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JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



JANUARY/FEBRUARY 1992

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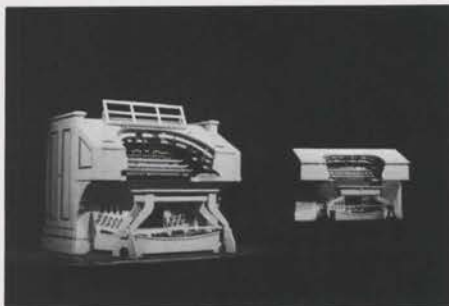
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Kimball (left) and Moller consoles on stage at Dickinson High School.

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President's Message



In the last issue I reviewed with you the purposes of our society, as stated in the current Bylaws. The three purposes are:

1. The preservation and enhancement of the theatre organ;
2. To further public ap-

preciation of the theatre pipe organ and its music with educational programs and concerts; and 3. To encourage talented musicians to preserve the art of theatre organ playing through competition and awards.

You will note that there is one very important facet, basic to all of the above stated purposes, that has been overlooked. I am referring to the technical mastery and hard work required before any theatre pipe organ can be played and enjoyed.

Our Bylaws Committee is currently reviewing the Bylaws and will be recommending some changes this year. I am requesting that the members of that committee consider adding the following as the fourth purpose of ATOS: *To encourage skilled organbuilders and technicians to preserve the art of theatre pipe organ building and maintenance through educational seminars, written books and articles, and on-the-job training of aspiring pipe organ builders and technicians.*

It is usual, and proper, for us to let the artists know how much we admire and enjoy their playing skills. Few of us, however, take the time to seek out the organ technicians to let them know how much we appreciate their special skills and hard work.

Presenting a successful theatre pipe organ program is truly a team effort. Let's make this the year that ATOS members everywhere recognize the essential contributions made by our organ technicians. Without them, that majestic sound that we all love to hear would be silenced.

Vern Bickel, President

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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AWARDS & RECOGNITION

*Byron Melcher
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214/517-1195

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Grace McGinnis
4633 S.E. Brookside Dr., #58
Milwaukie, OR 97222
503/654-5823

CHAPTER RELATIONS

*Bob Markworth
8505 46th Street / Omaha, NE 68152
402/453-7769

RESTORATION & CONSERVATION

GUIDELINES

Allen Miller
167 Carriage Drive / Glastonbury, CT 06033
203/663-5710

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
818/896-8626

EDUCATION

*Lois Segur
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San Marcos, CA 92069
619/727-6534

ENDOWMENT FUND

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205/942-5611

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*ATOS Director



Directors' Corner

■ Byron Melcher

"Somewhere Out There"

To use a popular song title, "Somewhere Out There" are the 1992 recipients of the ATOS Honorary Member of the Year and the Organist of the Year.

At the 1991 Convention, your Board of Directors awarded Dale Mendenhall the Honorary Member of the Year and Walt Strony was named Organist of the Year. Both of these deserving individuals earned their awards through a great deal of extra effort combined with enthusiasm for the theatre organ and a genuine interest in the people associated with it.

As we begin to think about the 1992 Convention in Philadelphia, it is time to think about who will receive the awards. As Chairman of the Awards and Recognition Committee, it is my responsibility to recommend those individuals who will be considered for these awards. After the nominees have been presented, the Board of Directors will select those to whom the awards will be presented.

I would like your input. Do you know of someone in either category who might be considered as a nominee? If you would like to submit a name, please send it to me with a brief summary of the person's background and why you feel they are deserving of an award.

Remember, your choice for Honorary Member should be someone who is dedicated to the preservation of the theatre organ and the American Theatre Organ Society and its place in the community. Your choice for Organist of the Year should be a superb musician with excellent stage presence combined with public-appeal programming and a complete mastery of the console.

Please send your suggestions directly to my attention no later than March 15. Because of the time it takes for the selection process, I cannot submit names after the March 15 deadline. Send your selections with the brief background summary to:

BYRON MELCHER,
ATOS Awards Chairman
1701 Spring Creek Parkway
Plano, Texas 75023.

All inquiries regarding membership matters should be addressed to:

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

■ Bob Markworth

In October our chapter put on a fund-raising concert at our downtown theatre featuring the theatre pipe organ. This was our eighth concert and, while we made a small profit, the publicity we received was enormous. In the eight years that I have been involved in producing local concerts, I have come to the realization that publicity is the KEY to a successful concert. I probably would not have made this statement so strongly five years ago.

If your chapter is planning a concert, contact your local TV station's news department, tell them who you are and explain about your chapter. Tell them you have an idea for a special human-interest story. Prior to this you will have planned what you would like the station to do for your chapter.

Here are some ideas of how you can get free TV publicity. Invite the station(s) to attend a chapter meeting, preferably a meeting where you present one of your better organists. Remember, the newspeople have no idea what a theatre pipe organ is, so it is up to you to show, play and explain the instrument for them. Put your best foot forward by having members who are not afraid of being on camera and are good verbal communicators. I have found that members who are teachers and people who deal with the public do very well in front of the camera.

Newspeople generally get most excited about the noise-makers, the "bells and whistles" found on most theatre pipe organs. While we all know that there is much more to the organ than the "bells and whistles," they do seem to stir the interest of the newspeople. Once you have found a newsperson who is intrigued by the theatre pipe organ, befriend that person whenever possible.

A few years ago, when Jack Moelmann was stationed in Omaha, we were doing an early morning live TV newscast from my home to promote a concert. We had found a TV newscaster/talk show host who was caught up in the "gadgets" of the organ. As the crew was getting ready to leave, it was suggested that more footage be shot to submit to the *Good Morning, America* show to be used as one of their opening bits. Six months later we were informed that the piece was to be aired on July 6.

All of this also applies to your local cable TV stations which are always searching for special interest items. Most have a "Community Spotlight" program on which your members could be interviewed and

could talk about a coming concert.

Radio stations are also a potential source of publicity. Contact your local public broadcasting station or your local college station, a personal visit is a good idea. Take along a few good recordings and information on the event you are promoting (who, what, where, when, etc.). Remember, the easier you make their job, the more likely you will be to get their help.

If you are going to be interviewed on TV or radio, it is always helpful if you prepare a list of questions and topics that you are prepared to discuss.

I hope you and your chapter will be able to use some of these ideas. If your chapter has discovered a novel or unique way to obtain publicity, I would like to hear from you. My wife, Joyce, and I wish you all a Happy New Year.

Bob Markworth
8505 N. 46th
Omaha, NE 68152

The Young Theatre Organ Enthusiasts (YTOE)

A Report from the 1991 San Francisco Convention

July of 1991 saw the ATOS descend upon the city by the bay for its 1991 annual convention. As usual, ATOS members were taken from venue to venue to hear the best on the best. San Francisco is not only noted for its magnificent organs, but also for its talented organists. The palatial Westin St. Francis was our week-long "home away from home," and was a perfect choice for this special convention. The week was fun-filled and informative for everyone involved.

This year, the Young Theatre Organ Enthusiasts selected Scott Foppiano of Detroit to be its national chairman. (Scott is a staff organist at the Fox Theatre in Detroit and the Organist and Director of Music at Northbrook Presbyterian Church in Birmingham, Michigan.) After the initial meeting on the second day of the convention, the YTOE decided that they not only wanted to see the town and nearby sights that San Francisco had to offer, but that they wanted to play organs!

Our first "extra curricular" visit was to Ye Olde Pizza Joint where host Jerry Naganu treated us to a wonderful evening of the Mighty Wurlitzer. (Ye Olde Pizza Joint was the first pizza parlor to house a theatre pipe organ, and therefore had a special historical significance to the YTOE members who were able to go.) The next morning, we were taken by Robert Woodworth

(continued on page 7)

Letters To The Editor

Dear Editor:

As you read in the Minutes of the ATOS Membership Meeting, printed in the November/December THEATRE ORGAN, the Board has directed that the ATOS organ in the Towe Ford Museum be a representative Wurlitzer.

My organ, which I donated to this project is a Wurlitzer/Smith which has mostly Gottfried pipe ranks. We are asking donations from our members to replace these ranks with Wurlitzer pipework and some Wurlitzer percussions.

As of this writing, Rudy Frey has donated a Wurlitzer Xylophone and a Post Horn, and Bob Maes has donated a five-rank and a two-rank Wurlitzer chest and sold to us, at his cost, a Wurlitzer Tuba and Tibia.

To make the Museum organ completely Wurlitzer, we still need a Wurlitzer Harp, Orchestral Oboe, Tibia and Brass Trumpet.

Anyone wishing to donate any of these, please call me at 916/967-5060. All donations will be noted on the plaque-history which will be placed at the organ location.

Sincerely,

Dale Mendenhall
Sacramento, California

Dear Editor:

In the article on the Ninety-One-Derful Convention by Stephen Adams (THEATRE ORGAN, November/December 1991), there are three points which might be clarified.

The article states ". . . 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." Omitted in this statement were the names Dick Taylor and Clark Wilson. Dick is an associate of Ed Stout in the Quality Pipe Organ Service, and they are responsible for complete maintenance of the Castro and Stanford organs. At the Berkeley Community Theatre, Clark Wilson works with Ed and Dick, and there they are responsible for voicing and tuning. Roger Inkpen and Stephen Lesley, of Newton Pipe Organ Services, are responsible for maintenance of the Oakland Paramount organ. Bill Schlotter and Rudy Frey are enthusiasts who, with many others, have been involved with the acquisition, restoration and installation of the Berkeley Community Theatre organ.

A small point: While Ben Hall may have referred to San Francisco as "Baghdad By The Bay," I believe credit for originating

that descriptive phrase should go to Herb Caen, a long-time columnist with the San Francisco *Chronicle*.

I think it important to point out that, while general guidelines established by the ATOS Convention Planning Committee were followed, credit for the smooth functioning of the convention registration process belongs entirely to Frank LeFetra and his NorCal committee. Frank set up the computer data base for record keeping and personally handled all advance registrations. He obtained all necessary supplies, and provided computer equipment for use at the registration desk. His well-indoctrinated committee members handled the task of checking-in attendees, while Frank was constantly available if needed.

The members of NorCal Chapter greatly appreciate the generous coverage of the Ninety-One-Derful Convention afforded us by the editor and staff of THEATRE ORGAN.

Robert M. Gilbert
Palo Alto, California

Dear Editor:

I would greatly appreciate if you could tell me if there are any pipe organ restoration businesses in the Chicago area that would be interested in hiring me as an apprentice. I am 18 years of age and currently out of school. I enjoy both pipe organs and restoring old things, such as old radios and electronic equipment. I have not really seen too many pipe organs; that is why I am asking if you know of anybody who will train me and hire me to restore, install, remove, or anything having to do with a pipe organ.

Thank you very much. I hope to hear from you very soon.

Michael Drews
6543 West 167 Street
Tinley Park, IL 60477

Dear Editor:

A letter from Tom Olmstead in the September/October issue reflected his concern about my article, "Don't Ask at the Box Office," which was the story of my recent visit to Radio City Music Hall where I was lucky to get to hear the big Wurlitzer. It is played infrequently because of what I thought were several reasons.

The reason Mr. Olmstead took issue with was "due to union regulations concerning conditions under which the organ should be played." I wrote this because several years ago (20) the management had told me that in order to play that organ before a paid attendance the organist had to belong to the union. Moreover, the or-

gan could not be played in unison with or at the same time as the orchestra. Not knowing if this is still the same policy, that is what I had in mind when I wrote my article.

I have always had great respect for the Musicians' Union, without which many organists would have left the profession and deprived us of their God-given talents. Maybe Mr. Olmstead, who wrote that he had played there at one time, can play that Mighty Wurlitzer again some day.

Sincerely,

John Mecklenburg
Central Indiana Chapter

Dear Editor:

From 1962-64 I was stationed at the U.S. Army Chemical Corps base at Edgewood, Maryland, a short drive from Baltimore. As an amateur organist at that time, I made it my business to investigate whatever instruments might be found there. Through a local electronic organ dealer I discovered that there were two theatre organs within the city, one being the Stanton Theatre Kimball and the other a small two-manual Wurlitzer at the State Theatre on Monument Street not far from Johns Hopkins.

The Kimball was then largely unplayable, but with the assistance of a Mr. White, who worked at a local bookstore and who had connections with the crew at the Stanton and management at the State, I visited the Stanton and was allowed to play briefly one evening on the ranks that were then operative. Later I learned that the organ was being restored and a concert performed by one R.G. Pierce from Peabody Conservatory. I think Dick Smith was also to perform, and his most successful career was just beginning at that time.

Eventually, I sought out the State Theatre and its 2/7(?) Wurlitzer, and through the kindness of the management, was allowed to play the organ. Subsequently, I was given permission to play before movies on an impromptu basis, but both the organ and the house were in deplorable condition; however, one night the projectionist must have taken pity on me and discovered a working spotlight and thus, for a few short minutes, it was my turn at "show biz." For those brief moments I was Don Baker on Broadway!

In all these years, I have never seen or read any mention of the Baltimore State Theatre nor its small Wurlitzer. The last I heard many years ago was that it was all lost due to a fire in a bowling alley under the theatre. I wonder if any readers might have any further information to share re-

(continued...)

THEATRE ORGAN

LETTERS cont.

garding the history of it. I would like very much to hear from anyone who might share my interest.

Sincerely,
Rodger Reiner
1 Tomahawk Trail
Ormond Beach, FL 32174

Dear Editor:

Letters from fellow members Steve Levin, James Crank, and others, are totally correct in pointing out how we, as a preservation society, are missing the mark. However, other problems of even wider dimensions should be explored before an instrument is modified with modern electronics.

For example, misuse of record and playback functions on some of the new electronic relays raise questions of legality and morality. If an artist is recorded and the audio cassette distributed only to be played back on a different organ, the result could sound dreadful and one could not blame an artist who refused to play that particular organ again.

In the area of musical talent, do we really need a relay that will give an organist the ability to do seven-layer overdubbing? Do we want to hear poorly regulated and badly voiced pipes intermingled with digitalized non-theatre voices being passed off as theatre organ music?

And what about authenticity? Would the owner of an Ampico B Steinway yank out the reproducing action to have a Marantz Pianocorder installed and then, ten years later, have that replaced with the inner works of a Disklavier?

Why must the organ catch instrumental cancer and go from a nicely balanced original 2/8 to a non-cohesive, hybridized 3/14 and then to a 4/38 conglomeration totally lacking ensemble? Is this LEGO approach to organs the preservation our society is striving for? In all other preservation societies, points are given for most authentic restoration and best original condition. Shouldn't we be giving Rube Goldberg awards?

Sincerely,
Al Sefl
Novato, California.

Dear Editor:

The more conventions that I attend, the more friendly people I meet. And the Regional in Milwaukee was no exception. There were members not only from the Midwest but as far away as California.

The weekend was well planned with enough time between concerts to have lunch and dinner without rushing. All of the organists performed well, and I especially enjoyed Clark Wilson's rendition of

"Finlandia" and Simon Gledhill's rendition of the Offenbach Overture. And, isn't it a pleasure to see a well-groomed and properly dressed artist on the bench, as compared to the appearance of other so-called artists who perform in other types of entertainment!

Unfortunately, I and some others around me were not able to hear the artists' comments, especially the "punch line" in some cases.

Theatre organs were originally designed to replace orchestras and I would like to hear more music of substance, particularly at conventions. But, of course, I also enjoy the oldtime melodies and marches. There's nothing like sitting in a theatre and being surrounded by pipe organ music.

Sincerely,
Catherine Koenig
Niles, Illinois

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

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Directors' Corner YTOE cont.

to Tilden Park and treated to the park's beautiful carousel with its duo band organs. The carousel itself was in beautiful and totally operable condition, as were the band organs. The next stop was to the miniature trains that run in a miniature train yard in the same mountains above Oakland.

After several more concerts and wandering through the attractions of San Francisco, we were invited on the last day to play the wonderful Wurlitzer in the Oakland Paramount. Host Jim Riggs was not only gracious enough to let us play the instrument, but also gave us a "top-to-bottom" tour of the Art Deco wonder theatre which included the unusually complete music library, the blower room and backstage, and even the organ chambers!

A good time was had by all, and thanks to advisors Jack Moelmann and Dorothy VanSteenkiste the YTOE is off to a great start for the coming years. Thank you Robert, Jerry and Jim for your hospitality and generosity to us. I am looking forward to the convention next summer in Philadelphia and seeing our group together again. Please send your ideas and suggestions to me at 22055 W. Fourteen Mile Road, Birmingham, Michigan 48010.

Scott F. Foppiano



Sierra chapter's 3/13 Wurlitzer with Robert-Morton console.

Sierra's 1992 Regional

Sierra Chapter has big plans for the Regional Convention, October 16-18 in Sacramento. Chairman Dale Mendenhall has arranged a 100% theatre pipe organ concert schedule as follows: Friday will be registration and the debut of the organ in the Towe Ford Museum played by Clark Wilson. Saturday and Sunday will include Donna Parker at Pizza & Pipes; Stan Kann at the 3/13 Wurlitzer in the Fair Oaks Clubhouse; Lew Williams playing the original Castro Robert-Morton in its story-book setting in nearby Lodi, and the Towe Ford organ for a second time, this by Kevin King. Saturday night the one and only Rex Koury will be heard at the 4/21 Wurlitzer in Grant High School. The concluding concert will be Sunday night in Berkeley where Walt Strony will be featured. The fine cooperation of NorCal Chapter is appreciated.

Mark your calendars now — October 16-18 — Sacramento! And remember, it's to be 100% theatre pipe organs!

Planning around the convention dates is optional. Adjacent to the hotel is one of the finest railroad museums in the world, and the California State Railroad Museum is open daily. Some may want to visit the Towe Ford displays of Model T's and A's. Tours are available and overnights to Lake Tahoe are easily arranged.

More to come!

Jim Hodges



4/20 Wurlitzer in Sacramento Pizza and Pipes.

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Allen Three Manual — ADC 4500

This organ is in Walnut finish and includes Allen's moving capture action and exclusive 'card reader' system (allows you to program additional musical sounds via a pre-punched computer card system). **Our price . . . \$14,500**

Allen Two Manual Theatre — System 435

We sold this unit new. It is in Walnut finish and in addition to the 'built-in' speaker system it has an external Allen Walnut finished tone cabinet. This organ has a 32 note pedal board, moving and settable capture combination action plus Allen's exclusive 'card reader' system.

Our price . . . \$7,995

Rodgers Asilomar #780

This is the most recent offering of a 'theatre-type' home organ from this company. It is in Walnut finish and includes three finished 'sound panels' and a Walnut finished bass cabinet. Also included is a set of Orchestra Bells. This is a large specification two manual instrument that can also be used in a church as complete 'church-type' tones are included.

Our price . . . \$7,995

Rodgers Three Manual Trio #321 A

This instrument is in a medium Oak finish with a matching speaker cabinet that includes a Leslie system and a set of Orchestra Bells. This unit looks like new!

Our price . . . \$2,500

Conn Martinique

This organ is in Walnut finish and one of Conn's last two manual theatre organs. It includes a piano stop and the 'usual' theatre percussion sounds. **Our price . . . \$1,995**

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When this writer saw the aged, ailing electronic in the auditorium of Dickinson High School in Wilmington, Delaware, back in 1967, he uttered those fateful words, "What we need is a theatre pipe organ." What we have now is a fine instrument, an active society to support it, and a consistently large and appreciative audience for our concert series.

Although the school board favored the proposal to install a pipe organ, they (of course) had no money to implement the plan. After a year there came a wonderful rumor that the RKO-Stanley Warner Company was donating its remaining theatre organs to eligible groups. Although they doubted anything would come of it (or because?), the administration granted permission to ask for one. Imagine their surprise when they became the owners of the 3/19 Kimball Theatre Pipe Organ from the Boyd (now called SamEric) Theatre in Philadelphia.

A real theatre organ enthusiast would like to put a pipe organ in every auditorium.

Other people would call that a pipe dream.

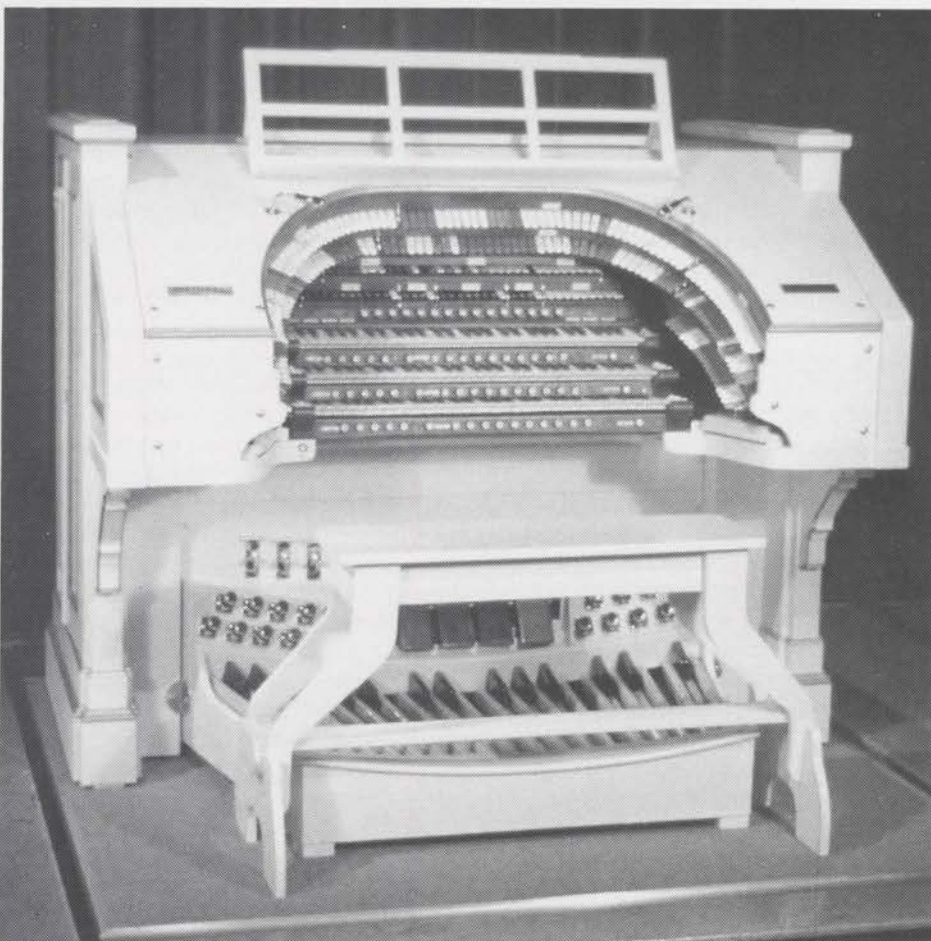
All we had to do was move 20 tons of wood and metal, assemble the giant puzzle, and install it in chambers (not yet built). Fortunately, the author was a teacher at the school and was able to recruit a group of very interested students who "caught the vision." The school board loaned us \$10,000 for the entire project, including construction of the chambers.

Dottie MacClain Whitcomb of the local ATOS chapter (Delaware Valley) suggested that we hold a farewell concert in the theatre before removing the last theatre organ in any theatre in the city of Philadelphia. Everyone — students, theatre management, school board, and TOSDV — worked together to present a Milkman's Matinee after the movie show had ended. Much effort went into coaxing the organ back to life, repairing exposed leather parts and overcoming the damage caused by the installation of the Cinerama screen. Local TV star Larry Ferrari played a concert to 500 excited listeners on February 22, 1969. The organ sounded great; it was the first time the crew had heard it in tune.

When the console rose into the spotlights, it was the first time it had been seen out of the pit in 30 years. Two ATOS

A PIPE DREAM COME TRUE

by Bob Dilworth



Rebuilt Kimball console.

members worked all night to coax the lift into motion.

The only time the crew could work on the organ was Friday and Saturday nights after the last show. We would work through the night, removing parts and packing them in a 14' U-Haul trailer. About 7:00 a.m. we would leave for the school and unpack the trailer, and then go home to sleep so we could do it all again on Saturday night.

One memorable Saturday morning a crew of about 30 assembled to remove the relay and switch stacks, chests, and piano. The one-ton relay and switch unit had to be maneuvered through a 2' x 8' horizontal hole in the wall and shifted down several levels to the stage floor, being careful to

protect the wires that connected the two sections.

During the next year, each part of the organ was inspected, cleaned and repaired. Wooden parts were shellacked, leather parts in the chests replaced, regulators re-leathered, console pneumatics re-leathered, and pipes cleaned. Gradually the completed parts were ready to be installed.

Meanwhile, the chambers were taking shape in the front of the auditorium. The space between the inside walls and the building walls was empty except for heating ducts. By moving the ducts, adequate chambers could be built.

Many students worked long hours during evenings, weekends and vacations. All the wiring was done by a student who

later became an electrical engineer. Two other students became full-time organ technicians, one working for Austin Organs, the other for Brant Duddy.

Just a year to the day after the farewell concert, the first concert at John Dickinson High School was presented (for the student body) by Shirley Hannum Keiter. Then, one week later, Larry Ferrari presented the first in our concert series on the Dickinson Kimball. Dick Leibert was our first nationally famous artist. Since then almost every major artist in the theatre organ world has played at Dickinson.

The organ has been growing since that time. The "Two-Ton Cottage" was designed to help singers on the stage hear the pitch. It was a (barely) portable chamber backstage that held four ranks, a blower, a tremolo, and a regulator. Two years ago we did away with the "cottage" and built a permanent third chamber on the back of the stage and included "garage space" for the grand piano and a second console as well as eight ranks, celesta, chimes and traps.

In the summer of 1974 there was the first of several rebuilding projects. We modified a Wurlitzer relay to handle additional ranks and stops. Scores of pneumatics for the console were made with the "miracle material" Perfex. Just offstage, a wall area 6' x 8' was covered with connection blocks for wires from the console and to the relays (and in preparation for a second console). Then a week before the first concert of the 1974-75 season, the console cable was cut! People worked around the clock to make the organ playable for the concert.

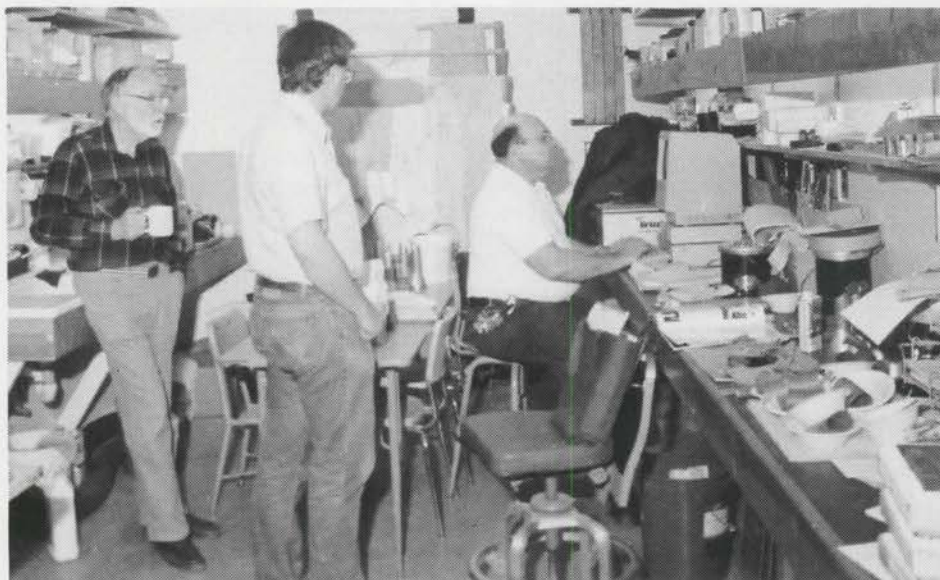
The curse of disintegrating Perfex forced us to do some long-range planning. Instead of merely replacing Perfex with leather in the action boxes, we wanted to rebuild the console and add more stops.



