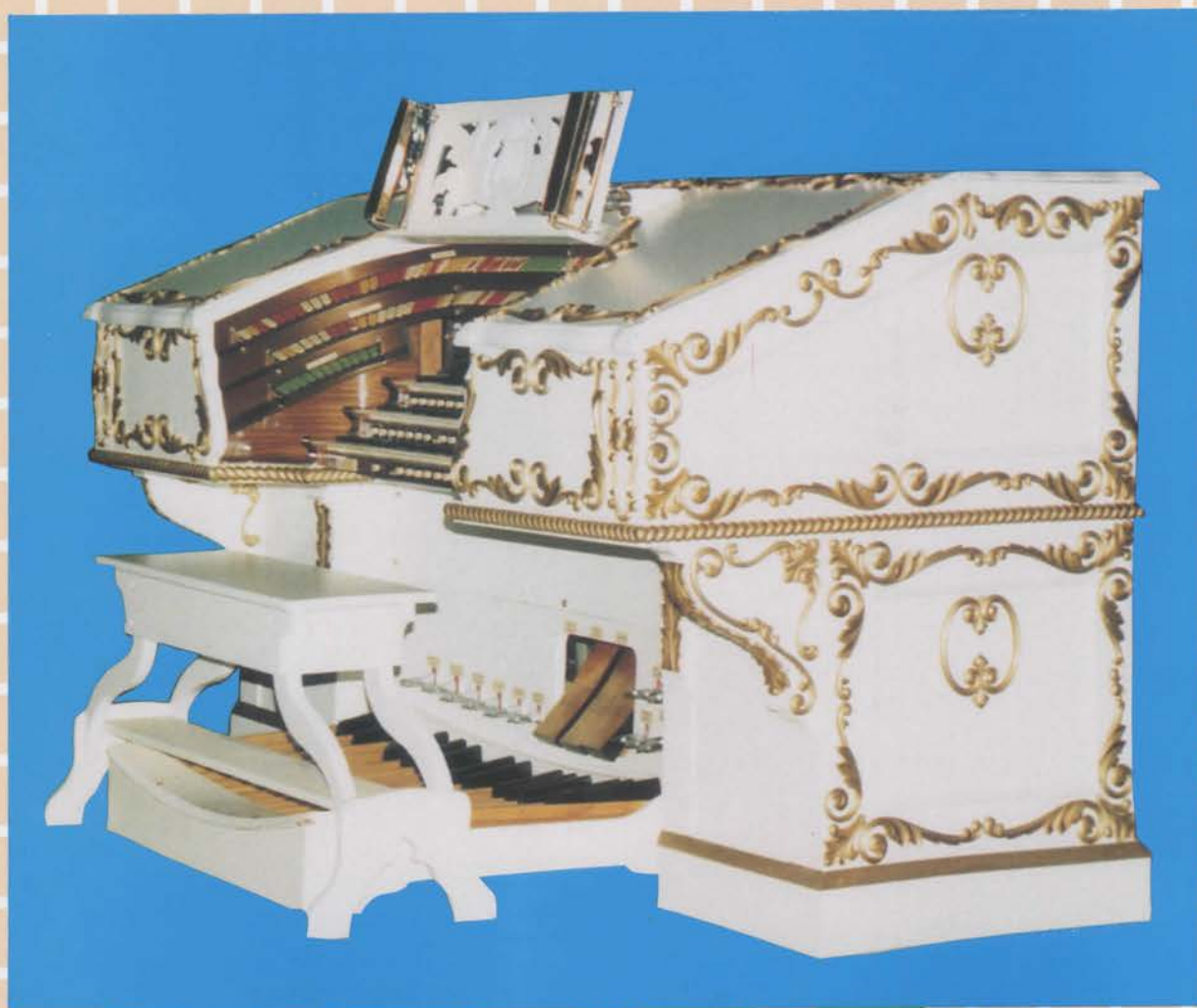
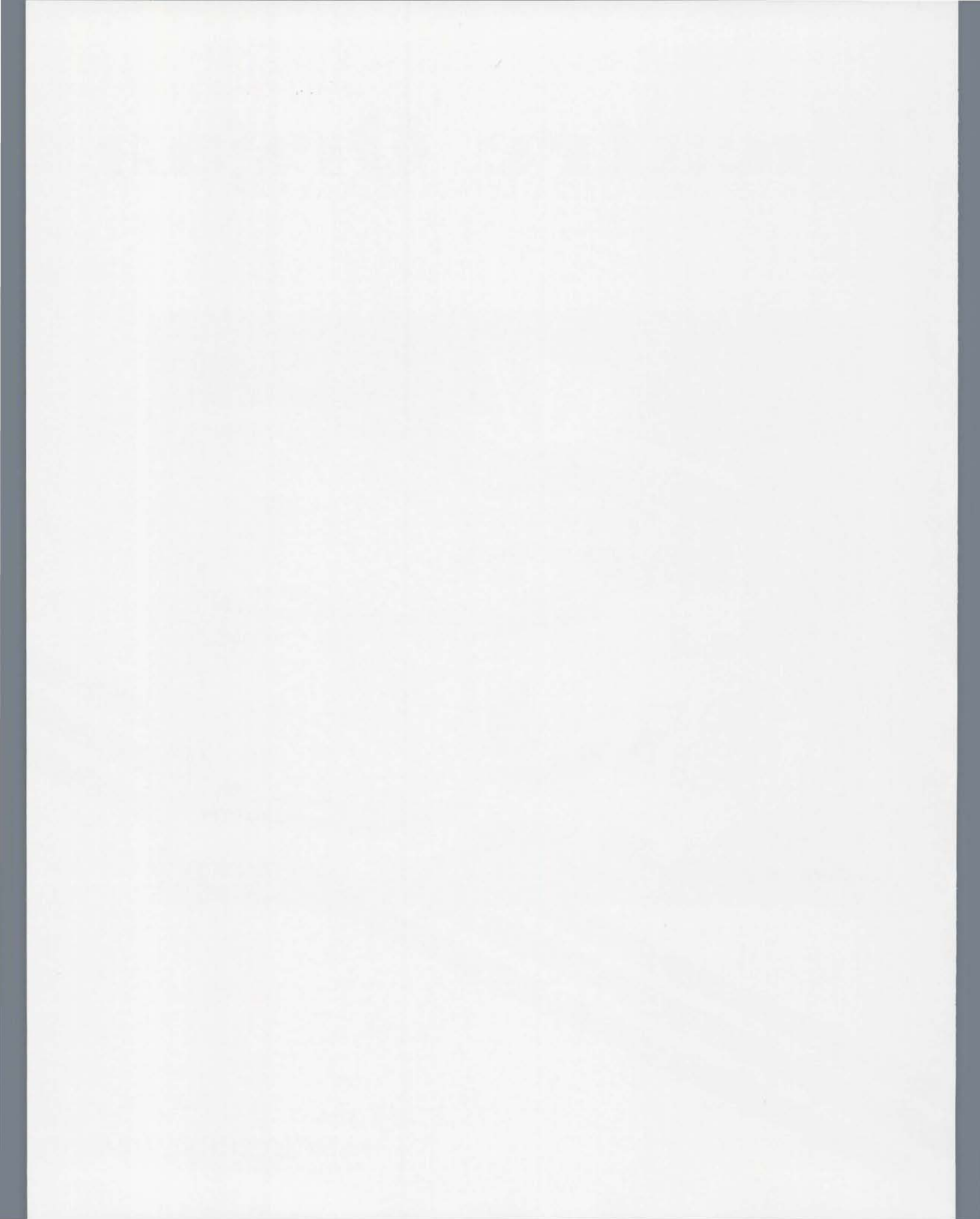


Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



MARCH/APRIL 1992



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VOLUME 34, NUMBER 2

MARCH/APRIL 1992

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

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COVER PHOTO:
Keswick Theatre Moller

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President's Message



The term 'networking' is defined as "a supportive system of sharing information and services among individuals and groups having a common interest." Networking with other organizations has the potential to greatly benefit all participants. We in ATOS can be more effective in our goal to promote the theatre pipe organ and its music if we network with other groups.

At the national level, we are currently working very closely with the Towe Ford Museum in Sacramento, California. Details of the ATOS project are to be found in this issue of THEATRE ORGAN.

Local ATOS Chapters have experienced the benefits from joining with other groups. As an example, last September Eastern Massachusetts Chapter joined with other groups in their area to support the annual Muscular Dystrophy Association fundraising campaign. They presented a benefit theatre pipe organ program as part of the local fundraising efforts.

This endeavor by the ATOS chapter not only helped raise funds for a worthy cause, but it greatly increased the visibility of the chapter and their activities. Many people were introduced to the theatre pipe organ and its music. It is reported that at their next public concert, many of these people were in attendance — all because of the chapter's participation in the Muscular Dystrophy Association crusade.

Becoming involved and participating with other organizations in your area will require dedication and hard work. However, the rewards are worth all of the effort. Not only will you have the satisfaction of helping others, but your chapter will reap many benefits.

If your chapter is ready to reach out to others in your community, seriously consider becoming involved in the annual Jerry Lewis Muscular Dystrophy Association fundraising campaign. For further information, write to David Marden, EMCATOS, Inc., 386 Pleasant Street, South Weymouth, MA 02190. As an active member of the Eastern Massachusetts Chapter, he has been closely associated with this project, and he has valuable information for all chapters interested in participating.

There are so many opportunities for

ATOS chapters to become involved in the community. It is important for us to reach out to other organizations. Many chapters are already involved in such projects. Several chapters keep me informed about their activities by sending me copies of their newsletter. I always enjoy reading about chapter programs and activities. If your chapter is not now sending me a copy of the chapter newsletter, please add my name to your mailing list.

Remember, networking pays big dividends to those who are willing to accept the challenge.

Vern Bickel



1991 FINANCIAL REPORT

1/1/91 through 12/31/91

Category Description - 1991

INCOME/EXPENSE

INCOME

Advertising (Journal)	16,882.65
Archives	5,700.97
Convention Income	49,496.86
Donations	13,262.76
Interest	4,557.40
Mail Upgrade	1,660.00
Membership	153,187.00
Other (misc.)	10,204.14
Other Assets (Fixed)	51,676.00
Other Investments	286,336.50
Income — Other	220.88

TOTAL INCOME 593,185.16

EXPENSES

Administration	5,722.23
Archives	3,891.14
Convention Coordinator	1,374.55
Directors	6,132.62
Executive Director	30,977.68
Journal	90,637.03
Newsletter	16,243.61
President	3,061.92

Projects:

ASCAP	1,100.00
Chapter Relations	622.79
Electronic Organ Club	1,118.94
Endowment Fund	140.00
Radio Show	3,699.85
Towe Ford Organ	37,765.31
Total Projects	44,446.89
Scholarship	3,925.27
Secretary	1,613.66
Treasurer	2,161.83
Vice President	1,123.03
Young Organist Competition	5,082.29
Expenses — Other	4,000.00

TOTAL EXPENSES 220,393.75

TOTAL INCOME/EXPENSE .. 372,791.41

Submitted by Alden Stockebrand, Treasurer

Directors' Corner

■ Jack Moelmann

The "YTOE" what is it, who is it, what does it do, why do we have it, etc.? "YTOE" stands for "Young Theatre Organ Enthusiasts." This is a group of young people (arbitrarily set at 35 years of age and under) which was first started in 1987 at the Los Angeles ATOS National Convention. Several of the young people got together in Los Angeles and wanted to form a group that could do things together, get better acquainted, and have some activities of their own, especially for those who couldn't participate or didn't want to participate in the cocktail parties and older adult activities. The name "YTOE" was suggested by the group and Melissa Ambrose was selected by the group to be its first leader.

One of the main purposes of the group was to attract young people to the national conventions knowing that there would be an opportunity for them to get together and do things. It was not the intent to detract from the normal convention activities, but to provide some activities during the extra times available. Some things suggested included open console sessions, social events, perhaps an outing of some type, and the opportunity to work with some of the concerts in providing staging assistance especially during the Young Organist Competition winner concerts. During the convention the following year the YTOE people who attended the Portland convention got together and helped with the Young Organist Competition concert at Benson High School with lighting, staging, and the many things that go into a concert of this type. In Detroit the following year, they got together and helped with the concerts at the Redford Theatre. During the last convention in San Francisco, they took a trip to one of the local Pizza Parlours and had the opportunity to play the organ. The same also took place at the Oakland Paramount with the assistance of Jim Riggs.

There are no membership requirements (except for being 35 or under); there are no dues, it is a social group to encourage people to be part of ATOS and its activities. The group is not just a group of organists, but those interested in the technical aspects of the theatre organ, staging, projection, lighting, organ performance, or just plain listening. The leader of the group is selected by the members. I am the National Board member who provides guidance and assistance as needed. I have already asked the chair-

man of the coming convention in the Philadelphia area to schedule a time at the beginning of the convention when the YTOE can get together to organize what they would like to do. I also asked that a member of the sponsoring convention chapter be part of the group to help orchestrate what they might do or want to do.

A fallout of the YTOE would be similar activities at the local chapter level. Motor City has organized just such a group within their chapter that helps out with activities within the chapter, especially those at the Redford Theatre. Your chapter can do the same thing.

If you want to know more about the YTOE or have some ideas contact me or contact the YTOE leader Scott Foppiano, 22055 West 14 Mile Road, Birmingham, MI 48010, 313/647-6960. Better still, come to the national convention this summer and be part of the YTOE.

Jack Moelmann

P.O. Box 165

Scott Air Force Base, Illinois 62225
618/632-8455

■ Paul Quarino

During my tenure as ATOS Historian, I have become increasingly aware of the role our chapters have played in the saving and presenting of theatre organs. As we have grown over the past 37 years, chapters from California to New York, from Puget Sound to South Florida and points between, have contributed to our history. Much has been written chronicling the careers of organists and about the history of organbuilders, and theatre builders and theatre chains, but this other facet of our story lies hidden in the histories of local chapters. It occurred to me that we are hearing many theatre organs today that might have been lost if it were not for the efforts of these groups of enthusiasts who got together and found ways to save them.

Perhaps your group started prior to the Round Robin letters days, or the forming of ATOE. Did you have a project of your own when you joined folks one state over? Maybe there weren't enough of you to have meetings. Did you join an ATOE chapter in the next state because there wasn't an active group in your state? When did you finally grow in number to form your own ATOE chapter? Do you remember the change to ATOS? These are the stories that I would like to collect and incorporate into the larger history of ATOS.

To do this, I will need your help. If you have any anniversary programs, souvenir pamphlets, written histories or other materials that contain the history of your chapter's activities relevant to the preservation of a theatre organ (or organs), please send copies to me (Xerox will do) so I can compile a national picture of the success stories that abound in the historical records of our chapters.

Paul J. Quarino

3141 S.E. 90th Place

Portland, OR 97266

■ Jim Riggs

As I sit here writing, I reflect on the first four weeks of our new daughter's life. She's in the other room now, in her mother's arms, safe and content (until the 3:00 a.m. feeding!). It occurs to me that Janice and I have a tremendous responsibility in the molding of her personality. We'll be laying the foundations for her likes and dislikes, her tastes and values. It's a daunting but exciting job.

I wonder how, over the years, little Georgia will come to view the theatre organ, its music and her father's vocation? Will she see it as something impossibly square, greeting discussion of it with the familiar "Oh, Dadee . . .?" When I start to play some TO recording (or perhaps, when I turn on the home blower) will she retreat to her room and play some God-knows-what music that'll be in vogue ten years from now?

Or will she, in time, see the theatre organ for the piece of musical and cinematic history it is? I'd like to think she will. The recent work ATOS (and its chapters and members) has been doing in the name of preservation and education will help to insure it.

As Georgia grows up, she'll see more and more theatre organs *in theatres*. She will see a close-knit group of enthusiasts (that's us, folks) working to preserve and tastefully present the theatre organ to the public.

Partially through the efforts of ATOS, she'll see and know what a silent film is and how the theatre organ fits into that picture. That's good, because youth naturally tends toward the visual and the lively.

She'll also be exposed to the music of the theatre organ. That's good, too, because theatre organ is an oasis of "nice" in a sea of musical "angry." (if you doubt this, just find the most popular FM radio station in your area and try listening to a

(continued on page 43)

Letters To The Editor

Dear Editor:

The July/August issue contained the fine *Tibia* reprint on George Wright. In this article, Mr. Wright mentions the three organs owned by the Stockton, California, Peffer family.

Prominently mentioned was a "poor excuse for an organ" the 3/7 Moller in KGDM Stockton. Well, for better or for worse, this organ still exists and is in a Lutheran church in the middle of a San Joaquin Valley orange grove. It is still "a poor excuse of an organ." My dear friend Richard S. Villemain installed the thing out in a burg known as Terra Bella some 30 years ago. The organ was factory prepared to play 10 ranks rather than the seven it was provided with. A complete three-rank unit Louis A. Maas organ was added to the 3/7 and is the saving grace of the organ — which puts the rest of the instrument in perspective!

The organ is gargantuan in every respect — except in the way it tremulates. The scale 38 leathered Open Diapason is singularly capable of drowning out what ever else is registered in the "ensemble." The organ is reasonably intact sans Kinura (replaced by a fiery French Trompette) and the "original nanny goat" Vox Humana replaced by a Clarinet. The console is at least 8' wide, certainly large enough to garage a motorcycle or two. On the positive side, the organ has a magnificent 16' Double Strong. The organ remains a true curiosity.

Also, in this same issue appears "The Rare Breed" chronicling the Wurlitzer style 216. Somehow or other the Xylophone was left out of the specification for the Solo manual as shown on page 19.

