with the sounds and ensemble of this new Kawai organ and this enthusiasm, if it is possible, even further enhanced his music. The large turnout for this meeting attests to Gene's popularity with North Texas Chapter and his reputation as a very entertaining organist. Gene played many of the most popular selections from his sizable repertoire and, in turn, received the enthusiastic response of this group for his fine playing. Thank you, Gene. We hope to hear you again — soon!
Irving Light



Gene Powell (right), Irving Light and John Beckerich at Munselle Organ Company.



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September 15	Southward Museum, Paraparaumu, New Zealand
September 25	Misikinstrumentmuseum, Munich, Germany
September 26-29	International Glass Music Festival, Munich/Frauenau, Germany
October 1	Doelen, Rotterdam, The Netherlands
October 2	Flanders Festival, Mecheln, Belgium
October 5	Symphony Hall, Edmonton, Alberta, Canada
October 8	Vredenburg, Utrecht, The Netherlands
October 10	Monte, The Netherlands
October 13	Diligente, Den Haag, The Netherlands
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

OHIO VALLEY

Cincinnati

513/681-8108 or 513/471-2965



The planned refurbishing of Emery Theatre, the chapter's home, was shelved for the immediate future during the past year, so we have been able to proceed without the threat of the theatre closing, moving the organ chambers or trying to operate around workmen rushing around. This has allowed for more planning and for booking special events like out-of-town artists.

The first of these was Father Jim Miller who played and entertained on February 9. Obviously he is tops as an organist and audience-pleaser — ours said loud and clear, "Bring him back!"

Operating a theatre two nights each weekend sounds more like a business than a hobby and requires talented people in key positions. We recently told about the work of President Jim Teague. He is backed up by two lady vice-presidents, Jan Gavin

and Claire Lawrence. Jan writes our "Pipe Lines," coordinates our activities with the theatre's owner (University of Cincinnati) and other groups interested in seeing the theatre become a performing arts center.

Claire is a talented member of our organ staff. She schedules all the organists, and that's a good way to suddenly find yourself being the unscheduled organist for a show. Many groups that book the theatre want to have the organ used for some portion of the show. These include a travel-lecture series held each spring by the university, and the network series, "Riders Radio Theatre," which is taped every month before live audiences for later broadcast to the American Radio Network by WXVU. A week when the organ gets to rest is rare.

Our secretary, Blanche Underwood, comes from a radio-TV background as her late husband, Phil, was engineer for WLW radio and WLWT television for many years. He was generally the engineer for the famous "Moon River" organ/poetry show. Treasurer Fred Lawrence is as tal-

ented in his field as wife Claire is on the organ. He knows where every chapter penny is spent and keeps our finances in sound condition.

Emery had an unusual event this past spring — a midwest opening on May 2 of a movie filmed in Cincinnati in the general area of the theatre. The film was *Rage in Harlem* starring Gregory Hines and Robin Givens.

Chapter meetings in 1991 included St. Patrick's Day at Emery in which the most Irish-looking member, loaded with gobs of green, was selected. Our annual meeting in July started at a local restaurant and moved to Jim Barton's Piano and Organ Outlet where organs new, middle-aged, and old were demonstrated by Jim! The progress of the electronic organ industry through the years was quite apparent.

Our movie series has moved into its fall season. One pair of Alfred Hitchcock pictures drew the largest movie audience in many months. And, as always, the Mighty Wurlitzer is queen of our shows!

Hubert S. Shearin

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OREGON

Portland
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On July 27, our chapter met at the Elsinore Theatre in Salem for an open console session on the 3/16 Wurlitzer. Many came from Portland, as well as from Eugene; however, we had some visitors who were from the Bay Area of northern California. Nor-Cal's secretary, Art Woodworth, and his wife had been on vacation and were staying with relatives in the area. It was nice to have them with us at this informal event. As a surprise to many in the audience, a silent film was featured on the program, which was made possible by the recent donation of a 16mm projector. Rick Parks accompanied Harold Lloyd's comedy, *Haunted Spooks*, which the enthusiastic audience enjoyed.

The annual chapter picnic was held on August 17 at the Ensele's in Pleasant Hill. Ken and Doris Ensele have a beautiful-sounding 2/9 Wurlitzer installed in a barn, and many members were able to play. We were treated to some very appetizing dishes that had been prepared while we listened to the organ. Ken had just connected a MIDI to the console's keys that provided many sounds that blend well with the pipes.

We would like to thank the Ensele's for their hospitality and for sharing their instrument with us. Everyone had a great time.
Rick Parks



Paul Potter plays the Wurlitzer at the Oregon picnic.
Don James photo



L to R: Organman Loren Minear, Ken Ensele and chairman Don James.