Arrival of the Stanton (Baltimore) console — summer of 1991. Crew members (L to R): Proctor Grigg, Peter Wing, Hal Cropper, Steve Green, Harry Winnerling, Bob Noel.

But such a major project would take the organ out of action for more than a year. Fortunately, we found a second three-manual console — a Moller. Unfortunately it, too, needed a complete rebuilding before it could be used in the concert series.

The rebuilding of the two consoles involved us in several serious decisions. The traditionalists wanted everything kept as it was — leather pouches, lead tubing and all the problems they entailed. Others argued that our consoles needed state-of-the-art equipment to make them reliable, flexible and playable. To rebuild the Moller console we had to decide whether to buy the commercially available system, which seemed too expensive for us, or to install a home-designed, home-made system. We worked on that design for three years — unsuccessfully — and finally had to scrap it and the time and materials we had invested in it. During that period, several other systems came on the market and the choices were more plentiful. We completely gutted the Moller console and re-fitted it with Syndyne magnets, a Trousdale combination system, and a Z-tronics relay.



In the organ workshop (L to R): Harry Winnerling, Eric Robbins, Bob Dilworth.

Thirsty People Can Be Creative

Working on a long-silent organ in an empty theatre is thirsty work. The students who removed the Kimball from the Boyd Theatre usually brought enough soda to last all night. But one night their supply ran out. There was no soda in the theatre! Someone remembered a soda machine at a gas station a block away, but the power had been turned off for the night.

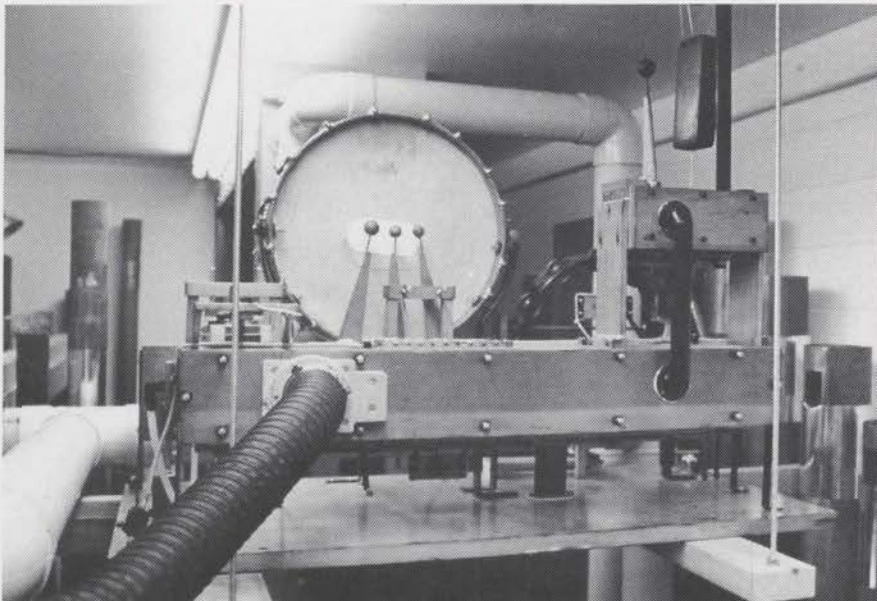
Thirsty people can be creative. Crew members plugged an extension cord into an outlet near the back door of the theatre, then added another at its other end. They kept adding cords all the way along the alley, across the street and down the block toward their power-less objective.

When they were about halfway down the block, they saw a police car approaching. What would the police make of a group of teens on the street after curfew, trailing a string of extension cords (some with work lights attached)? Nervously they continued plugging and extending. The car slowed, but kept on moving around the block. It passed them again just before they reached their goal.

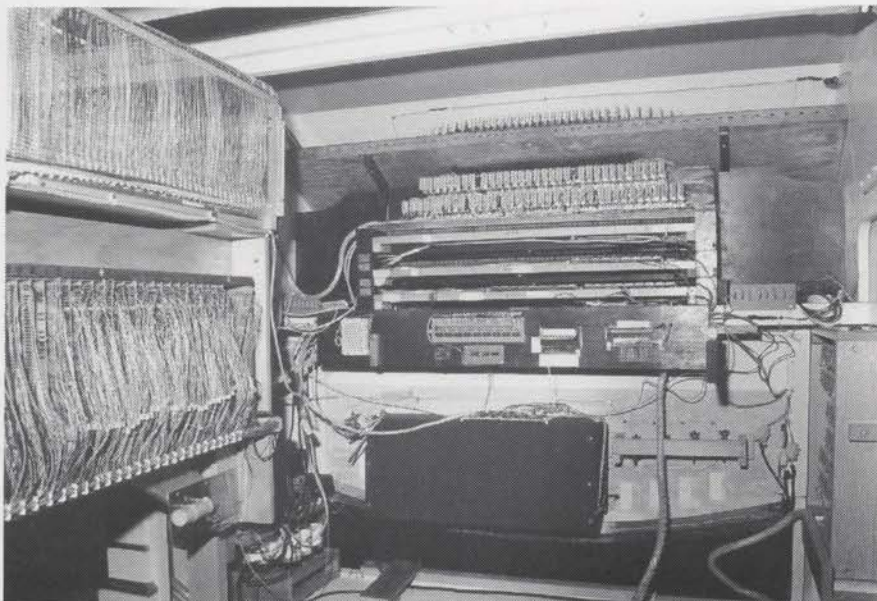
Quickly the last connections were made and they bought enough sodas to last the rest of the night. They returned to the theatre, rolling up the extension cords as they went, feeling proud of their accomplishment but wondering, "How did those policemen explain what was going on?"



Moller console.



Toy counter in stage organ.



Back of Kimball console showing rack for holding Trousdale combination and Z-tronics relay.

It was ready just in time; the Perflex pouches in the Kimball console had been steadily falling apart. In addition, the original Kimball relays (moved so carefully from the theatre) and the modified Wurliizer relay were showing signs of failure. The plan to replace them over a four-year period with the Z-Tronics system had to be done in three months when the condensate from the air conditioner in one of the chambers dripped onto the relays and the pouches fell apart.

The Moller console went on line in late 1984. Once the bugs were worked out, no one wanted to think about the consoles for a long while. Instead we focused on other things — finishing the stage organ, building the organ workroom, and chamber additions.

Our most difficult decision in the rebuilding project was settling the final specifications for the organ. Every artist we asked had a different list of "must haves." Gradually, we whittled the list down to 450 stops, then to 400. The console's limit was 276, but every item sounded necessary. Then, one night inspiration struck. We could create an auxiliary "stop rail" where we could accommodate those special tablets. The Trousdale system made it possible to accomplish this. We would no longer have to dig into the combiner boards to "turn the Woodblock tablet into a 32' Kinura."

The rebuilt Kimball console made its debut at the opening of our 1990-91 season. It settled into work with amazingly little trouble. The Kimball had few bugs to work out. Our crew had learned their lessons well from the Moller.

The people on the crews and committees are the reason for the success of the organ at John Dickinson High School. Our organ crew has always been made up of non-professionals who shared adventures, made mistakes, and learned from them. The only professional involved with Dickinson is our mentor, Brant Duddy, who has been the source of wisdom and solutions to impossible situations. Together we have worked to create a fine instrument. But working together is a characteristic of all the volunteers who present the concert series and operate the society.

The members of the Dickinson Theatre Organ Society are looking forward to the 1992 ATOS Convention for the opportunity to show off their pride and joy to the rest of the theatre organ world. After that there will be nine more ranks to install. A sister three-manual Kimball console will be rebuilt and used in place of the Moller console. And by that time, we'll need to think about releathering.

Honest, Sarge

In the frantic race to straighten out the mess caused by the cut cable to the console, the crew worked all night. Sometimes they worked on the stripped-down console. Other times they labored backstage in the wire room, occasionally sending out for pizza. The side door of the auditorium was ajar but the rest of the building stood dark and deserted at 3:00 a.m.

As one teenage crew member walked across the stage toward the console, he glanced toward the rows of seats and stopped in his tracks. Moving down the aisle toward the stage were two men holding shot-guns! Backstage we heard a plaintive call, "Would somebody come out here? Please?" Onstage we found one frightened teenager facing two local policemen, who were very suspicious and armed.

While on patrol they had seen our cars outside the school, found the door ajar and suspected vandals were in the auditorium. The sight of the stripped-down console convinced them. So, ready for the worst, they entered the building and approached the perpetrators.

Very politely we explained the situation. The head of the project was a teacher at the school; the console wasn't destroyed; everything had to be ready for a concert that weekend; we weren't crazy. The police seemed to believe all but the last statement, as they went out the door shaking their heads.

After our hearts started a normal beat, we were glad the police were on the alert. Next time they might be right!

All The Comforts

Our guru, consultant, and mentor, Brant Duddy loves Reese's Peanut Butter Cups. Whenever he comes, we have a supply available. But only once did we provide them with down-home style.

The newly-built, barely portable, Two-Ton Cottage (stage organ chamber) had been wired and painted. Later the chests and pipes would be installed, but for now it had a special role. We ushered Brant into the (temporarily) furnished cottage. It contained a floor lamp, carpet on the floor, a comfortable chair and a table. The table was set for dinner, including linen, a bud vase, silverware, and a plate full of his favorite candy. All the comforts . . . as they say.

CHAMBER SPECIFICATIONS

MAIN CHAMBER

Pitch	Rank	Pressure	# Pipes	Origin/Brand
16'	Tuba	15"	85	KPO7050
8'	Trumpet	10"	73	KPO7050
16'	Diaphonic Diapason	10"	85	KPO7050
8'	Tibia Clausa	15"	85	Wurlitzer copy
16'	Concert Flute	10"	97	KPO7050
4'	Flute Celeste	10"	61	Kimball
8'	Spitz Flute	10"	73	KPO 6888
4'	Spitz Flute	10"	61	KPO 6888
16'	Violin	10"	85	KPO7050
8'	Violin Celeste	10"	73	KPO7050
8'	Clarinet	10"	61	KPO7050
8'	Kinura	10"	61	KPO7050
16'	Orchestral Oboe	10"	73	Kimball
8'	Basset Horn	10"	61	KPO7050
8'	Quintadena	10"	61	Kimball
	Mixture III	10"	183	Estey
8'	Vox Humana	7 1/2"	61	KPO 7095
8'	Vox Humana	7 1/2"	61	KPO 6667
	Chrysoglott		49 notes	Wurlitzer
	Marimba Harp		49 notes	KPO7050
	Chimes		25 notes	KPO 7095
	Traps & Sound Effects			

SOLO CHAMBER

Pitch	Rank	Pressure	# Pipes	Origin/Brand
16'	Solo Tibia Clausa	12"	97	KPO7050
16'	Post Horn	18"	73	Duddy
16'	Viola	10"	97	KPO7050
4'	Viola Celeste	10"	61	Möller
8'	English Horn	10"	73	KPO7050
8'	French Horn	10"	73	KPO7050
8'	Gamba	10"	73	KPO7050
8'	Gamba Celeste	10"	73	KPO7050
8'	Lieblich Flute	10"	84	Dennison
8'	Echo (Oboe) Horn	10"	61	KPO7050
8'	Vox Humana	7 1/2"	73	KPO7050
8'	Vox Humana	7 1/2"	73	KPO7050
8'	Brass Saxophone	10"	61	Trivo
	Celesta		49 notes	KPO7050
	Xylophone		49 notes	KPO7050
	Glockenspiel		37 notes	KPO7050
	Tuned Sleighbells		25 notes	Wurlitzer

STAGE ORGAN

Pitch	Rank	Pressure	# Pipes	Origin/Brand
32'	Bombarde	12"	44	Austin
16'	Gedeckt	7 1/2"	85	Kimball
4'	Gedeckt Celeste	7 1/2"	61	Kimball
8'	Salicional	7 1/2"	73	KPO6667
8'	Salicional Celeste	7 1/2"	73	Kimball
8'	English Diapason	7 1/2"	61	KPO7095
8'	Wald Horn (reed)	7 1/2"	61	KPO7095
8'	Vox Humana	7 1/2"	61	Kimball
4'	Octave	7 1/2"	61	KPO7095
	Celesta		49 notes	KPO7095
	Chimes		22 notes	KPO7050
	Traps & Sound effects			

KPO7050: Boyd Theatre, Philadelphia, PA

KPO7095: Second Baptist Church, Germantown, PA

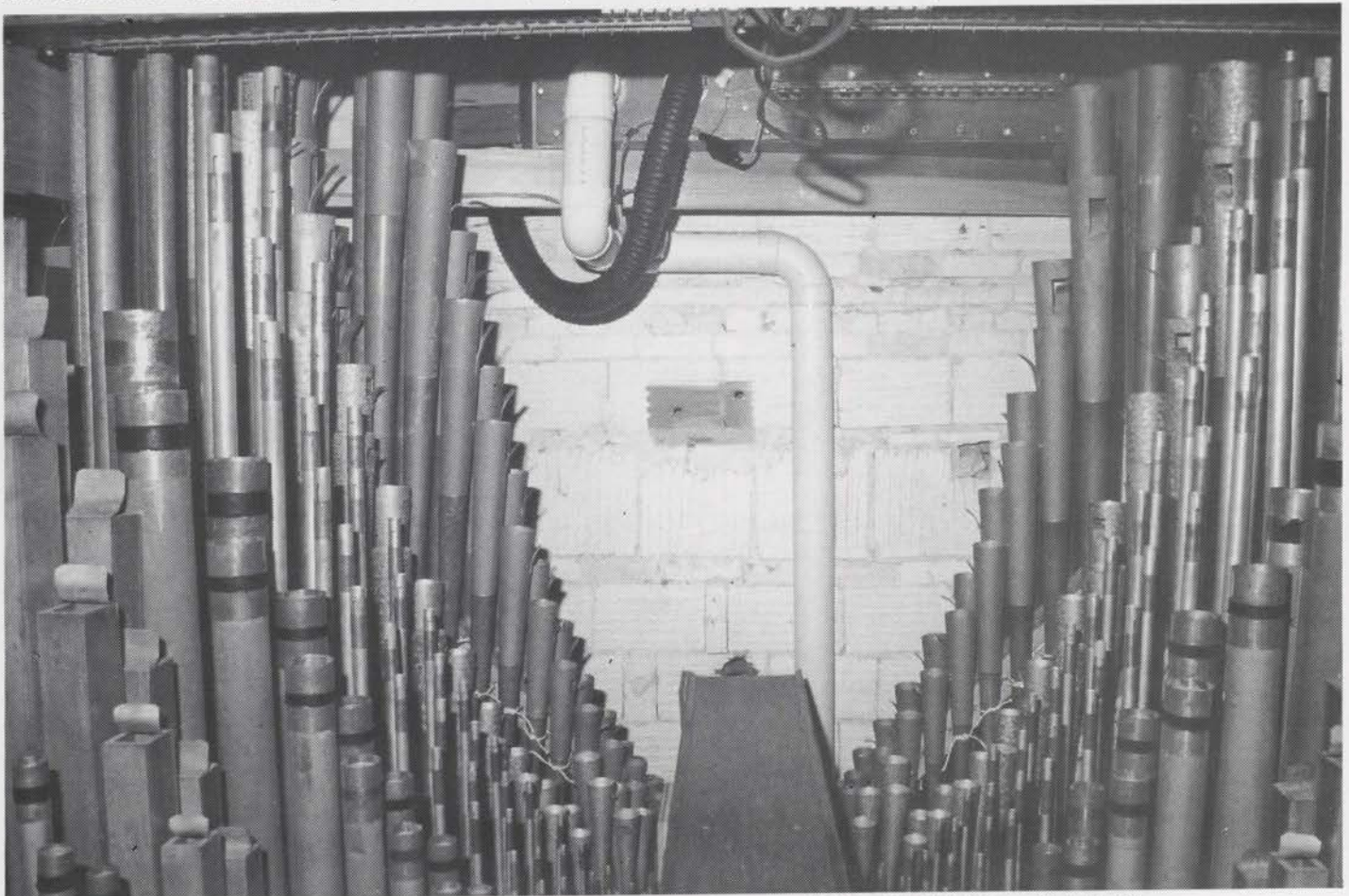
KPO6667: Keith-Orpheum Theatre, Champaign, IL

KPO6888: Roxy Theatre Lobby Organ, NYC

(Other sources identified only by make)



MAIN CHAMBER — lower chest showing Clarinet, Concert Flute, Diaphonic Diapason, Violin, Violin Celeste, Trumpet, Tuba.



SOLO CHAMBER — Echo (Oboe) Horn, Lieblich Flute, Gamba, Gamba Celeste, French Horn, English Horn, Solo Tibia Clausa, Viola, Post Horn.

A Lifting Experience

Removing the organ from Second Baptist Church in Germantown, Pennsylvania, was an adventure in many ways. The damage caused by the fire, the birds nesting inside the open roof, the plastic flapping over the Rose Window — all these created an atmosphere we'll never forget.

One set of pipes proved unforgettable, too. The bottom 12 pipes of the 32' Bourdon had to be lowered to the level of the chancel from a badly damaged chamber. Each pipe was made of 3"-thick unblemished pine — beautiful but heavy. We removed the smallest pipes (comparatively speaking) using a ramp from the floor to the shade opening and the brute force of several people hefting and pushing. (A pulley was not possible because of the damage to the chamber ceiling.) The final three pipes were a real challenge.

The fourth largest pipe broke the three 2 x 8 planks we were using for the ramp. Because of the size and location of the bottom three pipes, another ramp was not practical. We decided to move them to the other end of the chamber (hefting and pushing) so they could be lowered to horizontal with one end resting on the shade sill. Then by balancing their weight on the shade frame, they could be pushed out and lowered to the chancel floor. As the pipes got bigger, we had more and more problems (and concerns) because they weighed nearly 500 pounds each. We tried to create some mechanical advantage by tying a rope onto the bottom of the pipe and throwing the other end over the top rung of an extension ladder to people waiting below. However, the pipe weighed more than the people who were holding the rope; it was pulling us off our feet! Just in time the pipe reached the floor without damage or injury.

The Venues

Keswick Theatre

Home of the pride of TOSDV. We'll hear their 3/14 Moller in an old fashioned Vaudeville Show with short silent comedy and sing-along.

Our Lady of Czestochowa

At the site of a recent papal visit, we will hear the newly installed 4/98 Austin Organ in a unique setting for our classical concert.

Convention Hall

Truly an incomparable installation, the 4/87 and 4/19 Moller organ in this civic auditorium include two consoles and a player mechanism. All three will be presented in our concert.

Colonial Theatre

This theatre has had a colorful history. It was featured in the original horror film, *The Blob*. We promise no horrors when we visit the Colonial on three occasions to hear the 4/32 Kimball. The Colonial Theatre was owned by the late Jim Breneman and is now leased by Sam LaRosa.

Dickinson High School

Now in its 22nd year in Dickinson High School, the 3/42 Kimball will be heard in several concerts, including the Pre-Glow and dual console concert. The instrument is the pride and joy of the original DTOS.

OPTIONAL

Sunnybrook Ballroom

A fine example of the ballrooms of the 40s, Sunnybrook now boasts a 3/15 United States theatre organ. We'll sample the superb food in a Sunday brunch and the ATOS Banquet — naturally with organ accompaniment.

OPTIONAL

Longwood Trip — Longwood Gardens

The outdoor gardens and the indoor conservatories surround the music with old-world charm and beauty. Conventioneers will be able to wander the grounds as well as hear a concert on the 4/154 Aeolian Concert Organ. Due to the locations of Longwood and Dickinson, it would be impractical to return to the hotel before the finale.

Wilmington & Western Railroad

We'll ride a steam train on the oldest continuously operating branch line in the United States. Its route takes us through a scenic and historical part of Delaware as we travel between Longwood and the finale.

Hockessin Memorial Hall

An all-you-can-eat buffet will provide an evening meal between the visit to Longwood Gardens and the final concert of the convention.

AFTERGLOW

St. Matthew Lutheran Church

The 4/231 Austin organ here is the sixth largest in the world. It is said to have at least one rank of every type of pipe Austin ever made. We expect to be joined by patrons of their concert series.

AFTERGLOW

Capitol Theatre

The recently installed 3/14 (mostly) Wurplitzer will be heard in a mid-summer's afternoon concert where we will be joined by local fans.

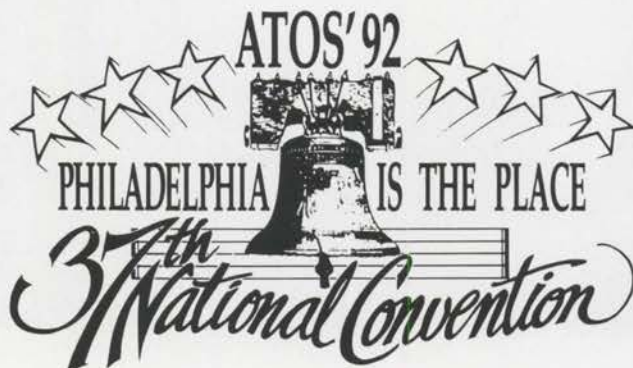
AFTERGLOW

Marietta Theatre

Reported to be the oldest motion picture theatre in Pennsylvania, the 3/38 Wurplitzer/Page is enjoyed by theatre goers on a regular basis.

Plain & Fancy Restaurant

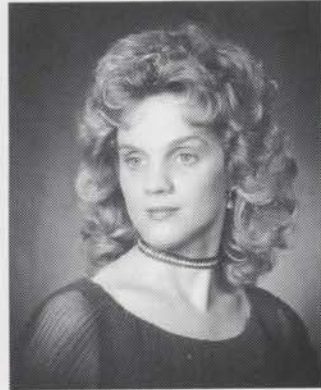
A delightful climax to the afterglow is our visit to this Pennsylvania Dutch Restaurant in Intercourse, Pennsylvania. The meal is served family style. The table is loaded with an abundant choice of delicious food and desserts.



1992 ARTISTS



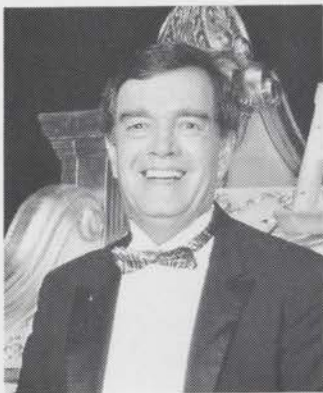
Lowell Ayars



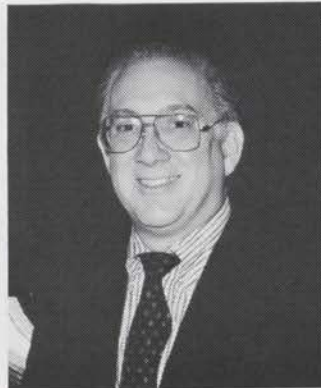
Candi Carley-Roth



Kurt von Shakel and Gerry Gregorius



Tom Hazleton



Don Kinnier



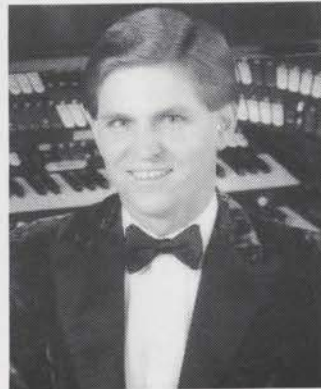
Thomas Murray



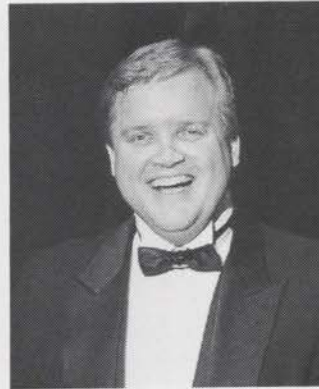
Jonas Nordwall



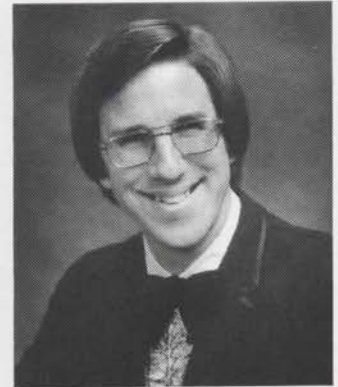
Hector Olivera



Ron Rhode



Jim Riggs



Dick Smith



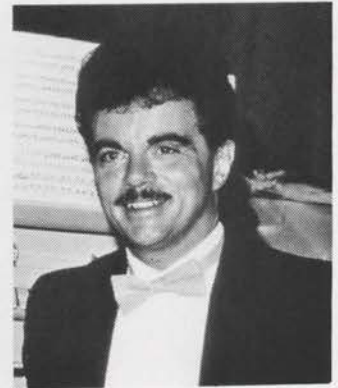
Walt Strony



Ben Vine



Lew Williams



Clark Wilson

MILWAUKEE FUN IN '91





Moments To Remember

by Grace E. McGinnis

Dairyland Chapter's choice of "Moments to Remember" as the theme/logo for the 1991 Regional Convention was certainly appropriate. They presented a weekend of eminently memorable events: three organs in theatres, an E.M. Skinner with a roll player, a large classical organ and two raucous jam sessions in a pizza parlor. They selected a hotel that was made-to-order for a group like ours, and they scheduled events to allow plenty of time for socializing over coffee or meals. Fred Wolfram and his helpers deserve highest accolades for presenting an outstanding conclave.

Friday afternoon at Milwaukee Technical College, emcee Chuck Arnold introduced perennially popular Tom Hazleton who explained that because this organ was a 1931 E.M. Skinner he had selected music from that year which included two "cameos" by the roll player; the first was "España," played by Albert W. Snow and the second was a Victor Herbert medley played by Francis J. Cronin on a studio Skinner. As usual, Tom set the mood for the weekend, and 378 happy conventioners headed back to the hotel in a great mood.

A four o'clock cocktail party at the hotel provided an opportunity to exchange news and views before dinner. The main topic of conversation was not, however, theatre organs — it was, of all things, the weather. One wag was heard to remark that the reason Milwaukee was noted for its beer and polkas was that the first was "anti-freeze" and the second was the only way to keep warm. Yes, it was cold!

The evening program at the Avalon Theatre featured Jonas Nordwall at the 3/27 Wurlitzer owned by Fred Hermes and lovingly maintained by a crew of DTOS members. Jonas chose a range of music from an Irving Berlin medley to the theme from *Henry V* and selections from *Les Miserables* and, as he always does, played them brilliantly.

175 lucky late-nighters and insomniacs were bussed from the Avalon to the Piper Music Palace in nearby Greenwood where owner Gary Hanson has installed a 27-rank Kimball/Wurlitzer. Emcee Jack Moelmann presented organists Jelani Eddington, Dave Wickerham, himself, Walt Strony, Simon Gledhill, Dave Moreno, Ginny Vanore and Bill Campbell. Music stopped at 1:00 a.m. and the music/pizza-filled conventioners were bussed back to the hotel.