Sincerely,

Thomas L. DeLay

Dear Editor:

I join reader A. Charles Roger (1991 Nov/Dec. issue, p. 7) in lamenting that the electronic organ industry has not seen fit to provide proper theatre instruments. But neither I, nor obviously the industry, agree with him that a significant latent demand exists.

Allen Organ's Dwight Beacham once estimated that only 5% of their output was theatre units. Rodgers, pressured by overseas owners to generate positive cash flow, have demonstrated an unwillingness to divert resources from "straight" organ development.

Have these firms ever shown us a product that we just couldn't do without? I say no. But have we potential buyers



KGDM Moller now in Terra Bella Lutheran Church.



DeLay photos

convinced them that they should? Clearly not.

In other fields, some event can intensify demand; for example, a classic car auction posting unusually high prices. I had hoped that Jack Moelmann's "plug-in" group would become a force to impress the manufacturers, but his little army of 155 volunteers (as of July 1991) hardly defines a mass market. I can only end this sad recital with a suggestion — if any of you out there has an inkling of buying an electronic, even in the distant future, start bugging candidate firms now. Let them know in detail what you require, and tell them about your dozens and dozens of friends who are sure to want the same thing.

Robert Gates
Mendham, NJ

Dear Editor:

I doubt that any ATOS member could receive a better Christmas present than George Wright's newest CD, "Chicago" Volume 1! Mine arrived just in time to fill my stocking in a very special way.

Like many, as I grow older, I've found myself looking back 25 to 30 years for memories of being thrilled to the bone by the in-theatre theatre organ experience. I was fortunate enough to have been at George's concerts at San Francisco's Fox, Paramount, Orpheum, and Avenue Theatres. They're some of my fondest, most moving experiences. Little did I know when I opened the little package from Banda Records, that I might relive a bit of those experiences in "Chicago" Volume I.

George Wright is an indelible part of our lives, no matter where we live in the world. The unmistakable harmonic car-

esses, and the timeless elegance of his music takes the imagination on a joyride unlike anything else on earth. But, perhaps the most important quality that's abundant in this CD, is the magic that comes from playing a room like the Chicago.

Just as legendary as George, the Chicago Theatre survives today as a legacy. A truly awesome setting perfectly surrounds the theatre-goer (and CD owner) in a peerless theatre pipe organ experience. Until one knows of this dimension, one cannot fully appreciate the theatre organ. Entrusted to CATOE, the nation will be looking forward to hearing that this organization is preserving one of the few remaining jewels left in the world. The proof that this charge has been carried out will be at the 1993 ATOS National Convention, when the Chicago Theatre is expected to be a featured event.

Theatre pipe organs have reached a remarkable stage of evolution since their introduction in the mid-teens. Somewhere along the way, modern tonal architects sensed a growing need by musicians for increased flexibility and pitches that the inventors couldn't have imagined. Now dubbed "Hot Rods," these intensely engineered, turbo-charged marvels challenge the mightiest of musicians. And, indeed, they are as important a part of our world as those few original instruments that still dot the country.

As conversations among members continue to highlight the subject of whether to "hot rod" or historically preserve, I hope each opinion will find room for the other. Any number of CDs currently available will demonstrate the marvel of the modern theatre organ. A few CDs,

(continued ...)

THEATRE ORGAN

LETTERS cont.

like "Chicago" Volume I, demonstrate the need to preserve equally as compellingly. It's been said that "Greatness is inherent through limitation." Perhaps this explains why some are talking about preservation these days.

Thank you, George, for sharing your passion with us, for reminding some of us of our first musical thrill, and for reminding us that the greatest musical experiences aren't dependent upon SAMS and microprocessors.

Sincerely,
Stephen L. Adams
Neenah, WI

Dear Editor:

I read with great interest the replies to my earlier letter in the ATOS Journal, concerning the preservation of theatre organ relays and switchstacks and their replacement with faulty digital substitutes. I would like the opportunity to expand on the basic theme and to clear up some misconceptions about my position and why I have chosen to take such a stand.

I am totally against the replacement of rebuildable theatre organ relays and switchstacks, primarily from the historical conservation aspect, but also from the point of view of the lowered musical standard. I do recognize the occasional, and rare, justifiable exception.

These organs were designed in the late teens and early twenties, when such band-aids as digital electronics did not exist. Yet, most were engineered to the highest available technology of their day, with the firm goal in mind of giving the organist the best quality, most reliable and most responsive instrument that the builder could deliver. And, deliver they did!!

Yes there were schlock firms that built to the lowest standard they could get away with, only to try to grab a piece of the action. That situation goes on in any industry. However, the firms with the highest standards of integrity, with the best of artistic intentions and with towering pride in their work, did only their best. Wurlitzer, Kimball, Robert-Morton, Barton, all were of this first calibre.

In addition to developing their own "House" tonal standards, these builders designed their windchests, regulators, console mechanisms and their relays and switchstacks, to deliver reliability under the most grinding use. Just like the Simplex or Powers projectors, way up there in the booth, they HAD to deliver.

In response to one reply to my earlier letter, that the relays were "unreliable," that is just not the case at all. Reasonable

historical research will put paid to that line of thinking.

The average theatre organ on Market Street in San Francisco, felt the wind at twelve noon and was in constant operation until midnight, 365 days a year, reliably delivering its musical aura. Even then, the poor organ got little rest. The organ maintenance man arrived after the last bleary-eyed patron wandered home-ward after the last show. It was his job to fix the little problems that cropped up during the day and to brush up the tuning. So the organ and its relay and switchstack kept right on working until he was through with his tasks. Eighteen-hour days were the norm, for years and years on end.

As to where this skilled knowledge went, it is still alive and well and in good hands. The factory man tutored the local contracted organ maintenance firm, their men instructed their apprentices, they in turn passed on the knowledge to the first of the enthusiast organ hobbyists and now they see to the preservation and continuation of the vital knowledge. It is there; one only has to have the intelligence to go out, find it, and learn it.

My own case is not unusual and is probably atypical. I recall the local theatre organs as a small child, the S.F. Fox, the Oakland Paramount, the State in Marysville; but all were wasted on my ears. I knew that the cartoon came on after that guy quit playing that big piano and that was all that mattered. Then, around 1960, a friend dragged me to the Fox to hear Gaylord Carter play *The Mark of Zorro* on the magnificent 4/36. To say that my passion was inflamed did my feelings scant justice. Three weeks later caution flew out the window; I owned my first theatre organ.

With that purchase, I was over my head in trouble, so a mutual friend caused my abrupt landing on Edward Stout's doorstep. Ed took pity; I became a willing unpaid apprentice to him, as work schedules permitted and began learning the inner mysteries of Wurlitzers. The glorious S.F. Paramount's 285 Special was my schoolroom. Now, thirty years later, I am still Ed's interested and eager student and will be until we both function no longer.

The interest was not only serving my musical enrichment, but as a professional mechanical engineer, and thoughts of that three story, forty ton, air-driven machine being controlled by one man bringing forth those highly emotional sounds, just overwhelmed me. The artist who performed the console magic, and always will for me, was a very young Tom Hazleton.

The point of all this is simple. Part of the sound the artist obtains from the particular theatre organ is derived from its speed of response to his fingers; it does influence his playing and interpretation of the music. That is at the basis of my argument. I maintain that the response of some of the digital systems is detrimental to the artist's interpretation of the music.

The knowledge to rebuild the theatre organ's original relay system is there; one only has to have enough fortitude to go find it and learn it, then apply it.

The various builders' pneumatic systems demand that the restorer be aware of the concept, the fine clearances and settings originally used in their individual designs. And, pay heed to them.

The Wurlitzer is very demanding in this regard; but so what? The relay and switchstacks were designed by man, built by man and can be indefinitely rebuilt by man. It is just that the man involved has to have the patience to learn the design parameters, the money to have the right tools and materials on hand and the intelligence to realize that he probably cannot do better justice to the original builder than to just replace the leather, felt and contact wire with exactly the same, albeit new, material, to the same design and to the same working clearances, as the original. One must add, with the same skilled level of craftsmanship and pride in doing a fine job.

To also say that they are noisy and slow and therefore should be replaced only displays the lack of insight into the systems. They are lightning fast, and while they make some noise when played complaining about noise should the relays be installed in the pipe chambers, again only shows that the installation was not well planned and required professional assistance. Such complaints today only mask a deeper lack of understanding. Installation in a relay room, as they should be, leaves no basis for complaint.

We are dealing with a complex, demanding mechanism. Complex, yes; but not beyond the comprehension of an intelligent and patient owner. The routine maintenance it needs is not complicated, but like a BMW, failure to provide competent preventative maintenance leads to big problems. It can and will faithfully serve for generations to come. The same as it has served generations in the past.

The objection to the solid-state systems so far examined, is primarily that they are not anywhere near sophisticated enough to be desirable. Old 8-bit-word, 8-meg. clock rate, computer technology is just plain out of date. Using a single central

(continued on page 43)



Sedgwick Moller console being moved into the Keswick Theatre, March 1988.

The Sedgwick Saga

by Grant I. Whitcomb

Sixty-four years ago M.P. Moller Company of Hagerstown, Maryland, delivered two theatre organs to Philadelphia, Pennsylvania.

One was the 4/44 for the Metropolitan Opera House in downtown Philadelphia; a smaller one was to be delivered to the Sedgwick Theatre in Germantown.

Somehow, the directions got mixed and one of the delivery trucks began to unload pipes at the Sedgwick that should have gone to the Met.

When the delivery people saw all those pipes they called the factory, and the trucks were routed properly.

Was this snafu a portent of things to come?

The organ delivered to the Sedgwick was a 3/19 Deluxe Moller, opus 5230, a large-scale instrument with a console of heroic proportions for which Moller was noted in those days. The organ was priced at \$17,500, which sounds quite reasonable these days, but was a goodly amount in 1928. For a neighborhood theatre, the Sedgwick was fairly large with a seating capacity of 1,632. Irv Glazer, past president of the Theatre Historical Society and a local expert on movie houses, advises that the Sedgwick was designed for a balcony which was never installed, but the ceiling height was maintained and provisions were made for two sizeable chambers to house large-scale pipes. This afforded some in-chamber mix before the sound was expelled through the shades into the auditorium. As a result of these physical and acoustic factors, the Sedgwick Moller provided listeners with a theatre organ sound not usually heard in neighborhood houses. It was big and impressive, but its life was quite brief.

As most readers are aware, the Silent Era peaked about 1930 as did the use of theatre organs. As Talkies improved and the Great Depression came to dominate society, live performances were relegated to downtown movie palaces; vaudeville died out in the smaller theatres and was replaced by the double feature. Musical interludes and sing-alongs were replaced by Screeno, Bank Night, free dinnerware, and whatever gimmicks theatre managers could dream up to bring in the customers. Some theatres survived, but many closed, never to reopen.

The Sedgwick survived those lean years, partly as a result of Bank Night. Violet Egger (Meyers), a well-known theatre organist in the Philadelphia neighborhood theatres, was employed as a combination cashier/organist in 1932. After selling out all 1632 seats and accumulating a "wastebasket full of cash," prior to the start of the show, Vi would close the box office and proceed to the Moller console, leaving the contents of the wastebasket to the theatre management to provide the Bank Night stipend.

Those neighborhood theatres that survived the Depression and WWII were confronted by a new enemy in the 1950s — television. The marginal houses closed and became parking lots, stores or drive-in banks. A few others, including the Sedgwick, became "weekenders," opening only on Friday nights, Saturdays and Sundays. On this basis, the Sedgwick was able to survive the entire decade.

Early in 1960, Delaware Valley Chapter, which holds ATOS Charter #2, was looking into the possibility of finding a

theatre organ in the Greater Philadelphia area to restore and use. The 3/17 Wurlitzer in the Tower Theatre had already been restored for a series of Columbia (Epic) recordings by Leonard "Melody Mac" MacClain. There was nothing of comparable size or grandeur in outlying areas. The downtown theatre organs were either gone or were not accessible for restoration because of movie scheduling and a lack of interest on the part of managers.

Chapter member John Armstrong suggested to then President Dottie MacClain that the Sedgwick Theatre had a perfect set-up if arrangements could be made to restore the Moller. The two then reached an agreement with the Stanley chain to make this a chapter project, and Dottie asked Brant Duddy (who had restored the Tower Wurlitzer) if this might be feasible. After an exhaustive investigation, Brant traced the old and dusty main cable to a hidden fuse box outside in the front of the theatre (far from the console). He replaced a burned-out fuse, the old Kinetic blower came to life, and the Sedgwick Moller made noise again! Not very musical, to be sure, but hopeful at least. Brant called Dottie and advised her that the organ was basically restorable with a sufficient investment of time, energy and money to replace missing pipes, fix damaged pipes and replace nearly all the leather. The chamber on the right was not too bad, suffering primarily from the ravages of time and neglect. On the left, however, there had been roof leakage for some time resulting in pipes full of soggy plaster, warped chests, rotted leather and some portions of the Tibias lying in pieces on the chamber floor. Restoration would not be a snap!

Nevertheless, the job was undertaken with gusto and enthusiasm by a devoted group who had two things going for them: 1) a genuine love of the theatre organ and 2) an unbelievably cooperative theatre management that allowed access to the theatre from Monday morning through Friday afternoon and Saturday and Sunday mornings. By summer 1962 the entire right chamber was complete plus four ranks on the left.

With a dozen ranks playing and an operational console, it was felt that the organ was in good enough shape to be included as part of the Afterglow of the 1962 ATOE Regional Convention in Hershey and Lebanon, Pennsylvania, planned by Dottie MacClain and the late Erwin (Cap) Young. Less than a year later, June 5, 1963, Delaware Valley Chapter presented a concert on the completely restored Moller, featuring Leonard MacClain. Was this to be the beginning

of many years of enjoyment of a lovingly restored instrument in its original home? No. The fates decreed otherwise.

In 1966 it was announced that the Sedgwick Theatre would cease operations, and the property would be sold at auction. Since the cost of the theatre would have been about 200 times the net worth of the chapter, the officers voted to bid up to \$2000 for the organ only. As a result, Delaware Valley became the first ATOS chapter to acquire a theatre organ of its own (and for a fraction of its true value). Whether this was a blessing or a curse must be determined by the reader.

There is an old saying, "Three moves equal one fire," and between the years 1967 and 1990 the Sedgwick Moller moved a total of eight times, with two of the moves conducted under extreme duress. Ideally, the organ should have been moved from the Sedgwick to a similar location, but none was available and since there were no funds to pay for storage, the organ was relegated to various basements and garages. A change in club leadership led to a second move for the Moller to various basements and garages owned by new Chairman Don Stott. These moves resulted in some damage and losses, but members kept up their search for a "home" for their organ.

The third move for the Moller came about in 1969 after Chairman Don Stott, at a meeting of the Explorer's Club, met Dr. Blaine, a distinguished psychiatrist who was the Director of the Philadelphia State Hospital at Byberry, a residential hospital complex with a population of 7500. On the grounds of the hospital was the Furey Ellis Auditorium, a large, theatre-type hall used primarily for non-

sectarian religious services and other groups who entertained the patients. There was an old Hammond B3 with twin Leslie speakers in the hall, and Dr. Blaine was very receptive to the idea of installing the Moller in its place. There was sufficient room for two chambers on either side of the stage, and Dr. Blaine's contractor friends agreed to donate materials and construction at no expense to the Commonwealth. Installation of the organ would be done by chapter volunteers. It seemed that the Moller had, at last, found a home and it was moved from the Stott garages and basements to Byberry. The console was placed on one corner of the stage and the rest of the organ was stacked on pallets in the basement of an adjoining building under lock and key.

Two problems surfaced at Byberry, however, that changed the course of the Moller's life. The first problem involved the reluctance of some people to attend concerts in a mental hospital, and the second involved politics. The governorship of Pennsylvania changed, and with it the Directorship of Byberry. The new Director was not interested in the theatre organ and did not want to authorize a budget item for construction. He did, however, graciously permit us to store the organ there until another home for it could be found.

During the next three years an ongoing search took place in the Philadelphia area for a location both large enough and financially feasible. We were familiar with the transplanting of the Boyd Theatre's Kimball from its downtown location to the auditorium in Dickinson High School in Wilmington, Delaware. This

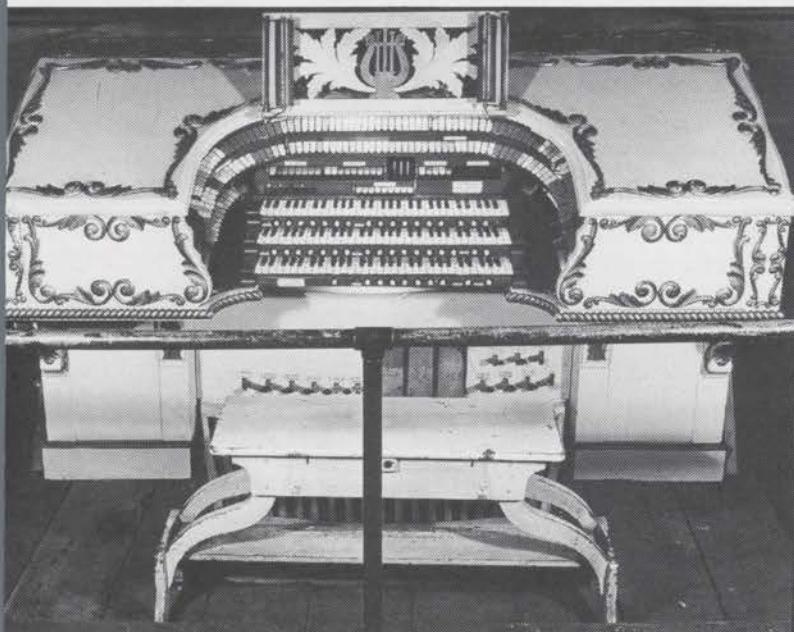
had been done by student volunteers led by faculty member Robert Dilworth. It was, in fact, at a concert at Dickinson that we heard about North Penn High School.