James photo



Michael Gillette at the Ensele's Wurlitzer. *Don James photo*

ORLANDO AREA

Orlando, Florida
407/282-0911

Considerable progress has been made on our Don Baker Memorial Organ project. Crew Chief Ted Campbell and the members of his dedicated team are working steadily in an attempt to complete the console. Unfortunately, we are still short about \$20,000 which will be required to keep us from coming to a screeching halt in our progress very shortly. So — at the risk of becoming obnoxious and repetitive, we continue to seek donations. PLEASE HELP US! Our Treasurer, Frank Norris, will be happy to accept any and all contributions. Remember they are tax-deductible. Frank's address is: 1316 Puritan Street, Deltona, FL 32725.

Our July meeting was marked by a very interesting and most enjoyable program by Walter Kimble on our Don Baker Conn 651. Walter is an ATOS member of long standing and one of the charter members of our chapter. His selections included music gleaned from his vast library dating back to his silent movie days, some classical, and a few of his own compositions.

August brought us closer in our quest to reach our goal. We now have the relays and combination actions for the Don Baker organ. Our main concern now is construction of the chambers. We are in process of

selecting a contractor, but, unless we find the funds to pay him, all we will be able to do is select one.

Our President, Cliff Shaffer, attended the San Francisco Convention in July as our chapter's delegate.

At our meeting on August 7, we were entertained by Wayne Tilschner, our newest member from the Chicago area, who performed on our "DB Conn 651" and did a very nice job. His program was enjoyed by all. It is nice to have the opportunity to enjoy the different playing styles of our members.

Our September program consisted of three major elements. First, we were delightfully entertained by the Vintage Barbershop Quartet, who is registered with the SPEPBSQSA and has participated in their national competitions. The members of the quartet, Tenor Dave Byrd, Lead Bret Cleveland, Baritone George Bower, and Bass Dave Kinnell, are members of the Orange Blossom Chorus and the Gainesville Barbergators. Next the members participated in a Sing-along prompted by slides projected on a screen, with music provided very ably by one of our talented members, Chris Walsh, on our Don Baker Conn 651. Last, but not least, Cliff Shaffer showed the ATOS promotional VCR tape on great theatre organs around the country and "Farewell to The Fox," which he obtained while in San Francisco. Super refreshments provided by members were served and enjoyed by all while being entertained by various members at the console.

It is always a pleasure to be able to pay tribute to chapter members whom we feel have done something exceptional and worthy of note. We have just such a member in Joyce Girardet, a retired professional organist and teacher. In 1983, just before Flag Day, Joyce became so patriotically inspired that she sat down at the keyboard and produced an anthem for our national Pledge of Allegiance. The music and words of her composition were arranged in a ceremonial setting by Gene A. Lawton in 1985, and performed very inspirationally by the Ocala Festival Orchestra and Chorus in Florida. Copies of the song now hang in the musical library of the Gerald R. Ford Museum in Grand Rapids, Michigan. In addition, the musical score and tape of the Ocala performance have been included in President Reagan's presidential collection. Joyce's most recent tribute was a letter from General Norman Schwarzkopf who stated that he had received many original songs since the beginning of Operations Desert Shield and Desert Storm, but Joyce's "Pledge" really touched his heart. We are proud to have her in our midst!

Lois M. Thomson



Janet MacGregor coaches Ardis Sneddon.

Frank Stoner photo

POTOMAC VALLEY

703/256-8640 or 301/652-3222

On September 8 we had a most enjoyable meeting at the magnificent home of Janet and Reuben MacGregor in Upper Marlboro, Maryland, featuring their Allen Digital Computer MDS-25 electronic organ in the Master Design Series. A Roland keyboard with MIDI interface to the organ provided enhanced voices, synthesizer sounds, and other effects not normally found in classical organs, coming close to theatre organ performance. Members who showed their skills included Janet MacGregor, Mike Hartley, Fay Marvin, Chet Hasert, Ardis Sneddon, and Frank Stoner. Everyone experienced an excellent program, wonderful hospitality, and great camaraderie. Refreshments were graciously served by our hosts, and a memorable time was enjoyed by all.

Jack Little



Janet MacGregor (top) and Mike Hartley (above) extract sweet sounds from the Allen. Frank Stoner photos

PUGET SOUND

Federal Way, Washington

July 21 found members and guests gathered at Bellevue Pizza and Pipes to hear Margaret Hall Nelson, a visitor to the States from Australia and New Zealand. Margaret and new husband Robert had attended the Convention in San Francisco on their honeymoon, and then on to Seattle for more sightseeing and her first concert in the U.S. Petite and dainty Margaret is a dynamo on the organ. Her performance sparkled from beginning to end. She'll be one to watch. She is already very busy down under playing concerts at the ever-increasing theatre organ installations there, is organist at St. Mark's Anglican Church, teaches piano and organ, and is involved in organ restoration.