Saturday morning belonged to Clark Wilson at the Oriental Theatre where a 3/38 Kimball is owned, restored and maintained by the Kimball Theatre Organ Society. Clark is vice-president of this dedicated group. He woke us up gently with warm, nostalgic numbers that often featured the luscious strings that are sort of a Kimball "trademark." By the time he played "Valencia" we were thoroughly awake.

After lunch we walked to the Riverside Theatre through a Skywalk that transited a Grand Mall and Marshall Fields (a shopper's paradise). Dave Wickerham, personable young staff organist at the Piper Music Palace, took control of the 3/14 Wurlitzer starting with "Down By The Riverside," and charmed his audience with a variety of music which included a medley from *Man of LaMancha*, Zez Confrey's "Kitten on The Keys" and "Napoleon's Last Charge." Dairyland Chapter owns and maintains this instrument and presents it on a regular basis to theatre audiences at the Riverside.

The evening recital was also at the Riverside, but this time we bussed to the theatre as the Skywalk was closed and the frigid aid precluded a "comfortable stroll." Simon Gledhill was at the console of the Wurlitzer and opened with "I'm In Love For The Very First Time." It was refreshing to have him announce that he was playing a medley of Jerome Kern songs, "just because I like them," and consequently, we liked them, too. The second half of his program was clearly music that Simon liked, among which his arrangements of a Louis Mordish tune, "Spectre On A Spree" and the Overture to *Orpheus In The Underworld* were outstanding.

Late-nighters were again bussed to the Piper Music Palace for a second jam session. Again presided over by Jack Moelmann, the organists were Jelani Eddington, Dave Wickerham, Jack, Simon Gledhill, Don Walker, Dave Calendine and owner Gary Hanson. A sleepy, happy group returned to the hotel in the wee hours to catch a few hours of rest before the last day of the convention.

It was back to the Avalon on Sunday morning for what Tom Hazleton referred to as his "High Mass." He explained that his opening number, "This Must Be Love," was meant for those brave souls who were up and about at the early hour (9:30) and that he was going to play a "raunchy" program for us. Well, if music from *The Vagabond King*, the "Temptation Rag," and "Clair de Lune" is "raunchy," one might speculate on the definition of the word. However, if playing a Mighty Wurlitzer as though it were a Hammond organ is "raunchy," that he did! It was truly a memorable moment in Milwaukee.

The convention's closing concert was at the Oriental with Walt Strony on the Kimball. "Chinatown, My Chinatown" was his opening number, and was followed by a medley from *Oklahoma*. Other selections included "Vanessa," "Hooray For Hollywood" (arranged by Dave Junchen), and songs from *The Merry Widow* and *Samson and Delilah*. Walt is a consummate artist who always presents an exciting program, and this time his all-request encore, concluding with "Stars and Stripes Forever," was the perfect ending for a weekend filled with high points.

An optional Sunday night concert at Gesu Church on the Marquette University campus featured John Weissrock at the huge Kimball/Kilgen/Adams organ. A description of this program was contributed by Harry Heth: "John Weissrock gave us reasonably accurate readings of mostly blockbuster war-horses from the classical literature in an extremely ambitious program. He pulled out all the stops both in selections and registration. One had the sense of being in the chamber or, at least, directly in front of the instrument, much as a chocoholic falling into a vat of Hershey's best."

To those who created these "Moments To Remember" and to the planning and production staff, we extend our thanks. They have created a weekend that will truly be remembered by all who were there and we would like to conclude with the lines from the song that was their theme:

*Though summer turns to winter and the present disappears,
The laughter we were glad to share will echo through the years.
When other nights and other days
Will find us gone our separate ways
We will have these moments to remember.*

MILWAUKEE FUN IN '91 PRODUCTION



Emcee Chuck Arnold (left) with Malcom Creighton, President of the Kimball Theatre Organ Society. JV

Chairman Fred Wolfgram. PJQ



Transportation Chairman Clint Lenhoff. RF



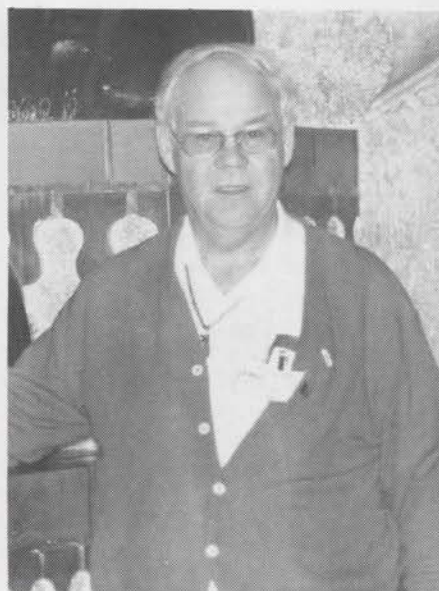
Marion Flint photo



Organman Bill Hanson. PJQ



Chairman Fred Wolfgram, Publicity Chairman Gordon Schwacke. PJQ



Fred Hermes. PJQ



Fred Gollnick, Carrie Nelson. PJQ

Jeanmarie Jones, Carrie Nelson, Registrar Diane Jones. PJQ



MILWAUKEE FUN IN '91
PHOTOGRAPHERS



*Larry Donaldson,
 Paul Quarino. MLV*



Rudy Frey. MLV

Emma Baker assisted Jim Vaughn. PJQ



Madeline LiVolsi





Marc Hansen, Richard Reutlinger, Tim Needler, Russ Shaner. JV



Loading busses. JV

MILWAUKEE FUN IN '91 PARTICIPANTS



At Gesu Church. JV



Oriental lobby. JV



Cooley Auditorium. JV



Connie Purkey, Eloise Bouye, Cathy Koenig. JV



Ray Hughey. PJQ



Allen Miller waiting for his catsup. PJQ



Bob Shafter (left), John Olsen and Terry Robson PJQ



Larry Donaldson,
Max Brown. MLV



Sonia Carlson,
Carol Brown



Norma Peters, Connie Purkey,
Carole Shereda, Don Walker.
PJQ

L to R: Peggy Grimshaw,
Dorothy VanSteenkiste, Evelyn
Eucker, Virginia Zeller, Marion
Tierney, Irene Martell,
Stella Gilbert.



Sonia Carlson — who is from
North Dakota — freezing outside
the Oriental Theatre. RF

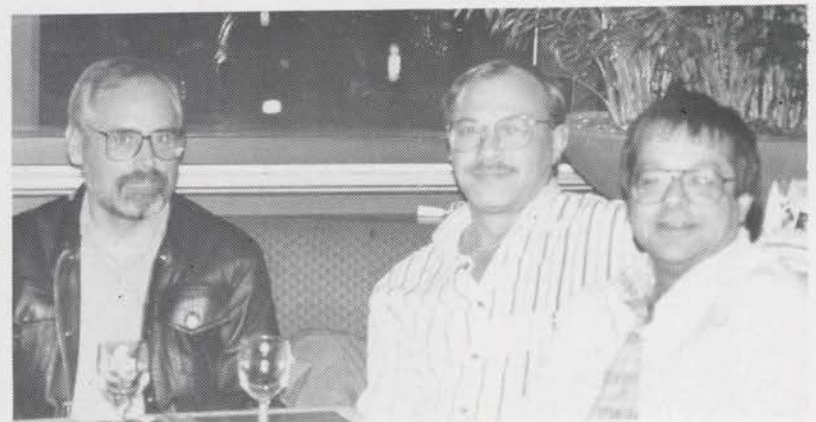


Dave Calendine,
Connie Purkey. DVS

At left: Lorne and Kay Bradley.
PJQ

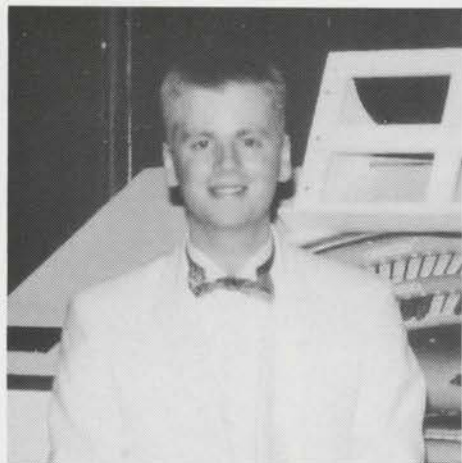


Tom Hazleton and Steve Adams thaw their paws on Sunday morning. PJQ



Bill Taber, Harold Wright, Paul Quarino.

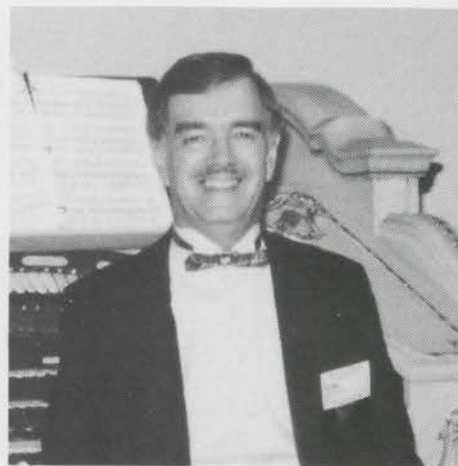
MILWAUKEE FUN IN '91
PERFORMERS



Simon Gledhill

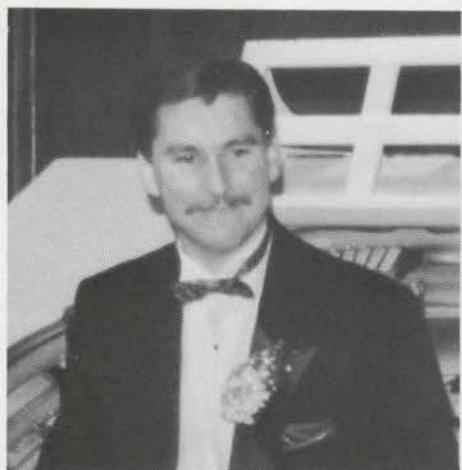


Jonas Nordwall



Tom Hazleton

Photos by Rudy Frey



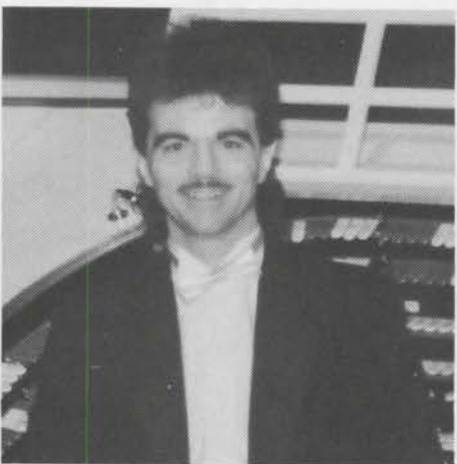
Dave Wickerham



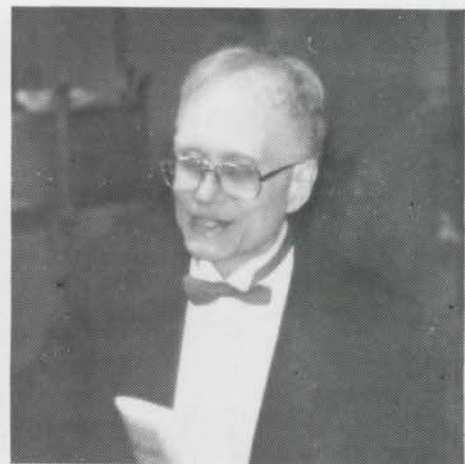
Paul Van Der Molen, Clark Wilson and Walt Strony visit with John Weissrock at Gesu Church. 1990



Walt Strony



Clark Wilson



John Weissrock



Mary and Ed Farmer, Bob Leuter, Jack Moelmann. JV

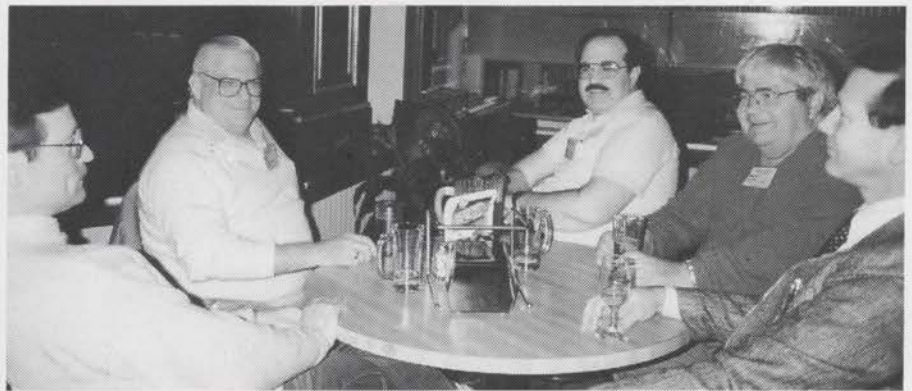


Owner/host Gary Hanson. Marion Flint photo

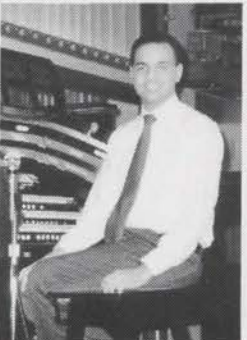
Piper Jam Sessions



Emcee Jack Moelmann
Walt Strony



L to R: Tom Remington, Don Jenks, Ed Carey, Burt Castle, Mike Hartley. DVS



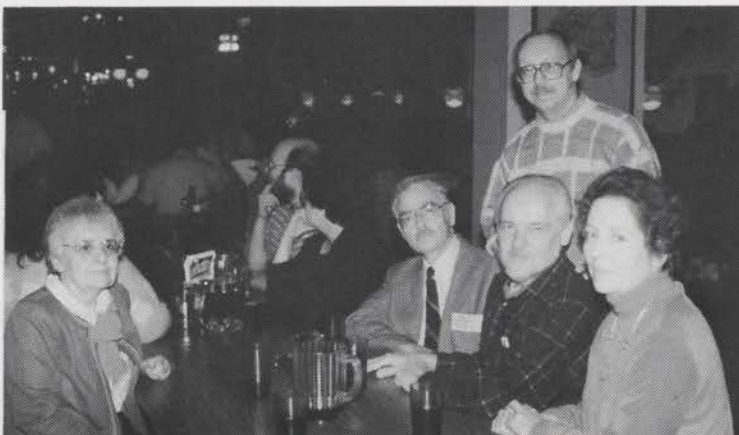
Jelani Eddington



Dave Wickerham



Allen Miller, David Tuck, Dan Stankey, Terry Hochmuth, Gary Borgmark, Jim Stewart. JV



Paul Van Der Molen, Tom Lind, Simon Gledhill, Alden Stockebrand. MLV

L to R: Persis and Stanley Garniss, Bill and Eleana Hansen, Gary Hanson (standing).
Marion Flint photo

Hallelujah!

Minneapolis Convention Center Mighty Kimball Pipe Organ

by Stephen L. Adams



Fish-eye view of the Kimball console.

On September 30, more than 50 supporters and donors to the Minneapolis Organ Trust Fund assembled in one of the elegant lounges in the new Convention Center for a very special occasion.

A veritable Who's Who of Minneapolis society, each came to celebrate the signing of the contract for restoration and reinstallation of the fabled, former Civic Auditorium Kimball pipe organ in the immense exhibition hall of the new convention center.

Hosts Michael Barone of Minnesota Broadcasting's "Pipe Dreams" and Minneapolis organist Dr. Edward Berryman joined Minneapolis *Star/Tribune* columnist Barbara Flanagan, and Mayor Donald Fraser in congratulating everyone on their successful efforts to raise money for preservation of this historic instrument.

Installed in 1928, the Civic Auditorium organ is the largest pipe organ produced by the Kimball Organ Company (KPO 7030). Two consoles control 124 ranks of high-pressure pipe-work, located in six divisions. The largest console is a five-manual drawknob, in the traditional English style. Only the theatre organ's Kinura is not controlled by this console. The massive four-manual horseshoe console controls 24 theatre ranks and percussions.

A 60hp Spencer blower supplies 15 and 30 inches of wind-pressure to the organ. The lowest pressures in the instrument are found in the Vox Humanas at 10 inches, and the highest are used in the Bombarde Division, at 30 inches. Wherever one looks within this instrument, one finds massive construction and attention to detail.

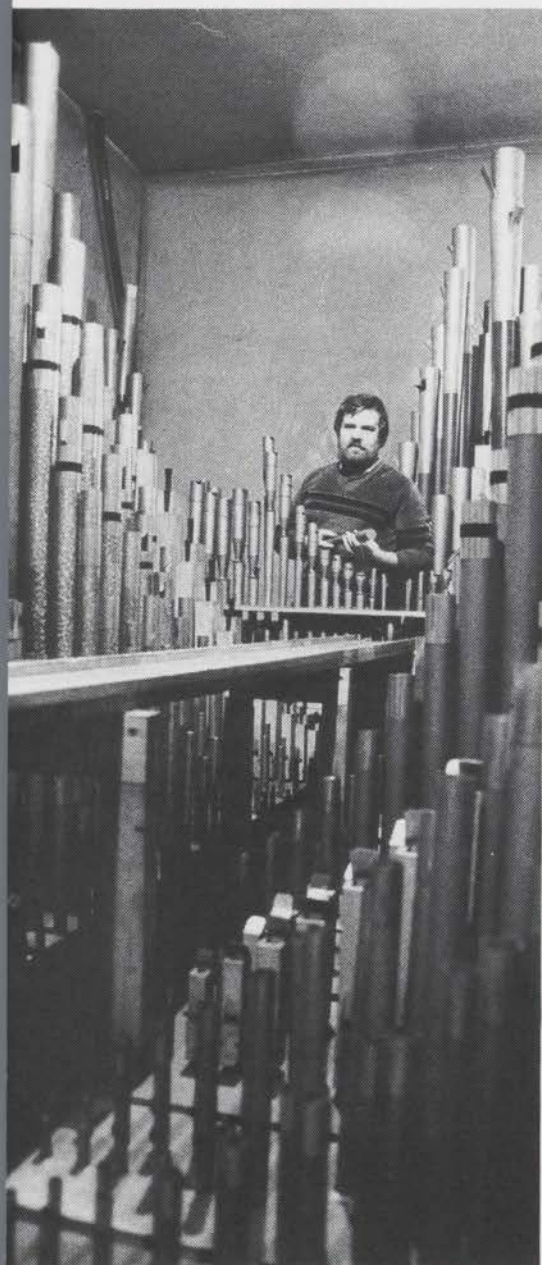
In the grand Kimball style known to most organ aficionados,

the instrument was still operating perfectly on original chest leather when it was dismantled in 1988. Only swell-shade pneumatics and regulators had required releathering over the years; a testimonial to the ultimate in quality that could be found in all Kimball pipe organs.

After years of negotiations with city officials and Convention Center planners, a small band of devoted enthusiasts was successful in convincing city officials to establish the Minneapolis Organ Trust Fund. Organized to accept donations from private and corporate sectors, it has been successful in securing nearly all of the one million dollars thought to be needed. However, more than \$70,000 remains to be raised. 1992 will see a renewed effort to acquire the remaining funds, while restoration and installation are under way.

At the core of this highly successful drive, is a dynamic lady who has stalwartly endured the rigors associated with projects of this magnitude. If a commendation for personal sacrifice is given in heaven, Rosemary Dineen, Director of Development for the Organ Trust Fund, will someday be decorated with honors.

Mike Rider of Rider Pipe Organs, Minneapolis, first began his love affair with the Kimball in 1972. On a volunteer basis, he has affectionately maintained the instrument for nearly 20 years. His ability to work under the restrictive terms set by the City of Minneapolis, and his familiarity with city officials places him in the primary position for being awarded the contract to restore and reinstall this historic instrument. In his hands, the musical and governmental community has entrusted a great treasure.



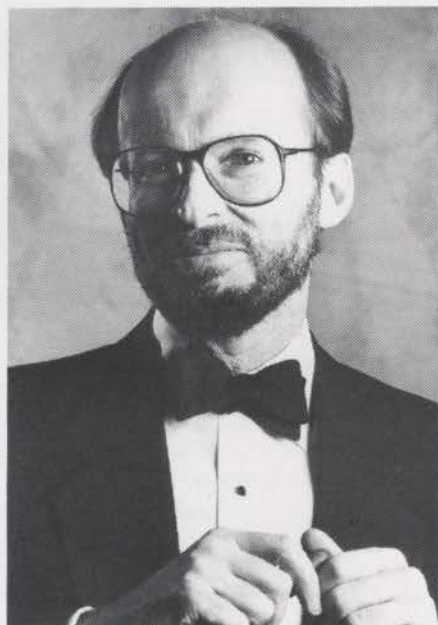
Mike Rider in the chamber of the Kimball organ in 1988. *Minneapolis Star and Tribune photo*



L to R; J. Michael Barone, Mike Rider, Dr. Edward Berryman



L to R: Donors Kathy and Dean Koutsky with Rosemary Dineen at reception in new Minneapolis Convention Center.



Phillip Brunelle

At the helm of the Minneapolis Organ Trust are co-chairman of substantial note. Known affectionately at "The Three B's" (NOT Bach, Beethoven & Brahms,) they are Michael Barone, Dr. Edward Berryman, and Philip Brunelle.

Doubtless there are many ATOS members who are not familiar with the weekly broadcasts of "Pipe Dreams" from Minnesota Public Radio. It's venerable creator and host, Michael Barone, has done more to enlighten PBS listeners to the beauty and history of the pipe organ than any other radio personality in history. Michael's whole-hearted support of the Kimball's restoration and reinstallation has lent an elegant, sophisticated, international sense of dignity to every step of the way.

No less a dignitary, Philip Brunelle adds his uncommon musical sensitivities to the Trust. Bringing to the table a perspective that comes from being an internationally known orchestral conductor, Phillip is widely known for his remarkable Plymouth Music Series at the prestigious Plymouth Congregational Church in Minneapolis.

Dr. Edward Berryman is one of the best known organists in the Twin Cities, and brings his passion for the Convention Center Kimball to the Trust through tireless efforts in fund-raising and publicity. Long known as Organist at Minneapolis' Westminster Presbyterian Church (where a Kimball organ is also located), Dr. Berryman can be heard playing the Convention Center Kimball in a series of recordings made just prior to its removal from the former Civic Auditorium.

Minneapolis will be the site of the 1993 ATOS Regional Convention. The Kimball organ is expected to be complete and featured during this convention, provided the remaining funds can be raised in 1992. ATOS members can help to assure the completion of the instrument by making a contribution, or purchasing cassettes and momentos from the Trust. You may designate that your donation be used for the theatre organ portion only, if you wish.



To make a donation of any amount, simply mail a check with your instructions to:

The Minneapolis Organ Trust Fund
315 East Grant Street
Minneapolis, Minnesota 55404

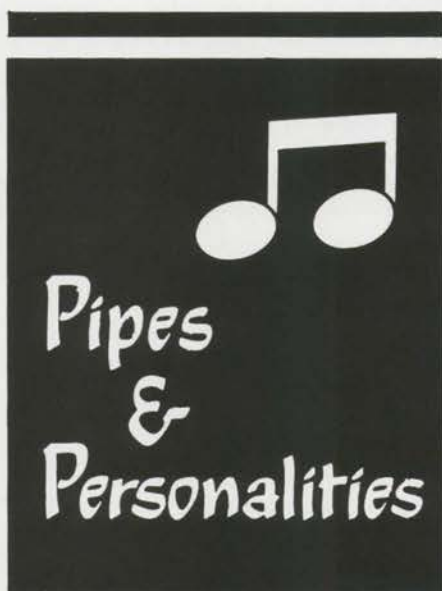
Cassettes of concerts by Dr. Berryman, Mike Vickery, and Tom Hazleton, in addition to T-shirts and buttons, can be purchased from the Trust. Cassettes - \$12.00, T-shirts - \$10.00. All prices include postage, and all monies directly benefit the Kimball project.

For further information, call:
Rosemary Dineen at 612/348-8300
during normal business hours,
Monday through Friday.





Marion Flint's "Notes from ATOS Chapters."



Paul Quarino at the Elsinore Wurlitzer. Irv Ewen photo

Elsinore Theatre Benefit

On September 17 the Save The Elsinore Committee presented the popular silent film *The General* accompanied by Paul Quarino. This film is of particular interest to Oregonians as it was filmed in their state.

The Save The Elsinore Committee was formed in 1980 to acquire the theatre as a performing arts center. Since then, members have been working to restore the Elsinore to its original grandeur, and they are now striving to purchase the theatre from its current owners.

The enthusiastic audience loved the film and the pre-show and intermission music played by Paul on the Wurlitzer which was installed by Rick and Clayton Parks. They are looking forward to more silent movies in 1992.

Marion Flint's "Notes From ATOS Chapters"

Marion Flint, a Garden State member, has developed a unique way of letting members in her area know of nationwide theatre organ concerts.

She loves theatre organ and has traveled all across the country attending workshops and concerts and other theatre organ events. In her travels she gathered literature and announcements of organ concerts from chapters around the country and has put together an interesting display titled "Notes from ATOS Chapters." This display is featured at Garden State Chapter events and members who are planning to travel have learned to call Marion to find out what is happening around the country.

South Australian Celebration

The South Australian Division of TOSA has had three major celebrations in one year. First, the society officially became 25 years old this year, and has grown from six to more than 400 memberships.

During this time they have purchased and restored two theatre organs, the first of which celebrated its 21st anniversary in its South Australian home in December. The third celebration is that of the 50th birthday of the Capri Theatre, the building purchased to become a home for the second TOSA organ, currently a 4/21 Wurlitzer/Christie. All of these events have been commemorated in a special book produced for the occasion (see the *International NEWS*) which was presented at the special 50th Birthday Clubnight held at the Capri on October 8.

The evening was celebrated "Hollywood Style," and began with a cavalcade of vintage cars transporting invited dignitaries to the theatre where they were greeted by TOSA President Anthony Taylor. The festivities included the unveiling of a large photo of the theatre taken when it originally opened, the cutting of a large, decorated cake, the launching of the book, *Thanks For The Memory*, and an exciting lineup of stage and screen entertainment. America's Walt Strony performed in a special guest spot, and local organists Chris McPhee and Paul Fitzgerald also entertained from the console. A 1940 newsreel and the 1940 feature, *The Philadelphia Story* completed the evening's presentation to an appreciative full house. A supper with champagne rounded off the very successful evening.

The Capri Theatre has become the home of the South Australian Division of TOSA and is operated as a regular commercial cinema six days of the week. A roster of volunteer organists play for film sessions every night, making the Capri the only theatre in Australia where theatre organ music can be heard by the public on a nightly basis. The cinema, the last Art Deco/Moderne cinema to be built in Australia, is gradually being restored to its former glory as funds become available. TOSA Club nights are held there once a month, and we have about eight theatre organ concerts each year — all part of the ongoing aims of the society to preserve the tradition of the theatre organ.