We investigated and learned that North Penn had a large auditorium with a balcony and storage areas on either side of the proscenium which could be expanded into chambers, and a member of the music faculty was a real theatre organ enthusiast who was eager to have such an installation in his district. We were assured of school board cooperation, and friends had already secured pledges of more than \$10,000 from local businessmen to cover the cost of chamber construction, etc. The problem of who would install the organ was solved when a teacher at the vocational school next door to North Penn volunteered to make it a class project. A local businessman offered to provide vehicles to move the organ and warehouse space to store and prepare the Moller. We could hardly wait to remove our organ from Byberry and begin its restoration. This, too, was not to be.

Back at Byberry, the console was in good shape, but the pipes, relays, and motors suffered some damage. The Tibia Plena had been stored on a pallet underneath a steam pipe, and a tiny leak reduced the Tibia to a pile of loose lumber, warped beyond repair. Space was provided at the businessman's warehouse for sorting loose pipes and parts and to inventory the whole organ.

Meanwhile, the chapter chairman received a written proposal from the board of North Penn which indicated that they

(continued...)



Sedgwick Moller.



Leonard MacClain at the Sedgwick Moller in 1963.

believed the school would be given the organ in exchange for space and facility being provided. The chapter would be allowed limited access to the instrument for maintenance and practice and we would be permitted one concert a year at no cost. Delaware Valley did not want to relinquish ownership of the instrument so no action was taken until finally the interest of the school board and the businessmen diminished, and the man who was storing the organ asked to be reimbursed for his expenses. A new chapter board decided that the Sedgwick Moller should be rescued once more, and the organ was placed in secure storage until a decision was made to sell it.

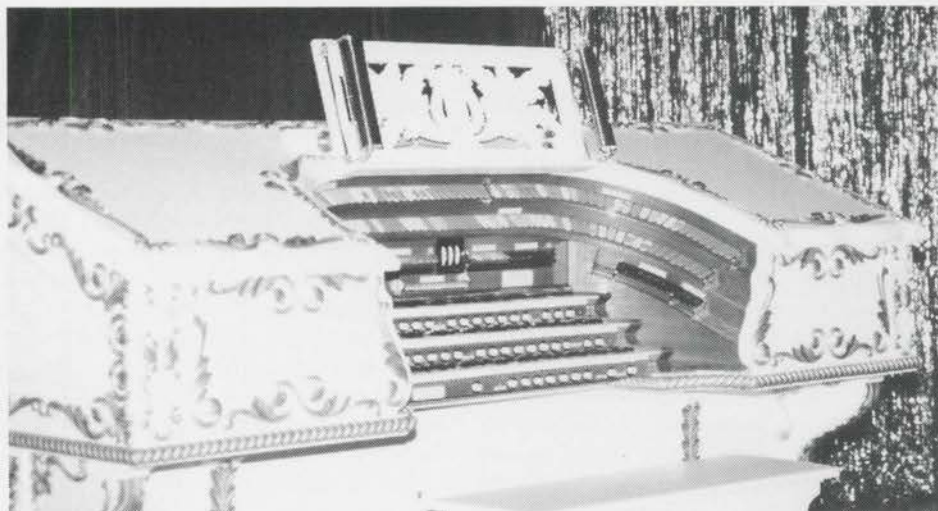
Before this happened, however, member Harry Linn, Jr. offered to store the organ at no cost to the chapter, which he did for the next ten years.

During this time, the late W. Charles Schrader was acting as custodian of the Keswick Theatre in Glenside. He was aware of our search for a home for the Sedgwick Moller and was instrumental in getting the theatre and our chapter together. We reached an agreement and the Moller was at last moved from storage to the Keswick Theatre, now a performing arts center.

Now the full effect of all the years of moving and storage came to light. Of the original nineteen ranks only five were complete. Chests, reservoirs and relays were in terrible condition. Only the console had survived without serious damage except for leather, felt, and other items of organic origin that were subject to decay and nibbling.

Since a nearly complete rebuild was in order, this was no job for eager amateurs. Sam LaRosa, long involved in organ restoration and rebuilding and closely associated with the late Jim Breneman, along with Brant Duddy, took control of the restoration. From funds raised by the Keswick, pipes were secured and supplies purchased. Donations of pipework were graciously accepted including one by former national officer Dick Kline, a complete Moller Gross Flute which may be converted to replace the Tibia ruined during the Byberry era.

As of January 1992, Sam has a total of thirteen ranks in place, and the organ is being used regularly at Keswick Theatre events. The present relay system will only accommodate fifteen ranks, and this many will certainly be in operation by convention time. At long last, Delaware Valley Chapter will be able to show off an organ silent since 1966. She's a real beauty who has survived adventures that would have defeated even a serial heroine — talk about *The Perils of Pauline!*



Keswick Theatre Moller.

ANSWERS TO MOST OFTEN ASKED QUESTIONS

If I drive, what about parking at the hotel?

Parking at the hotel is free and there are acres of parking lots.

How do I get from the airport to the hotel and what is the cost?

Liberty Limo provides service between the Philadelphia International Airport and the Valley Forge Convention Plaza (the hotel complex). Service leaves the airport at 30 past the hour, takes about 45 minutes. The cost is \$15.00 each way. Make a reservation upon arrival at the airport at the Limo Service Desk. Alternatively, Budget Car Rental maintains an office both at the airport and the hotel.

How do I get from the 30th St. Train Station to the hotel and what is the cost?

The Route 45 Septa bus provides service between the station and the hotel. The cost is \$3.10 (exact change required) and leaves from the 29th Street side of the station. Service approximately every 30 minutes. If you plan to arrive on Saturday, please check with us for an updated schedule.

What about sightseeing opportunities?

The hotel is adjacent to Valley Forge Park, and relatively near historic Philadelphia and major attractions in both Pennsylvania and Delaware. Budget Rental cars are available at the hotel. The hotel will allow you the same room rates for three days before the convention and for three days after the convention. Arrangements can be made at the hotel's front desk for a bus trip to Atlantic City.

I thought the Wanamaker Organ was going to be heard?

When we found out that the main console (6 manuals) would not be finished by convention time, the decision was made by both the convention committee and the store that the very high rental costs could not be justified. At present the organ is being played from an auxiliary console (a 3-manual Kimball Theatre Console — not visible from the Court) and accessible only by three Adjustable Tutti buttons.

When will I be able to hear the organ in the Wanamaker Store?

The organ in the Grand Court of the Wanamaker Store in center city Philadelphia is played daily. The daily playing schedule will be listed in your registration packet.

What about wheelchair accessibility at the concerts?

All venues are accessible. Ask for special directions when you send in your registration so they can be included in your registration packet. The buses are not handicapped equipped although there is a storage area for a folded wheelchair on the bus.

Are any meals included with registration?

Yes. Two lunches are provided with registration at no additional charge. If you have special dietary requirements, please indicate that when you register. If you sign up for the banquet and require a special menu, please indicate that in a note with your registration.

BASIC CONVENTION SCHEDULE

Items marked "Optional" are offered at extra cost. See Registration Form.

FRIDAY, JULY 3

PreGlow

8:00 p.m. Optional Pre-Glow concert at Dickinson High School with Walt Strony

SATURDAY, JULY 4

1:30 p.m. Concert at Colonial Theatre with Ron Rhode
8:00 p.m. Concert at Dickinson High School with Clark Wilson
10:45 p.m.-12:30 a.m. Optional Jam Session at Dickinson High School

SUNDAY, JULY 5

9:30 a.m. Optional Breakfast Buffet at Sunnybrook Ballroom with Lowell Ayars
1:30 p.m. - 4:30 p.m. Meetings and Seminars
7:30 p.m. Concert at Czeshtochowa Shrine with Jonas Nordwall

MONDAY, JULY 6

9:30 a.m. Concert — Contest winners concerts at Dickinson High School
11:15 a.m. Concert at Dickinson with Ben Vine followed by lunch (included in registration fee)
1:00 p.m. 1992 Regional and 1993 Convention Presentations
1:30 p.m. Concert at Dickinson with Gerry Gregorius and Kurt von Schakel, dual consoles
4:30 p.m.-6:00 p.m. Chapter Representatives Meeting
8:00 p.m. Concert at Colonial Theatre with Jim Riggs
10:45 p.m.-12:30 a.m. Optional Jam Session at Colonial Theatre

TUESDAY, JULY 7

9:30 a.m. Concert at Keswick Theatre with Don Kinnier (includes vaudeville and silent film)
11:30 a.m. General Membership Meeting followed by lunch (included in registration)
1:30 p.m. Concert at Civic Center with Tom Hazleton
6:15 p.m.-7:30 p.m. Optional No-Host Cocktail Party at Sunnybrook Ballroom with Dick Smith, followed by the Banquet at Sunnybrook Ballroom, followed by dancing to live pipe organ music.

WEDNESDAY, JULY 8

9:30 a.m. Concert at Colonial Theatre with Lew Williams
2:00 p.m. Optional Trip: Concert at Longwood Gardens with Thomas Murray, followed by a Wilmington & Western Steam Train Ride and a Dinner Buffet
8:00 p.m. Concert at Dickinson High School with Hector Olivera

THURSDAY, JULY 9 **Optional After Glow Trip**

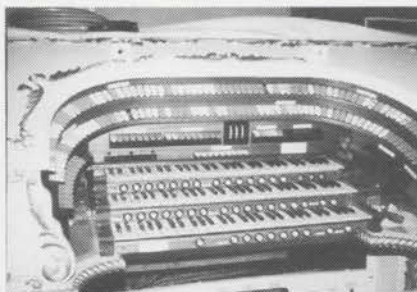
10:30 a.m. Concert at Hanover St. Matthew Lutheran Church with Tom Hazleton (fee includes all transportation, lunch and dinner)
1:00 p.m. Concert at York Capitol Theatre with Candi Carley-Roth
4:00 p.m. Concert at Marietta Theatre with Glen Hough
6:30 p.m. Dinner at Plain & Fancy Restaurant

FRIDAY, JULY 10

Selected home installations will be open. Signup sheets, list of instruments, times, locations and driving directions will be available at the information desk at the convention.

SCHEDULE SUBJECT TO CHANGE

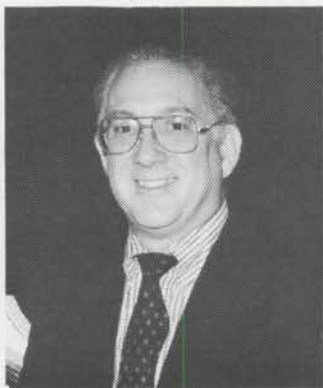
ATOS 1992 Convention Venues & Artists



Don Kinnier will play at the Keswick Theatre 3/14 Moller.

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

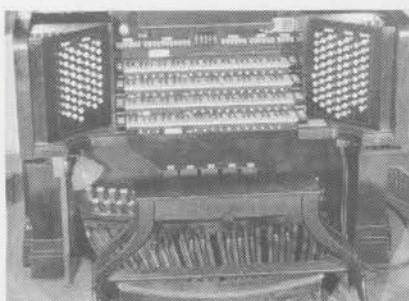
At the site of recent papal visit, we will hear the newly installed 4/98 Austin Organ in a unique setting for our classical concert

Jonas Nordwall

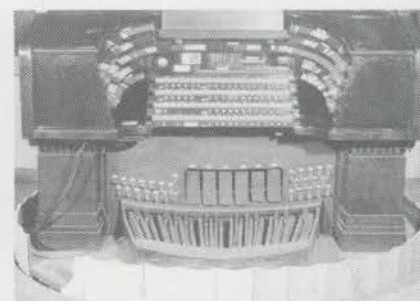


Convention Hall

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.



Moller 4/87 Concert Console



Moller 4/19 Theatre Console



St. Matthew Lutheran Church 4/231 Austin.

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.

Tom Hazleton



Colonial Theatre 4/32 Kimball

Colonial Theatre

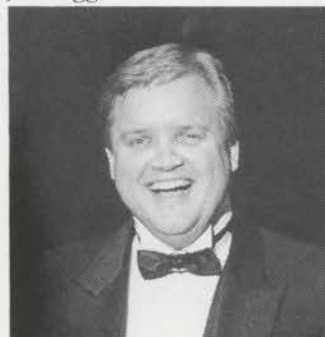
This theatre has had a colorful history. It was featured in the original horror film, *The Blob*. We promise no horrors when we visit the Colonial on three occasions to hear the 4/32 Kimball. The Colonial Theatre was owned by the late Jim Brennan and is now leased by Sam LaRosa.



Jim Riggs

Lew Williams

Ron Rhode



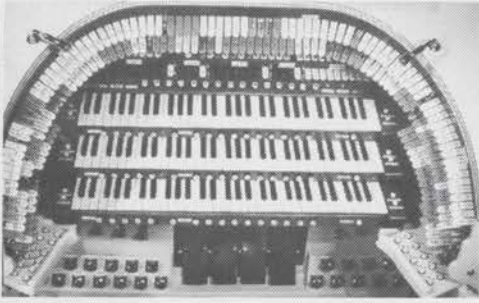
3/38 Page/Wurlitzer

AFTERGLOW

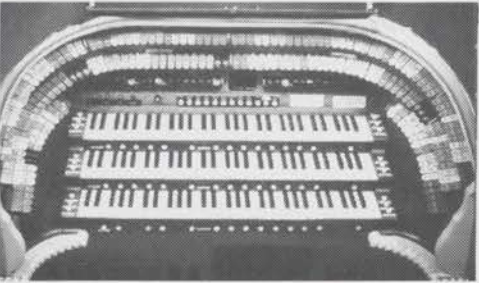
Marietta Theatre

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

Dickinson 3/42 Moller Console



Dickinson 3/42 Kimball console



Kurt von Schakel and Gerry Gregorius



Clark Wilson



Hector Olivera



Walt Strony

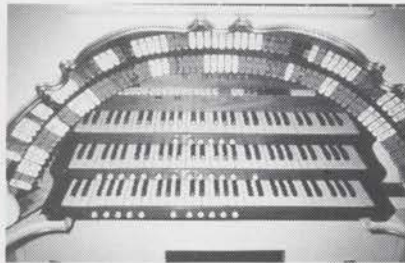


Ben Vine

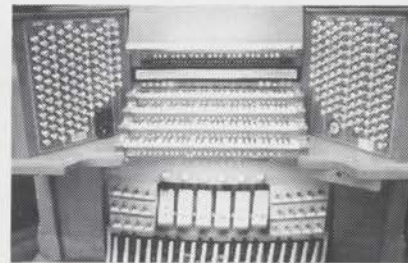


Dickinson High School

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.



Candi Carley Roth will play the Capitol Theatre 3/14 Wurlitzer.

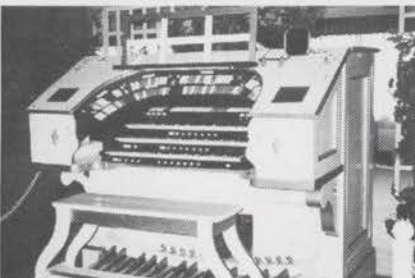


Thomas Murray will play the Longwood Gardens 4/146 Aeolian.

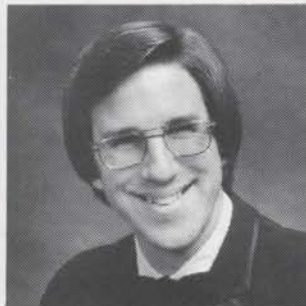


Capitol Theatre

The recently installed 3/14 (mostly) Wurlitzer will be heard in a mid-summer's afternoon concert



Dick Smith and Lowell Ayars will play the Sunnybrook Ballroom 3/15 United States.