The following Sunday we celebrated "Annual Picnic Day" at Bert and Frankie Lobberegt's home in Issaquah. They had only just returned from their tour in the "Great Arrow" the day before, but all was in tip-top shape, and after lunch we all drifted about in the gardens, to the house to hear and play the organ, and out to browse in the museum. The museum houses Bert's collection of vintage cars, the 1907 Great Arrow among them. It predates the Pierce Arrow. Tours of the vintage car societies often involve dressing the part in authentic costumes for travel, daytime and evening wear. Frankie has converted a room in the house to suggest an early dressmaker's domain, and here she keeps her costumes, and Bert's as well. They will soon be off in the Great Arrow again on a tour to Monterey.

The Dick Wilcox home in Gig Harbor with its Wurlitzer theatre organ has been sold to a local couple and their family of six. We understand that she is a concert pianist and teacher, and both are interested in the organ and having programs there, as before. We look forward to getting to know them.

Tacoma has become quite active in restoring their old downtown theatre district The Pantages on 9th and Broadway has



Left: Robert and Margaret Hall Nelson.

Right: Frankie Lobberegt with vintage daytime dress.

been up and running for some years; the Rialto across the street is presently being restored, and a new Broadway theatre for the Tacoma Actors Guild is on the drawing board. Farther uptown, the whole Masonic complex, including the Temple Theatre, has been purchased by two enterprising partners who have great plans for it. The Temple Theatre is the only one of the three existing theatres housing a pipe organ. Yet

Genny Whitting



Bert Lobberegt with "Great Arrow."

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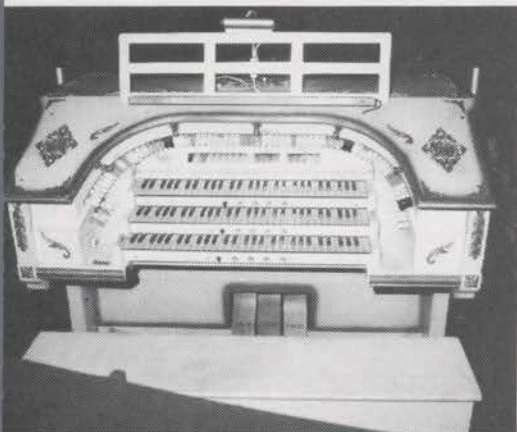
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QUAD CITIES

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Gambling has arrived on the Mississippi River along with bus loads of tourists — people looking forward to being entertained. With these thoughts in mind, entrepreneur John Connelly leased the Capitol Theatre in Davenport, Iowa, and the future of our chapter changed dramatically. We were informed that as of June 1, our theatre would re-open as the Capitol Celebrity Theatre, featuring country/western shows with daily matinee and evening performances.

With great sadness our members removed the Honky Tonk piano, the extra pipes and organ parts. We were without our theatre organ and meeting place.

During the month of May carpenters, painters and electricians started to return our theatre to its once dazzling beauty. Worn carpets were removed, faded curtains taken down, fresh paint and wallpaper covered the walls. Chandeliers were

cleaned, mirrors gleamed everywhere and a new refreshment stand was built in the lobby. The beauty of the old marble ticket office was uncovered and now welcomes everyone. New stage lights and sound systems were installed.

Amidst great fanfare of publicity the new Capitol Celebrity Theatre was re-opened. Members of our chapter were there on opening day to present the theatre with a pair of beautiful flowering silk trees to complement the decor and wish the Connelly group success, and to say a quiet goodbye to our great organ now silent and covered in the pit.

A few weeks ago, Mr. Kevin Thomas, the new manager of the theatre, invited our chapter members to come in and play the Wicks organ. He stated that he was not fortunate to have an organ in his other theatre locations. Within minutes of hearing our grand old organ being played, he asked the chapter to join him in maintaining the theatre organ and to play the organ prior to the variety acts.

What an absolute gift he has given our chapter! Once again we are playing the beautiful theatre organ for our old friends and all our new audiences to hear and see. This grand old organ is the only Wicks organ in the country in its original theatre location. We were privileged over the past twenty years to maintain this organ and give concerts to raise money to repair and keep the organ in excellent playing condition. Kevin Thomas has made it possible for our chapter to give a concert at the Capitol Celebrity Theatre on December 1. Our guest artist will be Bob Ralston. What a fabulous new beginning! We owe Kevin Thomas our appreciation and gratitude for acknowledging the true "celebrity" in his theatre, the beautiful Wicks theatre organ.