John Thiele

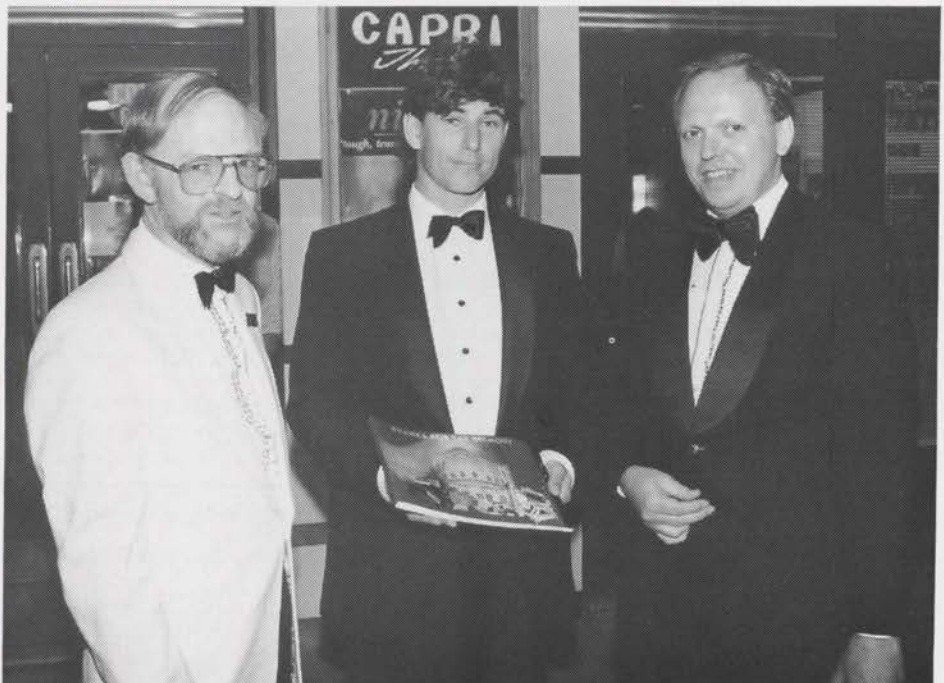
*If you have a "Pipes & Personalities" story to share, please send it to:
ATOS Editor, 4633 S.E. Brookside Dr., #58
Milwaukie Oregon 97222*



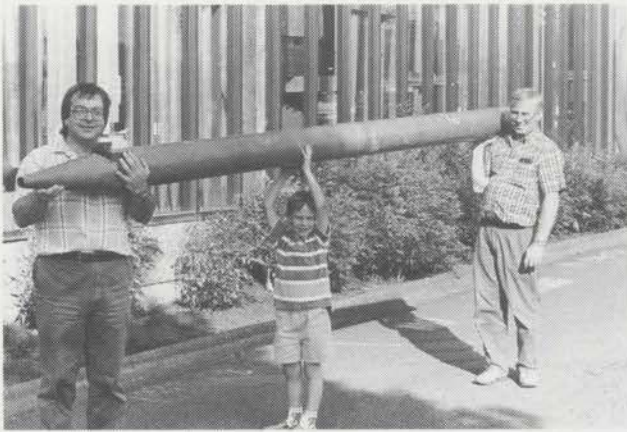
Walt Strony at the Capri.



Guests in the Capri lobby.



Ross Lange (left) and John Thiele (right), authors of "Thanks For The Memory," welcome Daniel Clifford, grandson of the theatre's builder, to the theatre.



Why are these men smiling? . . .

. . . because the Organ Grinder Restaurant is in its 19th year, Paul Quarino is in his 19th year as organist there, and he and Dennis Hedberg are installing the 19th sixteen-foot extension with help from Jay Hedberg.



Stephanie and Jay Hedberg watch with amazement as the already crowded Main Chamber gets another twelve pipes.



Here comes low CCC . . .



. . . There goes low CCC.

McGinnis photos

Banda Records proudly presents a Landmark Recording by

★ **George Wright** ★

"Chicago" vol. one - Now available on Compact Disk

Performed on the Chicago Theatre 1921 Wurlitzer

Banda Records has aquired the original recordings and digitally re-mastered them for this historic musical triumph. Always the innovator, George Wright recorded the first and only direct-to-disc movie organ recording. Also remember that he was the first on the scene with a pop organ CD.

This unedited recording is not only a recording of the original 1921 Wurlitzer in it's original home. It is an image of the cavernous theatre with it's late night sounds of blower noise, windleaks, ciphers and the combination pistons during and between numbers. Remember: No editing! This is a tribute to a gifted artist's technique - to say nothing of endurance. Many takes were made so each continuous side of an LP disc could be as perfect as humanly possible.

A professional mobile recording van equipped with recording lathes, microphones, amplifiers, preamps, playback speakers and miles of cable left Hollywood, stopped en route to capture the Tabernacle organ in Salt Lake City - then on to Chicago where the Laurel and Hardyesque series of mishaps failed to bluff a crew of experts. Some of these happenings are delineated in the producer's interesting CD liner notes. "Chicago" selections include:

- 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 •

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"An Acre of Seats in a Palace of Splendor"

FOX, Atlanta

Opened: December 25, 1929

Architect:

Marye, Alger & Vinour

Organ: Moller 4/42 op. 5566

The largest house in Dixie, and among the largest anywhere, the Atlanta Fox was the last opened of William Fox's five giant theatres. Atlanta's Nobles of the Mystic Shrine, Yahaab Temple, conceived the massive complex for their own needs, but it was Fox's lease on the 4504-seat auditorium which made the whole thing possible. Opened well into the talkie era, the Fox would wait forty years for its first silent picture, *The Eagle*, accompanied by Lee Erwin.

Unlike many theatres — vast concrete boxes with decorated facades — the Fox wears a fine burnous of colored brick all around, capped with an assortment of domes and minarets, as a prelude to the Moorish wonders on the interior. The long reach of the entrance is flanked by blocks of stores.

While easily the most capacious atmospheric ever, the Fox has "open sky" only over a portion of the balcony: out to the ante-proscenium the treatment is conventional, and a plaster canopy, simulating canvas, spans the rear. Vigorously textured plaster throughout replicates stonework. A row of light standards, not visible in the photograph, gives the outer arch the appearance of a vast stone bridge.

When the Fox ceased regular operation in January 1975, with an office building slated to replace it, serious preservation efforts were already underway. Plans came and went, as plans will do, but on June 25, 1975, Atlanta Landmarks, Inc., was able to conclude a complex deal with



Note: November/December photos of The Roxy Theatre were courtesy of B'hend & Kaufmann Archives.

Southern Bell and take control of the property. Joining the ranks of houses preserved as performing arts centers, the Fox was actually dipping into its own past: between 1947 and 1968, it hosted the annual tours of the Metropolitan Opera.

Moller embraced the all-unit theatre organ so tardily it produced but three very large ones: the Philadelphia Met's 4/39, Atlanta's and, much later, Reg Foort's 5/27 migratory beast. Ultimately surpassed in size only by the Radio City organ, the Fox Moller is deployed in four divisions on 15 inch wind and a fifth on eight inches. Built on a scale to match the house, the console is little short of awesome, but it could have been swallowed whole, had the occasion ever arisen, by the Philadelphia Met's improbable and grotesque job. (See Junchen Vol. I, p. 355). Steve Levin

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



ORGAN-IZING POPULAR MUSIC

by
AL HERMANN'S

TRIPLETS

Most musical performance problems can be solved with short repetitious exercises. One of the problems most neglected by organists is the accurate performance of triplet quarter notes. Many old and new popular songs contain triplets and there are three standard popular songs that have so many triplets in the melody that if you played them in 3/4 time they wouldn't sound much different. They are "Once In A While," "Time Was," and "You And The Night And The Music."

Before attempting to play any of these songs, practice these three exercises slowly many times with or without pedals. DO NOT attempt to count triplet quarter notes. You have to feel the rhythm.

This should sound like 3/4 time.

The half note chord in the first half of each measure should be exactly as long as the half note melody in the second half of each measure.

The left hand plays four equal chords in each measure while the right hand plays the triplet quarter notes just as in exercises 1 and 2.

Triplets can also be used when improvising introductions, modulations and endings. For additional instruction, see "ORGAN-izing SYNCOPATION, TRIPLETS And Other Time Counting Problems." (\$8.95).

Next time I'll show you various ways of accompanying triplet quarter notes in 4/4 time.

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1/2 Vertical (2 col.)	4-7/8	7 1/2
1/3 Horizontal (3 col.)	7-5/16	3 1/4
1/3 Horizontal (2 col.)	4-7/8	4-7/8
1/3 Vertical (1 col.)	2-3/8	10
1/4 Horizontal (3 col.)	7-5/16	2 1/2
1/4 Horizontal (2 col.)	4-7/8	3 3/4
1/4 Vertical (1 col.)	2 1/4	7 1/4
* 1/4 Special	3 1/2	
* 1/4 Special	3-5/8	4-1/8
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1/6 Vertical (1 col.)	2-3/8	4-7/8
1/8 Horizontal (2 col.)	4-7/8	1-7/8
1/8 Vertical (1 col.)	2-3/8	3 3/4
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Organ Brouhaha Has International Flavor

When it comes to theatre organ installations, bigger isn't always better. And a plan to enlarge one has set off what has become an international brouhaha involving organists and organ buffs on both sides of the Atlantic. It was the announced intention by Les Rawle, well-known British theatre organ enthusiast, to add somewhere between six to 14 ranks to the 4/16 Wurlitzer in the Kilburn State Cinema which is now a bingo parlour. The exact number of ranks to be added depends on which incoming report is finally accepted.

The international flavor was added when Jim Riggs, who was on concert tour in England at the time, heard that Rawle had announced the project. He immediately joined with British buffs who deplored the idea.

"I was rehearsing at Kilburn," Riggs told the NEWS, "when David Neal, the building engineer

See—KILBURN, Page 4

Lanterman Organ Will Go In Another Location

Despite Glendale City Council's not approving installation of the Fox/Lanterman Wurlitzer in the Alex Theatre, the organ will definitely be erected in one of possibly four other city locations.

This assurance was given last month, plus the fact a board will be appointed to oversee the future of the instrument.

Mayor Ginger Bremberg reported that well over 1,200 letters were received from ATOS members in support of installing the organ in the Alex Theatre.

Miracle Piano Teaching System Could Be Planned As An Organ Teaching System

Music Inc. magazine's December '91 issue has a feature story about Software Toolworks of Navato, Calif., that has begun a national marketing campaign for the *Miracle Piano Teaching System*. It is said to be a revolutionary music product which teaches piano playing in a computer video-game format.

The story describes the *Miracle* as being successfully tested in New York and Chicago "during last year's holiday shopping season and is now being distributed nation wide to music, toy and retailers."

Initially designed for use with Nintendo computers, the system is now also available in IBM PC and Amiga formats which feature improved graphics and a larger selection of songs.

The article continued and discusses other pertinent adjuncts of this new idea in corraling interested students.

It is possible that some enterprising organ-oriented person might be able to adapt this miracle piano plan for organ study. Anyone who entertains such thoughts can contact Software Toolworks by calling 415/883-3000 for information. It is possible also that Toolworks might be talked into producing and organ course of study.

Giacchi "Discovered" By Angelenos

It goes without saying that John Giacchi is to Australia what Simon Gledhill was to the United Kingdom when he was first "discovered" by organist Walt Strony. However, the 22-year-old Giacchi really didn't have any one person 'discover' him—all those in the Los Angeles Theatre Organ Society area who heard him during his brief stay from December 10 to 18 got a first-hand introduction to his outstanding musical and console capabilities.

During his sojourn he played for Metropolitan Theatre's annual senior citizen freebie show at the Orpheum Theatre; presented a cameo solo at LATOS' annual meeting; recorded the Leslie/Peterson Opus One pipe/electronic organ for Don Leslie; spent time playing the San Gabriel Civic, Simonton, Rosen and Founders Church Wurlitzers and expressed his delight with each of the instruments.

From Los Angeles he flew to San Francisco for a 10-day stay, then continued to England, where he plays two concerts. He returns to the U. S. in January to play three concerts (Krughoff residence, Seattle Pizza & Pipes and the Castro Theatre, San Francisco) and then returns to Sydney February 17.

International ATOS NEWS

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Number 6



BILL TABER plays the Kimball organ in Cleveland's Palace Theatre. He headed the installation team for this project.

Ron Rhode To Dedicate Newly Installed Organ

Ron Rhode will be at the console of the 3/15 Kimball theatre organ to play its dedication concert February 2, at 2:30 pm in Cleveland's Playhouse Square Palace Theatre, it was announced early last month by Bill Tabor, who has headed the installation project.

"The instrument has been completely re-leathered and has a Z-Tronics relay. Tom Helms did the tonal work on the organ, and Sam LaRosa finished the 16' wood Diaphone," Tabor said.

He added that the organ first was heard in the theatre in February 1990, but because it hadn't reached its 15-rank total, the grand opener was delayed. The organ also played a major part in the '91 Christmas Show.

San Diego Chapter Organ Has Home

by Chris Gorsuch

San Diego Chapter tentatively has a new home for its 3/22 Wurlitzer which was dispossessed during August 1990 from its downtown California Theatre location. At the chapter's annual Christmas Party last month it was announced the organ will go into the former U. S. Naval Chapel in Balboa Park.

The chapel will be the new home of the Veteran's Memorial Center and have a seating capacity of around 400.

The city swapped the Navy for this property by giving other land. The chapel is across the street from Balboa Park proper, but has been annexed and is now within park confines.

Effort Being Made To Save Illinois Theatre

Down state Illinois' last big screen theatre, which also has its original 2/8 Wurlitzer organ still installed, was forced to close recently when a competing firm opened a new 10-plex mini-cini complex. It is the Virginia Theatre in Champaign, and the closure has prompted ATOS members Bill and Joan Griffis to launch a call for help in the form of ideas to save the 1,600-seat house.

The house closed and a for sale sign was posted just a few days before its 70th birthday. The Griffis advised the NEWS that fellow member Warren York has spent the past three years restoring the organ. He had also been playing intermissions there for at least a year. They asked: "How can this treasure be saved?"

They were advised to discover how many ATOS members live in the area, also how many Theatre Historical Society members are also residents. A group could be organized to mount a campaign to rescue the theatre. Organman David Junchen was also contacted since he had worked on the organ at least 20 years ago. He said there is a good working stage.

On Dec. 11, Warren York called the NEWS to say the theatre will be reopening, and that a group of 14 people are investigating acquiring the theatre and operating it as a performing arts center.

He also said that a large file of song slides are in the theatre. Organist Bill Vlasak is involved in a project to copy them onto 35mm film at the present time.

Orlando Buffs On Air, Sell Organ To Public

Last October 22, Cliff Shaffer and Vince Mirandi, members of Orlando Theatre Organ Society, did an hour-long radio show over Station WWNZ-AM promoting theatre organ and the chapter-owned Don Baker Wurlitzer that is being installed at Lake Brantley High School.

Because of the large number of calls that came in following the broadcast, the two men have been invited to return and do another show. They are planning to use tapes of various organ installations throughout the country on their next appearance.

For The Record

In reporting on Great Britain's Theatre Organ Club News in the October issue, it was noted there are 127 theatre organs remaining in original locations and that "all are not playable." This was in error since some are fully playable. The statement should have read: "not all are playable."

Larsen Workshop Set For Feb. At Granada

Lyn Larsen will present a three-day workshop February 21, 22 and 23 at the Granada Theatre, Kansas City, Kansas. Complete information is available from the theatre, 1015 Minnesota Avenue, Kansas City, Kan. 66101.

Britisher Visits Organ Super Mart For Parts

Chris Booth, who is a member of Great Britain's Theatre Organ Club and Cinema Organ Society, plus ATOS, visited Bob Maes' Organ Super Mart in Kansas City, Kan., during the last week of November.

He was in U. S. to purchase components for his 3/18 "all Wurlitzer" which is installed in the town of Spaulding, south of London. Booth is an organ technician who has been involved in several British theatre organ projects.

Theatre Helps City Organ Installation

Minneapolis' State Theatre reopening aided the civic auditorium dual Kimball installation. A total of 30 percent of the profits from the opening show, Carousel, were donated to the city to help with the installation of the dual organ.

West Coasters Can Get Organ Parts Delivered Reasonably

West Coast organ owners who have a yen to add to their instruments and may purchase components out of state may be able to get delivery of the items at reduced transportation rates—for the next few months anyway. Bob Otey, Kent, Washington ATOS member will be bringing buses to the Seattle area from the east and can haul items from locations such as Bob Maes' organ super market. Denver is also included in the itinerary because Otey's route is through the mile-high city. To learn more about economy shipments, contact Otey by calling 206/630-2093 or Fax 206/630-7596, or by writing to 29425 144th Avenue SE, Kent, Washington 98042.

Carter Opens Dayton Victoria Wurlitzer

Gaylord Carter flew to Dayton, Ohio to dedicate the newly installed Wurlitzer organ in the Victoria Theatre Dec. 8. It is known as the NCR Organ by virtue of the fact the National Cash Register Company donated its Estey organ that had been removed from the company auditorium, and installed in the Victory Theatre (as it was previously named) The Wurlitzer has the 13 pipe Estey Diaphone remaining in chambers. This rank is all that remains of the Estey.

Carter discovered the Wurlitzer formerly was installed in the Rancho Santa Fe, Calif., residence studio of Sandy Fleet. In that location Carter had scored many silent movies for Black Hawk Films.

Ted Campbell Figures In Organ News Again

Way back in theatre organ's renaissance period, the name Ted Campbell was frequently noted in theatre organ newsletters. He was the man behind Leroy Lewis when Surf City Wurlitzer was installed. Then there was the Panama Hilton Wurlitzer. Without Campbell, there could have been many problems with that particular organ.

Now his name is news again. He is crew chief for the Don Baker Organ Project owned by Orlando Area Theatre Organ Society. He is currently building new regulators for the organ. —OATOS Resultant

Restored Theatre May Get 4/42 Instrument

Kevin Dockay, Minneapolis Development Association, was contacted by organman Terry Kleven and meetings have been held with architects regarding the five empty organ chambers in the newly restored State Theatre. It is possible Kleven and his partner Bob Swaney may install their 4/42 theatre organ in the former movie palace.

Opened in 1921, the theatre had a 4/44 Kilgen organ which was replaced with a Wurlitzer in 1925. The organ would be used for silent film shows, solo concerts and other related musical events.

No, No, NO!! The Factory Never Had An Organ

by Scott S. Smith

I read a short article in the NEWS of November regarding the organ from the "Olds Automobile factory." My response is: No, No, NO!

There never was an organ in the Olds factory—any of them. The instrument mentioned, an American-made Welte with roll player, was in the REO factory clubhouse. Here's the scoop; there was a disagreement among Olds directors as to the future course of the firm shortly after the turn of the century. The Smith family of investors (no relation to me) were intent upon building larger, more powerful, more expensive cars. Ransom Eli Olds continued to opt for his economical curved dash runabout. But he was a minority stockholder and his was a losing fight.

He left in 1904 and enticed most of the top brass to go with him just a few blocks down the street to start another automotive firm that bore his initials: REO. The firm eventually produced trucks only and in 1975, after years of bungling and mismanagement after Olds' demise, the company failed. All the assets were auctioned off in 1976 and the Welte was sold and removed from the clubhouse.

Lajko's Digital Pipes Fool All Listeners

Puget Sound Chapter's Wurlitzer in Haller Lake Clubhouse sounded unusually good at the Christmas Party on Dec. 8. For some reason, the organ had exceptionally rich pedal—unusual for an organ with only two 16' ranks.

Midway through the program, Randy Rock told members that a 'windless' addition had been installed. Patrick Lajko then explained that a 16' octave had been added to the Style D Trumpet in the form of an electronic unit. He ran up and down the scale and no one could believe the sound was coming from anything other than actual pipework. He then disclosed the real 8' octave of the Wurlitzer Tibia had been removed and replaced electronically. Again, running the scale, no one could discern the break from pipe to digital sound.

More electronics are due for this organ. Lajko is also building a digital Post Horn for the Mount Baker Theatre Wurlitzer in Bellingham.

Demonstration tapes are available from Lajko or Allen Miller Associates, it was learned.

Baker In Valentine Show

Light hearted Barry Baker is signed to do a heart-throb show February 14 at Renaissance Theatre, Mansfield, Ohio. Time is 8 pm.

Britisher Robert Wolfe will play a concert at Dickinson High, Wilmington, Del., on February 1 at 8:15 pm.

Group In Small Town Installs Moller Organ

by Walter Krajewski

On July 12 last year 900 people attended the Crystal Falls (Mich.) Theatre to hear Fr. Jim Miller dedicate the 3/21 Moller theatre organ that had been installed by the local Kiwanis Club as a community project.

Five of the volunteers were Kiwanis members and two non-members. Of the seven, five are over 70 years young. Workers are Bill Jacobsen, Dick Eddy, George Mindock, Clinton Ross, Stan Lechowits (ATOS), your author (also ATOS), and Ken Lamprecht, chief of the installation, and the youngster of the volunteers. Outsider Allen Hoppel of Highland, Ind., spent a week of his vacation helping install the organ.

Chris Feiereisen, well-known organman provided needed skills, patience and understanding. He was in chambers two hours before dedication tuning and checking out the organ.

For a city with under 3,000 population to restore a theatre, install a large organ and thereby generate enthusiasm and news coverage by print, radio and TV should set an example for much larger cities.

New Record List Out

LATOS' new 17-page *Catalog of Popular Theatre Organ Recordings* has just been published. Over 75 artists are represented. Copies are \$3 postpaid from LATOS, P.O. Box 1913, Glendale, Calif. 91209.

Kann Gets Kudos From Fans

Last month Stan Kann was pleasantly surprised when he received two letters. One was from Oakland (Calif.) Paramount Theatre General Manager Peter Botto, the other came from St. Louis Chapter.

Kann had opened the Paramount Organ Pops Concert Series Nov. 23. Botto noted in his letter: "On behalf of all of us here at the Paramount, many thanks for your terrific performance. Your combination of comedy with incredible musicianship was very effective. The audience (and staff) had a wonderful time. It was a pleasure working with you. We'll do it again!"

His St. Louis note was short and to the point: "St. Louis Chapter has named Stan Kann as its Honorary Member for 1991." A lifetime award, he was informed of the honor December 6. The letter asked if he would be able to attend a January reception. The award was acknowledged in the form of a plaque.

Ashley Miller Releasing DTOS Organ Recording

Ashley Miller is set to release a cassette containing previously unavailable recordings made on the Detroit Theatre Organ Society Wurlitzer. A compact disk release with additional material is being considered.

During the recent holiday period he played a return engagement entertaining lunch time crowds at the Pan Am Building in New York. Two weeks before Christmas he could be found at the console or playing piano from noon to 2 pm. Guest artists included soloists, bands and choirs usually with Miller's accompaniment.

Other Churches Have Similar Conditions

by Richard Warburton

In the December NEWS a brief article about Thomas Murray's dedication of the new Austin organ brings to the fore two other churches in the U. S. that have differing views on use of the church for anything other than services.

One of them, founded on the east coast, has no social events at all. Organ programs are not allowed although several of the finest concert organs in the Seattle area are housed in their churches.

On the other hand, a church founded near the center of the country use their church buildings for everything from dinners to basketball games and even dances. Music is stressed and programs are frequent.

One group is dying on the vine; the other is growing at a great rate.

BALOGH REPLACES RHODE

Charley Balogh will replace Ron Rhode at Mesa, Ariz. Organ Stop Pizza in January, it was announced last month by the management.

Akron's Civic Will Add Devtronix Unit

Akron, Ohio's Civic Theatre (formerly Loew's) has taken delivery on a Devtronix Multi Organ Control system and Lyn Larsen has been named consultant on the organ restoration project.

It was also learned that Organist Bill Taber has returned and is playing at Civic, although on a limited basis due to his involvement at the Palace Theatre in Cleveland.

Bellamy Had Taste!

In the recently published obituary of actor Ralph Bellamy, it was learned he was once married to organist Ethel Smith. The reference noted "although he was doing fairly well making a few more pictures along the way, Bellamy was at a low financial ebb in 1949, after divorce from his third wife, organist Ethel Smith. . .". He died Nov. 29 at St. John's Hospital in Los Angeles.

Radio City Wurlitzer In Holiday Presentation

Radio City Music Hall's Wurlitzer is heard during the seven and a half week *Christmas Spectacular* stage presentation. It is reported last year's attendance was 915,531—more than double what it was when the show opened in 1979 in its present format.

The number of performances more than doubled to 181 last year. According to USA Today, ticket prices range from \$25 to \$37.

Regionals Pin Pointed

ATOS Regional meetings will be held in Sacramento, Calif. during October of 1992 and in Minneapolis/St. Paul Oct. 15,16 and 17, 1993.

'94 and '95 conventions will be in Portland and Los Angeles.

Crawford Highlights Tennessee Wedding

by Jim Shepherd

Imagine my surprise and delight when, attending a wedding of two friends in Gatlinburg, Tennessee, I recognized the poetic sounds of Jesse Crawford at a "Mighty" Wurlitzer theatre pipe organ. Through the magic of cassette tape, Jesse is still brightening weddings with his renditions of the *Bridal Chorus*, *Ich Liebe Dich* and other matrimonial melodies.

Questioning the minister's assistant at Love Chapel of the Smokies, I learned that the pre-recorded Jesse Crawford performances are their most popular accompaniment selection.

Byrd Theatre Has Special Christmas Show

In Richmond, Va., theatregoers were dished up a special Christmas Celebration that started Dec. 13 and ran through Dec. 18. It featured Lin Lunde at the Wurlitzer with Robyn O'Neill and Chuck Rhode, vocalists, a classic cartoon and feature film *It's A Wonderful Life*—all for the price of 99 cents admission.

Oldies Get Expensive

A Wanted ad in Central Indiana Chapter's newsletter *Ciphers* offers \$45 for the Warner Bros. Records, Inc. title *Gus Farney at the Giant Five Manual Wurlitzer Pipe Organ*.

This amount is close to the \$50 bids that were received by ATOS Archives when duplicate recordings of George Wright that were on hand were offered by bidding. Two bid sessions have been held by the Archives.

Joliet Calls Special Rialto Work Session

All members of Joliet Area Chapter were asked to attend a special work session and dinner at the Rialto Theatre, Dec. 29. All pipework of the 4/21 Barton organ in both upper and lower chambers on the east side of the theatre were removed so that the chambers could be given a thorough cleaning and painting.

The session include having organman Fred Gollnick on hand to teach proper pipe organ maintenance for beginners. The club sponsored a dinner for everyone who was working at 6:30 pm.

Even members who could not climb into chambers were advised they could help by wrapping and packing pipes; those who could climb, but were not organ educated were informed they could clean and paint.

The session is part of getting the organ ready for the coming 1993 Chicago Convention; the instrument will figure in the event.

Rex Koury Donates Organ To Arts Center

Rex Koury has donated his Artisan Oriental three-manual electronic theatre organ to the Roseville Arts Center in Roseville, Calif. The new center is the upgraded and refurbished Town Theatre. A stage is being added to the structure along with dressing rooms. Remodeling is expected to take three to four years.

Koury expects to be involved in the theatre installation.

Aussies Produce Awesome Tome

Every now and then in the theatre organ world there occurs a burst of brilliant showmanship in printed form. There was the attractive die-cut console-shaped Portland convention brochure in '88 and this year's outstanding achievement blossomed out in Goodwood, a suburb of Adelaide, at the Capri Theatre. What was intended to be a 30 or 40-page booklet topped out at 140 pages!

John Theile and Ross Lange produced *Thanks For The Memory* which honors three anniversaries—50th anniversary of the Capri Theatre, now owned by the South Australian Division of the theatre Organ Society of Australia; the 25th anniversary of the unit itself; and the 21st anniversary of Wyatt Hall Wurlitzer in Pulteney High School, Adelaide.