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 oldworld charm and beauty. Conventioneers will be able to wander the grounds as well as hear a concert on the 4/146 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

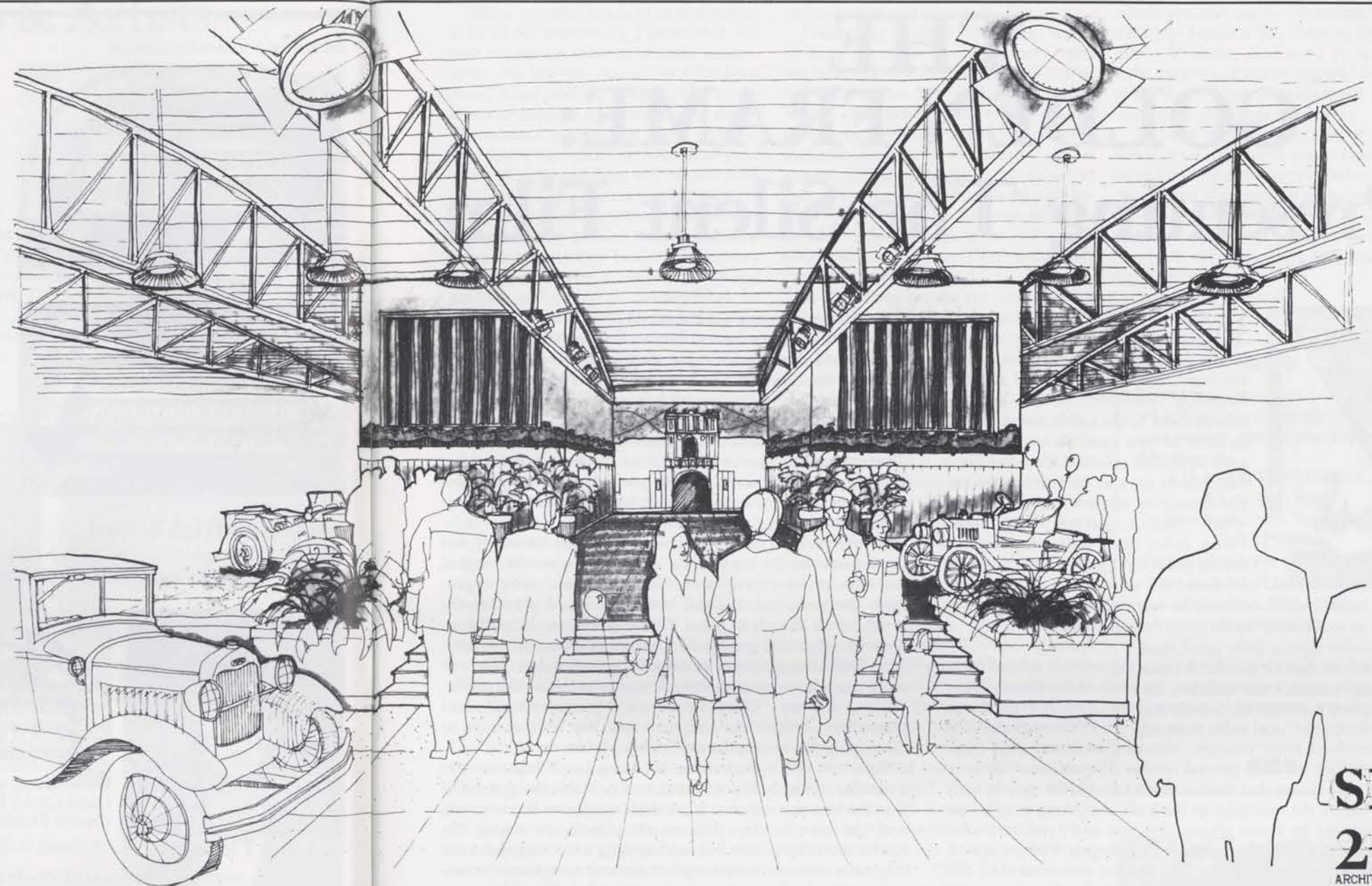
An all-you-can-eat buffet will provide an evening meal between the visit to Longwood Gardens and the final concert of the convention.

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.

PICTURE THIS

A Three-Manual Wurlitzer Console Sitting Center Stage In This Drawing



SH
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INC.
ARCHITECTS

Finally, after years of planning and negotiations, our own ATOS Wurlitzer theatre pipe organ is being installed in the Towe Ford Museum in Sacramento, California. Above is an artist's depiction of how the completed stage area will appear.

I know of no location in the country that offers us a greater opportunity for success than the Towe Ford Museum. This museum is part of what is called "Museum Mile" along the Sacramento River. Yearly, thousands of people from around the world visit the museums in this area. The Towe Ford Museum has the most comprehensive collection of antique Fords in the world. Every year and model produced by Ford between 1903 and 1953 is on display.

Why place a theatre pipe organ in an automobile museum? To help us accomplish our mission to present the theatre pipe organ to many more people than we have been able to do through other ways. We want to reach the general public who appreciate the value of the important accomplishments of our civilization, and who are not likely to be familiar with the theatre pipe organ. It is interesting to note that museums look at themselves as being in the entertainment business. What

better way to entertain visitors, as they tour the museum, than by listening to the majestic sound of the theatre pipe organ?

Included in the Towe Ford Museum is a special events area. This area is a multi-use area, directly in front of the stage pictured above. It can be used for displays, accommodate theatre style seating, dinner seating, dancing, and all kinds of public events. This area is not only used daily, but is rented out for the use of other organizations. Our Wurlitzer will be an important feature of this part of the museum. In addition, theatre organ recordings, ATOS membership information and applications, and other related theatre organ items will be available in the museum gift shop.

The instrument that we are installing is a three-manual, fifteen-rank Wurlitzer theatre pipe organ. It will be made up of all Wurlitzer pipework and components obtained from several sources. The major portion of the pipework is from the Hollywood home of Cecil B. DeMille. Additional ranks, xylophone, chests and regulators were donated by Rudy Frey, Bob Maes and Dale Mendenhall. Dale also donated the three-manual console and the Devtronix Multi-Action Organ Control. Because the organ is to be played daily, the Board of

Directors authorized the use of an electronic system to control the instrument. ATOS retains ownership of the organ. The regular maintenance will be the responsibility of Sierra Chapter. All organ parts are being carefully and authentically restored to their original condition by members of the Sierra Chapter under the leadership of Dave Moreno. Care is being given to using traditional materials, such as leather, orange shellac, metal windlines, and even 'blued' wood screws. The organ components in the chambers will appear to have just arrived from the Wurlitzer factory. The console is also being carefully restored. I believe that those who are familiar with organ construction will be very pleased with the quality and attention to detail being given to the organ restoration by Dave Moreno and the members of the Sierra Chapter.

The organ specifications were developed with help from John Ledwon, Michael Ohman and Lew Williams. Also, Walt Strony's book, *Secrets of Theatre Organ Registration*, and Judd Walton's book, *Wurlitzer*, were other sources of help.

The entire project is a joint venture between ATOS and the Towe Ford Museum. Our responsibility is to construct the organ chambers and blower room, and to install the organ.

Their responsibility is to construct the stage and dressing rooms, to install lighting, and to provide climate control for the special events area. The stage backdrop is to be designed in the style of the Alhambra Theatre courtyard, which was once a prominent Sacramento landmark.

As of this writing, our part of the project is well underway. I am excited about the potential of this endeavor. A part of the responsibility of a national body is to try ideas that can only be done where adequate financing is available and where it appears that there is a reasonable chance for success. Our financial stability and reserves give us the opportunity to maintain this project for several years to determine what it will accomplish for ATOS. Hopefully, it will be the first of many ATOS-owned organs to be located in public facilities around the country.

You are invited to see and hear the ATOS Wurlitzer organ. Plan now to attend the ATOS Regional Convention in October. Sierra Chapter members are working very hard to make this Fall's Regional Convention a most memorable event. See you there!

Vern Bickel

THE GOLDEN FRAME: Presenting The Silent Film

by Jeff Weiler



Hope Jones. Indeed, without the work of all three, the theatre organ as we know it would never have existed!

Therefore, Gentle Reader, let us approach our subject from the theatre organ's *raison d'être*, the voice of the silent screen.

People are interested in cinema these days. A walk down the aisle of your local video store will prove the marketability of everything from obscure, turn-of-the-century film fragments to last month's general release. We are now "cinema aware." We realize that there is much more to the movies than just a trip to the multiplex at the mall. As young people, we are intrigued by those actors, directors and producers who completed their life work before ours began. We are apt to attend the opera, symphony, or theatre one week and the movies or even a rock concert the next. We are the young public. Does this sound like an audience for a theatre organ event? You bet!

Sadly, however, the greatest new audience for the theatre organ is largely ignored. Some ATOS chapters are reluctant to offer a feature-length silent film as part of their concert season for fear it may be considered too "artsy" to hold the attention of their audiences. Some prefer to only hear the organ. One stalwart member once said to me, "Why, I saw that movie in 1922. Why would I want to see it again?" That's looking inward. Now, let's look outside.

We have a great opportunity to introduce theatre organ to a young, arts-aware audience through the medium of silent film if we will only refine our approach to marketing and production. This is an exciting potential, and it need not ignore the senior core audience of the traditional solo concert, but rather develop a new, parallel market. This can be done if we are willing to adopt a new approach.

Cinemaphiles have long regarded the classic proportions of the projected silent film as "The Golden Frame," the window through which the public viewed the world. We can use this concept to develop a new audience and to secure the future of our favorite instrument and of ATOS.

Let us consider our place in a broad entertainment spectrum. Consider the significant media attention generated by road-showings of Abel Gance's epic silent film *Napoleon* (1926) a few years ago. Look at the silent films now offered in the video stores. Some of the homework has already been done for us in raising the public awareness of this medium. Ask a young person if he has heard of the silent movie, *Phantom of The Opera*. Many will know that such a film exists, but ask what a theatre organ is and you will probably get one of those "You-must-be-some-kind-of-wierdo" looks. This is where our concert-producing chapters come in.

By presenting a silent film, we can promote the event, not the organist or the organ. I call it Film Theatre, the magical combination of environment, film, music, and most important, the audience. We sell Hollywood and play off the groundwork already in place. This way we can also collaborate with other arts groups such as symphonies, universities, film festival organizers, museums, and churches. We can work together to generate interest and to entertain the public.

Now, you say, "Okay, I understand Weiler's megadose of philosophy. I think our chapter might like to have a go at developing this new audience. So, how do we do it?"

First, you will want to select the musician. While there are a number of highly trained musicians available, keep in mind that the film accompanist is particularly drawn to his calling and has more to offer than merely playing the organ. We have a diversity within this field ranging from those who use original scores, sometimes with organ and symphony orchestras, to those who prefer to compose and perform their own scores, and those who fall somewhere between. Do keep in mind, however, the First Commandment: Only at a very private party located on a remote desert island should you employ a musician who would play "Raindrops Keep Falling On My Head" during a thunderstorm scene! Remember that the public sees this sort of buffoonery as an insult to cinema as well as to their intelligence. Some may think it a joke, but do it once and your new audience will never return.

Second, use your film organist as a valuable resource. He or she can assist with film selection and booking, with information and publicity materials and with ideas for marketing your event. (Don't be surprised that film rental can cost \$350 and up.) In addition, the film organist will be conversant in technical matters relating to projection speeds, apertures, lenses and screen masking, all elements which go into a polished, professional presentation. Also, I suggest that you limit your first presentation to mainstream titles such as *The Phantom of The Opera* (1925), *The Gold Rush* (1925) or *Wings* (1926). All have high audience appeal and are quite easily marketed. You can save the more esoteric films (and some of them are naughty!) for a later time when you have established your chapter as successor to the FOX Theatre chain! (continued...)

Third, we must strive to be professional in all our endeavors. I know that this next suggestion may cause some controversy, but in every case where it has been done, it has paid off. That is, hire a professional publicist to promote your event. The expense may, at first, seem unnecessary, but it can mean the success of your show. A good publicist will handle your public relations, create a graphic identity, give you access to important media, and make sure you get the most "bang" out of your advertising "buck." The money you pay a publicist is for experience and contacts and should be considered an investment. As a very rough guideline, plan on paying one dollar for every seat you have to fill at a performance and consider that this will help establish your chapter as a significant force among local arts organizations.

With your artist contracted, the film and theatre booked, and the publicity plans underway, the next step is venue preparation. A prominent organ technician once said, "When you accompany a film, you can play around all the problems. Nobody knows the difference." Wrong! Film music, by its very nature, has the tendency to expose tonal and mechanical problems which may previously have gone undetected. The instrument should be prepared with as much diligence for film scoring as for solo playing. The tuning must be tight because it often played with the tremulants off. The action should be quiet because we don't want a banging swell shade to spoil a tender death scene. Film scoring can call for unusual and sparse registrations. It is good to avoid dead notes anywhere as that low BB on the Quintadena that you have been meaning to fix this past year just might all of a sudden become blatantly obvious. Of course, the combination action should be in order and operate all stops quietly and reliably. By the way, how about hooking up that disconnected cue button to the booth?

Most of the movie palaces with organs are now performing arts centers, but I would encourage all facility managers to keep and maintain both 35mm projection machines, and the picture sheet. This may mean replacing removed equipment, but it is always good to have the capability of showing a motion picture, be it silent or sound. Some film distributors will not allow their prints to be shown on single-projector, platter-type systems now in use in many of today's cinemas, as they can cause film damage if not properly maintained. Considering the "make-up" time needed to prepare a print for platter projection, you are better off with an original dual-machine system for short runs

of one or two performances.

Presenting a silent film in a venue housing no projection equipment need not be a problem. Professional equipment is available for rent from local audiovisual companies. However, placing temporary projection equipment near the audience, such as at the balcony rail, is amateurish. If no booth is available, at least place the equipment above and behind the heads of the audience lest they feel that they are back in seventh grade watching one of those "Don't-do-this-or-you'll-be-a-daddy" films.

In the 35mm booth, the projection of silent films might require special lenses, aperture plates, and realignment of the machines. None of this need be problematic unless you wait until an hour from showtime to tell your projectionist you have a silent film to show. Again, these are details your film organist can help with. Also, make sure your projectionist is thoroughly familiar with the equipment and can operate it correctly. Have the apparatus checked in advance and have supplies on hand. As many shows have been spoiled from the back of the house as from the front.

Keeping in mind that all you have to sell is the presentation, make use of all the theatrical devices at your disposal, especially house and effect lighting. Spectacular storms and fires still get manufactured by a few Brenographs out there. Wherever possible, mask the picture sheet to the exact size needed. Take heed of one of the oldest rules of showmanship (often sadly ignored): the audience should never see a blank screen! The main title should hit the curtain first which then opens onto the screen. Likewise, the drape closes over THE END. These details make for spectacle. Your audience will return if you give them a good show. Remember Film Theatre!

One other important asset is your stage manager. He will work out all the cues with the organist and call the show. Professional stage managers read music. I have often given the stage manager a copy of my film score in which to write all the cues. Lighting, curtain, projection and effect cues can thus be executed to perfection. Allow time, too, for a professional rehearsal. The organist comes prepared and will not need to see an entire run-through of the film, but start-up and shut-down sequences are critical to a smooth running show.

Finally, admission price should be set with consideration given to your estimated expenses, but as a rule of thumb, I suggest you use the local ticket price of a first-run film as your minimum. There is an effect known as "perceived value"

which you can use to advantage — you naturally expect a \$10 show to be better than a \$2 show. And don't be surprised if the majority of tickets are sold the night of the show. Most people are not used to buying movie tickets in advance.

Through the intelligent use of professional resources, I feel your chapter will be in for a pleasant surprise when showtime comes. You will see many new faces as well as your regulars. Now sit back and relax. Your part has been well done. Now it is up to the film, the organ, the night and the music.

See you at the movies.

■■■
If you are interested in knowing what films are available, I suggest you contact one of the following distributors:

KILLIAM SHOWS, INC.
6 East 39th Street
New York, New York 10016
212/679-8230

THE ROHAUER COLLECTION
209 South High Street, Suite 310
Columbus, Ohio 43215
614/469-0720

Both firms offer a wide variety of silent films for rental in 16mm, the popular institutional gauge, and 35mm, the standard theatrical gauge.

■■■



Jeff Weiler lives in Chicago and is a candidate for the Doctor of Music degree at Northwestern University. Jeff is also a member of the American Institute of Organbuilders, and when he is not composing and performing music for silent films, he does voicing and tonal finishing for a number of North American organbuilders.

"An Acre of Seats in a Palace of Splendor"



Paramount's 1930 scheme involved richer colors, tall sidewall murals, gold gesso on the console, acoustical padding and the paired columns on the lower panels of the organ screens in place of the original grillework. This treatment had less effect on the organ than it might appear.

Terry Helgesen Collection/B&K Archives

Granada, San Francisco (Paramount)

Opened: November 17, 1921. Capacity: 2734

Architect: Alfred Henry Jacobs. Organ: Wurlitzer Op. 416. Style 285 4/32

The ultimate project of Herbert L. Rothchild Entertainment, Inc., the Granada was San Francisco's stellar house of the silent era. Paramount pictures, Jack Partington's stage extravaganzas, Paul Ash's music and a genuinely mighty Wurlitzer, played in succession by Oliver Wallace, Iris Vining and Floyd Wright, gave it a panache unrivaled. Publix bought the Granada in the mid-20s, renovated and renamed it in 1930. As the Paramount, it anchored the movie-house district for as long as that meant anything. No ceremony marked its closing in April 1965.

Built on the north side of Market Street, where the blocks are triangular, the Granada sat slaunchwise to the street, with an angled entry and a stage pushed

into the far corner. To compensate, Partington developed a hydraulic piston set-up for elevating a pair of interlocking stage platforms. The organ console had its own lift from the start; the orchestra, contrary to rumor, did not and never did.

The Wurlitzer arrived in ten boxcars and was paraded up Market Street (Wurlitzer's film of this promotion was shown at the 1991 Convention.) It was installed in six chambers: five astride the arch in the usual pattern and the eight-rank echo considerably above. The unmitigated 32' Diaphones stood atop the Foundation. In the pit were the piano and one of the harps. The Solo had no Tibia until 1929, when a large Robert-Morton went in. At the same time, the pit harp was moved to the Solo.

Paramount covered the orchestra pit in 1941, silencing the organ until 1960, when Ed Stout and Jim Tyler dug it out and made it work again. District Manager Earl Long liked the organ and found ways to use it, including midnight concerts by Tom Hazleton, George Wright and Ann Leaf. "Rosita," as Wright dubbed her, was purchased by Howard Vollum when the house closed and, enlarged to 49 ranks, installed in his Portland, Oregon, home. Now in storage, the organ has been purchased by Jasper Sanfilippo, who has some very special plans for it.

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



The Granada's colorful stucco and terra cotta facade stood at the center of a 2½-block rialto containing no fewer than eleven movie houses. The Paramount's last staff organist, Tom Hazleton (inset), was much more comfortable with the organ than he appears.

Steve Levin photos





ORGAN-IZING POPULAR MUSIC

by
AL HERMANN'S

TRIPLETS (contintued)

When playing a melody containing triplet quarter notes, do NOT attempt to synchronize each melody note with each note or chord in the accompaniment. You must feel the rhythm of the three equal notes while keeping a steady four beats with the left hand and pedals. This is not difficult but may require some slow, careful practice.