To all lovers of organ music, we are pleased as a chapter to present Bob Ralston, who has been with us before and sold out the entire theatre. The theatre is beautiful again and will be filled with beautiful theatre organ music from the talented hands of Bob Ralston. Come join us at the Capitol Celebrity Theatre. *Helen Alexander*

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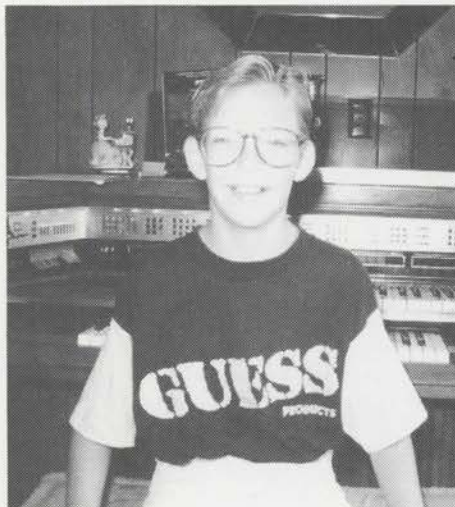
RIVER CITY

Omaha, Nebraska

712/328-8725 or 402/453-7769



Jeanne and Steve Mehuron hosted our July 20 meeting at their home on a recreational lake in Woodcliff, near Fremont, Nebraska. Prior to the formal business meeting and program, we enjoyed cool drinks, appetizers, small talk, rides on Steve's motorboat on the private lake, and a sumptuous buffet, with Jeanne and Steve furnishing the main course and beverages. Ed Martin conducted a short business meeting, primarily dealing with the chapter's long-range plans, including another public organ concert at the Orpheum Theatre on October 27.



Jon Troshynski after his cameo.

Tom Jeffery photo



Jeanne Mehuron at the console.

Tom Jeffery photo



Steve Mehuron treated us to boat rides on the lake.

Tom Jeffery photo

Greg Johnson introduced our artist for the afternoon, our own Jeanne Mehuron. Jeanne opened with organ comedy routines in honor of Shirley Kanka's birthday and Bob and Joyce Markworth's recent wedding. Then Jeanne played an all request program, with favorites like "Memory" from *Cats*, "Sunrise Serenade" and a spectacular rendition of "Stormy Weather" (and we do mean STORMY!). A medley from *Sound of Music* concluded the request segment of the program. Then it was time for *Play That Tune*. Jeanne divided the audience into two teams, with Jeanne as the captain of one side and Bob Tookey leading the other division. The object was to have one team name a tune with a girl's

name in the title; then someone on the opposing team would attempt to play that tune. Scores were kept, giving each musical endeavor a grade, depending on results. We had a lot of fun over the profusion of girl's names baked into song titles. Last, but not least, we were treated to a cameo appearance by 10-year-old Jon Troshynski, an organ student of Jeanne's, offering several selections, including "Lady of Spain." We hope that Jon will be a candidate for the Young Theatre Organist Competition in a few years. The pleasant afternoon and evening was concluded with open console. Many thanks to Steve and Jeanne for this hospitality.

Tom Jeffery

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It's been a slow summer working on the chapter's 2/11 Wurlitzer in the St. Louis Fox lobby. With very few shows booked through the summer, we've not had many opportunities to get in. Fred Jenkins took the pedalboard home and rebuilt it there, and Chuck Wiltsch did the same with the manual keys. Crew Chief Joe Barnes has been designing and constructing an air intake mechanism that will allow the blower to draw conditioned air from the lobby rather than the too hot or too cold air from the roof house where the blower is located.

Our annual picnic was held August 17 at Jack Moelmann's residence. Members were treated to George Nitchman's artistry at the Club's Hammond X66 when they



Fred Jenkins rebuilding the Fox lobby console pedal board.

C. Wiltsch photo



Jack Moelmann's Rodgers.

C. Wiltsch photo

arrived. This was set up in the garage, after being extensively overhauled by Jack. The afternoon started off with open console at Jack's augmented Rodgers organ during "Happy Hour." A delicious pot luck dinner was then served. After dinner, Jack presented a program as only he can do. It consisted of a mix of popular and show tunes, a sing-along, and of course, the "Tribute to America" for which Jack has become famous. Thank you to our host and all of the workers who put the party together.

Our November meeting will be November 18 at Jim and Dee Ryan's home, featuring their newly installed two manual

Wicks. Our December Holiday Party will be December 7 at Jack Moelmann's home. If you'll be traveling through St. Louis, give us a call at the above number and we'll let you know what else is happening in our area.