Superbly illustrated showing people, places, organs and theatres, the book is an excellent history of the theatre organ in two venues. It also offers fine picture coverage of many theatres, most of them being in Adelaide. It does show what can be done to publicize theatre organ.

Full particulars about the tome will be published in *Theatre Organ Journal's* next issue.

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417490, Sacramento, Calif. 955481

Colonial Theatre Will Continue To Operate

It is reliably reported, though not confirmed at press time, that Sam La Rosa and a group of friends have concluded an agreement with the family of the late Jim Breneman to take over operation of the Colonial Theatre and its Kimball organ in Phoenixville, Pa.

La Rosa previously had leased the house for a period extending through next July so that the ATOS National Convention could use the theatre in its concert programming.

AOAI Conclave Planned In Orlando Jan. 31, Feb. 1-3

AOAI will present its 21st annual *International Extravaganza* January 31, February 1, 2 and 3 at Orlando Airport Marriott Hotel. There are 19 artists listed to take part in the conclave, including Rosemary Bailey and Hector Olivera. Information is available by writing AOAI, 6436 Penn Avenue South, Minneapolis, Minn. 55423.

Kingston Kimball Rebuilt; Now Boasts 26 Ranks

by John Robson

Canada's biggest theatre pipe organ, the Kimball owned by Kingston Theatre Organ Society and installed in the Church of the Redeemer has been rebuilt, refurbished and enlarged and sounded off in its first concert Dec. 6.

The main wind line was relocated; three ranks of pipes have been added bringing the total rank count to 26; tabs now total 298; computer controls were refurbished and memory improved; and a hydraulic lift has been installed.

Organist Walt Strony played the reopening concert.

University Wants Center

It is reported the University of Pennsylvania wants to buy Philadelphia's huge Convention Center—which includes the dual Moller organ. The property would be redeveloped with buildings for the school. The bankrupt city is considering the offer, it is said.



QUICK REBUILD—When he decided to make improvements to the Kansas City, Kansas Granada Theatre Barton organ console, Bob Maes, left, Bob Swaney and Terry Kleven, right, pitched in and helped him overhaul the unit in late November. There are now 20 pistons per manual.

Hand Held Tuner Being Marketed By Miller

Recently Allen Miller Associates expanded operations and are now offering the Magic Tuner hand-held device for playing notes within a chamber or listening room. This is a great aid for tuning without needing a key holder at the console, and is also useful for testing and tonal finishing.

New York Chapter Selling Fashion

If you happen to have a hankering to be a fashion plate for musical instruments, you will be interested in New York Chapter's current couture de' Wurlitzer.

The Gotham guys and gals are presenting their winter collection—I Love Little Wurlitzer T-shirts, and the more magnificent *Mighty Wurlitzer* long-sleeve sweat shirts symphony group!

Chapter chiefs say they make great gifts at any time of the year. For particulars, drop a note to Bob Raymond, Jr., NYTOS, 45 Garfield Road, Parsippany, New Jersey, 07045-3916, or if you're in a hurry to don the garb, call 210/887-8724.

Strony To Record Organ

Walt Strony will record the Capri Theatre in Goodwood, a suburb of Adelaide, South Australia. He recently returned from a concert tour in that country and directed tonal refinishing of several organs there.

On February 2 he will appear in concert at Shea's Buffalo theatre and in Yuma, Arizona on the 16th.

UK Organ Locations Updated By TOC

Great Britain's Theatre Organ Club last month released an updated history of the location of theatre organs within the country. They are situated in the following manner: theatre organs in cinemas and bingo halls, 28; in halls and other locations, 63; in private locations, 64; in churches, 23; dismantled and stored, 17.

Historical Society Now Selling T. O. Items

Gradually expanding its catalogue, Organ Historical Society apparently is enjoying widespread success in merchandising books, recordings, sheet music and even CD players. The latest catalogue, which was received early in December, now has videos for sale, including lone silent Paramount Pictures feature with Gaylord Carter playing his own score as the accompaniment. There are also theatre organ CDs listed for sale.

Future Of Organ "Dim"

London's New Gallery Cinema, which has served for many years as a Seventh Day Adventist Church, may have a dim future when the church group surrenders its 50-year lease at the end of January 1992.

No one knows what disposition will be made of the building and its Wurlitzer organ. This organ was the third to be opened in the United Kingdom; first Model F in England; and the first cinema in the West End of London to be equipped with a Wurlitzer.

KILBURN

—Continued from page 1

and caretaker of the Wurlitzer, told me of Les Rawle's plan to add a complete eight-rank Wurlitzer to that historic organ. Naturally, I was shocked. Not only is the Kilburn organ the largest remaining Wurlitzer in its original home in the UK, it is the only Sidney Torch organ still *in situ* and the only organ with an unaltered Quentin MacLean specification.

"I spoke with Les about this (with a goal of trying to talk him out of it) and as we talked he seemed to become more and more set in his conviction to carry this thing out. We had quite a heated discussion at *Wurlitzer Lodge* following my Kilburn concert. We parted friends with an agreement to disagree. (And his full knowledge that I intend to go "public" with my opposition.)

"This plan is nothing short of historically irresponsible and makes very little musical sense as well. The organ is already has a very unusual selection of ranks for its size.

"Last week (late November—Ed), I received a very nice letter from Edith Rawle. In closing, she said Les's plan would most likely never come about due to too much work to be done, prior commitments, etc.

"Well, that's fine. The bottom line is the organ stays original!"

Lyn Larsen Heard In Hollywood Theatre

Hollywood's recently restored El Capitan Theatre on Hollywood Blvd. plays theatre organ music during intermission periods. For the Christmas season a tape of holiday music was secured, but it did not fill the bill. A call was made to the NEWS seeking information where other recordings could be obtained.

The problem was solved when the NEWS loaned Lyn Larsen's Christmas music CD.

Theatre management is now considering having special medley type tapes made featuring seasonal music as well as popular and show tunes for the intermission music periods.

City Uncovering Organ

Melrose, Mass. presented Bob Legon in a Christmas pops program at Soldiers & Sailors Memorial Auditorium Dec. 22 on the 4/80 Austin that was installed in 1917. It is planned to make better use of this well kept secret organ.



BOB RALSTON LIVE! A video of Bob Ralston at the Connecticut Valley 3/12 Austin. Available from: Black Diamond Productions, Suite 85, 60 Newtown Road, Danbury, CT 06810. Price \$29.95 plus \$3.00 for shipping and handling. CT residents add 6% sales tax.

ORGAN: ★ ★ ½
PERFORMANCE: ★ ★ ★
VIDEO AND AUDIO: ★ ★ ★

This is the best organ video I've seen. Sound quality is better, and the video production values are higher than any I've seen to date. The use of two cameras and editing made for some interesting angles and close ups. However, there were two places where bodies accidentally showed in the screen that should have been edited out. The sound quality, while being better, is not yet what Hi-Fi video is capable of producing. This video is pointing in the right direction.

Bob Ralston is so well known that I don't need to comment on style and such. I would like to point out that even though this is a live concert, I don't believe he missed one note.

The Austin has a beautiful sound and a rich ensemble; unfortunately the tremos had a nasty habit of dying when large chords were played.

Anyone who appreciates organ videos, or who is a Bob Ralston fan will definitely want this in their collection. Everyone else might be interested in seeing what this medium is capable of producing when a little attention is paid to production values.

Bob Shafter

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



— BOOK REVIEW —

The Secrets of Theatre Organ Registration, by Walter Strony. Order from: Walter Strony, 320 West Cypress Street, Phoenix, AZ 85003. Price is \$30.00 postpaid. Overseas orders add \$5.00 and remit in U.S. dollars.

Two categories of readers will want to own this book: those who are knowledgeable about theatre organs and those who are not. In his introduction, Strony notes that there is a "gross lack of resources available to serious students of the theatre organ." This book is his contribution to meet that need and to clarify some of the confusion extant in nomenclature as used by various organ manufacturers.

The five chapters in this book are:

1. Dictionary of Organ Stops
2. Sample Registrations
3. Sample Piston Settings
4. Suggestions on Rebuilding Theatre Organs
5. My Story

The first, and longest, chapter describes and defines those ranks of pipes commonly found in theatre organs and their viability in combinations. Strony makes it clear that his commentary reflects his opinion and that he, too, is a learner as well as a teacher.

The sample registrations and piston settings are not meant to be absolutes, but are his own selections of what works best for a desired sound. He also includes specific suggestions for owners of Allen organs.

A reader planning to rebuild a theatre organ will find the fourth chapter of particular interest. Strony's focus for this section is the Style D and Style 235 Wurlitzer and how best to build with these examples as basics.

The final chapter, reflectively autobiographical, is a delight. From his earliest experience watching Jerry Burke on the Lawrence Welk Show to his personal philosophy of theatre organ presentation, Walt shares his ideas with us in an eminently readable style. Any theatre organ devotee will want to own this book and, if possible, to participate in a Walt Strony Master Class.

Gracie McGinnis

SHARP'S ASSORTMENT. Brian Sharp at the Christie organ and electronic keyboards. Available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918. Cassette \$11.00, CD \$20.00. Add \$3.00 postage per order. Selections include: Thunder and Lightning Polka, Amor Amor, Return to Mijas, True Love Ways, Stars Fell on Alabama, All in the April Evening, My Fair Lady, I'm Putting All My Eggs in One Basket, Amapola/An Apple for the Teacher, Bye, Bye Baby/Diamonds are a Girl's Best Friend, The Touch of Your Lips, Always/When I Grow Too Old to Dream/ Anniversary Waltz, Missing and The King and I.

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

This recording is a not altogether successful combination of pipe organ and electronic keyboards. Some selections are all pipe organ, some are all electronics. The rest are either the pipe organ accompanying the electronics, or the electronics accompanying the organ. There is no real marriage of the two. I also found the rhythm unit to be limited and rather annoying because of excessive use. The Christie is a very fine instrument, and the electronic keyboards delivered some amazingly realistic sounds.

Brian Sharp is a very fine musician. Included in this recording are eight strict-tempo dance numbers (out of 19 total selections) that are so well executed that they are a pleasure to listen to. My favorite piece, "I'm Putting All My Eggs in One Basket," is one of these.

I was not completely satisfied with the way the organ was recorded. It is also quite clear that the electronics were recorded in a studio. So the end result is not convincing because of the different acoustical environments.

This recording is about half hits and half misses.

Bob Shafter

■■■
*Music is
 love
 in search
 of a
 word."*
 ■■■

CLOSING CHORD



Bud Abel and friend Oliver Robertson from Scotland.

E.H. (Bud) Abel

Wednesday evening, November 27, 1991, while doing a routine chore in his lovely yard, Bud performed his last worldly task. He was 80 years old.

One is tempted to remember individually the Bud Abel he recalls. Bud was many helpful things to many different people. His home was never closed and his elaborate Conn was always an open keyboard to visiting organists, or those who would be. Hazel, his wife, was as much a part of this harmony as he was.

A charter member of ATOE, he actively supported everything that made the theatre organ sound available to those who loved it. His console in his living room has been presided over by some truly great talent as well as by some who only fingered the keys.

Bud's enthusiastic support of ATOE began with its organization, and he was chairman for NorCal in its infancy.

Bud will be missed acutely by those closest to him. With precious recollections from as far away as Scotland, the news will be felt by heavy hearts. *Ralph Bell*

William F. Patchell

William Patchell of Malden, Massachusetts, passed away November 23 at the age of 76. He was a noted organbuilder in the greater Boston area. He worked for the Frazee Organ Company, eventually creating his own company in Medford's Mystic Warehouse then at Charles Street in Malden. Bill installed a number of church organs with a remarkable ensemble, a full coupler system, chest-rebuilding. His installations include St. Paul's Episcopal Church, St. Josephus, and Immaculate Conception all in Malden and St. Mary's Church in Framington.



Emil Martin

Emil W. Martin, former program director for McClatchy Broadcasting Co., who as a teenager during the silent film era played the organ in Sacramento movie theatres, died of cancer in November. He was 78.

Although he retired from McClatchy in 1978 after a broadcasting career that spanned more than four decades, Emil continued to play the organ in concerts and at Arden Pizza and Pipes in Sacramento until 1990.

Emil Martin studied at the San Francisco Conservatory of Music following his graduation from Sacramento High School in 1931. He was hired by KFBK in Sacramento in 1934 and, for many years, had a program of organ music on that station. He was a very popular organist in that area and played for the *Bee's* annual Christmas parties for more than 50 years.

In addition to his wife, Esther, he is survived by a son Richard, a daughter, Janis, who is an opera star in Berlin, Germany, a brother, three grandchildren and one great-grandchild.

In the area of theatre organs, he would buy Wurlitzers at prices no one would believe today. He was involved with the Shanklin Wurlitzer in Connecticut, and the Lynn Paramount 3/19 Wurlitzer at Phil Stock's residence in Hartford, Connecticut. He also maintained the Boston Met Wurlitzer and the Stoneham Town Hall Wurlitzer with the late Izzy Gilman and Stanley Cahoon.

I well remember getting my own training in pipe organ maintenance at Bill's untiring hand. He will be remembered by all of us here in Eastern Massachusetts.

Robert K. Legon



L.H. McLaughlin

The theatre organ world has lost a giant! L.H. McLaughlin, known to everyone as "Mac," passed away on November 25, 1991, after a short illness.

One need not be an artist, nor a composer, arranger nor organbuilder to be a giant in the theatre organ world. Mac's presence at Detroit's Senate Theatre, home of the Detroit Theatre Organ Society, touched many lives, including those of every artist who performed on that great 4/34 Wurlitzer, as well as the lives of every member and guest who visited the Senate.

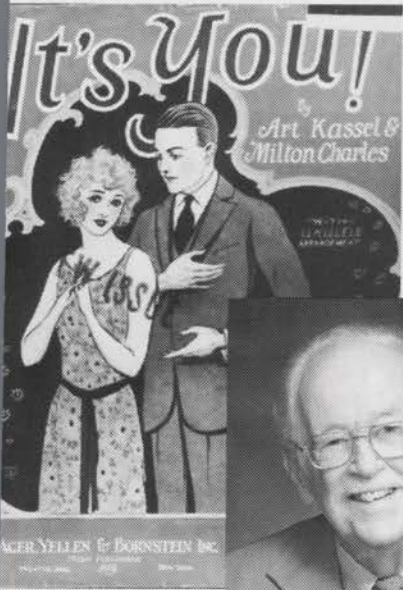
Mac picked the artists up at the airport, chauffeured them, tended to their every need and desire, saw to their housing, "baby-sat" them at the theatre for practice sessions at any hour of the day or night, and assisted them in setting pistons.

He was the Senate Theatre Manager. He was there every day tending to every creak or groan of that old building. After all, he was only three years old when that theatre was built in 1926. His 40 years in the construction industry gave him skills and knowledge that few others in the group possessed. He tended lovingly to the boiler, the roof, the marquee, the refreshment stand and everything else in the theatre.

Mac was Vice-President of the Society and on the Board of Directors for many years. He was elected an Honorary Life Member of the Society, one of just 18 people so honored. He had been Program Chairman, had been the Security Chairman, was the Maintenance Chairman and helped in the recording room. He did all of these things out of love. This was his way of contributing to the future of theatre organ for younger generations.

The funeral for L.H. (Mac) McLaughlin was held on November 26, 1991 with burial in the Fort Custer National Cemetery in Battle Creek, Michigan. He is survived by his wife, Virginia and one son, Jim. Memorials for Mac to the Detroit Theatre Organ Society will be used for upgrading and modernization of the Recording and Sound Systems in the theatre. The address for memorials is 6424 Michigan Avenue, Detroit, Michigan 48210.

Don Jenks



Milton Charles

Milton Charles, famed theatre organist of the 20s and 30s, died in his sleep at his home in Corona, California, on November 2. He was 94. Charles began his career in San Francisco where he created and played the background music for silent films. He was soon discovered by Sid Grauman who asked him to play at his Million Dollar Theatre in Los Angeles. He also appeared at the Tivoli Theatre in Chicago and the Mastbaum in Philadelphia, among others, and was the first to use a microphone, becoming known as the "Singing Organist." He opened the Paramount Theatre in Los Angeles (his audience included such luminaries as Clara Bow, Gloria Swanson, and Jean Arthur) and concertized in Europe as well.

With the advent of sound in film, he moved to radio, doing the music for the popular soap operas of the day — Ma Perkins, Amos 'n Andy, Road of Life, etc. He was staff organist for WBBM in Chicago before becoming Music Director. He also served as guest conductor for the 100-piece symphony orchestra at Grant Park.

In the early 40s, he moved to Los Angeles where he composed and conducted the music for The Gene Autry Show, Dr. Christian, Roy Rogers and others, in addition to his own program (as singer/organist), Prelude to Midnight.

Charles opened the Kings Arms in Toluca Lake, California, where he played for 20 years until his retirement in 1976, again playing for friends in the TV industry who would come to hear him from the nearby Burbank Studios.

He will be missed by all, especially his five children, six grandchildren, and seven great-grandchildren.

Kelly Charles Baker (daughter)



Donald L. Ingram

Don, a native Portlander, had a love of music that became an important part of his life when he got his first piano at the age of five. As a youth, he worked in theatres as an usher and projectionist and soon developed his great love for theatre organ music. In 1964 he purchased a Wurlitzer from the Alhambra Theatre and it was installed in his home. As it grew from four to eight ranks, it was soon to be known as "Ingram's Monster."

Don was active in the Oregon Chapter of ATOS and for several years wrote the chapter notes for the Journal. Their home was always open for organists across the country as well as for chapter events.

Don started as the volunteer organist at Calvary Lutheran Church in 1941 and continued for 38 years. Later he served as assistant organist at St. John Lutheran Church. In the late 40s he was a member of "The Columbia Five," a country western dance band. The group played for Grange dances up and down the Columbia Gorge.

He had a single engine pilot's license and joined a flying club. Don was also an avid competitive target pistol shooter and a member of the Multnomah County Volunteer Sheriffs. His hobby was photography and he had a continued passion for steam engines. Don worked for Baush & Lomb Optical Company starting in 1941 and stayed until his retirement in 1983.

He is survived by his wife, Arlene, three sisters, sons Glenn and Deane, and five grandchildren.

Don will be missed but he will not be forgotten for as the music continues to play, his soul will still be with us.

Gerry Gregorius

Elizabeth Heffer

As I sit here to write a closing chord for a very dear friend, Elizabeth (Betty) Heffer, I remember the words of John Greenleaf Whittier:

"All hearts grow warmer in the presence
Of one who, seeking not his own,
Gave freely for the love of giving,
Nor reaped for self the harvest sown.
Thy greeting smile was pledge
and prelude
Of generous deeds and kindly words;
In thy large heart were
fair guest-chambers,
Open to sunrise and the birds."

Betty's sincere love and concern for all the people who, through the years, surrounded her in the theatre organ world and elsewhere was a precious gift, a gift that she shared every day with notes of encouragement, congratulations, sympathy and understanding. Her talents were spread pretty thin at times doing her share of promoting what she believed in. In her quiet way she accomplished the sometimes impossible task of making everyone feel loved and most welcome. As a friend she always understood and appreciated the work you were doing and made sure that she encouraged you.

Betty was a member of the Wolverine Chapter for seventeen years and served in various capacities; social chairman and chairman of the Christmas party. She was a member of The Detroit Theatre Organ Society for 23 years and during that time served as Assistant Editor of their newsletter.

As a member of ATOS, Betty served on the Hall of Fame Committee from 1980 through 1991, and as a member of Motor City Chapter, she served as Membership Chairman and Treasurer. When Charles Heffer's work transferred him to St. Paul, Minnesota, Betty and Chuck became very active members of the Land O'Lakes Chapter.

Betty is survived by her husband, Charles, of 48 years. They have a three-manual, eleven-rank Robert-Morton theatre organ which Betty loved to play. It took many years of diligent work to restore the organ.

Her pride in her Swedish heritage and interest in its history, culture and traditions was infinite. She was an avid reader, a talented musician and a great nature lover. By choice she lived her last months with her beloved husband at their cherished summer home in Kalkaska, Michigan.

The art of achievement is the art of making life — your life — a masterpiece. This was the life of Betty Heffer. Her life and the memories she left behind are truly a masterpiece. *Dorothy VanSteenkiste*

Chapter Notes



ALABAMA

Birmingham
205/591-3445 or 205/870-8217

On September 14 at the Alabama Theatre, we were treated to a great concert by Jay Mitchell, a former house organist at the Alabama. Jay is now an Atlanta resident and house organist at the Atlanta Fox, but is Alabama Chapter "family" and we hope to see him often at the Alabama.

After a social break, with refreshments in the lobby, the group assembled for a business meeting where Pat Seitz was appointed President to replace Gary Jones who has resigned. Pat's term will run until December 1992.

Our bi-weekly classic movies have been well attended during the summer and fall; between movies the theatre has been busy with children's activities, plays, and private groups. Our volunteer staff never seems to have a night off.

On October 19 we had an outstanding show at the theatre in honor of the late Stanleigh Malotte, beloved house organist for nearly twenty years from the late thirties to the mid-fifties. A star honoring Malotte was placed in the "Walk of Fame" outside the theatre; a tribute was given to this great artist and a letter was read from his son, Stanleigh, Junior, who resided in California. Stanleigh Malotte, Jr. got to view a video of the dedication before his untimely death from lung cancer at age 67; he passed away on October 26 at his home in Yucaipa, California.

The entertainment at this dedicatory benefit for the theatre was provided by two popular local professional groups, "Wit's Other End" and "Three On A String." It was a howling success (much howling with laughter), profitable, brought many new faces to the theatre, and provided more funds for our ongoing restoration project.

On October 20, we met at Birmingham Wedding Chapel for a covered dish supper honoring "Phantom" artist Tom Helms. We had a big crowd and the food was great and the atmosphere spooky.

The week before "Phantom" is always Horror Week at the Alabama, with a different horror movie every night. As usual, we had some really "horrible" movies.

On October 26 the chapter once again presented *Phantom Of The Opera* starring Lon Chaney and Mary Philbin, with Tom Helms at the console. This production gets



Tom "Phantom" Helms.

better every year, this year the print was excellent, sharp and clear, the projection flawless, and Tom's accompaniment somehow gets better and better. There is such a merging between organ and film that one forgets that the movie is "silent."

The procession of black-hooded pallbearers with the "Phantom" in the coffin went on as usual. At the end of the show, Tom took his bows to thunderous applause, climbed back into his coffin, whisked his cape-end back inside, and settled in; but with a flash and a tower of smoke, the Red Death stalked forward from backstage, beckoned the Phantom into his sinister black open carriage drawn by a white horse, and the pair rode off in state. This was really a surprising conclusion and brought down the house.

Virginia Robertson



A patron of the "Phantom of the Opera."

ATLANTA

Georgia
404/355-6680 or 404/641-7159

We continue to grow, with good attendance at all our meetings. We're still looking for an appropriate site for our Page instrument.

On October 20 we visited the Johnson Ferry Baptist Church up in Marietta, just northwest of Atlanta, where is installed what Saddam Hussein would surely call the mother of all digital organs. It's the world's largest, Allen Organ Studios reports: an Allen with five manuals and the equivalent of 147 ranks! It has been in place since 1989, and sounds just great.

Guest artist Lee Duncan, of the Allen studios here, has studied organ under Gladys Day and Albert L. Travis, and voice under Jack Coldiron. In connection with his interest in organ voicing, Lee has played fine pipe organs throughout the country, including those of the Cathedral of St. John the Divine (New York City), Coral Ridge Presbyterian Church (Ft. Lauderdale, Florida), St. Clement Danes (Royal Air Force Church of London) and Duke Chapel. He has been playing organ concerts and installing organs since 1971.

Lee's program included "The Lost Chord," Bach's "Fugue A la Gigue," a medley of gospel songs, and Rutter's "Toccata in Seven," all played very well.

John Shaw, the church's organist for the last seven years, joined Lee (John at the piano), in two duets, "God of Grace and God of Glory," and "How Majestic is Your Name/Great is The Lord." We wish we could have heard John also on the organ, for we understand that that would have been a treat, too. (So come to church, any Sunday!) Our thanks to Lee and John, and to our hosts, the Johnson Ferry Baptists, for a splendid afternoon. And our applause for that grand, exciting super-organ.

On September 22, we returned to Donna and Ron Carter's lovely home in Marietta, to hear Ron himself perform on his 2/9 Style E Wurlitzer with added Post Horn, solo string and reproducing piano. The Carters live in a very pleasant setting on a 15-acre lake.

Ron has been a part-time church organist and music director for 22 years, having started as a substitute organist for his home church at 14 years of age. He studied organ under Glenn Moffett, of Atlanta, and be-

(continued...)

ATLANTA cont.



Lee Duncan (left) and John Shaw.



Ron Carter at his 2/9 Wurlitzer (without his pistol).

came interested in theatre organ as a patron of the Music Grinder Pizza Restaurant in Marietta. The organ came originally from the Carolina Theatre in Greenville, South Carolina, and was moved to the Atlanta area by former chapter member Blake Brayley, who has since moved to Florida.

Ron played beautifully some standard theatre organ fare: "Heartaches," "No Man's an Island," some Bing Crosby favorites, selections from *Carousel*, "September Song," and many more. We all enjoyed it immensely.

It's not universally known, but Ron, the director of a special law enforcement investigations unit for the State of Georgia, sometimes sits down at the organ to practice without taking his service pistol off. Those holes in the ceiling? Well, it's said that he was playing the "1812 Overture" recently, and got sort of carried away . . .

Bill Hitchcock

CENTRAL FLORIDA

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



Many members were in the audience of several hundred persons attending the 65th anniversary of the grand old Tampa Theatre on October 12. Lee Erwin, of New York, put the Mighty Wurlitzer through its paces for the sing-along prior to the showing of the classic silent film by Fritz Lang, *Metropolis*. Lee played his own score for the newly restored film. Many scenes were in color. Prior to the film, an old-fashioned Vaudeville Show was presented by Pat Fenda and the S.J. Lippe Vaudeville Theatre. The show was excellent, including singers, mime, clowns and jugglers. A great evening!



Hostess Donna Carter serves Roger Schlenker.

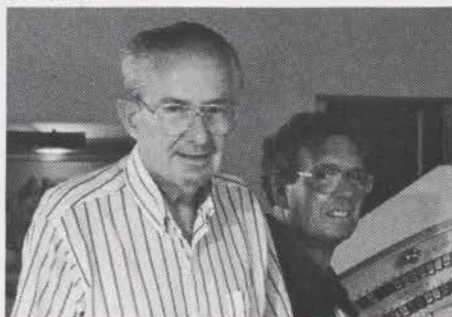
The Tampa Theatre also presented a "Halloween Spooktacular" on October 30 and 31. This was a family event with candy, thrills, games, ghosts, goblins and ghouls. Cost was only \$1.00 with proceeds going to the theatre restoration fund.

John Otterson repaired the Tuned Sleigh Bells (wires were soldered four notes off scale) in time for the Spooktacular. A purchase order is now being prepared for leather for rebuilding the regulators in the Main chamber.

Progress is being made on the installation of the "Baby Wurly" in the Civic Building of Pinellas Park, Florida. Two sets of swell chest shutters were recently purchased from the Orlando chapter. A right-sized blower has also been donated for the project by a chapter member. Grateful thanks are due to the chapter members who are working hard toward the completion of this project.