Look through your music and select all the songs you can find containing triplet quarter notes in the melody. "Once In A While" is a good song to practice on. Both the first and second themes contain triplets, but the pattern is reversed. In the first theme you will find  and in the second theme .

First practice this song with a plain 4/4 accompaniment, then add a counter-melody.

The second theme can be accompanied three different ways:

Plain 4/4 Accompaniment.

Adding a counter-melody with matching triplets.

With a Western Rhythm.

Play the first triplet quarter not with the pedal and the first note in the next measure with the next pedal. Don't worry about what happens in between. Get each hand doing its own thing independently.

Apply this same technique to other songs containing triplets. The coordination you develop will be useful in playing all kinds of popular music on the organ.

INVITATION FROM LONDON CHAPTER

Are you interested in another trip to London, England, for one of our famous Safaris?

Our chapter would like to invite you to join us on another organ crawl,

MAY 9-15, 1992

which will commence in London for three days,

then move on to Birmingham, visiting new venues.

Concerts will feature top artists, visits to residences, Town Halls, and museums with theatre organ installations.

Our small hotel outside London, The Cumberland, St. John's Road, Harrow on the Hill, has given us the following quotation for our party (all figures are in pounds):

26.50 per person with full English breakfast on Friday to Sunday

38.00 per person with full English breakfast Monday to Friday

Make Your Reservations Now!

Ask for Nichi Quedsted who is handling our party booking. Telephone 081-863-4111. Mr. Kay, General Manager, will be pleased to help in any way possible and is delighted we are planning another Safari.

Safari costs are 199.00 per person, which includes transportation, concerts, some meals, plus three nights hotel in Birmingham (with Continental breakfast). Full breakfast three pounds extra.

Send your reservation to:

ATOS '92 SAFARI

**Wurlitzer Lodge, 47 Doncaster Drive
Northolt, Mddx UB5 4AT ENGLAND**

*Sterling cheques, please, made out to
ATOS London Chapter.*

At the request of Allen Miller, Chairman of the Restoration and Conservation Guidelines Committee, we are pleased to reprint this article from October 1971.

Toward Higher Standards in Theatre Organ Installations

by Judd Walton and Jack Bethards

Owning a theatre organ is both a public trust and an investment opportunity. The theatre organ era lasted only a few short years, during which time comparatively few organs were built. Only a small fraction survive today. Because of this, standards of excellence in the restoration and re-installation of these unique instruments ought to be established. Not only to help preserve theatre organs; but also to enhance their future value as collectors' items. Breaking up complete instruments for parts, poorly executing reinstallations and additions, exorbitant pricing, and other unacceptable practices should be discouraged. Recognition should be given those theatre organ owners who meet high standards, as is done in other hobby endeavors.

To most enthusiasts, the purchase and installation of a theatre organ in their home is a remote possibility. Over 5,000 members are enrolled in theatre organ clubs around the world. Yet of this number, probably not over a hundred or so, about two percent, have attained the dreams of the other 98 percent — a theatre organ installed in their own homes for their own use!

It seems natural to assume that such an accomplishment would yield nothing short of perfection in the physical and musical characteristics of these relatively rare instruments . . . that an owner's own personal interest in his considerable investment, to say nothing of his pride of ownership, would assure such perfection.

But such is not the case. In fact, the statement can be bluntly and truthfully made that *most theatre organ reinstallations are nothing short of abominations.*

MOST THEATRE ORGAN BUILDERS KNEW WHAT THEY WERE DOING

A fortunate few of us have had the opportunity of inspecting original theatre organ installations, and most of them were marvels of craftsmanship. Each builder was unique, yet almost all strove for quality. This was necessary because theatre organs were subjected to the most rugged demands of endurance. The work of major builders is characterized by quality materials, first-class workmanship performed by dedicated experts, and a definite plan or concept of design — both tonal and mechanical.

For instance, Robert Morton had an "orchestral instrument" plan of tonal design which was highly developed over the years. According to the founders of the company, Guy, Niles and Leland Jacobus, the orchestra concept was natural in that their instruments were replacing pit orchestras in many theatres. The Robert-Morton mechanism was successfully designed for rugged reliability.

Wurlitzer tonal concepts, originated by Robert Hope-Jones, were carried forward under the direction of Fanny Wurlitzer by the head voicer of the company, Tom Ruggles. It was he who researched and discovered how to build pipes on a production basis to meet the tonal requirements that made Wurlitzer a leader in the field of theatre organ sound, a position recognized even now. Also marveled at by today's organ men is the lightning fast action and responsive wind system of the Wurlitzer.

The W.W. Kimball Company engaged R.P. Elliot, who guided the company toward tonal and mechanical standards that

resulted in instruments of high quality still valid today.

Even some of the smaller companies, whose product designs underwent almost constant changes to meet the needs of their limited resources, still maintained a high standard of quality. There were a few, of course, who resorted to inferior materials, inadequate pipe work, and a multiplicity of other faults. Either the company or the organ, or both, soon departed from the scene (together with some of the theatre owners' money).

Despite statements to the contrary, it is known that Wurlitzer provided tonal finishing to their instruments after installation in a theatre. On large instruments, this was done by a factory crew, while on the smaller organs the finishing was performed by local service people. (It is possible that some installers may have collected pay for tonal finishing without ever completing the task, but at least the service was provided for.) Other builders also carefully "finished" their important installations.

Again, all of this goes to prove that the theatre organ builders knew what they were doing, that they carefully carried out their plans, and that as a result, they have left the beautiful instruments we hear today . . . instruments that deserve far more care than too many of them are receiving. In view of all of the past effort and concern exerted toward achieving perfection, it is truly inconceivable that so many horrific examples of "rebuilt" or "reinstallations" exist today, as a result of the efforts of either an uninformed enthusiast, or one who just doesn't care.

(continued...)

WHAT HAS HAPPENED TO QUALITY STANDARDS TODAY?

Considering the fact that theatre organ builders established such high standards, resulting in easily recognizable, well engineered, neatly installed, mechanically reliable and tonally correct organs, it is with the utmost disgust, almost revulsion, that one reacts to the sight and sound of some of the home installations on display today.

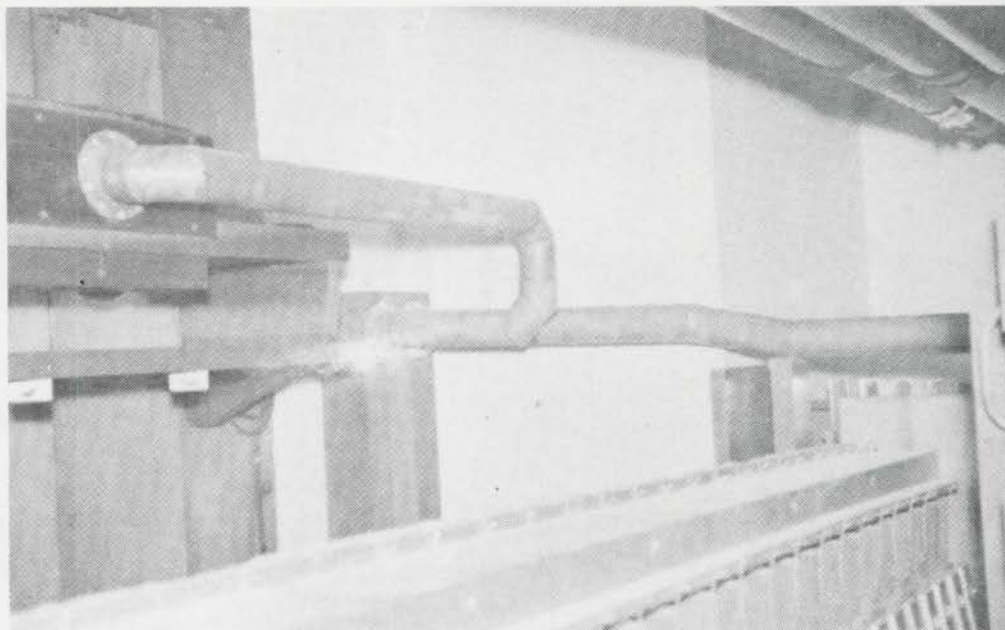
These installations demonstrate an abandon that borders on idiocy, with assorted sizes of duct work taped together with adhesive tape; a wild scramble of wires and a jumble of building supports and parts nailed together. It is very difficult to understand the motivation that causes such messes! If for no other reason, a prudent man should want to protect his investment.

Certainly there is a standard of excellence that should be unmistakably clear to those involved in the theatre organ hobby. Such standards are obtained in other hobby activities. How can misguided individuals assemble such monstrosities and expect the results to be considered good? It should make no difference whether the enthusiast is assembling a complete and original organ — a Wurlitzer, a Morton, a Kimball, or what have you — or is putting together a carefully selected group of components from several builders. The job should be done carefully and correctly. And it can be.

However, an "assembled" instrument should not be simply a collection of components picked up over a period of time with no thought given toward the ultimate tonal design of the instrument, with ranks installed only because they happen to be available. This is as bad as installing a complete organ and then making additions which have no musical sense. Adding ranks simply because they are available is almost as nonsensical as installing five wheels on a Model "T."

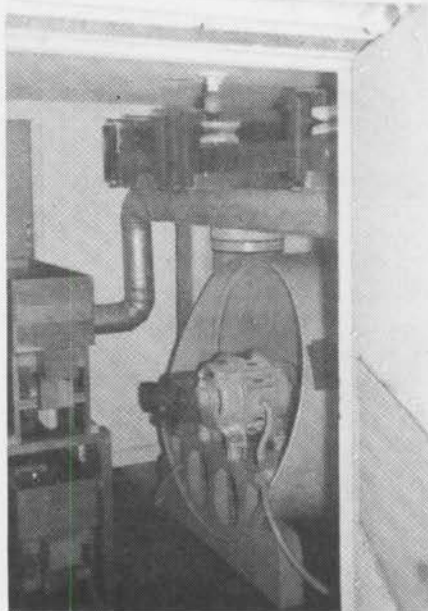
Of course, an installation can be near perfect in theoretical design and physical characteristics, yet still leave much to be desired tonally. In some instances, misguided and uninformed "experts" have reamed the toes of the pipes, altered the windways and perpetrated terribly incorrect procedures in pipe voicing, with the result that the original tonally correct sound of the ranks was unrecognizable. Certainly there are enough professionals and knowledgeable organ "buffs" around to assist anyone who wants to do the job right.

Aiding and abetting the "crimes" are the enthusiasts who applaud such efforts. These misguided and misinformed individuals see and hear these abominations



Yes!

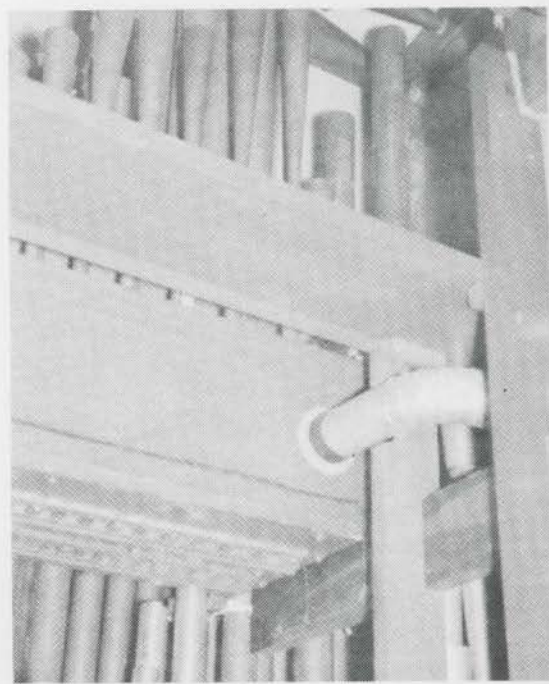
YES! . Pictured is the neat layout of windlines from the vertical wind trunk to the swell shade motor's action and the windline behind running to the percussion units. Note the felt padded support under the elbow of this windline. Most of the elbows pictured were fabricated on the job by using a $22\frac{1}{2}^\circ$ miter box and soldering up the elbows as was done in the Wurlitzer factory.



YES — Observe the neat duct work installation in this blower room and space saving mounting of tremulants. All joints and seams were soldered on this installation.

and are lavish in their praise of the work and sound. Too often, these "critics" are happy with *any* sound as long as it is loud.

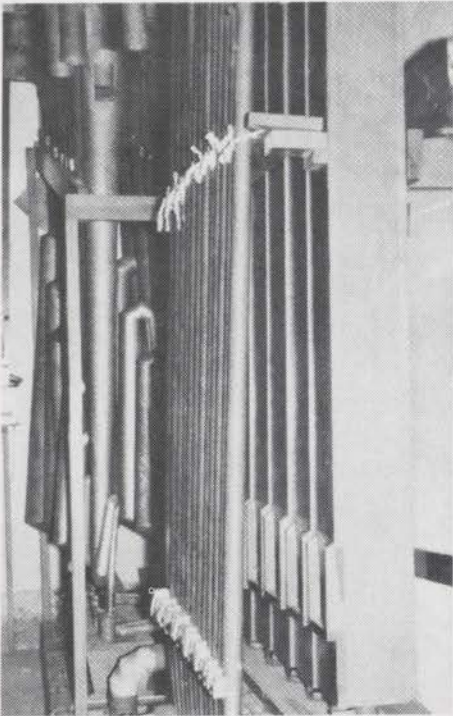
Our hobby news media also unwittingly add to the problem by printing glowing accounts of such musical mon-



YES — Note neat wiring runs and construction details on this installation. Ends of construction lumber have been sanded and varnished.

strosities. To concede that they have no way of knowing any better does not resolve the problem which they create. But they could, and should, help raise the standards by being selective and discriminating in the installations on which they report.

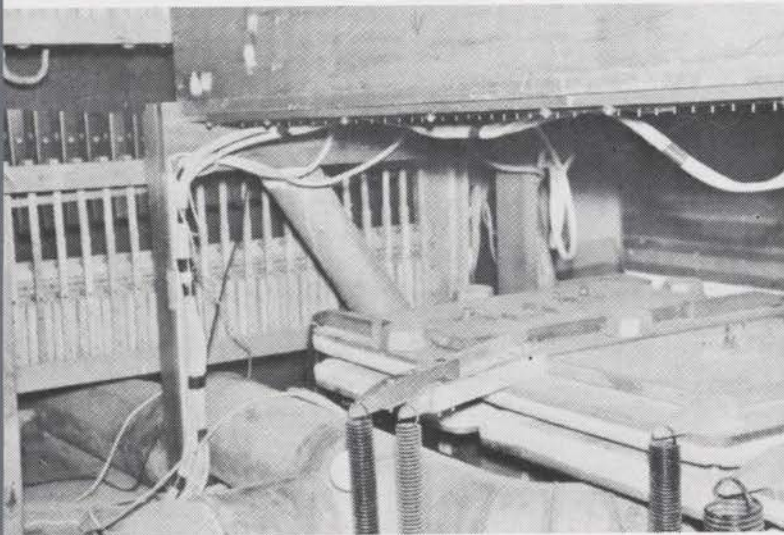
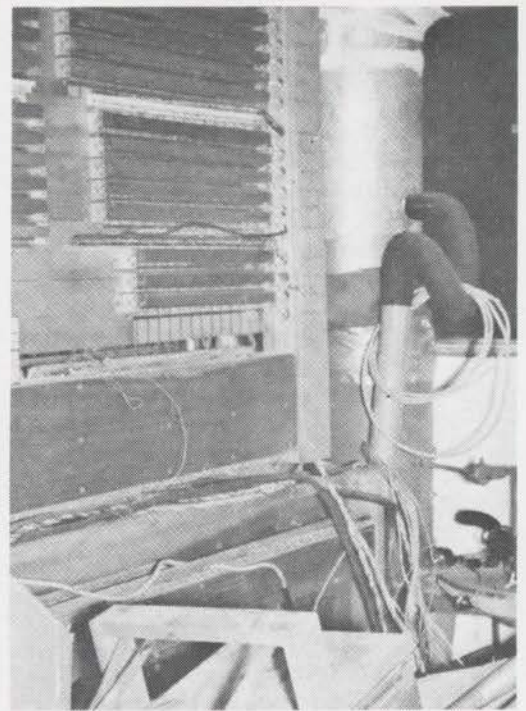
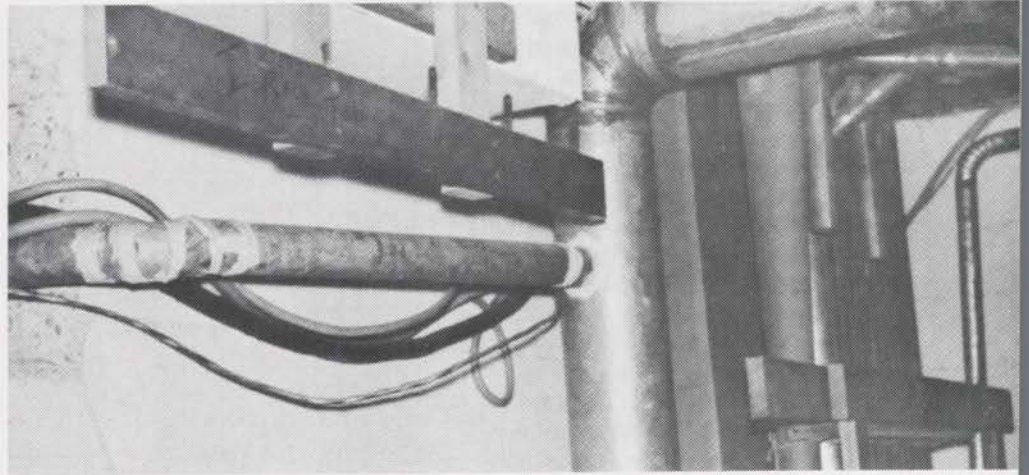
No!