Chuck Wiltsch

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We went to Pizza & Pipes for our August 3 concert. It was at 10 o'clock in the morning, a beautiful day, and all seemed anxious to hear our organist of the day. And a very interesting program it was, played by Dennis Scott, a well-known San Francisco organist. The beautiful 4/20 Wurlitzer played its heart out that morning for all to enjoy. We were pleased with the large crowd that attended.

Dennis's program consisted of many fine musical comedy selections by composers of the '30s and '40s, even a few before that time. He used some well-balanced registrations, some I had not heard before from this instrument . . . all in good taste. The last half of his program was all requests, which seemed to delight the audience.

Sierra Chapter wishes to thank owner Bob Hogan and manager Jerry Thomas of Pizza & Pipes for allowing us to present our concert in this most unique place. We all enjoyed the coffee and doughnuts. Thanks, too, to Charles Robinson for serving as emcee.

September 1 was a great day for Sierra Chapter as we had for our organist of the day the great Stan Kann. What a show he put on for us! What can one say about a flawless program by a fine artist who is also a great entertainer with a fine personality and a great sense of humor. He did a sketch with his crazy gadgets that kept the audience in stitches. He even surprised me by playing my composition, "Blue Ice." Thanks, Stan. It was a great arrangement.

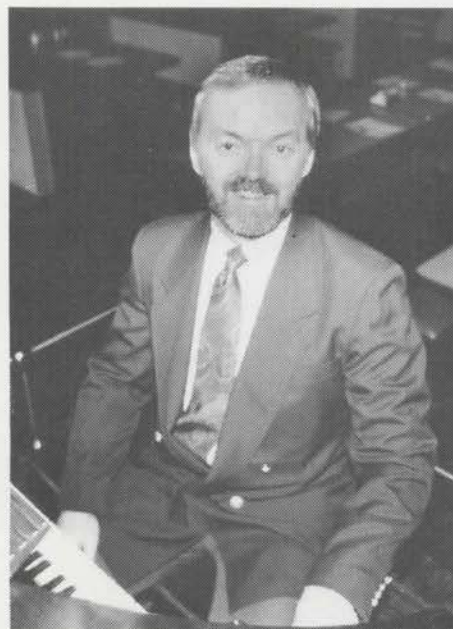
Stan will be one of the featured artists at the 1992 Regional here in Sacramento. If you have never heard him, or if you have, you will be thrilled by his fine talents.

Bud Taylor

*Seasons
Greetings!*



Stan Kann. The audience loved him!



Dennis Scott at the Pizza & Pipes.

J. Carleton photo

SOONER STATE

Tulsa, Oklahoma
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Hervey and Janice Barbour hosted our July meeting in their home in Pryor. Hervey entertained us with three selections, beautifully played, on his 2/11 Kimball pipe organ, "Misty," "Can You Read My Mind," and "Georgia On My Mind." At open console we heard music from eight people.

We learned some more history about this instrument: Gerald Payne told us he had learned to play on this very organ when it was installed in the auditorium of Oklahoma City University, and that it had been donated to OCU in 1949 by the Home Theatre of Oklahoma City. Hervey filled in his part of the story for our newcomers: He bought the instrument from OCU in late 1978 and moved it to Pryor (on a cold day in March 1979) with the help of Sooner State Chapter's Pipe Packin' Platoon. Their present home was designed to house the organ.

Our August meeting was held at Tulsa's Central Assembly of God Church. Gerald Payne presented the mini-concert on the 4/14 Robert-Morton theatre pipe organ. He opened with a lively "Granada," then proceeded to play a varied program including four songs in tribute to "Ladies of the Stage" and a medley of show tunes. "The Whistler and His Dog" was especially fun. "Memory" (from *Cats*) was also very enjoyable, with the melody played as a single-note solo in the tenor register, on what sounded like the 8" Diapason. Again, eight people played at open console.

Our Vo-Tech Robert-Morton has had to undergo a few repairs. One regulator had to be re-leathered, as well as some swell-shade motors. There's still some wind-chest leathering to be done as well. How true it is: "Pipe organ work is *never* finished!"

Dorothy Smith



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TOLEDO AREA

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The old Ken Griffin organ classic, "Cruising Down the River," set the theme July 14, as members and friends of TATOS set sail on The Sandpiper for an old-fashioned cruise down the Maumee River. Passengers boarded the 65-foot, 37-ton, twin-diesel replica of an Erie Canal Boat for the two-hour excursion from downtown Toledo, up river to suburban Perrysburg, and back. The route took passengers up the beautiful tree-lined river and gave them a magnificent view of the sights, including the stately mansions and sprawling estates along the banks near Perrysburg. The captain was David Hornyak, son of TATOS President Mike, and his other two sons, Greg and Patrick, served as mates. During the ride, a buffet picnic potluck was served, and although there was no theatre organ on board, everyone had a fabulous time. In fact, the outing was so successful, TATOS plans to repeat the event next year.