Libby MacIntyre and a group of volunteers had a booth at one of our area flea markets, selling \$285 worth of "stuff." Another flea market is planned for November. Proceeds go to the Pinellas Park Wurlitzer project.

Bill Shrive calls your attention to our ad in this Journal for theatre organ parts for sale.



Ken Hunt (left) with English organist Arnold Thornton.
John Otterson photo

John Otterson continues to host his radio show, "Popular Organ," on WBVM-FM (90.5) every Sunday at 5:00 p.m. John Otterson also hosted a visit from Mr. Arnold Thornton of Northern England to the Tampa Area in October. Visits were made to the Tampa Theatre, and to the home of Ken Hunt in Clearwater, where Mr. Thornton had an opportunity to play both Wurlitzers. A great time was had by all who were present!

John Ambler

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CENTRAL INDIANA

Indianapolis

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We met September 8 at Manual High School to hear Martin Ellis put the 3/26 Wurlitzer through its paces. Martin was the Overall Winner of the first ATOS Young Organist Competition in 1985. Since the competition, Martin has completed college at DePauw University and is currently serving the Second Presbyterian Church as Organist and Choir Director.

His opening number was "Happy Days Are Here Again" and set the tone for the rest of his program. There was something for everyone, from novelty tunes like "Kitten On The Keys" to "Slaughter On 10th Avenue." The ballads were especially well received, as was the "Russian Rag." No one plays Ragtime any better than Martin — every note clean and crisp. We hope to hear often from Mr. Ellis in the future. His training has been mostly classical, but he is a natural master of theatre organ styling.

On October 5, the chapter was invited to help celebrate the 50th wedding anniversary of two of our members, Jim and Dorothy Catellier. The auditorium lobby of Manual High School was beautifully decorated for the occasion and the refreshment tables were busy all afternoon. But the "real" celebration took place inside the auditorium with dancing on the stage to music from the 3/26 Wurlitzer. Warren York and Jelani Eddington took turns at the console. This was a most fitting setting for this celebration since, without the efforts of Jim, Dorothy and their six sons, the renovation of this instrument might never have happened. It was good to see the organ used in this manner.

Jelani Eddington was the featured performer for our October meeting. This young man continues to amaze everyone with his talent. We expect a great performance from Jelani and we are never disappointed. He has a knack of choosing selections which appeal to everyone. His program this afternoon was especially well

received. His rendition of Leroy Anderson's "Fiddle Fiddle" was exceptional and a Richard Rogers medley was done with Jelani's usual sensitivity. Open console attracted many of our members, as did the refreshment tables.

The first in our series of three concerts this season featured Lon Chaney in the old silent *Phantom of The Opera*. The audience was privileged to hear an original score played and written by Ken Double. It was a masterful score and was beautifully played. The main theme stayed in my head for several days. We hope to present this movie every year or so. We look forward to the remaining two concerts in February and in May of 1992. This is our first attempt at a concert series and we are learning much. It is an exciting time for our chapter.

Barb Johnson

CENTRAL OHIO

Columbus

513/652-1775

"When the autumn weather turns the leaves to flame / one hasn't time for a waiting game" — so go the lyrics to "September Song." So we didn't wait — we got busy and met September 29 at Worthington High School, the home of our 3/16 Wurlitzer. With the blower now delivering 22" of static wind and the careful attention to detail Don Reighard gave in tuning our organ, plus the work of our organ crew in correcting some electrical faults, the instrument sounded great.

President Henry Garcia conducted our business meeting attended by some 50 members and guests. Emma Soiu was recognized for her diligent work in carefully cataloging some 11,725 pieces of music donated to the chapter by the estate of the late Roger Garrett. Emma spent over 28 work-weeks at this task and with a library like this at our disposal we should experience little difficulty in hunting up some oldies. Vice President Blegen announced that on September 8 our organ was used as a classical instrument in connection with a Lutheran Church activity which was attended by over 1000 people. The audience was most complimentary and the group



Members and guests at Worthington High School.

J. Polesky photo

gave us a generous donation in appreciation. After introduction of guests, Jim Blegen announced that the artist for the day would be Henry Garcia. We were treated to delightful renditions of such perennial favorites as "Stardust" and "Open Your Eyes." But equally impressive were his jazz improvisations and a Bill Erwin arrangement of "For All We Know." Other crowd-pleasers were "It Must Be Him" and "Summertime." For a rousing encore we clapped in rhythm to the Ohio State University pep song, "Fight The Team."

Open console brought forth many member organists to entertain us — that is if we could be lured away from some of those delectable goodies our chapter brought. Hey! This is the way it should be more often; we're for coming back soon.

John Polesky



Left: Henry Garcia gives us some real jazz improvisation. Right: Ellie Hyle at open console.

J. Polesky photos

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Hal Pearl at the Aragon Ballroom.

CHICAGO AREA

708/953-2380
or 313/282-0037



Nostalgia reigned supreme at the Aragon Ballroom last fall at CATOE's Dance Party. Hal Pearl, who was staff organist at this ballroom for many years, presented some of his desired music on the Wurlitzer. Steve Anthony and his 12-piece orchestra played danceable tunes from the past to the present. Dancers came from far and wide to be present at this delightful afternoon reminiscing about the "Good Old Days."

In recent years the Chicago area has been the locale for some cinema making. Some of the scenes include movie theatres (more publicity for theatre organ?), in and out of town: i.e. the Uptown, The Music Box, and Gateway.

The Oriental Theatre pipe organ is safely stored awaiting its next assignment. The CATOE Site Committee is diligently seeking the best place for its installation and use.

In 1993 the place to be is Chicago!

Almer Brostrom

CUMBERLAND VALLEY

Chambersburg, Pennsylvania
717/263-0202

Two hundred and twelve brand-new stoptabs have arrived from the Hesco company in Hagerstown, Maryland, for the console of the Capitol Theatre Moller in Chambersburg. The tabs were engraved to Cumberland Valley specifications and are colored in a format that is essentially

Wurlitzer. Gil Singer, a long-time member of the chapter's organ crew, is trimming the tabs to size and drilling the holes necessary for precise installation in the console. Gil's son, Wayne, is lending a long-distance hand (he lives in Massachusetts) by fabricating small metallic hammers that will replace the glockenspiel's original hard-rubber hammers. Also, the final specification for the electronics of the console has been sent for bid.

In early October, chapter members and friends visited a home in northern Maryland to enjoy a 2/6 Robert-Morton. For the price of one dollar, the owner had obtained the organ from his church, where for many years the organ had served as a liturgical instrument. Listeners and organists alike spent a most enjoyable afternoon in the company of each other and a fine organ in full theatre voice in its new home.

Bob Maney

EASTERN MASSACHUSETTS

Wellesley
401/722-7247



With no regular meeting since May, it was nice to again see our gleaming black console and hear those mellifluous sounds from the two chambers at Babson's Richard Knight Auditorium on September 22. Chapter member Ed Wawrzynowicz, generally referred to as "Big Ed" (but now "Medium Ed" because of an intentional slimming down), was our artist. He always plays a good program of songs most everyone knows in a relaxed style so the more than 90 present were completely "all ears." Ed again brought the Ben Angelo trio (with whom he plays regularly) whose versatility had them playing trumpet, saxophone, clarinet, piccolo, drums and cymbals as well as singing along with the Wurlitzer. Ed opened with the first of several medleys as an upbeat "Another Opening, Another Show" got his show "on the road." After a beautiful "Wind Beneath My Wings" concluded Ed's fifth medley, a smooth trumpet was heard from the rear of the auditorium. "Just a Closer Walk with Thee" was being played with organ and

later joined by piccolo and drums by the time John Clegg reached his group beside the console. Mr. Clegg then sang as the audience clapped in time and this melded into "Down by the Riverside." Another member sang "I'm Confessin' That I Love You" in the gravelly-voice style of Louis Armstrong. Later, the trio, with Ed, had a rhythm section and even brought in a talented tenor, Fred Guarino, for one number, "Mala Femena." More organ solo work followed until "You'll Never Walk Alone" ended the fine program.

The deserved sustained applause would not end without an encore, and the group sang and played with Ed a fitting "What A Wonderful World." This hour plus a variety left all in a frame of mind that fit the title.

October 12, Ron Rhode visited us for a third time, giving his large audience another wonderful concert. It was replete with marches, Broadway hits, ballads, a rag, old familiar favorites, novelties and some classical. Ron's opener was an animated "The Best of Times" followed by "Crazy," the seldom-heard "Red Lips Kiss My Blues Away" and the demanding march, "Procession of Bacchus." He dedicated "Ol' Man River" to the late Irving Dolloff who, despite his 92 years, was a regular at all meetings and concerts.

Mr. Rhode played a fine accompaniment to the silent Laurel and Hardy comedy *Double Whoopee*, in which the then unknown Jean Harlow had a minor part.

Youngsters were not left out as he requested the audience to identify a number by raising their hands. A boy and a girl quickly did that and shouted "The Chicken Dance." Ron then asked them to lead everyone in the movements of chickens with the cycle repeated eight times. This was a great crowd-pleaser eliciting much laughter.

Ron's closer was the familiar, "The Light Cavalry Overture," with requisite double pedaling and much concentration. This rouser brought all to their feet with much clapping and our guest acknowledged this gesture with "The Old Accordion Man" as his encore. This competent musician always puts forth a first class performance and it is almost a certainty that he will be among those artists invited for a return visit.

Our monthly gathering of the clan at Babson was on October 27. With no single artist planned, we relied on playing members with a variety of styles and interpretations who filled in admirably. They were chosen alphabetically and each limited himself to four or five selections. The Wurlitzer never sounded better and all present enjoyed the afternoon very much in the acoustically improved auditorium.

Stanley C. Garniss

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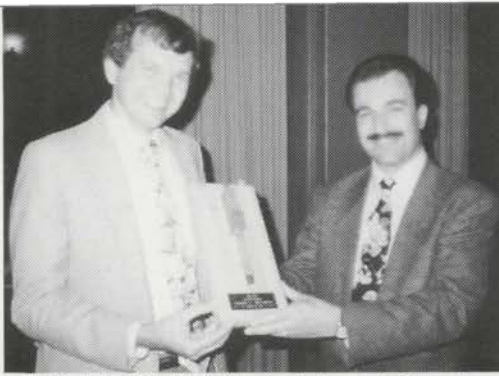
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Outgoing President George Andersen (left), and new President Michael Cipolletti. *Jinny Vanore photo*



Martin Boehling. *Jinny Vanore photo*

GARDEN STATE

New Jersey

609/888-0909 or 201/445-1128



Invitations were sent to our nearby ATOS chapters to come and join us once again at the Convention Hall in Asbury Park for our third annual "picnic by the sea." This year it was a gathering of four chapters instead of the usual three: New York, Delaware Valley and Garden State. The new chapter, Southern New Jersey, was included.

September 7 was a lovely day and it encouraged the more than 100 people who came loaded with picnic baskets and goodies. Barbeques were available and set up on the outside portiers of the hall which is built over the beach and ocean.

Two o'clock found all gathering near the Kilgen theatre organ console to hear Candi Carley-Roth give a wonderful performance on the now updated 3/12 Kilgen.

All day, from 10:00 a.m. to 6:00 p.m., this large hall resounded with music. Many of the various chapter members took advantage of the open console and really enjoyed the experience. At 6:00 the gates were locked and the Kilgen was put to rest, just like Yogi Bear, to sleep through the long winter months with no heat, but eagerly awaiting spring to again burst into music.

Our annual installation dinner on September 21 was an outstanding event. Forty-five members arrived at the War Memorial and found tables attractively arranged to allow for maximum sociability.

Martin Boehling, at the Moller pipe organ, supplied "easy listening" music during the cocktail and dinner hours. The food was sumptuous and everyone enjoyed the generous portions. We especially wish to thank the marvelous chefs, our new Vice President, Chuck McSloy, and member Ron Abata who are owners of the Casa Lido Restaurant in Trenton.

The outgoing officers were each given a special plaque with a flute pipe and engraving stating the office and years of service, and the new officers were introduced. We wish to thank the Peragallo Organ Company for donating pipes for the plaques. To complete the evening, a mini-concert was given by Martin Boehling and was enjoyed by everyone. The installation dinner was a wonderful, easy way to start the new season.

The following was written by our new Vice President Chuck McSloy, who acted as Master of Ceremonies for the children of Laylor Elementary School, Trenton, New Jersey:

On Thursday morning October 8 we had our first "Introduction to Theatre Organ" held at the Trenton War Memorial for a group of 42 fourth grade students. Candi Carley-Roth at the Moller console played music by the Rolling Stones to start off. Then the organ crew, Bill Smith, Tony Juno and Jim Vitarelli, took groups of 10 children on tours of the chambers while I introduced the others to the console and its many "buttons." The questions flew hot and heavy. One of the most interesting questions was "What are the little white dots for?" The answer was braille. A re-

quest for the "Star Spangled Banner" was granted; everyone stood and sang. What a great group of children. The eight teachers thanked me several times and promised to spread the word for me to other schools. I'm looking forward to many more groups in the near future.



Candi Carley-Roth. *Jinny Vanore photo*

Candi Carley-Roth was the sparkling star at our first 1991-92 concert of the Trenton War Memorial Concert Series on October 13. Candi's program was varied with some familiar "oldies," but the majority of her selections were upbeat and all well-known music of the 60s and 70s. The Sharp 100-inch vision projector was used again. The clear, sharp pictures of the manuals and Candi's hands, enhanced the performance, and it was hard to believe that she is sightless.

For a change of pace, Candi left the console and, unaided, felt her way, carefully stepping over the border of the console lift and orchestra lift and seated herself at the grand piano. She delighted us with selections by Debussy and Schumann. The remainder of her program was played at the three-manual Moller theatre organ. It was an interesting, enjoyable program appreciated by all.

A "fun picnic on stage" followed the concert. Talented members took their turn at the organ console, while about 40 people enjoyed food and socializing. We wish to encourage more of the audience to bring their own food and join us after each concert. *Jinny Vanore*

ashley miller
a.a.g.o.

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GULF COAST

Pensacola, Florida
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We were saddened by the recent death, following a long illness, of the wife of our VP/Treasurer/Console Builder, B.D. Rhea, M.D. All our sympathies go to his family at this time.

At the last board of directors meeting, President Scott Brodie, notified our group of a small grant from the Arts Council of Northwest Florida. This grant, plus the gift of a round-trip airfare from American Airlines to use for our coming artist, Ken Double, makes us all feel great. We are rolling!

Our summer program/open console with Gary Jones is still getting raves from our loyal fans.

Our chief technician, Jimmy Scoggins, who comes all the way from Jackson, Mississippi, to keep our wonderful 4/25 Wonder Morton in tip-top shape, did his usual good job for these occasions with the capable assistance from our first-class assistant, Curt Goldhill, aided by members Byron Melvin and Robert Ireland.

No pleasure could match the joy that the Lew Williams concert brought to our group. To start — it was the first time in many years our Dr. Rhea was able to be in the audience with us and hear his magnificent instrument being played. And played by Lew! One of the many nice facets of Lew's program was a request from patrons for their favorite music. You can imagine the thrill in our hearts when Lew played a favorite, "South," for Dr. Rhea. Never had the organ sounded better. This was music for the soul as well as the ears.

To say Lew Williams gave a splendid performance would be the understatement of the year. Superlative would be a better word. To see and hear this master perform was a delight. This exceptional musician played music to satisfy everyone with variety and skill to boot. To show their appreciation, the audience brought him back for two encores.

Our Prez is still knocking on doors at the power-tower of the local school board,



Lew Williams and B.D. Rhea, M.D.

getting arrangements firmed-up for our proposed program next April featuring Ken Double for middle-school children. We plan to show slides of the chambers while Ken demonstrates from the console. This will be followed by an evening concert for the general public.

Dorothy Standley

HUDSON-MOHAWK



518/234-3974

Our Annual Installation Dinner was September 23 at the Century House in Latham, New York. After a delicious meal, the new officers were installed. We were shown two video tapes — one of our picnic (always fun to see yourself in pictures) — the

other had excerpts from the Round Lake Concert. Ned Spain accompanied us on the piano as we had a sing-along. Ira Freedman composed a verse that we sang with gusto to the tune of "California, Here I Come." It was: Hudson-Mohawk T.O.S./ We're a club of happiness / Our fun day is Monday, / September to June, / Our friendship, a blendship / Organ music, any tune, so / Hit those drums and Chinese gong / Have a good time, come along, / Sing our A T O S chapter song. / Theatre Organ, here's to you!

Everyone went home with great enthusiasm for our 1991-92 new year.

The witches, goblins, and eerie noises were in full swing at our Halloween Party which was hosted by our treasurer, Gus Pratt. We were delighted by Gus's mini-concert on his organ which had ten ranks in A-1 condition, and enjoyed his player-piano and organ duet (no hands) immensely. Ira Freedman, our program chairman, led us in a game similar to "Name That Tune" wherein the titles had colors, boy's names, girl's names, states, or state capitals. We really had to put our thinking caps on to get the right answers. The dress code for the evening was unusual hats as you can see in the photo. We are grateful to Gus for hosting such a pleasurable evening.

Mina Lungen



L to R: Jinny Vanore, Mina Lungen, Ira Freedman, Lucy DelGrosso model their Halloween hats. Ira Freedman photo



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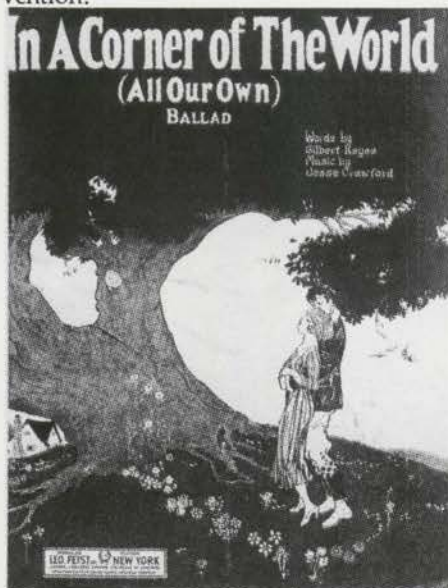
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Tom Murray, Ed Mullins and Bob Vaughn were delegates to the "Cinecon 27" 27th annual convention of the Society of Cinephiles August 30 through September 2 at the Hollywood Roosevelt Hotel in Los Angeles. Bob Vaughn accompanied three silent films during the annual Labor Day weekend event: *The Valley of the Giants* (1927), *The 13th Hour* (1927) and *The Show Off* (1926). *The Show Off* takes place in Philadelphia with some rare glimpses of that city in the 1920s. There is a hilarious line about organs in the delightful comedy starring Ford Sterling. Perhaps the 1992 convention committee might think about this one for the ATOS convention.

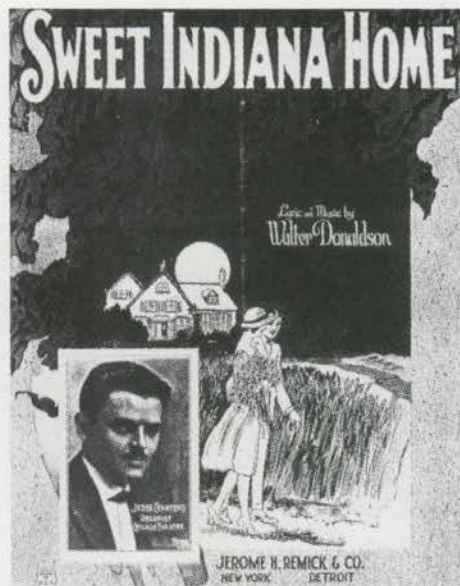


THE MOONLIGHT REMINDS ME OF YOU



Conventioneers visited the recently restored El Capitan Theatre on Hollywood Boulevard, a real showcase. They visited Walt Disney Studios in Burbank where they screened the rarely seen 1941 Disney film *The Reluctant Dragon*. Jane Withers was in the audience. Celebrities seen during the Cinecon include Fay Wray, Esther Ralston, Patty Andrews, Mrs. Buster Keaton, Stan Laurel's daughter Lois and distinguished actor Ceasar Romero who was guest of honor at the banquet. They screened the 1935 film *The Devil is a Woman* starring Marlene Dietrich and Romero after the banquet.

Bob Vaughn and Ed Mullins visited member Ken Crome's new organ shop in Reno, Nevada, October 16. Ken recently relocated from Alhambra, California, and loves Reno. Crome said, "Reno truly is the 'Biggest Little City in the World.' You can be in the country and five minutes later be where the action is or night life if you so desire." Ken and Rosemarie Crome and their four-year-old daughter, Katie, have a four-acre spread with their own well with "great tasting water." The house is still under construction and future plans include a pipe organ installation. They arrived on June 17. The organ shop and garages are completed. Ken has given up the church organ service business and is devoting his



time to organ restoration and Wurlitzer parts reproductions.

A job under restoration and construction was a new four-manual Fox-size French console for former ATOS president John Ledwon's Wurlitzer. The walnut-veneered console will have 370 stop keys. Dick Schaefer was there during our visit. He is the electronic "genius" for the console wiring. The Solo manual will have no second touch. The Bombarde second touch will only control the tremolos. This is very unusual. The Great and Accompaniment manuals will be the usual second touches.

Ken showed us his collection of sheet music with various theatre organists on their covers. He has permanently loaned the Jesse Crawford Archives four of these: Crawford's 1922 composition "In A Corner of the World (All Our Own)," "Sweet Indiana Home" (1922) with Jesse on the cover; Helen Crawford's "The Moonlight Reminds Me of You" (1929) with Mr. & Mrs. Jesse Crawford on the cover, when they were playing at the New York Paramount Theatre, and "Whisper Sweet And Whisper Low" (1928) with Helen and Jesse on the cover.

The Archives is always looking for sheet music or memorabilia of the Crawfords. Please write to 3115 Second Avenue North, Billings, Montana 59101-2002. *Ed Mullins*

George Wesner

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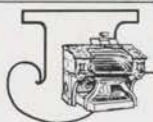
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JOLIET AREA
Joliet, Illinois



The second JATOE Bus Trip of 1991 took a full load of theatre organ buffs to some excellent venues in Iowa and Illinois. The Quad Cities chapter provided some time for us at the nicely renovated Capitol Theatre in Davenport before we motored on to the Amana Colonies for a veritable feast. The evening highlights included a fine performance by Gregorius and von Schakel at The Paramount in Cedar Rapids. Thanks to CRATOS, Lee Maloney was able to sizzle on the fabulous Rhinestone Barton in the Iowa Theatre. Sunday began with a brunch cruise on the Diamond Lady — a modern replica of Mississippi riverboats, and yes, a few members did win on the slot machines! The Howard Adams Barton in Aledo, Illinois, completed the trip in high style.

Our September social was at The Beautiful Sound. Lew Williams was featured and he performed beautifully. Our gracious

hostess, Joy Collins, joined in at the concert Steinway and the social turned into a jam session as Lee Maloney joined in on the Allen theatre organ.

Williams presented a great program at The Rialto Theatre, followed by a club-hosted dinner attended by more than 60 members and friends! Lew draws a crowd of admirers wherever he goes.



Dan Bellomy and Don Walker. Hal Pritchard photo



John Peters, Lew Williams and Joy Collins at The Beautiful Sound. Jack Becker photo

Our October social was at the VanDer Molen Studio in Wheaton. Paul and Jan are cordial hosts and we enjoyed a lovely evening listening to Dennis Wolkowicz on the Morton and watching a silent short film.

The third annual seminar series at the Rialto had an auspicious beginning drawing about 15 members and guests.

Hal Pritchard

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Visitors to our fair city and the World Theatre on October 6 were Mel Robinson, organbuilder/technician from the Bronx, New York, and Lou Hurvitz, recently retired from the Army and relocated in Mendota Heights, suburb of St. Paul. Lou used to play for our chapter events. Mel was in St. Paul to attend the Organbuilders Convention and the silent movie *For Heaven's Sake* accompanied by Lance Johnson at the Metropolitan Community Church and who played our chapter organ on October 8. LO'TOS members were invited to attend. Lance is President of the Board of Directors at the Fargo Theatre, where they sponsor continual entertainment — silent movies with Lance at their Wurlitzer, barbershop shows, etc. It was good to see Lance again and hear him play our Wurlitzer — he's a real pro.

The unexpected mega-snowstorm and the "big chill" that began on Halloween night and continued all night and the next day, did not deter several of our hardened Minnesotans from attending the Regional Convention in Milwaukee from November 1-3.

It was great to greet acquaintances from previous conventions, meet new friends and to hear top-notch organists and organs. The DTOS did a marvelous job and Milwaukee itself is one of our favorite cities.

November 17 found several LO'TOS members at the newly renovated (\$8.5 million) State Theatre on Hennepin Avenue in Minneapolis to see and hear the Minnesota Opera Company's performance of Rogers & Hammerstein's *Carousel*. The theatre with all its gold and glitter, absolutely gorgeous chandeliers, new carpeting, and the murals, was a sight to behold. Built in the early 1920s, it is a beautiful relic of the City's architectural and cultural past. Now what the theatre needs is a theatre pipe organ, and Terry Kleven and Bob Swaney, organbuilders from the Century Pipe Organ Co., are laying the groundwork with the Minneapolis Community Development Association (MCDA) to in-

stall organ parts collected over a period of 25 years, which will hopefully be installed as a 4/45 mostly Wurlitzer organ. Chambers are already available at the State.

Carousel was performed before a full house by a very capable cast of the Minnesota Opera Company, who moved its headquarters to Minneapolis last year. What a pleasure to hear such beautiful music by a "live" orchestra in the pit! Brought back a host of memories to me when I thought of when my parents took my sister and me (just youngsters then) to the old Metropolitan Opera House on E. Sixth Street, downtown St. Paul to see *No, No, Nanette* and other old goodies.
Verna Mae Wilson

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In August we had our younger generation concert at Kilburn with two of our young members, Russell Holmes and Simon Appleyard, to play for us. We presented Simon with his plaque and cheque from the ATOS competition. Our chapter competition attracted six finalists for 1991. Our adjudicators have done a marvelous job, and we have come up with a young lady to wear our Chain of Office for the coming year. We hope to hear lots of her in the programs we have planned. Joanna Clarke, age 16, is the one to watch. It was good to see our past entrants in the audience giving their support. The YTOE are getting together and recently had a weekend in London after attending our concert.

Our seminars are very popular, and it is full house each session. The interest is there to keep these evenings going, and each future date and program is planned before the seminar closes. Len Rawle does an excellent job, and even the non-players say it helps them understand the music better.

October is a busy month with Jim Riggs starting his concert tour at our Christie at Barry, also a dinner and dance, buffet dance at Windsor, and other concerts at Kilburn and Burton Town Hall.



Winner Joanna Clark, 16, with chairman William Watts.

We had a marvelous Club Night in September. It was hailed as a Surprise Night, and it was, even to ourselves. We had the video of the Tonawanda Factory Story, and the Fox and Morton story, along with the marvelous promotion of ATOS in lovely color. With grateful thanks to John Ledwon for arranging it to be able to play it on our TV screens.

We usually have a visitor from the US in September, and he was to be the surprise, but he had to return earlier than planned. Another artist was called, but had gone abroad the day before our event. Len Rawle said he would stand by. He was up in London showing a visitor around Tooting and Kilburn. With three hours to go, I telephoned Les to bring his visitor home for a meal. We sat him down at the console and lovely music came forth. Hooray, we have our artist! Our members loved him and did not know the trauma we had gone through that day.