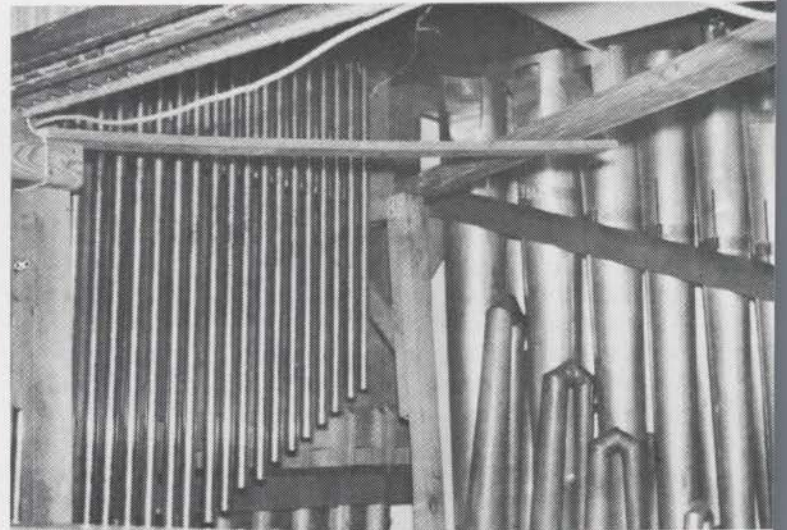
NO! — Note offset Tuba chest and offset String chest placed in front of Tuba and Bourdon chests, making it almost impossible to service these units. String pipes are not vertical and are secured to a rack nailed to the Bourdon pipes.

NO! — Note sloppy wiring on the relay. Excessive length of 3" flex is obvious as is misalignment of the 3" line to the relay. Stacking components on top of pipes as shown in the foreground is the ultimate in sloppy workmanship.

NO! — (Below) Note adhesive tape on the airline joints and cable looped over the windline which can also be seen hanging up the rear wall. No one component is plumb with another.



NO! — Note crude lumber on the left, sloppy wiring, and poorly planned main airline supply to the reservoir trunk causing extensions on the reservoirs for the spring loading bars. Observe the extremely crude methods used for these components shown in the center of the picture, one of which utilizes a piece of angle iron and the other of which is whittled from a piece of building material.



NO! — Building supports are made of ordinary 2' x 4' lumber, partly nailed and partly screwed. The hanging chimes provide a good reference for a vertical line and the misalignment of the parts is easy to observe.

(continued ...)

THE CRIMES OF TODAY

It would take many issues of THEATRE ORGAN to catalogue all of the "crimes" perpetrated against the theatre organ in the name of "rebuilding," but here are a few of the mistakes most often committed, and some hints on how to avoid them:

- 1 Failure to assess the financial, spacial and timing practicality of the project. Many an organ has been butchered by well-meaning but incompetent individuals who "got in over their heads" with insufficient money, space or time. The organ, as a result, is ruined as an entity, and ends up on the parts market. Don't bite off more than you chew! A good, small organ is 100 percent better than a bad, large one.
- 2 Poor handling in removal. Improper transportation and storage have ruined hundreds of priceless organ components. While experience helps, it only takes common sense to avoid most of the unfortunate blunders made by enthusiasts . . . blunders resulting in bent pipes, damaged chests and bungled wiring.
- 3 Failure to re-build before reinstallation. Many organs have been ruined by amateur re-builds and then cost a fortune to re-build. Quality materials and care in workmanship should be used.
- 4 Lack of planning. How often have you seen pipes stuck through a hole in the ceiling or mitered beyond recognition because of poor planning? If one is not working from a specification and floor plan, the result — especially in a large organ — can be a disaster.
- 5 Incorrect and poorly executed wind line layout. Winding offers a multitude of opportunities for amateurism. The friction tape industry must claim 90 percent of its sales from organ hobbyists taking shortcuts in winding. Windlines should be run in logical patterns, soldered (or in the case of flex, clamped) securely and checked over for leakage.
- 6 Sub-standard wiring installation. Wiring is more often a mess than not. There is no excuse for sloppy wiring. Here is a place to use friction tape to advantage. Cables should be laced, wrapped and run neatly.
- 7 The use of poor quality lumber and other materials. Wood once used in concrete forms is not suitable for organ work! No nails — screws only. Frames and other building supports should be made of good quality wood, and finished.
- 8 Improper sequence of installing components. Untold damage has been wrought through premature installation of pipes just to "hear the first whistles!" Don't install manual chest pipes

until the rest of the installation is complete.

- 9 Abominable tone regulation. Take time to *listen* before changes are made in the pipework. Plan toward an authentic theatre organ ensemble. Don't butcher pipes before starting something you may not be able to finish. Avoid changing pressures — the original pressure was adopted for a sound reason.
- 10 Lack of pride in good workmanship. Throughout the work, try to enjoy a feeling of a job well done. After all, that is the real fun and feeling of accomplishment that comes from the theatre organ hobby.

RECOMMENDED GUIDELINES FOR ATOS AND ITS MEMBERS

If we are to preserve the theatre organ as it ought to be preserved, the following guidelines may help:

- 1 Where at all possible, theatre organs should be left in their original installations, un-altered, carefully restored and properly cared for.
- 2 When an organ is purchased, counsel should be sought if one is uninformed. Many who have purchased an organ at a price too high, and later try to re-sell, find they cannot recover their money. A prospective purchaser would be wise to seek counsel *before* buying to be sure he does not acquire more (or less) than he bargained for. Nothing really needs to be said about the seller who asks and receives more than a reasonable profit — a contemptible practice. As the old saying goes, "A fool and his money are soon parted."
- 3 If an organ must be moved, it should be set up as it came from the factory with modifications and additions made only along the lines established by the original builder. One should try to discover the principles which guided the builder, and then ask, "How would the factory men have done this?" If additions or specification changes are made, they should use original parts or copies — not parts from other makes of organs. If modern components are used (flex wind lines, color-coded wire), they should be installed to professional standards.
- 4 A complete organ, no matter how small, should not be broken for parts if at all possible.
- 5 If one has only a collection of parts, a hybrid organ can be assembled, but only with knowledgeable guidance, if musical results are desired. Organ design and building should not be undertaken without competent direction and supervision.

An owner of a theatre organ has in reality assumed a public trust. That endowment should not be betrayed through careless and selfish handling of a once beautiful means of artistic expression. A theatre organ owner has within his grasp the opportunity to restore an instrument of which all theatre organ enthusiasts can be proud.

Consider that what you are attempting to recreate is an excellent investment possibility. A well-preserved theatre organ can bring a high return to the competent enthusiast, whereas a badly installed, poorly designed and un-musical job is junk. As such, it may only be worth hauling away. And you will probably have to pay for that!

However else you view your theatre organ, take complete pride in your final results — and the other reasons for doing a good job with a remarkable instrument will fall into place.

POSTSCRIPT:

It is recommended that ATOS appoint Regional Committees of THEATRE ORGAN STANDARDS. When invited, these Committees will assess a theatre organ installation and either present the "owner-curator" with a certificate of merit, or make recommendations to him as to necessary changes required to bring the installation up to the standards established in accordance with the principles of the ATOS bylaws.

SEC. III — to:

- (a) Preserve the historical tradition of the Theatre Pipe Organ in American music and theatre by:
 - (1) *Restoring*, in their home the theatres where possible, the remaining specimens of the instrument.
 - (3) Arranging for removal, *rehabilitation*, and reinstallation of instruments no longer wanted.

The issuance of a certificate of merit would attest that the strict principles which the original builders held inviolate had been met in the restored instrument, both to the eye and to the ear. ■

**YOUR BALLOTS ARE DUE
MAY 15, 1992**

Remember To Vote!



Three-manual Morton console from the Crest (Unitah) Theatre in Provo, Utah.

THE VINTAGE MORTON: THE REST OF THE STORY

Story and Photos by Tom DeLay

Amid the seemingly serene countryside east of Lodi, California, lives a fire-breathing beast. Lodi, about 40 miles south of Sacramento, is prime winegrape growing land. Indeed, the beast's owner is Bob Hartzell, president of the California Winegrape Grower's Association. His fire-breathing beast is none other than the original 2/11 Robert-Morton installed in the San Francisco Castro Theatre (see *THEATRE ORGAN*, November/December 1991). Installed in 1922, it was fairly typical of the Mortons of that period — a powerful 15" wind pressure Brass (Solo) with a lighter, less heavily scaled Woodwind (Main) division on 10" wind pressure.

The Castro Morton was removed in 1962 by Dave Schutt and Ron Downer and was eventually purchased by Charlie Davis of Concord. Charlie made several changes in the organ, replacing the original Muted Horn (Tibia) with a huge scale Kimball Tibia from Kimball opus 6914. The Clarinet was exchanged for a pretty, though ineffectual, 8' Gemshorn. The huge Kinura was "calmed down" by placing tape across the resonators. Most important, Davis replaced the original two-manual console with a keydesk from the *circa* 1927 Morton from the Crest (Unitah) Theatre in Provo, Utah. A sidelight of the Utah Morton is that



Organ studio/barn with new house to the right.

Morton installer, Charles Herschmann, who spent his honeymoon getting this organ ready for its 1927 premiere, would years later, convert an Oboe to an English Horn for the Castro Morton when it was installed in the Davis home. He lovingly (?) referred to the English Horn as his "8' Bastard Horn." Davis made other changes

in the Morton, replacing the Vox Humana with a Wurlitzer set and adding an 8' Orchestral Oboe from the ancient San Francisco Fillmore Theatre 3/20 Robert-Morton.

Davis kept the organ for many years until his health began to fail. Around 1987, he sold it to Bob Hartzell, and he

couldn't have found a better person to buy the old Morton. First and foremost, Bob liked the Morton sound. Second, he planned to build a new home for the organ. Bob's son, Mark, a student at Fresno State University, was well qualified to draft the design for the new building to house the organ.

Amid a grape vineyard, from the exterior the building looks like a typical blue and white country barn. That is as far as the barn appearance goes — the interior is a fabulous, roomy studio roughly 30' wide by 60' long, and 30' high at the roof peak. A balcony, built over the guest bed/bathrooms, houses the organ's grand piano. All interior paneling is knotty pine and gives the room very good resonance. The bar and vineyard comprise a spectacular setting for the organ. As is well known, the Sacramento and San Joaquin Valleys can be quite hot during the summer months, and Bob has the barn and organ chambers separately cooled/heated. It is most pleasant to be able to put the system in play mode and listen to the instrument while sitting out on the patio. On a warm California evening, there is nothing to compare to the pleasure of sitting outside with the studio doors and windows open, sipping a sample from Bob's wine collection while the Morton roars away inside. Why not? The nearest neighbor is nearly a mile away! The recent completion of an elegant home for Bob's family adjacent to the studio completes an already beautiful setting.

With Bob now firmly in control of the organ, he saw fit to return the original Morton Clarinet to the instrument. A Morton Flute Celeste was added, along with an 8' Morton Trumpet once in La Jolla's Granada Theatre. A Devtronix system replaced the original Morton relays. Bob had at his disposal Dave Mor-

eno to do the layout and installation of the organ. Tim Rickman, then of Devtronix Organs, wired and programmed the entire instrument. Much of the chest, percussion and regulator rebuilding was done by the Villeman Organ Company in Porterville. Many hours of manual and pedal repair were done by Don Wallin', then of Sacramento. I, myself, did the tonal finishing.



Bob Hartzell and Larry Vannucci following the grand opening concert in April 1990.

Tonally, the Morton needed much work to tame it to the studio. Many strings were off-voice with much languid and mouth-work required to bring them back to life. The Oboe Horn was brought down in power to a level more acceptable to today's expectations. The Kinura was typical early Morton — huge scale with all the musical qualities of a drunk duck. The taped "caps" on the Kinura were removed and replaced with adjustable shades ala an Oboe Horn installed on the huge Kinura's resonators. It now balances beautifully with the organ. We

call it a "Kinura Horn." Call it butchery or whatever, it now works in the stop scheme as it would be expected, instead of turning the ensemble into an ugly buzz/quack. The English (Post) Horn was also of such power that it obliterated the ensemble of the organ with one note — let alone chords. This set was drastically revoiced to maintain the character of the Post Horn without the blast. A 16' Violin has been added this year from the Sacramento Alhambra Theatre.

Bob is himself a very competent organist and played piano in a dance band during his college days. He also played string bass in this same band, "Ned Nostril and His Nine Nasty Nosepickers." What a way to go!

Bob's home has become somewhat of an organ enthusiast's mecca. A joint picnic was held in 1990 for Sierra, NorCal and Sequoia Chapters. A day later, Larry Vannucci did the console honors with a gala premiere concert. Sierra has also returned there for its annual summer picnic. In April 1991, Lew Williams played a standing-room-only concert. Much of Bob's inspiration for these spring concerts comes from the late Joe Chadburne's "Myrtle" installed in his Suisun Valley barn about an hour west of Bob's home in Lodi. Joe Chadburne had a 2/9 Wurliizer in a very rustic barn which was the site of an ATOS convention in the late 1950s (see TIBIA, Summer 1957). It was last heard in concert played by Everett Nourse, Larry Vannucci and Ray Frazier in May 1972. The whereabouts of Joe's instrument are unknown at this time.

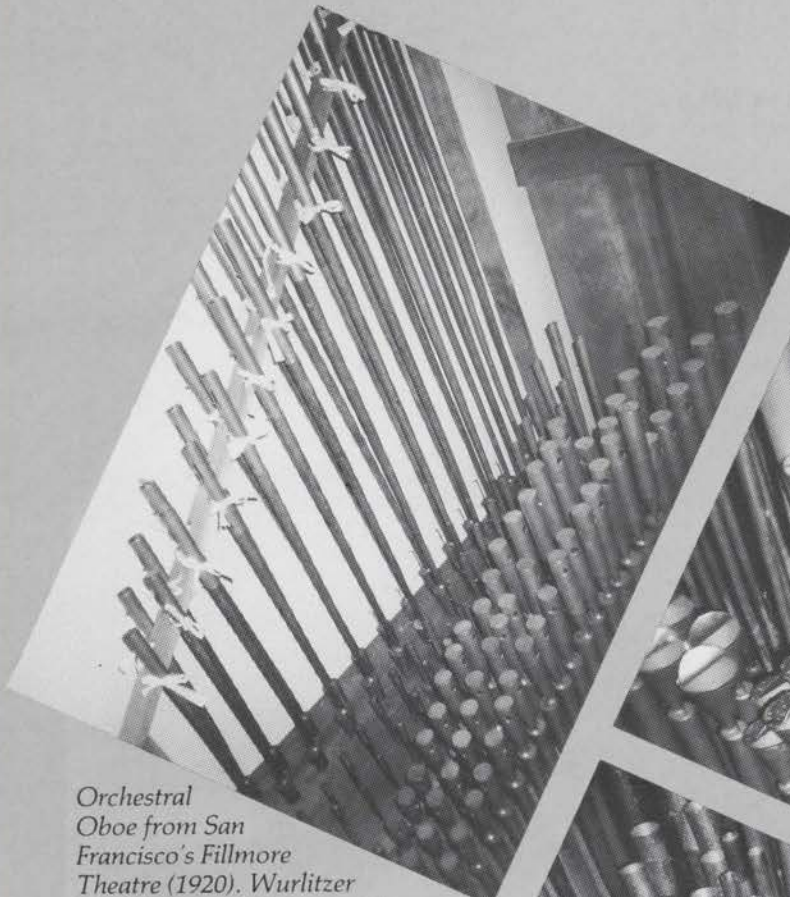
Other organists who have stopped by to play the Hartzell Morton are former ATOS President Rex Koury, the late Emil Martin, Bud Taylor, Ed Smith and Jimmy Paulin. We are looking forward to hearing it played at the 1992 Regional Convention.



Grand piano on balcony in Hartzell's studio.



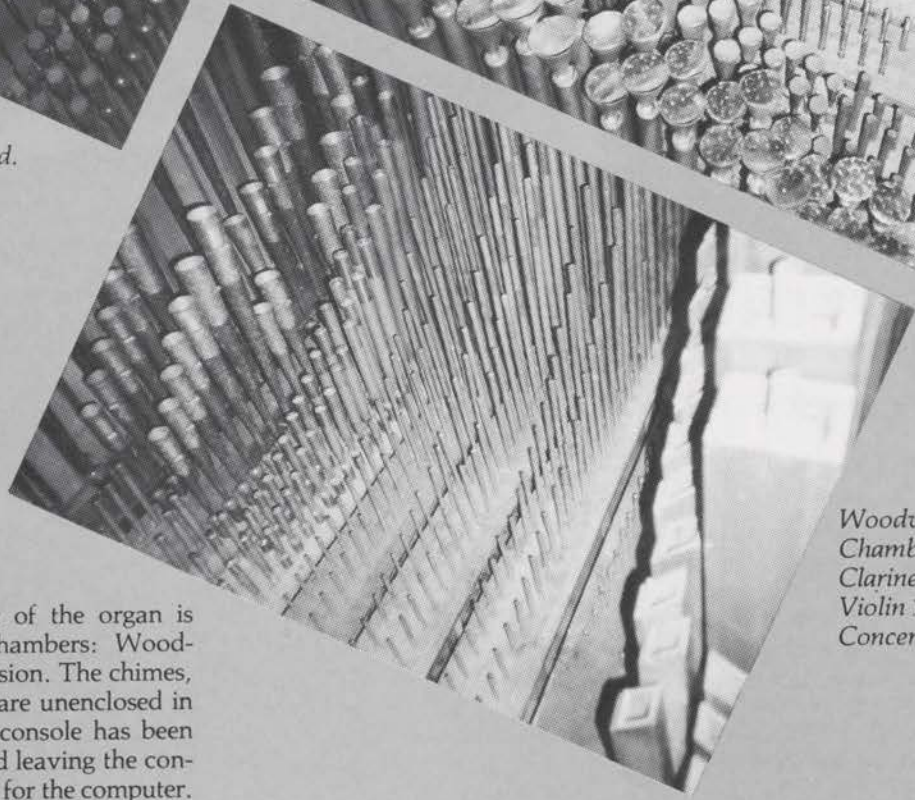
View of studio.