The club takes its annual summer hiatus for July and August, and regular monthly meetings are suspended. However, the Program Review Committee has been working diligently, mapping-out the marketing and publicity strategies for the 1991 Fall Concert.

TATOS provides organists before and at intermission for the Ohio Theatre's monthly Feature Movie Series, sponsored by the theatre's management. Vice-President Lenny Norman played for the July movie, and Bill Coine took his turn at the console of the 4/10 Marr & Colton for June, August, and September. Both house organist Bill Yaney and TATOS member Kevin Oberle have been regulars for the movie crowds throughout this past year. Lenny Norman provided pre-show entertainment, September 5, for Meet The Candidates — a neighborhood political forum to introduce candidates for the fall elections. TATOS frequently provides organists for all types of events at the theatre in an effort to promote both the instrument and theatre organ music in general.

Although the organ has been in use regularly during the summer, Crew Consultant Tom Densel, President Mike Hornyak, and Treasurer Paul Wasserman worked around the schedule to totally "gut" both the upper and lower chambers, repaint them, install permanent lighting and new regulators, and completely correct all problem areas before re-installing the pipework. This will better organize the chambers, improve access for tuning, provide substantial acoustic and tonal



Les Barger, at the console of the 4/10 Marr & Colton

enhancements, and make room for future expansion of new ranks. Work progressed slower than expected on the upper chamber, but the lower chamber is expected to go much faster.

Tom Densel is a "pipe organ genius," and any theatre organ club's "dream," who, in large measure, is responsible for the wonderful sound and maintenance of the 4/10 Marr & Colton. He is the backbone of the organ crew, and his expertise in tuning, voicing, and repairing have made him truly invaluable to the organization. Before every major performance, Tom gives the Marr & Colton his special "touch" to make it concert-ready. In his spare time, of which there is very little, he works on his own home pipe installation in Deshler, Ohio, about an hour from Toledo. Tom is employed as a professional organ builder by the Lima Pipe Organ Company.

Our September meeting presented the theatre organ in a whole new light. Club member, Bill Coine at the theatre organ console, teamed-up with an old friend, Les Barger, at the piano, for an unusual afternoon duo. Les, a retired Lieutenant Colonel in the Army, played piano and organ professionally for more than half a century, including years with big bands such as Hal Kemp, Abe Lyman, Bunny Berrigan, Ted Weems, and Coon Sanders.

(continued...)

TOLEDO cont.

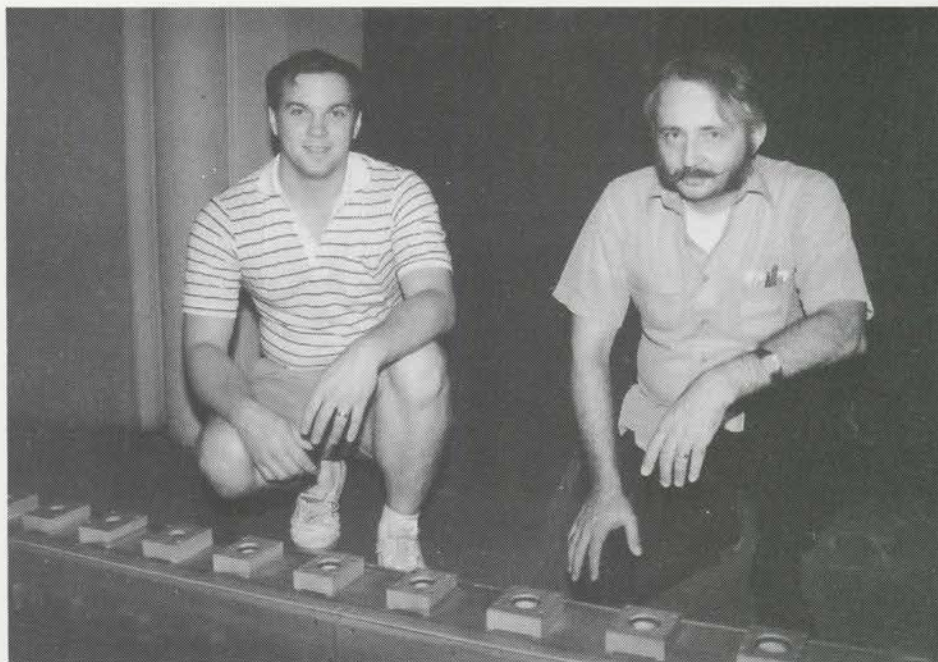
During the 30s when the bands played the theatres, Les would slip into the house in the mornings and work out at the console before the band performed that evening. He also filled-in here and there for theatre organists around the country, including a few evenings at the New York Paramount.