Our visitor was Russ Peck, from San Diego, and we are hoping he will return to our shores so we can present him in a concert at Kilburn. He was delightful! It really is what being part of a chapter is all about — when you can join in the activities of other chapters. Thanks to Russ, we have found a new friend in the US.

Keep those pipes singing! Edith Rawle



London Chapter Tea Dance with David Redfern at the "Torch" Christie.



L to R: Julian, Christopher, Joanna, Anne Marie, Miles, Simon.

LOS ANGELES

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Stephen Ross and Ralph Sargent were honored with lifetime memberships in the Los Angeles Theatre Organ Society at the general membership meeting on September 15.

Stephen Ross has been a theatre organ enthusiast since his early teens when he traveled by bus from Glendale to attend concerts at the Wiltern Theatre before the big Kimball was removed. He spent many hours over the years working on the late Richard Simonton's 4/36 home organ. Stephen has served the local chapter in the offices of Chairperson, President, and Treasurer over the years. But perhaps his greatest contribution to LATOS has been his service as liaison between the chapter and the Pasadena City College during the negotiations and installation of the Ross Reed memorial Organ in Sexson Auditorium. He is currently in charge of maintenance on the chapter-owned and maintained 3/23 Wurlitzer organ.

Ralph Sargent has also served as President and as Chair of the Board and was instrumental in writing the current chapter bylaws. Ralph was responsible for rescuing the organ that is now the Ross Reed Memorial organ from a defunct pizza parlor in Lansing, Michigan.

The presentations were made by Ralph Beaudry, also a lifetime member, who provided interesting anecdotes about each



Ralph Beaudry presents Stephen Ross with LATOS lifetime membership.

of the honorees. Open console followed the meeting.

Clark Wilson was the guest artist on the Ross Reed organ at Pasadena City College on October 19. He thrilled the audience with his splendid orchestral style and charming personality. Those who heard him at the San Francisco convention or at the Milwaukee regional will have to agree that Clark is one of our finest organists on tour. And, he is also a fine organ technician specializing in voicing and tonal finishing of reeds.

Wayne Flottman



Ralph Sargent receives honorary membership from Ralph Beaudry.

MOTOR CITY

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Scott Foppiano appeared in concert at the Redford Theatre's 3/10 Barton for the dedication of a new brass gong and a new movie screen on Saturday, September 14. The gifts were made by the Macomb Theatre Organ Society in memory of Robert J. Cahuff, who supported both societies in their efforts to keep theatre organ music alive. Plaques to be placed on the gong and screen were presented by Marvin Spear, president of the Macomb Theatre Organ Society, to Dorothy VanSteenkiste, chairman of the Memorials and Gifts Committee. Scott's fine program, his first at the Redford, was enthusiastically received and included accompaniment to the Laurel & Hardy silent film *Liberty*.

Six members of Motor City's YTOE attended the Railroad Days festivities at Greenfield Village, in Dearborn, on September 22. The outing was organized by YTOE member Sandy Krueger. On display were several working steam engines, as well as passenger and freight cars, a 1991 GE diesel Conrail locomotive and a steam-powered crane used in the construction of the Detroit-Windsor Tunnel. Hands-on exhibits included a handcar and a manual turntable. The YTOE group currently has nine active members, meets quarterly under Chairman Will Walther, and is scheduling other activities including a progressive dinner.

(continued...)

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MOTOR CITY cont.

Jeff Weiler accompanied a rare showing of Gloria Swanson's last silent picture, *Queen Kelly*, at the Redford Theatre on Saturday, October 12. Never released in this country, *Queen Kelly* was the silent film screened by Gloria Swanson, as Norma Desmond, in the movie *Sunset Boulevard*. Jeff's scoring to the picture was innovative and won accolades from the audience.

A potluck supper, chaired by Janet Lathrop, attracted a large turnout at the Redford Theatre on October 26. Open console at the Barton organ followed the dinner.

Norm Keating, with many years of performing to his credit, was the artist for our Fourth Sunday program at the Royal Oak Music Theatre the morning of September 22. Steve Stephani, who was playing in the days of silent films, performed at the Royal Oak's 3/16 Barton for our Fourth Sunday concert on October 27.

Father Jim Miller will appear at the Royal Oak Music Theatre on Sunday afternoon, February 16, Steve Schlesing will accompany *Son of the Sheik* at the Redford Theatre on Friday and Saturday, March 27-28 and Don Haller will be featured at the Redford Barton on Saturday, April 11.

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

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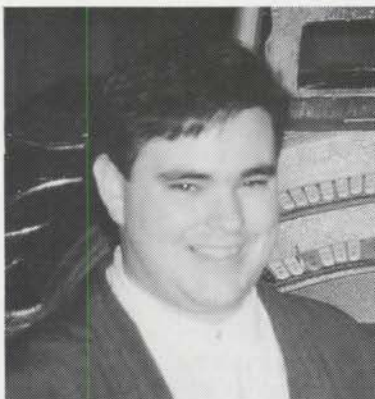
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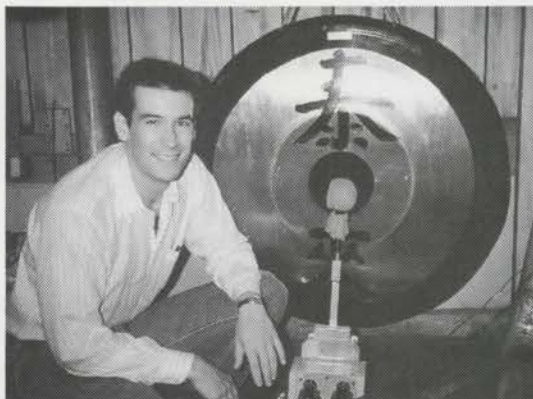
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Members involved in the dedication at the Redford: Dave Ambory, Pat Chaffins, Tom Hurst, Marty Martin, Rick Lerman, Allen FitzGerald, David Martin and organist Scott Foppiano. *Marvin Spear photo*



Scott Foppiano performed at the Redford's 3/10 Barton for the dedication of the new gong and movie screen. *Marvin Spear photo*



Organist Jeff Weiler poses with Motor City's new gong, presented to the chapter by the Macomb Theatre Organ Society in memory of Robert Calehuff. *Dorothy VanSteenkiste photo*



Jeff Weiler at the Redford Theatre. *Dorothy VanSteenkiste photo*



Motor City YTOE members David Martin, Will Walther, Karen Walther (front), Sandy Krueger, Brian VanSteenkiste and Rick Lerman visited Greenfield Village. *Amy Lerman photo*

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NEW YORK

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Autumn in New York has been busy. We wrapped up the summer along with our friends in Garden State, Delaware and Southern Jersey chapters with the second annual multi-chapter Asbury Park picnic-concert. Guest artist for the afternoon was Candi Carley-Roth whose excellent performance included a wonderful mix of old and new tunes, proving that the theatre organ can indeed play contemporary music. There was ample time for open console on the 3/10 (and growing) Kilgen. Thanks to the efforts of Russ Sattur who maintains the instrument and coordinated this event, everyone seemed to enjoy the afternoon of music, refreshments and good friends.

September 29 found us at Long Island University, where we were treated to the extraordinary talent of British organist Simon Gledhill at the 4/26 LIU/Brooklyn Paramount Wurlitzer. An all-out publicity campaign succeeded in attracting more than double our usual audience to the former picture palace, now LIU's gymnasium, and they responded with enthusiasm as Simon put the big Wurlitzer through its paces from the rousing opener, "From This Moment On," to the final note of his encore. It was evident that Simon was enjoying the spectacular sound of this Mighty Wurlitzer as much as the audience enjoyed listening, as he flawlessly performed a wonderful variety of selections including medleys by Cole Porter, Jerome Kern, Ray Noble and Irving Berlin. A few British novelty tunes and a bit of Sidney Torch styling helped remind us that Simon had flown in from his home in England for the weekend to perform this memorable program of theatre organ at its best. Thanks to the tireless efforts of Bob Walker and Warren Laliberte, the Mighty Wurlitzer performed as splendidly as the artist.

Activities moved farther north on October 12 as chapter Chairman Dave Kopp performed in concert at the Middletown Paramount on the chapter's own Wurlitzer as part of the theatre's regular



The fully restored console of the Ben Hall Wurlitzer in its new home — a private box in the Lafayette Theatre in Suffern, New York.

performing arts series. Earlier that day chapter members had an opportunity to play open console on the 4/31 Moller at New York Military Academy in neighboring Cornwall. Dave delighted the Middletown audience with a wonderful program that included a Buster Keaton comedy and a mix of standard and contemporary tunes. Bob Seeley and the Paramount crew had the organ in fine form.

On October 25 Lee Erwin brought the *Phantom of The Opera* to life on the screen of the Lafayette Theatre in Suffern, New York, playing his original score in a benefit performance for the installation of the Ben Hall Wurlitzer. A three-manual Allen digital organ was brought in for the occasion, but a highlight of the evening came when the beautifully restored console of the Wurlitzer was unveiled in its own theatre box. Lee used a slide presentation to show what would soon be in the chamber, and led the enthusiastic audience in a sing-along. Most encouraging was the large number of young people who attended.

Meanwhile, installation of the Bardavon Theatre Wurlitzer in Poughkeepsie is nearing completion. Chests are all in place and wined, and project leaders John Vanderlee and Marc Erickson anticipate that the organ will be playing in the very near future.

Tom Stehle



Bardavon (Poughkeepsie, NY) crew members Bruce Audretsch, John Vanderlee and Barb Penrose moving regulators into chambers high above the orchestra. The original 2/7 Wurlitzer is being re-installed.
Michael Pruyn photo



Lee Erwin and Lafayette Theatre owner, Al Venturini, at fundraiser for the installation of the Ben Hall Wurlitzer.



Left: Dave Kopp at the Middletown, New York, Paramount Theatre. Right: Simon Gledhill at the Long Island University/Brooklyn Paramount.

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Byron Melcher at the Robert-Morton in the Lakewood Theatre.

this pleasure when Byron played for our October meeting. His program showcased the beauty of the theatre pipes and contained as many of our favorites as the time allowed. Byron's beautiful arrangements and registrations enhanced every selection and heightened our enjoyment of this beautiful music.

We are glad that the Lakewood Theatre is now off the summer schedule of early

NORTH TEXAS

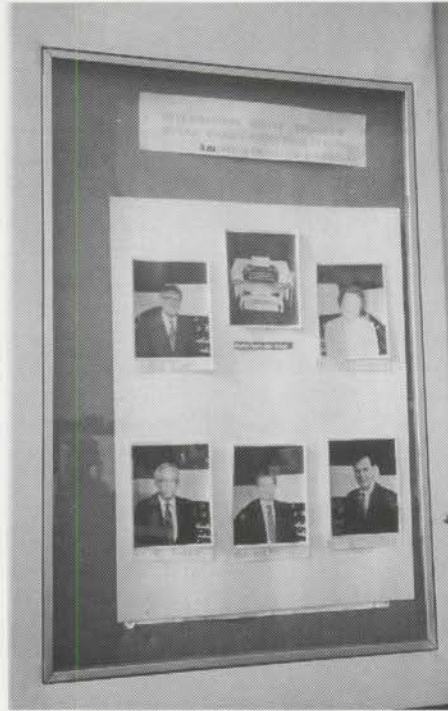
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We feel particularly fortunate that Byron Melcher, after having worked and lived in other parts of the country, is now living and working in this area and is a member of our chapter. Byron has been an ATOS member and supporter for many years and certainly shares our love for the theatre pipe organ. We are proud that he was recently elected to the National Board and that he will represent the area that includes North Texas.

Byron is also a very fine theatre organist and has an extensive repertoire of music from jazz to Big Band to beautiful ballads. We always enjoy hearing him play, particularly when it is on our 3/8 Robert-Morton in the Lakewood Theatre. We had



Poster at Box Office of Lakewood Theatre shows North Texas Chapter organists who play for evening intermissions.



Proud North Texas President shows off Lakewood Theatre chamber installation to Larry Birdsong from Longview, Texas.

matinees on Saturday and Sunday and we are again able to hold our bi-monthly meetings in the theatre, home of our 3/8 Robert-Morton. The first of these was the October meeting with Byron Melcher. We plan to enjoy several more between now and next summer.

We were delighted to see several of our more remote members at the October meeting: Joe Butler and David Fielder, from Fredericksburg; and Larry Birdsong of Longview. This was Larry's first time to visit the Lakewood and he took the opportunity to tour the chambers and to play the Robert-Morton. It was obvious that he enjoyed the experience and we hope that he now will be able to come more often, in spite of the distance he has to travel to Dallas.

Irving Light

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Paul's camera catches Blaine Vernon fine-tuning his Morton Trumpet. *Quarino photo*

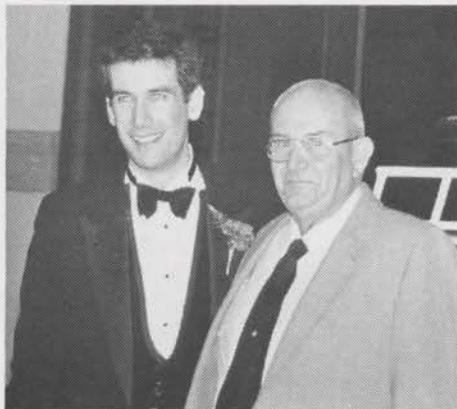
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On September 28, we traveled to the beautiful town of Astoria, which lies near the mouth of the Columbia River on the Oregon Coast. The Vernon family hosted our chapter at the home of the late Leonard Vernon. The 2/12 Morton was in fine shape and was put through its paces by several members who took part in this open console event. The organ plays into a large living room with the console located at one end below the swell shades. The view of the scenic Columbia River added to the listening pleasure in this unique installation.

Many thanks to the Vernons for their hospitality and for sharing this very pleasant afternoon with us.

On October 25, at Cleveland High School, we co-sponsored with the high school the showing of the 1925 Lon Chaney silent classic, *Phantom of The Opera*, with organist Jeff Weiler. Jeff is a very talented musician who composes his own scores which fit the action perfectly. After some technical difficulties in the booth, the show got underway and was enjoyed by all in attendance. It was obvious that Mr. Weiler was happy with the instrument, and we hope that he will return soon. *Rick Parks*



Jeff Weiler with Kaptain Kimball (aka Loren Minear). *Quarino photo*



Students at Cleveland High School sell cookies and punch at the "Phantom of the Opera." *Quarino photo*

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Progress is continuing on our Don Baker Memorial Organ project. The current hurdle we are attempting to overcome is working out a block of time when the school auditorium is free so that construction of the chambers can be accomplished. We have had some rough going in this regard. The school officials have been great in working with us. However, we encountered a problem since the auditorium schedule must, of necessity, be set well in advance and the contractor could not work within the time frame allowed. This had,

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Unfortunately, caused a delay in our plans while we locate another contractor. Consequently, we are now looking at a mid-1992 dedication date. Nonetheless, work continues — the console is in the final stages of assembly and painting of the exterior should begin in a relatively short time.

We have been successful in selling our surplus pipework and the Don Baker Conn 652 donated to the chapter by Don's widow, Anne. We've received a \$3,000 grant from the Tourism Council of Seminole County, Florida, to be used for advertising the dedication; and a \$1,800 grant from the State of Florida to be applied to technical systems for the organ. So, funds are coming in slowly, but surely.

On October 22, Cliff Shaffer and Vince Mirandi did an hour-long radio show to promote theatre organ, the ATOS, and the Don Baker Memorial project at Lake Brantley High School. Cliff and Vince were guests on the Senior Network Show of a local radio station. Because of the high number of calls received throughout the week following the show, Cliff and Vince were invited to come back to do another show. This time they plan to use audio tapes of various theatre organ installations throughout the country.

Our new publicity committee has been doing a great job in bringing the chapter to the attention of the general public. As a result, the local newspaper will do a feature story in the near future which will further raise public awareness regarding the importance of preserving this national treasure — the Theatre Pipe Organ.

On October 27, Lake Helen's Mayor John Smart once again opened his home to the chapter for a fund-raising concert. The concert was performed on John's 12-rank Wurlitzer by our one and only Leroy Lewis. We are grateful to both of them for their generous support of the chapter's project.

John Smart is an avid proponent of, and certainly has proven his dedication to, the overall purposes of the ATOS by his dogged determination to perfect his Wurlitzer despite the many problems he has had to overcome. He has recently had the Tibia completely rewinded. A Saxophone has been installed and voiced, and three ranks (2 strings and a Lieblichgedeckt) are currently being added. The work is being done by Ted Campbell and Leroy Lewis.

On November 2, chapter members manned a booth at the Florida Mall set up to promote ATOS activities by passing out brochures and showing promotional tapes.

We are looking forward to a very exciting 1992. And with the continued, enthusiastic support of our loyal members and friends we will certainly reach our goal.

Lois M. Thomson

PIEDMONT

2222A Paterson Street
Greensboro, North Carolina

Chapter members are very busy these days trying to finish two major projects before the end of December. Our success or failure will be reported in the next issue. These projects are: the completion of the enlargement of Dr. Paul Abernethy's 3/13 Robert-Morton and the dedication of the 2/8 Robert-Morton at Lumberton's Carolina Civic Center in North Carolina.

We are meeting almost every weekend at the Abernethy home to complete the additions and replacement of the Robert-Morton Relay with the system from Devtronix so that the organ will be ready for the Christmas season. With just a few more feet of windline and some wires to be checked, she will be ready to speak again.

On December 1 the Carolina Civic Center in Lumberton, plans to have a free organ concert and movie for the townspeople in order to thank them for their donations to install the organ. This will be another first as we will be able to hear the music as well as see the console as it rises from the pit on the new lift.

On January 25, the chapter will participate in the Greensboro's United Arts Council *Arts Showcase 1992*. Members will man a booth in the Carolina Circle Mall with photos, posters, flyers, and video of the chapter's works in an effort to educate the public about the Arts Council in Greensboro and the many ongoing projects. Theatre organ has not been heard in Greensboro for a few years now. The Carolina's restoration left the organ damaged and funds must be raised to restore her to playing condition. The AGO (that other organ club) has offered to help with our fund-raising. We hope that members who cannot participate will stop by that day and say hello.

Work in Bristol, Tennessee, continues with just about all funds raised to complete the project. Our members there have done a fantastic job of keeping the public aware of the coming attraction of having a theatre organ again in Bristol.

The chapter would like to welcome back Buddy Boyd. He spent the summer in Tel-Aviv, Israel, as part of his job.



ATOS Archives/Library

Vernon P. Bickel, Curator
785 Palomino Court
San Marcos, CA 92069-2102
619/471-6194





Entrance to the Harris Theatre at George Mason University. Dan Swope photo

POTOMAC VALLEY
703/256-8640 or 301/652-3222

On September 22 we met at the Harris Theatre on the campus of George Mason University, Fairfax, Virginia, where long-time principal-member Doug Bailey gave us "An Afternoon of Organ Nostalgia" on our chapter-owned 2/8 Wurlitzer. Doug reminisced that the Wurlitzer was installed in the Rialto Theatre on 9th Street in downtown Washington, DC, in 1925. From the Rialto the organ was moved to a church on property now occupied by the Pentagon! From its second church home nearby it was purchased by our members Dow and Edith Evelyn, who donated it to PV Chapter in 1980. Doug Bailey put the Wurlitzer through a variety of paces, including pop music of the 1920 era when the Wurlitzer was at its original site. He also played about a dozen theme songs from radio shows, especially network soap operas originating out of Chicago, and kept the audience captivated trying to guess the names of the songs and programs. A fabulous afternoon was enjoyed by all who attended this gala event.

On October 20 we again met at the Harris Theatre and were enchanted by Lon Chaney and Mary Philbin in the original 1925 silent classic film version of *Phantom of The Opera*. Accompaniment on our chapter-owned 2/8 Wurlitzer was by our vice chairman, Floyd E. Werle, who opened with Andrew Lloyd Webber's overture to the recent "Phantom" stage show. That overture and Mr. Werle's accompaniment to the silent film was masterfully done, as always. It was another gala event.

Jack Little



Doug Bailey enjoys the show, too! Dan Swope photo



Don Faehn introduces the Wurlitzer on wheels and Doug Bailey. Frank Stoner photo



Beth Adkison



View from the loft at Beth's.

PUGET SOUND
Federal Way, Washington

September 15 found us touring homes, first at Port Orchard on the Olympic Peninsula, and then Tacoma, followed by an early evening at Tacoma Pizza and Pipes. Our first stop at Beth Adkison's featured her new installation of Style B Wurlitzer, opus 1059, which had been enlarged from its original four ranks to seven during one of its several moves about the country. It has been first installed in the Astoria Theatre in Oregon in 1925, and ended up in storage for 16 years in Portland. Beth saw an ad in the "Little Nickel" newspaper and snatched it up. What followed is so typical of the innocent and unsuspecting ATOS member who suddenly discovers he or she must have a pipe organ of his or her very own, and then must build a larger home to accommodate the new housemate. In Beth's case, the results are charming. She is out in the woods overlooking Long Lake, in a two-story Northwest-style house with lift for the chamber and plenty of room to display her collection of mini-models of castles, cathedrals, Victorian houses, on and on.

Beth has retired from her long-time position as night supervisor of the newborn nursery at Tacoma General. One wonders why. But she has had much help from chapter members and her grown son, who has developed quite a flair for installation and maintenance. Beth presented her first-ever public recital followed by open console.

(continued...)

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PUGET SOUND cont.



Jane and Homer Johnson

Our second visit was to Jane and Homer Johnson's house overlooking the Narrows in Tacoma. This was familiar territory to most of us. The organ has been built largely by Homer who is a life-long technician, caring for many of Tacoma's large church organs. The console is a custom three-manual Rodgers, and the chambers are in the basement, the sound being emitted through shutters positioned in the stairwell. The living room also houses a lively grand piano and Gulbrandsen theatre organ. Jane and Homer both performed on the pipe organ, followed by open console. Andy Crow presented the piano, and Jane joined him on the Gulbrandsen for several numbers. Replete with music and companionship, we all moved a few blocks uphill to Tacoma Pizza and Pipes and more open console until Jane opened for the evening's music.

Genny Whitting

is a 3/10 Barton complete and kept 100% original (including relays), which was purchased from the Tower Theatre in Milwaukee, Wisconsin, in 1960. Other instruments include a Hammond organ, Yamaha keyboard, Nickelodeon exact replica of a Coinola, which was made of an old player piano with stained glass. There is also a Tanglely Calliope, built in 1927, which has been completely restored. Howard taught himself to play and eventually learned enough about organs to be able to do major organ repair work. It was a very pleasurable day, which also included celebrating the 25th anniversary of members Dale and Carol Cronkite.

Our Meet-the-Artist potluck was an evening event on October 26 at Deere Wiman House in Moline, Illinois. This had been the home of the Charles Deere-



Artist Karl Cole at the concert Moller in Centennial Hall, Augustana College. Daight Minkler photo

Wiman family. After everyone consumed the delicious food, our talented guest, Karl Cole, entertained us with Name That Tune, a musical game.

On October 27, Karl Cole a very delightful and dedicated artist, presented an evening of light-hearted popular numbers on a concert Moller at Augustana College in Rock Island, Illinois. Prior to the concert, member Martin Leon entertained the audience on the Steinway Grand. Karl is versatile, presenting concerts of classic and popular numbers, and he has recorded many albums. Part of his program included a Laurel and Hardy classic silent movie and the ever popular sing-along. His presentation of two arrangements with his very amusing puppet, Anna Chovy, was immensely enjoyed and brought much applause. He played his own composition, a lovely song called "Do You Mind," and at the conclusion of the concert, his very appropriate arrangement of "Thank You For Listening." Karl also added to the evening's pleasure with his singing and playing the Steinway. An appreciative audience gave him two standing ovations with the wish for his return in the future.

Karl may be seen at the Springdale Music Palace in Cincinnati, Ohio, where he continues to perform on the 4/33 Wurmlitzer.

Doris Wood

QUAD CITIES

319/359-3526 or 319/284-6723




A busy summer began with our annual picnic on July 21 in Orion, Illinois, at the home of Dean and Selma Johnson. August 18 our social meeting was held in the beautiful residence of Howard and Norma Adams in Aledo, Illinois.

In 1989, an article about the Adams was published, stating that this was a house built around music, and indeed it is. There



Howard and Norma Adams at their 3/10 Barton.

Daight Minkler photo



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 June 5, 6, 7 Saunders Studio, Zanesville, Ohio

RED RIVER

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One of our biggest productions at the Fargo Theatre, Silent Movie Night, October 25 & 26, was a rousing success. When the Fargo Theatre Big Band All Stars, under the direction of James Ployhar, are included we always have a hit. With 18 instrumentalists and five singers, this is a great group. You cannot keep your feet still! Lloyd Collins at the Wurlitzer opened the show with "That's Entertainment," and with the last chorus, the curtains parted to reveal the band picking up the strain as the console descended. Emcee Doug Hamilton helped recreate the atmosphere of the 30s and 40s as he introduced such hits as "And The Angels Sing" and "Sugar Blues." The singers joined in on "Chattanooga Choo Choo," "Moonlight Becomes You," and "Marie." There was also a display of ballroom dancing with Victor Gelking and his two partners to "Alice Blue Gown," "Tea For Two Cha Cha," and "Two O'Clock Jump." One of the band members, Gene Okerlund, gave his rendition of Louis Armstrong singing "Mame." All of the brass players lined up stage front for a terrific "Woodchoppers Ball." The band closed with "In The Mood," joined again by Lloyd Collins at the organ for the big finish.

Following intermission, the audience enjoyed three Hal Roach comedy classics. First up, Harold Lloyd in *Get Out and Get Under* with score by Lance Johnson. Then, Laurel and Hardy in *Two Tars* with score by Dave Knudtson, and finally, Lloyd Collins scored the Charlie Chase comedy *Limosine Love*. Dave also provided pre-show and intermission music at the lobby baby grand.

Once again, 'Kaleidoscope — an Arts Event,' will be held at the theatre this fall to showcase special performances by most of the arts organizations in Fargo-Moorhead.

With record bookings for live shows this year, the Fargo Theatre is surely becoming the performing arts center.

Yours truly would like to thank DTOS for "Milwaukee Fun in '91." It definitely was!
Sonia Carlson



THEATRE ORGAN

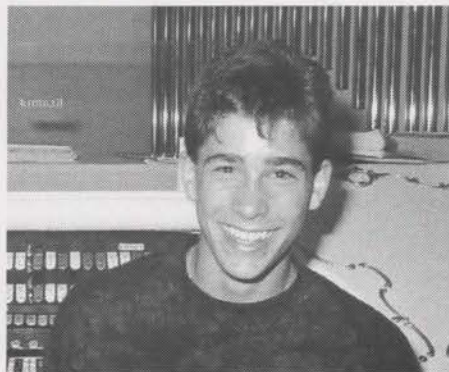
RIVER CITY

Omaha, Nebraska
712/328-8725 or 402/453-7769



Bob and Joyce Markworth hosted our September 14 meeting in their home, starting with a bountiful potluck supper followed by open console time. Our business meeting was chaired by President Greg Johnson. A substantial portion of the meeting was devoted to planning for our October 27 organ concert at the Orpheum Theatre. Bob Markworth introduced the evening's entertainment, which opened with a cameo appearance by Travis Langemeier. Travis, a Junior Division contestant in the 1991 Young Theatre Organist Competition, delighted the audience with a medley of tunes from *Oliver*, including "As Long As He Needs Me" and "Consider Yourself." Travis is an organ student of Bob Tookey's.