Orchestral Oboe from San Francisco's Fillmore Theatre (1920). Wurlitzer Vox Humana in foreground.



Kimball Tibia Clausa, Tuba, Open Diapason, English Horn, Oboe Horn, Kinura (capped).



Woodwind/ Main Chamber Trumpet, Clarinet, Celeste_b, Violin 1, Celeste_#, Concert Flute

The physical layout of the organ is comprised of three chambers: Woodwind, Brass and Percussion. The chimes, chrysoglott and piano are unenclosed in the studio. The entire console has been rebuilt using SAMS and leaving the console largely empty, save for the computer.

The disposition of the organ follows:

- LEFT - Woodwind (Main)**
 16' Concert Flute*
 16' Violine
 8' Violine Celeste#
 8' Violine Celeste_b
 8' Trumpet**
 8' Flute Celeste**
 8' Vox Humana (Wurlitzer)***
 8' Clarinet*
 Orchestral Oboe**

- RIGHT - Brass (Solo)**
 Kinura*
 16' Oboe Horn
 8' English (Post) Horn
 8' Open Diapason
 16' Tuba*
 8' Tibia Clausa (Kimball)***

- Percussion**
 Harp
 Orchestral Bells
 Xylophone
 Traps/effects
 Chimes (Reuter)
 Chrysoglott (Wurlitzer)
 *original to organ
 **addition
 ***replaces original set

An Enchanted Evening: TWIRLING AT TURNER'S MUSICAL MERRY-GO-ROUND

by Herb Stockinger

For years the name "Turner's Musical Merry-Go-Round" had cropped up, usually in regard to their theatre organ recordings. Being a theatre organ, band organ, and merry-go-round buff, the title intrigued me and I vowed that on my next trip to England I would track this beast to its lair.

I was little prepared for what I found.

A phone call from my London hotel brought directions and an attempt to enlighten me as to what to expect. Traipsing to Eustace Station, I boarded a sleek, clean, and comfortable express train to Northampton, about an hour north of London. What a thrill to be on a real train zooming through the green English countryside. For part of the way an operating canal paralleled the tracks and I was enthralled — I am also a canal buff.

I was in for a full evening of wonderful surprises.

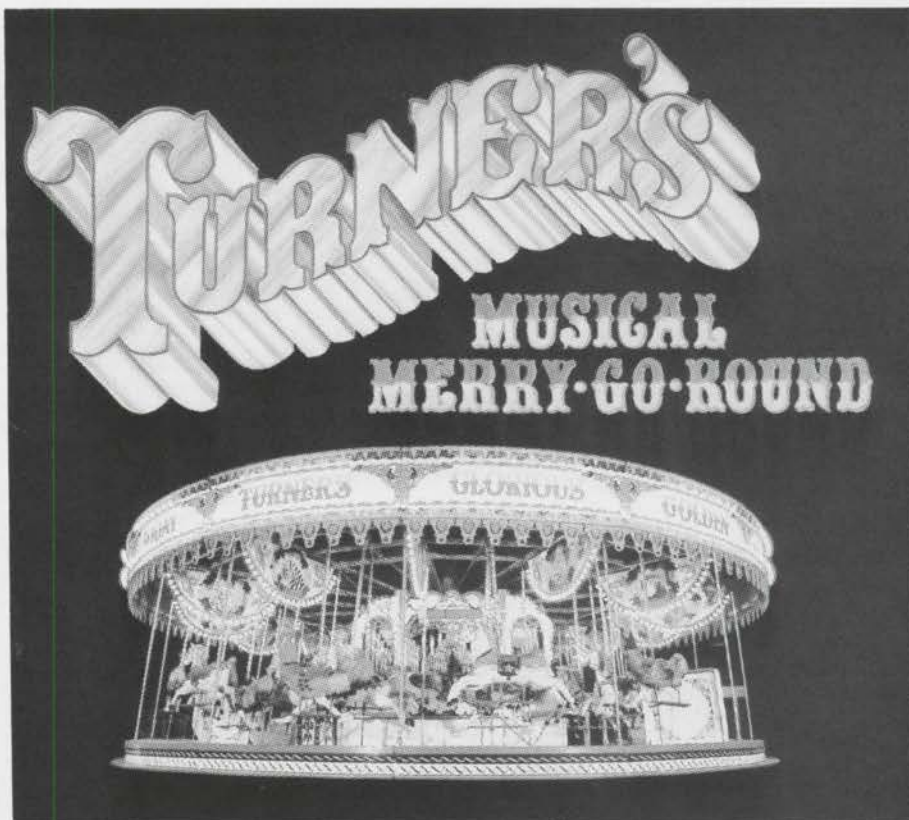
Northampton is a moderate-sized manufacturing town of no great tourist distinction. A cab took me to Turner's a few miles out of town.

My first shock was the sea of busses arriving for Turner's 7:30 p.m. opening. They were having their annual Christmas Party Nights for social and employee groups.

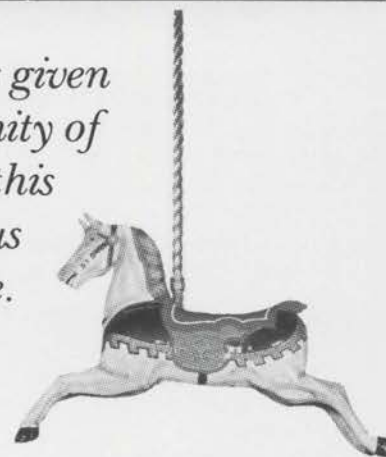
I didn't know it, but I was in for a full evening of wonderful surprises. I soon found myself in a huge banquet hall. Directly in front of me was a large dimly-lit round-about of gallopers. Our hosts, Nigel and Susan Turner, were there to greet us. A bevy of tastefully-attired serving girls, each with a seating chart, was lined up to escort guests to their tables.

We were 'piped' in with the music of a large Yamaha electronic organ being played on the beautifully-draped stage by one of their two staff organists. A large dance floor in front of the stage was encircled by rows of round dinner tables, beautifully appointed.

The perimeters of the room were defined by a magnificent collection of band organs of all makes, models, and descriptions. Each had an elaborately-decorated facade, each different from the others, and with some form of animation — most often a band leader with his baton coaxing the band organ to give forth with its most beautiful music.



Everyone was given the opportunity of riding on this wondrous machine.



A small tented cash bar and a carousel-tented circular buffet offered a delicious array of food, drink, and desserts, which we enjoyed to the accompaniment of music on the Yamaha.

Following dinner, Mr. Turner, with wireless mike in one hand, gave a brief history of each of the band organs as each was spotlighted and played a number.

Finally, the piece-de-resistance, the beautiful Savage Gallopers were bathed in light. The conductor moved his baton and the magnificent 72-key Verbeeck and Son Dutch street organ came into full voice as the carousel started to turn to thunderous applause from the audience.

Everyone was given the opportunity of riding on this wondrous machine. Built as a four-abreast in 1896 by the famous Savages of Kings Lynn in Norfolk, it was rebuilt as a three-abreast in 1950 following disastrous storm damage.

This ride traveled extensively across the county and ran at Brighton Pier for a number of years before coming to Turner's from Worcester in 1980. The ride was completely overhauled before being put into operation where it is hoped it will please today's generation and many future ones. The animals are horses and cockerels (roosters), each carrying two riders. This is the first carousel I recall seeing that does so. Of course, just at the English drive on the "wrong side" of the road, their carousels run backwards (clockwise) to ours. In all fairness, one must admit that this allows one to mount from the proper side without the danger of impaling the poor critter with one's sword.

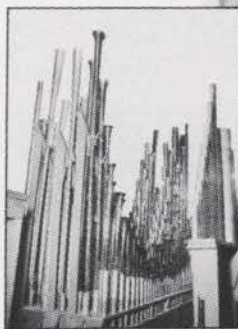
After all had enjoyed a ride, we returned to our tables. The lights dimmed, and a huge, wonderful white and gold organ console glided to center stage with head organist Nicholas Martin at the helm. It was a three-manual Wurlitzer with 1339 pipes ranging from the 16-foot diaphone diapason to the 1/2" piccolo, and complete with "toy counter" (sound effects from the silent movies).



*... a band leader
with his baton
coaxing the band
organ to
give forth with its
most beautiful
music.*

Vital Statistics

1339 pipes ranging from the 16 ft. diaphone diapason to the 1/2" piccolo. These are housed in two chambers which measure a massive 800 sq. ft. The main umbilical cord carries over 1000 control wires from the console to the relays. The sound and volume is controlled by 8 sets of shutters on the front of the organ chambers.



The organ was first installed in the Paramount Newcastle in 1932. It then played in an automobile showroom in Norfolk in the 60s and was purchased by the Turners and moved to Northampton in September of 1982.

A rousing session of dancing followed: couples' dances, line dances, and circle dances. Often the whole assemblage broke into spontaneous song. The English certainly have not forgotten how to have a good time.

There is also a small collection of exotic automobiles, a fascinating framed collection of postal cards of British seaside resorts of a bygone era, and a gift shop.

Like Cinderella at the ball, my evening was so "enchanting" that it was 10:45 before I looked at my watch. Then panic set in! My notes had the last train back to London leaving at 10:35. While there is a fine Queen Eleanor Vale Motel only minutes away, I did not relish wasting my "cheap" \$100 a night hotel room in the city. A mad dash to the station was followed by a sigh of relief when I was assured that there was ONE more train. Not expecting such a full evening of total enjoyment, I had not bothered to copy down the last train. So ended one of my most glorious days of the whole two weeks in London.

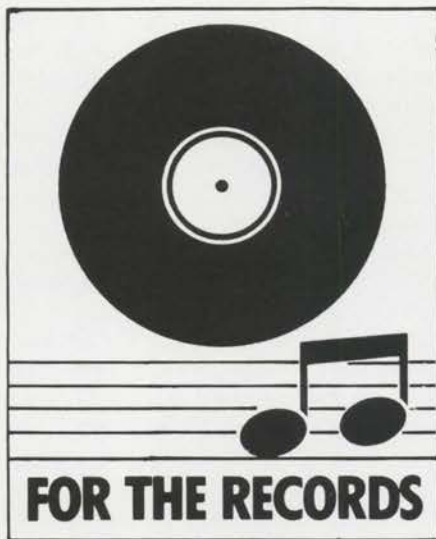
The Mighty Wurlitzer



Built in 1931 by the Rudolph Wurlitzer Co. of New York, the organ was first installed in their car showroom at Diss in Norfolk. The Turner family bought and removed the organ to Northampton in September of 1982. As the organ was installed, Quint and Tierce and octave couplers were added to the solo manual, and also great to solo, also a grand piano was added to the accompaniment, solo, manuals and pedal.

Herb Stockinger is an ATOS member from Los Angeles.

Turner's has Sunday and Bank Holiday Monday afternoon concerts; top artists on Wednesday evening concerts (monthly); and afternoon tea dances and entertainment on Tuesdays, Wednesdays and Thursdays. Supper dance parties are held every Friday and Saturday night. Turner's Musical Merry-Go Round is on Newport Pagnell Road, Wootton, Northampton NN4 OHU. Phone 0604-763314.



— BOOK REVIEW —

THANKS FOR THE MEMORY. A book commemorating the Capri Theatre's 50th, TOSA (S.A.)'s 25th, and the Wyatt Hall Wurlitzer's 21st birthdays. Available from: The Capri Theatre, P.O. Box 307, Goodwood, 5034. South Australia. Price \$20.50 airmail postpaid.

140 pages loaded with excellent photographs, reproductions of advertising, and other memorabilia, help us in our trip down memory lane. The text is mostly a nostalgic look back at three very important things to TOSA. I found this book to be very interesting, and the photos, layout, and overall quality are excellent. I especially enjoyed the external and internal theatre shots, and of course the chamber shots. There are about 350 photos in all, a few are in color, and they are all wonderful.

This book is highly recommended.

LYN LARSEN IN CONCERT. A video of Lyn Larsen at the Allen MDS-Theatre III, Macungie, PA. Available from: Allen Organ Co., P.O. Box 36, Macungie, PA 18062-9989. VHS HiFi and normal stereo video cassette \$29.95 postpaid. Selections not listed.

ORGAN: ★ ★ ★
PERFORMANCE: ★ ★ ★ ★
RECORDING: ½ ★

This recording is a distinct improvement over the last video I saw from Allen. The camera angles are much better, offering some excellent overhead, close-up, and pedalboard shots, but there is still too much time spent looking at Lyn's back.

Lyn Larsen turns in a better than the usual excellent performance we have come to expect from him. I would have preferred if the editor had allowed Lyn to introduce his own numbers, rather than the song titles and composers appearing in print on the screen.

The organ is one of the finest electronic instruments available today, and under the right circumstances is indistinguishable from a pipe organ, in my opinion. These, however, were not the right circumstances.

I was very disappointed in the quality of the audio recording. I have come to expect CD cleanliness and dynamic range from analog HiFi video, and it was nowhere in evidence in this recording. The audio portion of this tape detracted from what otherwise was a good video tape.

This tape is recommended because of the chance to see Lyn play closeup, and because it is an improvement over the previous video from Allen.

MIGHT AND MAINE. Michael Maine at the 3/19 Compton/Christie, in Portslade Town Hall, Sussex, England. Available from: Regent America, 11760 S.W. Gaarde, Tigard, Oregon 97224. Cassette only, price \$12.00 postpaid. Selections are: Trolley Song, Losing My Mind, Scintillating Stars, Serenata, You Go To My Head, Showboat, Be My Love, Caprice Viennois, La Traviata, One Alone, The Lost Chord.

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

This is truly a 4-star recording, from the fresh stylings of Michael Maine, to the superior organ, and the brilliant recording job.

Michael Maine is no stranger to the organ world. His performances are lean and accurate, with very good technique. He is still able to impart warmth and grace in his ballads, however. There are no detectable influences in his style of playing, which makes for a very refreshing listening experience.

The best single word I can think of to describe this organ is 'tight.' Mr. Main is very demanding of this instrument and it always pulls together, and holds together. It is superbly voiced and regulated. The tremulants are very refined. The reeds are the finest there are. It'll knock your socks off, to borrow a phrase.

This is a very dynamic recording. You feel like you are right there in the room, so well are the organ and the room acoustics captured. This is also one of the cleanest, quietest cassettes I've ever heard. Very outstanding work.

This recording is highly recommended.

1992 Philadelphia Convention

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**Theatre
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BERTHA AND A DOZEN FRIENDS: 12 artists at the Alabama Theatre Wurlitzer. They are: Bryan Black, Gaylord Carter, Lee Erwin, Tom Helms, Jerry Myers, Jonas Nordwall, Donna Parker, Rick Phillips, Bob Ralston, Jim Riggs, Walt Winn, Ty Woodward. Available from: Alabama Chapter ATOS, 1817 Third Avenue North, Birmingham, AL 35203. Cassette tape \$12.00 plus \$3.00 handling

ORGAN: ★ ★ ★ ★

PERFORMANCES: ★ ★ ★ ★

RECORDING: ★ ★ ★ ★

The genius of modern technology (a Devtronix computer relay) brings us something fun and exciting that would be very difficult to pull off otherwise. The most fun I had with this recording was trying to guess who was playing. The exciting part of this recording was that the computer recorded all of these selections during live concerts, and then, of course, they just had to be played back under ideal recording circumstances.

The organ has received rave reviews in this column before, so I don't need to belabor that point.

The recording engineer did an excellent job of capturing the totally awesome organ and the cavernous room acoustics.

Bertha and a Dozen Friends is sure to be one of your best friends.

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.

OFFICIAL NOTICE

to:

Members of the
American Theatre Organ Society

FROM

Russ Hamnett, National Secretary

SUBJECT:

Notice of Annual Meeting

DATE:

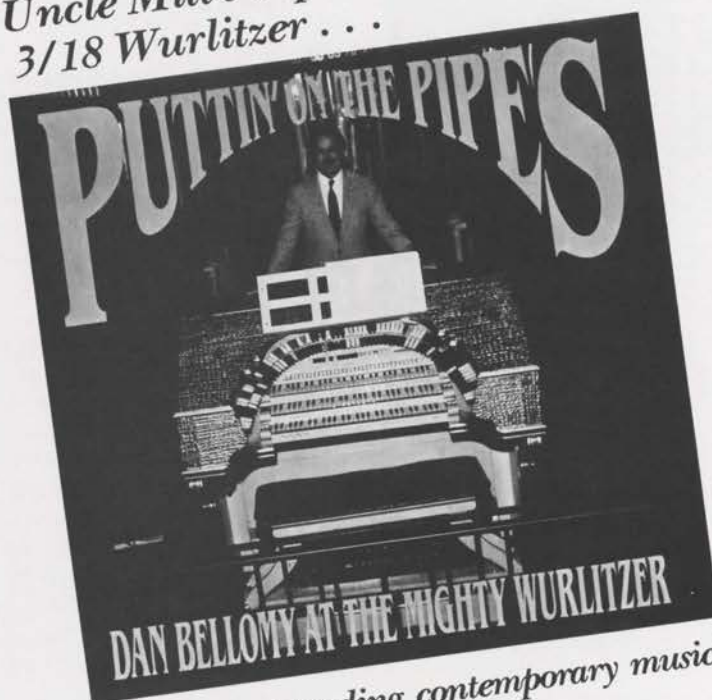
MARCH 1, 1992

The Annual Meeting of the members of the American Theatre Organ Society will be held on Tuesday, July 7, 1992, at the Keswick Theatre, Glenside, Pennsylvania, beginning at 11:30 a.m.