His piano style is extremely reminiscent of the late Carman Cavallaro and Frankie Carle, and he thoroughly entertained the crowd — one of the year's largest — with his arrangements of autumn songs like "September in the Rain," and "A Faded Summer Love" as well as standards like "Moonlight Cocktail," and a few Frankie Carle classics including "But, Oh What It Seemed To Me," and an obscure Carle original called "Roses in the Rain," which thoroughly "stumped" the audience. Bill and Les played the piano/organ duo professionally for several years in clubs around Toledo just after Les's retirement in mid-



The great American music of the future will be a music to which America will listen and respond. But it will not be the music of Sitting Bull or Booker T. Washington — or even George. It will . . . like all great music, belong to the world.

DEEMS TAYLOR, 1937



Crew consultant Tom Densel (left) and TATOS President Mike Hornyak prepare to install a new Open Diapason lower octave chest hand-built by Tom.

1960. Open console followed the program, with long-time member, Frank Hayes, and Charlie Parker, one of the club's founders who helped restore the organ, providing the entertainment. Charlie also donated a hand-crafted special decorative musical symbol from his woodworking shop for a drawing.

Throughout the year, TATOS promotes concerts, activities, and events sponsored by our sister chapters in the tri-

state area and as far away as Chicago. There's always room in the TATOS monthly newsletter to report any and all theatre organ-related happenings. We welcome information and schedules from all chapters. There is a small core of dedicated TATOS enthusiasts who follow artists and theatre organ installations throughout the country. If we're not on your mailing list, please include us!

Bill Coine

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No — we do not all flee from the desert in the summertime! The home of Bill and Joan McFadden was crowded with chapter members for an August 4 potluck. Joy and Geoffrey Knaggs were visiting from Perth, Australia. Geoff opened the musical portion of the afternoon with a few numbers on the Kimball organ. He was followed by several chapter members playing some of their favorite tunes. Lew Williams assisted with registrations and played "Happy Birthday" for President Nancy Resch. There was plenty of food, including birthday cake for all.

Our September 8 meeting was held at the mountainside home of Tom and Beverly Fizzell. Chapter member Johnny Harris was the guest artist, providing us with an eclectic musical program. His "Happy Holidays" medley and "squirrel" song were fun. Everyone will probably remember his opening number, "Popcorn." The Fizzells served freshly popped popcorn made in their movie-theatre style popcorn popper!

Madeline LiVolsi



Tom and Beverly Fizzell and their popcorn machine. MLV photo

WESTERN RESERVE

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Our members gathered on July 27 in the unsuspecting little town of New Springfield, Ohio, for a tour of David May's Hummel Gift Shop. We discovered that by opening a door to the 30,000 square foot shop, one enters Hummel — and theatre organ — Heaven! Room after room is filled with dolls, ornaments, china, and crystal to delight the senses. Highlighting all of this is a newly installed Allen Theatre III digital MIDI-equipped organ. After the shop closed, we were introduced to Walt Strony who put the Allen through its paces with favorites including "Tico Tico," "Slaughter on Tenth Avenue," and a delightful finale — variations on "I Wish I Were an Oscar Meyer Weiner." We wish to thank David May, Walt Strony, and Gerroro's Allen Organ Sales for coordinating a fascinating afternoon.

Chapter members and friends met at the Canton Palace Theatre in Canton, Ohio, on August 11 for a private concert by resident organist Bob Beck at the 3/9 Kilgen.

Originally built in 1925, the 1500-seat theatre has recently been restored to match its initial appearance as closely as possible, including the giraffes molded into the walls and clouds projected onto the ceiling. It is hoped that restorations will continue and encompass restoring the organ and adding a Post Horn, as this instrument is still frequently used when films are shown. Selections that afternoon included "Charmaine," "Ain't Misbehavin'," and "Hooray for Hollywood."

Several members attended the Second Annual Three Stooges Festival held September 6-8 at Akron, Ohio's Civic Theatre. Along with vintage comedy classics, the Festival included a "Buzz-a-Long." More than 1000 attendees were supplied free kazooes to play along with the 3/13 Wurlitzer beneath the "clouds" and "twinkling stars" of the theatre before each screening.