Our guest artist for the evening was none other than our chapter president, Greg Johnson, who offered a potpourri of musical selections. His rendition of "Love Song" from *Superman* was lovely and ethereal. Greg included a medley of songs from *Oklahoma*, with such favorites as "Oh, What A Beautiful Mornin'," and "The Surrey With The Fringe On Top." He concluded with a rendition of "Opus One" with fantastic walking bass, and a lovely arrangement of "Star Dust." Many thanks to our hosts, Bob and Joyce Markworth,



Travis Langemeier offered a delightful medley from "Oliver."
Tom Jeffery photo



Jeff Weiler at Markworth's "Pre-Glow" Reception.
Tom Jeffery photo



Dick Boyd's blood-chilling reading from Poe's "The Telltale Heart" set the tone for the Orpheum's audience.
Tom Jeffery photo

and to our artists, Travis Langemeier and Greg Johnson.

Bill and Maurine Durand hosted our October 19 meeting at their home which boasts a large three-manual Allen theatre organ. Following a short business meeting, Bill Durand described the resources of the instrument and favored us with several tunes, including "Lover," "Rose Marie" and "In A Persian Market." Maurine Durand also played a short concert; some of the tunes were "Ramona," "Zigeuner" and "Radetzky's March" by Strauss. Open console and refreshments rounded-out another enjoyable evening at the Durands. Thanks, Bill and Maurine.

Our chapter produced two public organ concerts at Omaha's Orpheum Theatre on Sunday, October 27, featuring Jeff Weiler

(continued ...)

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RIVER CITY cont.

at the 3/13 Wurlitzer accompanying the 1925 silent film, *Phantom Of The Opera*. RCTOS officers managed to rent a 35mm print of the film which included a short sequence filmed in an early color process. Jeff Weiler has studied silent film accompaniment under Lee Erwin, and he provides an excellent performance. Except for ballet sequences in the film where Jeff used music from *Faust*, he composed the entire score used with the film. After the house lights dimmed to a blackout but before the film started, Dick Boyd, a well-known local actor, presented a blood-chilling dramatic reading from Edgar Allan Poe's "The Tell-tale Heart," to set the tone of the evening's entertainment. Dick Boyd and Jeff Weiler received ovations at both performances. On the evening before the Orpheum organ show, Bob and Joyce Markworth hosted a reception in their home so that chapter members could meet both artists, and Jeff Weiler played a brief preview of the musical treat we'd hear on Sunday.

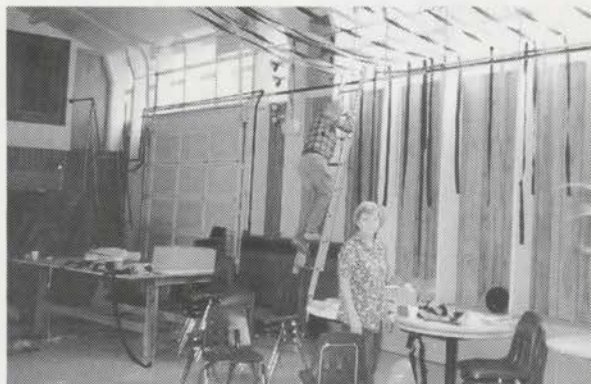
Tom Jeffery



Gaylord Carter with Rocky Mountain President Twyla Landau.



Reception for Gaylord following his concert.



Dick Van Stone and Verna Sass decorating for the Halloween Ball. D. Love photo



Jean Van Stone decorating for Halloween Ball. D. Love photo

ROCKY MOUNTAIN

Denver, Colorado
303/671-8333 or
303/233-4716



Because of the damage to the Paramount's Wurlitzer the chapter had to cancel all of its concerts for the fall season, including the sold-out concerts for the Denver Public Schools and the "Phantom" film presentation of Gaylord Carter. Thanks to Evelyn Riser, the chapter was able to change Gaylord Carter's concert to a "Meet The Artist" presentation.

The Halloween Ball was a real hoot! The Riser Music Hall was transformed into a dance hall, decked out for Halloween. Members and friends of the chapter danced and listened to the grand sound of Ed Benoit at the Wurlitzer, and his trio. Nothing beats dancing to the sound of a theatre pipe organ.

The fall and early winter season will be busy with a variety of programs such as luncheons, vaudeville shows, and guest artists at many of Denver's home installations. The likelihood of the Denver Paramount's Wurlitzer repairs being completed by late spring are great. The chapter is starting to make tentative plans for a rededication concert in late spring, with the possibility of doing the Denver Public Schools students show at that time as well.

The Denver Public Schools/Wicks Organ Project is doing very well. Fund-raising efforts of the Friends of the Wicks have raised two-thirds of the funds needed for the project. The volunteer work crew, under the leadership of Lynn Bullock, and work crew leaders Verna and David Sass are making great strides in completing the restoration and rebuilding of the Wicks' chest work. The console has been rebuilt and refinished by members Art Bragg and Lynn George, and is being wired by Dick Webb. Bob Johnson the Music Director of the Denver Public Schools has retired as well as have many other key people within the schools. Thanks to a strong alliance and agreements between the chapter and the Denver Public Schools, the transition has gone wonderfully. The "marriage" is as strong as ever and with the "new blood" has come new excitement for this project.

If anyone is interested in receiving information on the Wicks project, the "Fusion" concerts for the kids, or programs of the chapter, please call David Love 303/421-1190. The chapter also will send a copy of "Pipes Along the Rockies" newspaper to anyone who would like a copy. This newspaper gives information on what is going on with the chapter and the Wicks Project.

David Love

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Jerry Brasch and Doris Fagin.

C. Wiltch photo



Mark Gifford and Chris Dunn.

C. Wiltch photo

to Mark Gifford, who presented a splendid variety of classical and popular music for our enjoyment. Mark was joined in a duet by one of his newer students, Chris Dunn. After the program, delicious refreshments were provided, and the Brasch's conducted a tour of the Temple's new facilities.

Our president, Dennis Amman, accompanied the ever-popular *Phantom of The Opera* for two shows in October at the Miner's Theatre in Collinsville, Illinois. Denny did a splendid job cueing the film on his Conn three-manual organ, since the theatre does not have an organ. Denny has just moved a 2/11 Barton into his home. Chambers are being constructed in the basement, and he assures us the organ will be playing by May. Needless to say, we are all looking forward to another playing pipe organ in our midst. *Chuck Wiltch*

ST. LOUIS

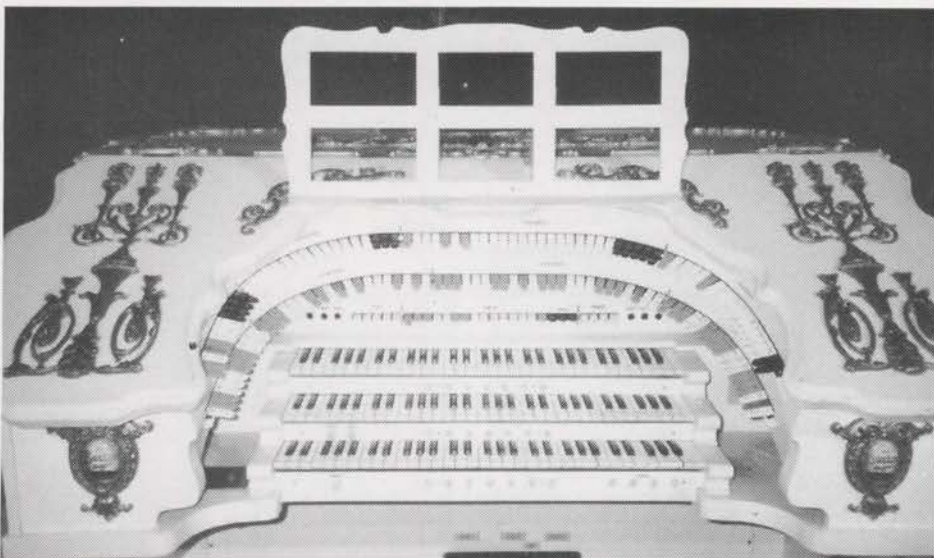
Missouri

314/469-6319

September found us in Springfield, Illinois, visiting our members based there. Jim and Joanne Glatfelter hosted our group to an early fall picnic on their farm just outside of town. The weather was spectacular, providing for a very pleasant afternoon. The attraction of the day, however, was the 3/11 Grand Barton organ in the Springfield High School. Originally installed in that town's Orpheum Theatre, the organ was transplanted in the 60s when the theatre was demolished. A new relay was installed during the past year, making the organ much more reliable and versatile. Jack Moelmann presented a brief program to show off the instrument, and afterwards many of our members took part in open console. The organ was in excellent shape, thanks to the hard work of our Springfield members.

Our October meeting was held at United Hebrew Temple in Chesterfield. This spectacular facility was just completed last year and features a Seville Organ in the Sanctuary, and a new Rodgers organ in the Chapel. Jerry Brasch, past-president of the

congregation, and his wife Rosalie, were our hosts for a very diverse program. Jerry accompanied Temple Cantor Murray Hochburg, who showed us two facets of talent with a traditional Hebrew hymn, and then a show tune. He was followed by another Temple employee, Doris Fagin, who performed several popular numbers for us. Jerry then turned the Rodgers over



Console of the Springfield High School 3/11 Barton.

C. Wiltch photo

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SANTA BARBARA California

The Santa Barbara Theatre Organ Concert Season began on October 5 with a brilliant concert by Hector Olivera. This event drew more than 500 enthusiastic theatre organ lovers to a rich variety of classical and popular musical improvisations as only Hector can perform. In response to many requests for classical selections, Hector brilliantly displayed what a big organ can do well. The excited audience was also treated to a Buddy Cole-style "Autumn Nocturne Medley," the "Poet and Peasant Overture" and many other perfectly performed selections. It was also the birthday of organbuilder Steve Leslie, and a "Happy Birthday" tribute to him was appreciated.

In November, Dr. Emma Lou Diemer showcased the organ with the Santa Barbara Symphony's performance of the Saint-Saens Organ Symphony. The sell-out crowd was thrilled by her performance. Dr. Diemer is a noted composer and organist and is a professor at the University of California at Santa Barbara. She loved the organ. *John Oien*



Left: Dr. Emma Lou Diemer performing with the Santa Barbara Symphony. Right: Rex Koury at the Seaver Memorial organ.



Hector Olivera with Steve Leslie.



Santa Barbara President Bruce Murdock adjusts new stop tabs on the organ.

At right: Visitors from LATOS, Gene Davis, Bob Smith, Don Parker and Harvey Smoller enjoy a jam session on the Robert-Morton.



SIERRA

Sacramento, California
916/961-9367 or 916/967-9732

The Seaver Memorial Wurlitzer had a great workout when Rex Koury played a most interesting concert, and I do mean concert, for us on November 3. Mr. Koury has the true organ technique and registrations as they were in the good old days. His knowledge of the theatre organ is the finest, most complete in the country. He has a great following here in Sacramento, and a good many musicians here hold the highest respect for him. His talent cannot be compared with any other organist as far as theatre organ style is concerned. The audience left the auditorium with great expectations of hearing Rex again at our regional convention here in 1992. Thank you, Rex, for making this such a fine evening for all.

We are sorry to report that a fine organist in our area has passed away, the very popular Emil Martin. Mr. Martin was well known for his concerts, radio and TV appearances as well as theatre playing in the good old days. He had a great following and will be missed by many. *Bud Taylor*

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SOONER STATE

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Our September meeting, held at the Southeast Campus of Tulsa Vo-Tech in Broken Arrow, was a fun change-of-pace. We watched a videotape showing the beautiful movie theatres that were built during the silent-film days — nearly all of which housed that beautiful instrument known as a theatre organ! Organ music, played by professional artists, was included. Afterwards, we wheeled out the console of our 3/10 Robert-Morton, and heard music from eight persons at open console.

A week later, Carolyn Craft played our Vo-Tech "beast" before the graduation exercises of the Oklahoma Law Enforcement Academy. She did a nice job.

October found us once again at Vo-Tech, this time to hear Larry Jones, of Winston-Salem, North Carolina, play for us. Larry's program opened with a videotape clip of him at the console of the Dickinson High School Kimball in Wilmington, Delaware. In honor of that instrument, his first selection on our 3/10 Robert-Morton was "Happy Birthday, Lady." After "There's No Business Like Show Business," he proceeded with a more-or-less "request" program, all of old favorites. A medley from *Man of La Mancha* was especially lovely, with the "Theme" played as a single-note solo in the tenor register with a chorus reed ensemble. After a short intermission, we

were treated to an old-fashioned movie-time slide show, followed by a sing-along led by Paul Craft. Next, we saw a silent movie comedy, *The Count*, starring Charlie Chaplin. Then it was more music: "Sunrise, Sunset" (from *Fiddler on the Roof*), "Poor Butterfly" (again with the melody in the tenor register with the chorus reeds); a march — "Y'gotta have a march," he said — and played "Open the Right Window, Open the Right Door" . . . to name a few. He closed with a rousing "Crazy Rhythm."

The following night the city of Pawhuska, Oklahoma, held the grand re-opening of their Constantine Theatre, refurbished after many years of un-use. On the stage was a Conn 652 electronic theatre organ, loaned by member Sam Collier, with Leslie speakers borrowed from member Harry Rasmussen — and with Larry Jones on the bench! He played a fantastic program for them, with the main event being organ accompaniment to *Phantom of the Opera*. They also enjoyed another Charlie Chaplin comedy, our old-time slide show (slides loaned by our Lee Smith), and enthusiastically joined in on the sing-along that followed (led by our Paul Craft). For many in the audience this was their introduction to theatre organ sound!

The Pawhuska theatre group plan to continue their renovation and would like eventually to install a real pipe organ in the theatre.

There's more good news: the people at the Muskogee (Oklahoma) Civic Center are interested in getting their 3/5 Robert-Morton back in playing condition. After several phone calls, a preliminary trip by Lee Smith and Harry Rasmussen to see what was needed, and another "fixing" trip by Phil Judkins, Don Kimes and Dan Kimes, the organ made music! Harry and Lee made another trip to remove the power supply so it could be repaired (which Harry did by replacing a \$7.50 part) — and they now have a playing instrument. Larry Jones tried it out while he was in town, and was quoted in the Muskogee *Phoenix* as saying "It's quite remarkable — EVERYTHING WORKS — it just needs a little sprucing up."

Dorothy and Lee Smith have made a bit more progress on their instrument. Lee, with the help of J.A. Swartz, has completely re-leathered a large Wurlitzer regulator. (There's still another one to do.)

We are saddened by the recent death of long-time member John Barhydt, 77. John had been known for 40 years as "the voice" of the Metropolitan Tulsa Chamber of Commerce. A pianist and organist, he became fascinated by theatre organ when he was a child in Hutchinson, Kansas, and eventually was allowed to play during intermissions and to practice on the organ in the theatre. We remember his "signature tune," "Tea for Two," which he *always* played when his turn at open console came around. We shall miss him.

Dorothy Smith



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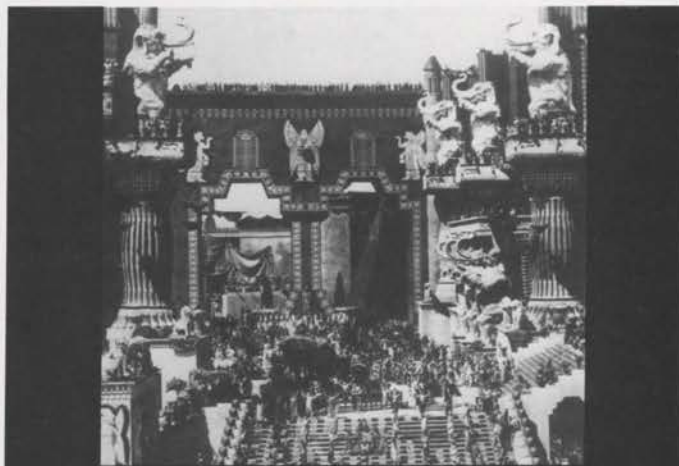
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Our year came to a rousing climax on October 26 with our annual show at Kalamazoo's atmospheric State Theatre. This year it was unbelievably successful — almost a thousand people attended the Halloween showing of the silent movie, Lon Chaney's *Phantom of The Opera*. Jim Lauck, local organist and organ builder, who is largely responsible for keeping the theatre's Barton organ playable, not only accompanied the film but also played *Dracula*, laid out in a real coffin on stage before the show. (That's a role he loves to play!) Ralph Grant, from radio station WKZO was our emcee.

Between acts we had our first Halloween costume contest. Mae West, Elsie the Cow, *Cyrano de Bergerac*, *Medusa*, to

name a few of the colorful entries, paraded before an enthusiastic audience. Thanks to four Kalamazoo music stores and the management of the State Theatre we were able to award a number of prizes.

While not quite so exciting, our monthly meetings have been interesting and entertaining.

In April some of us drove to the Rex Theatre in Morenci, for an entertaining program. It was like a journey back to childhood to sit once again in a small-town theatre, and watch two short silent films (one was *Laurel and Hardy* comedy) accompanied on the six-rank theatre pipe organ by John Lauter.

In May we traveled to Grand Rapids to Joni and Dale Zieger's *Keyboard World*. Dale demonstrated the latest in keyboards and organs.

June found us back again in Grand Rapids at Good Time Charley's, meeting jointly with Wolverine Chapter. Charlie Balogh entertained us on the *Mighty Wurlitzer*. We didn't know that this would be our last chapter get-together at Charley's. Sadly, a few months later the pizza palace closed and the magnificent organ will be moved into Grand Rapids' new art museum.

On June 15 the Joliet, Illinois, chapter stopped at the State Theatre in Kalamazoo for lunch and to see the theatre and hear and play the organ. Ken Butela demonstrated the old Barton, then turned it over to the visiting chapter for open console.

August 18 was the date of our eighth annual potluck picnic at the home of Ken and Dorothy Butela on Kimble Lake. Matt Edwards and Jim Buist from Kalamazoo's *Keyboard World* brought in a keyboard and demonstrated its virtuosity. There was open console on Butela's Conn 650.

In September we met at the home of Don and Shirley Welsh on Long Lake where Don has installed a pipe organ in his pole barn. Don is one of our hardest working members; he knows the ins-and-outs of pipe organs and helps keep the State Theatre organ working.

As our club continues to grow and attract greater audiences at the State Theatre we are grateful to those who help make this possible. Some of those people: Dorothy Stahl, Ken Butela, Mary Ann Law, Dayton Maynard, Ione Higa, Don Welsh and our new editor, Janet Corstange.

Dorothy Butela



Organist Jim Lauck before the State Theatre Halloween Show.

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TOLEDO

Toledo, Ohio
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This fall was a hectic season — performances, meetings, and election of officers topped the list. Larry Evritt once again was a gracious host for our October 6 meeting in Defiance, about an hour from Toledo. Each year the Evritts share their 3/28 Wurlitzer with us. Toledoan Bill Yaney was the guest artist and recreated much of his summer program from the Senate Theatre in Detroit.

Opening with "It's A Most Unusual Day," he aptly demonstrated all 28-ranks and the myriad of special effects Larry has implemented on his fabulous home installation. Bill, in absolute agony with back pain, was a real "trooper," sat at the console for almost an hour, and thoroughly entertained with standards including "You Do Something To Me," "I Get The Blues When It Rains," "Embraceable You," and lots of others, calling special attention to Larry's latest "gadget" — a set of motorized wind chimes — that Bill used to introduce "When I Fall in Love." A few TATOS members, including Frank Hayes, Bill Coine, and Larry's daughter took advantage of open console before a buffet supper was served.

The November 3 meeting focused on last minute details for the Melissa Ambrose program — just one week away. Advertising and ticket sales had already surpassed all expectations, and it appeared that the concert was headed for an overwhelming financial success.

The Conn 360, three-manual theatre organ, originally owned by the late David Ring, a TATOS founder, and used for years to raise capital to refurbish the club's Marr & Colton, was brought out of storage and used for open console. Lenny Norman satisfied a big request with a wonderful medley of French songs, and Helen Sherman, TATOS historian, also entertained the audience. Bill Coine played Dave Ring's theme song, "Here's That Rainy Day" which brought back a good



Host Larry Evritt at his Wurlitzer.



Toledo artist Bill Yaney.



Melissa Ambrose at the Marr & Colton.



TATOS members Ruth and Lloyd (Sonny) Renchler at Bill Yaney's impromptu performance at the Evritt Wurlitzer.

many memories for older TATOS members who worked so diligently with Dave in those early years to keep the Toledo theatre organ momentum going.

The "Main Event" for November was the Melissa Ambrose concert — "She's Back!" at the Ohio Theatre. This extraordinarily talented, pert, young theatre organist absolutely dazzled the crowd with her fancy footwork and incredible theatre style. Melissa opened with her own dramatic arrangement of "Everything's Coming Up Roses" followed by "Chapel in the Moonlight" and a clever Bing Crosby novelty number, "The Sunshine Cake." Her interpretation of Gershwin's "Someone to Watch Over Me" and "Embraceable You" demonstrated why she is so tremendously popular with the theatre organ crowd. Melissa played a rather obscure Kate Smith piece, "A Nightingale Sang in Berkeley Square," which thoroughly delighted the predominately older crowd. She concluded the first half with a fantastic medley from *Les Miserables*.

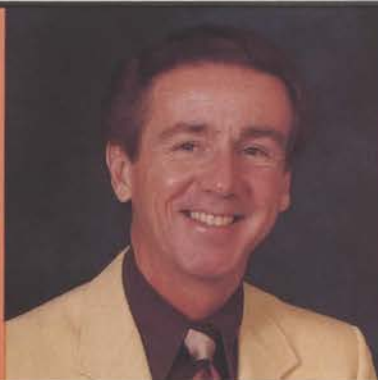
In the second half, Melissa played several numbers from her new CD recording, *It's A Grand Old Flag*, including "Strike Up The Band," her own "Hoedown Medley," "God Bless The USA," "I Dream of Jeannie," "Seventy-Six Trombones," and a rousing medley saluting the four branches of the armed forces. Showing her penchant for Gershwin, she capped-off the show with a flashy interpretation of "I Got Rhythm." The advance promotion, media attention, and community support made this one of the most successful TATOS programs in a long time. (continued...)

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Floyd Broussard, Chairman, SETCATOS

TOLEDO cont.

Melissa made her Toledo theatre pipe debut in 1987 — the same year she won the ATOS Young Organist Competition in Los Angeles. Then just 19, Melissa thoroughly captivated her Toledo audience, and the response to her return mandated the theme: "She back!"

TATOS continued to provide organists for the Ohio Theatre's monthly movie series. House organist Bill Yaney did the honors for October. Kevin Oberle, created chills for the crowds at the Ohio Theatre's *Haunted Theatre* production. For several evenings prior to Halloween night, Kevin performed his *Phantom of The Opera* routine as part of the holiday scare.



Frank Hayes at open console.

VIRGINIA Richmond



Another fantastic Wurlitzer Weekend has come and gone, and all of us are eagerly awaiting another such event next year.

The annual musical celebration of our famous Wurlitzers started with Eddie Weaver playing the renowned Mosque Wurlitzer. This 3/17 beauty recently had extensive work done on the console by Bob Lent who until this year was house organist at the Byrd Theatre in Richmond. Eddie was organist for the Kiwanis Travelogue

which is held at the Mosque six times each year. The attendance for any one of these showings is well over several thousand. Our club was the guest of the local Kiwanis organization which feature the organ with each of its travelogue films.

After the travelogue, we invited members of the Kiwanis audience to remain to hear Ty Woodward in concert. Many remained along with our club members, and Ty gave a splendid concert as he always does. The organ never sounded better and the organ and Ty were given a tremendous ovation. Ty had a short silent movie and a sing-along.

The next morning we all assembled at the beautiful Byrd Theatre in Richmond's Carytown district to be treated to yet another great organist and musician, Ken Double, from Lafayette, Indiana. Ken is one of the most polished organists we have heard in a long time. Every piece was executed with exact preciseness and tonal color which makes the Byrd organ sound so great. That evening the club was invited to be the theatre's guest to hear Lin Lunde play the 7:15 and 9:45 showings of *Terminator 2*. Needless to say, the 1,300-seat house was sold out.

After Lin's pre-show performances at the Byrd, another event took place at the home of David Barnett, the proud owner of a beautifully maintained 2/8 Wurlitzer. It was time now for everyone who wanted to play to try their hand at this big little Wurlitzer. The first to play was newcomer Greg Owen from New Bern, North Carolina. Greg is very talented and it is for sure we will be hearing him again.

On Sunday morning, Paul and Joyce Harris hosted the club and their guests at their spacious home, Molehill Manor, from 10:00 a.m. to 4:00 p.m. A wonderful time was had by all, and many thanks to Paul and Joyce for providing a wonderful climax for the memorable weekend.

After Ken Double's concert at the Byrd, we assembled at Thalheimer's Department Store in Downtown Richmond for a delicious buffet luncheon. After the luncheon, our annual business meeting was held at which time we elected our board of directors for 1992. A short walk to the Carpenter Center let us see first-hand the progress being made on that organ.

Many thanks go to all those who made this musical weekend possible, especially to Mr. Duane Nelson who operates the Byrd Theatre. Duane made the theatre, its staff, and all facilities available to our club at no cost. He deserves many thanks for the favors he has shown us during the past year. Our many guests from as far away as Chicago and Atlanta all expressed their delight at our achievements and are looking forward to 1992. *Miles Rudisill*



Karl Cole at Cleveland Grays' Armory. R. MacCallum photo

WESTERN RESERVE

Cleveland, Ohio

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Chapter member George Krejci commanded the console of the romantic 1924, 3/28 Kimball pipe organ at the Ansel Road Temple for a chapter social on September 15. After a delightful program including "Cheek to Cheek," "76 Trombones," and "Charleston" — all performed with George's particular flair — several members braved open console with George on hand to help navigate the stop-pulling.

Local organist Ken Demko was at the keys of the Cleveland Grays' Armory 3/16 Wurlitzer for our October 13 social and business meeting. Following the appointment of the Nominating Committee for the coming annual election of officers, the meeting quickly yielded to Ken's artistry.

We launched our 1991-1992 concert series by presenting Karl Cole at the Cleveland Grays' Armory Wurlitzer on November 2. With the organ sounding great and the auditorium sparkling, Mr. Cole followed the opening National Anthem with a list of favorites — old and new — including "The Song is You" and "Boogie Woogie Bugle Boy." Also a talented vocalist, Karl accompanied himself for Irving Berlin's "Let Me Sing a Happy Tune" and "Let Me Entertain You" — sung (in falsetto) by a female puppet perched "seductively" on Karl's shoulder. A sing-along and silent Laurel & Hardy fragment rounded the evening's entertainment and left every heart singing. We hope future series concerts — scheduled in February and April 1992 — will follow suit. *Jim Shephard*

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If you don't already own an MDS-Theatre III, see your local Allen representative for a demonstration. He'll show you how to have Lyn play "live" in your own home. Get started now: Order Lyn's video from Allen Organ Company. We'll also tell you how to order his special music package.



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