Jim Shepherd

All inquiries regarding membership matters should be addressed to:

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Johnny Harris. MLV photo

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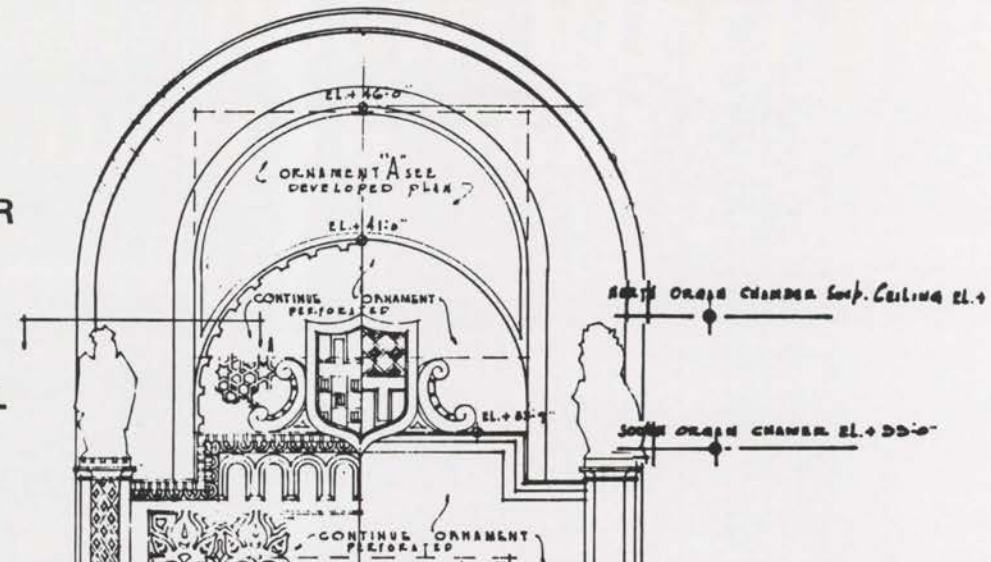
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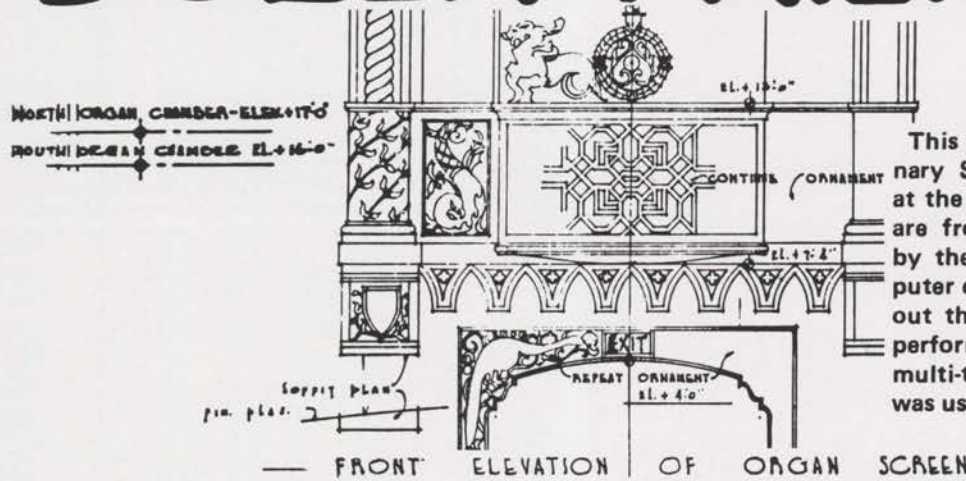
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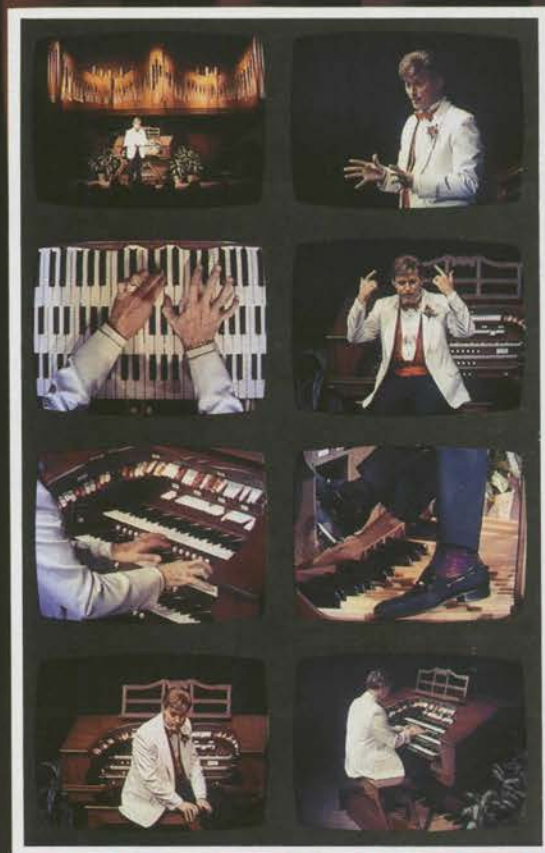
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