AMERICAN THEATRE
ORGAN SOCIETY

Russ Hamnett, National Secretary

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CLOSING CHORD



Al Bollington

by Robert Orr in *Cinema Organ Society Newsletter*

Al Bollington, star organist of the Paramount Tottenham Court Road and of prewar broadcasts, died after a stroke on November 14 in a nursing home outside Los Angeles. He leaves his wife, Mary, a son and daughter, several grandchildren and great-grandchildren.

Al was taught organ by his father in Mt. Tabor Methodist Church, South Normanton, Derbyshire. His public life as a musician began when he literally ran away to sea at age 18. He joined the liner *Lancastria* at Liverpool as a ship's pianist, but, by his own account, "At the end of the first night the bandleader told me to stay away for the rest of the trip as I hadn't the faintest idea how to accompany a band. For the remainder of the voyage, I just carried the music. In New York I went to the Paramount, heard the organ and know that was what I wanted."

Al took a shore job in 1925 at the *Palace Blackpool* as orchestral organist, playing a two-manual Mustel pumped by pedals. There he met May Crookall, who worked in the box office, and they were married in 1927. Three years later, Harry Hall, manager of the *Blackpool Tower Company*, offered him the job of playing the newly installed *Tower Wurlitzer*. But Al, now 26, had already signed a contract to play the *Wurlitzer* at the *Kilburn Grange Cinema* as assistant to Jimmy Swift.

His friend and golfing partner, Reginald Dixon, got the *Tower* job. After two years at the *Grange*, he was appointed solo organist at the new *Astoria Streatham* in south London. In 1935 he was promoted to the *Plaza Piccadilly*, but the organ, a poor installation, was a disappointment that not even the patronage of the Prince of Wales (later Edward VIII) could offset.

Al's career really took off with his appointment in 1936 to the newly opened *Paramount Tottenham Court Road* with a 4c/10 Compton and Melotone. Here he developed his own lyrical style with a strong melody line, encouraged by both management and audiences. HMV gave him a contract to record, both solo and with Anton & The *Paramount Theatre Orchestra*. They made more than 100 records in three years. Al also made frequent broadcasts from both the *Paramount* and *St. George's Hall*.

During WWII Al served as a Pilot Officer in the RAF and was awarded the *Air Force Cross*. After the war he returned to the *Paramount* (renamed *Odeon*) for two years, but found little left of the pre-war pro-organ spirit. In 1948 he was sent to open a new *Odeon* in Toronto and, for six years he made records, broadcast, and played at *Shea's Theatre* where his friendship blossomed with *Quentin Maclean*, who he had always admired.

Al moved to Hollywood in 1955 and recorded for *Decca*, played background music at *Universal Studios* and made TV appearances. He and May bought a home in *Woodland Hills* in the *San Fernando Valley* and in 1959 he took on organ promotional tours, first for *Conn* and then for *Wurlitzer*. He retired from active traveling in 1972 and spent his time composing, arranging, gardening and playing golf twice a week.

Two years ago the *Bollingtons* sold their home and moved into a retirement village at *Thousand Oaks*, also in the *San Fernando Valley*. Al often said that his happiest days were at the *Paramount London*. The records he made there attest to his success at blending pipes with *Melotone* to generate a highly defined yet dreamy melody. He acknowledged no direct musical influences, save perhaps a little of *Jesse Crawford*. He regarded *Maclean* as "inimitable." He always firmly believed that "what separated the men from the boys was control of the swell pedal." Asked why he had chosen the unlikely *Ravel "Bolero"* for his signature tune, he said, "It was the nearest I could get to *Bollington*."

In 1988 Al was honored by *ATOS* with the *Hall of Fame* award. When I last visited him in July, after his stroke, he could hardly walk, but when *Matron* wheeled him up to a grand piano, he played for about twenty minutes. We salute him and mourn the passing of an outstanding organist, a fine musician and a delightful companion.

Mary A. Bowles

Mary Bowles (nee *Amos*) was a true theatre organ devotee. An early member of *AATOE (ATOS)*, she was the second woman to be elected to national office. She served as national secretary/treasurer, in which capacity she founded the national library and archives, gathering scarce material, such as scores for silent film classics.

Those who attended the 1970 National Convention in New York City will recall an early morning scene at *Radio City Music Hall* with *Mary* seated at the *Wurlitzer* belting out a *Tatum*-inspired version of "Tea For Two." In addition to her musical abilities, this talented lady was also an expert silversmith and taught this subject at *Temple University* during WWII.

She was married to *Addis L. (Skip) Bowles*, an executive with the *Pennsylvania Railroad*. Their home on the shore of *Lost Lake, New Jersey*, was the scene of many festive musical and social events where *Mary's* culinary abilities were enjoyed by many. Following her husband's retirement, they toured the country with their camper, dropping in on friends from coast to coast. When *Skip* developed health problems a couple of years ago, they curtailed their outside activities, and following his death a few months ago, *Mary* ceased all outside activities.

Mary died on January 11. She will long be remembered by friends all over the country. Her jovial participation at conventions and meetings will be sorely missed. She is survived by two daughters and two grandchildren.

Grant Whitcomb

Garo W. Ray

Garo Ray, a retired, self-employed electronics engineer who helped establish several radio and television stations in Connecticut, passed away in January after a long illness. He is survived by his wife, *Ruth*, two daughters, five grandchildren and one great-granddaughter.

Mr. Ray also built pipe organs for churches, operated a movie studio in *Milford* and invented several electronic devices. He had also built a large 3/44 residence organ in his home in *Orange, Connecticut*. This instrument was often heard by local musical groups, the *AGO* and *Connecticut Valley Chapter*. He was widely known in the organ world and contributed articles and letters to *THE-ATRE ORGAN* in recent years.



Harold A. Roque

Sequoia Chapter member Harold Roque passed away in January. Harold and his wife, Adena, have been major spark plugs in their chapter and were tireless workers for the 1990 Regional Convention in Fresno. Harold served on the board of the chapter, and his wife as secretary. Harold's presence and participation as part of the Sequoia FOX Hanford Theatre organ crew was immeasurable. He supplied much of the metal windline and supplied electricians to accomplish the needed 220-volt power for the blower and dc supplies.

Prior to the Hanford project, Harold likely never saw the inside of an organ

chamber, let alone worked on one. Yet, there were very few Saturday work sessions when he was not on the job. It gave him great pleasure to sit at the console and play one of his polkas on the completed organ in February 1990.

A native of rural Fresno, he had a musical background from when he was in high school, but did not take up the organ until several years ago. Those who attended the 1990 Regional in Fresno/Hanford likely saw Harold working the ticket booth or one of the service tables. His smiling manner and attitude were a welcome boost to the chapter.

In addition to his wife, Harold is survived by a daughter, step-daughter, brother and three sisters. He will be missed by all who knew him, and our condolences go to Adena and his family.

Tom L. DeLay



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

AARON COPELAND, 1954



Bob R. Burkhart

Bob Burkhart, a retired pharmacist and resident of Iowa City, Iowa, passed away December 17, 1991. He was a former chairman of the Cedar Rapids Area chapter and very active in many of their projects.

In order to preserve the famous "Rhinstone" Barton theatre organ located in the old Iowa Theatre in Cedar Rapids, Bob negotiated a legal contract with the owners of the theatre building (Theatre Cedar Rapids) to personally purchase the Barton from them with the stipulation that it would always remain in that location. He and two other theatre organ enthusiasts, Paul Montague and Karl Hoffman, proceeded through legal channels to form a corporation called Cedar Rapids Barton, Inc. They have control of the organ, maintain it, and plan periodic performances. The corporation will continue without interruption in spite of the loss of our friend, Bob. Artists who have presented programs or recorded the Barton include Ron Rhode ("Corn silk"), Walt Strony, Jonas Nordwall and Tom Hazleton.

Bob will be greatly missed by our chapter and all of his friends who will remember him for his role in saving the "Rhinstone" Barton. *George K. Baldwin*

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☆ **George Wright** ☆

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

Performed on the Chicago Theatre 1921 Wurlitzer

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This unedited recording is not only a recording of the original 1921 Wurlitzer in its original home. It is an image of the cavernous theatre with its 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 Hardy-esque 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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"Hobbyist Division" of the Young Theatre Organist Competition

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

- Accuracy and Clarity • Registrations
- Phrasing and Dynamics • Use of Theatre Organ Stylings and Resources, and
- General Musicality. The judges for this first annual hobbyist division competition will be JOHN LEDWON and JIM RIGGS.

ENTRY REQUIREMENTS:

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

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

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

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

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

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

Your entry tapes will not be returned.

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

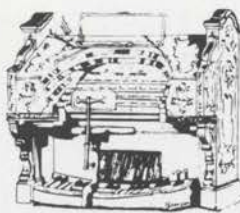
Send your entry to:

ATOS - Hobbyist Division
Dorothy VanSteenkiste
9270 Reeck Road

Allen Park, Michigan 48101

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

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



1992 ATOS Scholarship Program

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

CATEGORY "A"

Students working toward college organ performance degree.

CATEGORY "B"

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

(Initial scholarship, received in 1991, may be continued if the student shows exceptional progress — at the discretion of the committee.) Moneys granted in this scholarship may be applied toward an approved theatre organ workshop. Applications must be submitted by May 1, 1992, and following review of the committee members, recipients will be awarded their scholarships by June 1, 1992. Rules and regulations have been sent to chapter presidents and may also be obtained from chairman: **Dorothy VanSteenkiste** - 9270 Reeck Road, Allen Park, Michigan 48101. Phone 313/383-0133.

1992 Young Theatre Organist Competition

THE AMERICAN
THEATRE ORGAN SOCIETY

Ages: 13 thru 21 (as of July 1, 1992)

THREE DIVISIONS:

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

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

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

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

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

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.

ARCHIVES/LIBRARY

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

AWARDS & RECOGNITION

*Byron Melcher
1701 Spring Creek Parkway / Plano, TX 75023
214/517-1195

BYLAWS

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
1931-301 San Marcos Blvd.
San Marcos, CA 92069
619/727-6534

ENDOWMENT FUND

*Jim Riggs (Lois Segur)
P.O. Box 10042 / Oakland, CA 94610
415/531-7416

GRANTS & OTHER FUNDING

*Gary Jones
P.O. Box 360655 / Birmingham, AL 35236
205/942-5611

HISTORIAN

*Paul Quarino
3141 S.E. 90th Place / Portland, OR 97266
503/771-8098

MEMBERSHIP

*Alden Stockebrand
419 W. Oakdale Avenue / Chicago, IL 69657
312/248-5370

NOMINATING

Harry Heth
1247 Peden / Houston, TX 77006
713/527-8096

PROMOTION & PUBLICITY

*Russ Hamnett (Jim Riggs)
281 North Walnut Hill Rd., #26
Flagstaff, AZ 86004
602/523-5628

TECHNICAL

Stephen Adams
537 E. Wisconsin Avenue / Neenah, WI 54956
414/722-1422

THEATRE PIPE ORGANS

Laurel Haggart
P.O. Box 902 / Lake Arrowhead, CA 92352
714/336-2909

SCHOLARSHIP & YOUNG THEATRE ORGANIST COMPETITION

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

ELECTRONIC ORGANS &

Y.T.O.E. LIAISON

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

*ATOS Director

Chapter Will Install Organ In Theatre

Through the efforts of Bill Brown and Adrian Phillips, Valley of the Sun Chapter, Phoenix, Arizona, will take part in the \$11 million rebirth of the Phoenix Orpheum Theatre, formerly the Paramount. They will obtain, install and maintain an organ.

The City of Phoenix, now owns the structure, is refitting it as a performing arts center and will rebuild chambers that once housed a 3/11 Meisal & Sullivan organ.

Ownership of the instrument will be retained by the chapter and exclusive right to promote concerts are guaranteed the unit with six reserved dates annually.

In addition, the chapter will have the right to hold four meetings in the theatre and practice time will be available to members.

The city will insure the organ and the chapter will provide liability insurance for its members.

The theatre is slated to open in January 1994.

Allen Miller Purchases Z-Tronics Relay Firm

Due to illness, which made it difficult for William Zabel to conduct his business, he has sold Z-Tronics Relays to organman Allen Miller. The business address of the firm is now 167 Carriage Drive, Glastonbury, Conn. 06033

Silent Film Festival Will Benefit Kimball

On April 12, from noon to 7 pm, a silent film festival will be held at the newly restored Minneapolis State Theatre. Jeff Weiler and Ed Berryman will be on the organ bench accompanying comedies, features and a sing-a-long. The show is a benefit to raise funds for the installation of the dual Kimball organ in the city's new Convention Center.

A \$7 ticket permits holders to view as many films as they chose. Other entertainment is scheduled between screenings. The big double console organ is presently being restored and completion is expected in the fall of 1993. A total of \$68,000 remains to be raised of the \$1 million goal. Donations may be sent to Rosemary Dineen, Minneapolis Organ Trust Fund, 315 East Grant St., Minneapolis, Minn. 55404.

Famed Organman/Author Victim Of Cancer

David L. Junchen, 45, well-known organman and author of what is acknowledged the definitive work on theatre organs, died Friday, January 31 about 11:45 am in an ambulance that was transporting him to and from a special laboratory in Illinois where he was taken for a magnetic resonance imagery test. He had been ill with cancer for an extended period.

In keeping with his wishes, there was no wake or service, and his body was cremated shortly after his death. Plans for a later memorial service were pending and it may be a concurrent service in many areas.

In answer to the many calls received regarding publication of the final part of his Encyclopedia on the Wurlitzer Company, Showcase Publications spokesman Preston Kaufmann noted that the author had completed all chapters, but had yet to prepare credits and correcting the massive master opus list. The final volume now totals over 800 pages. It will be necessary to publish this in two volumes which will be sold as a single unit. The first of the two is expected to be ready in the fall.

Chapter Going In For Long Range Planning

Los Angeles Theatre Organ Society President William Schutz last month named committees to serve for the year and came up with a new one that other chapters might consider—*Long Range Planning*. He told his Board of Directors, "We have the present fairly well under control, but I feel we must also try to plan for the future years as a means of not only maintaining theatre organ in the world of music, but try to promote ways of expanding its viability.

"This committee is charged with the development of ideas within their own vision as well as contacting and accepting for study information furnished by others who have ideas about the future." He named Ralph Beaudry, Steve Bramall and Tom B'hend to serve on the new committee



Volume 6

March 1992

Number 8

Lease Disease Hits Another Piazza Parlor

Bellevue Pizza & Pipes, Bellevue, Washington, came down with the same malady that recently struck Serramonte Pipes & Pizza in the S. F. Bay Area—the suburban Seattle eaterie's lease came up for renewal and the operators were told it would not be renewed because the property was to be developed for other uses.

The Style 260 Wurlitzer was put up for sale along with all other equipment. This Wurlitzer was originally installed in the Academy of Music, New York City.

Organ Dedication Heard By 2,366

There were several surprises in store for the dedication of the 3/15 Kimball organ in the Palace Theatre, Cleveland, Ohio, on Sunday afternoon, February 2. Organist/organman Bill Taber, who headed the installation project, had told theatre officials they could expect an attendance of between five and six hundred people.

This was surprise number one—2,366 packed the house; due to the crowd, the program had to be delayed until everyone was seated!

And when it came time to present Taber with a plaque honoring him and his crew for their superb work, he couldn't be there to accept it. He was in the hospital. The plaque was delivered to him several days later.

As for the show, Tom Helms, who was responsible for the tonal work on the organ, related that dedicating organist Ron Rhode presented an excellent program.

Theatre officials were pleased not only with organist Ron Rhode's presentation, they were also ecstatic over the patronage for the event which produced a beautiful profit!

The audience, Helms reported, was highly appreciative and also came from many different areas of the country to attend the event.

Free Lunch Music

Anyone in Schenectady, N. Y., at noontime on April 14 and May 12, can attend free concerts at Proctor's Theatre. 'Goldie,' the theatre's Wurlitzer will be played by Gene Ziller

ATOS Member Gives Wurlitzer To Theatre

Captain Ron Remsburg of Malibu, Calif., has donated his 3/14 Wurlitzer organ to the 1,200-seat Maryland Theatre in Hagerstown, Maryland in honor of his mother, Olivia Knepper, and aunt, Lillian Knepper, who sang at the theatre in the 1930s.

Remsburg, a member of ATOS for many years, noted that the Moller Company has offered to furnish all material needed in the reinstallation of the organ, and that both current employees of the company and retirees have all but mobbed the theatre work area volunteering to help with the project. "Extra benches have been set up to accommodate them," he said.

The organ was originally installed in Chicago Arena and was purchased by the late comedian Herb Shriner. When he was killed in an auto accident, Remsburg acquired the organ and installed it in his parent's home in Frederick, Md. He played it for about 15 years before going to California to college. It has not been played for the last 15 years because he stayed on the west coast and had planned to move the organ but never got around to doing it. When he was living in Frederick, he used to play the Tivoli Theatre Wurlitzer over radio; the theatre is now Weinberg Center for the Performing Arts.

It is interesting to note this is the first Wurlitzer in Hagerstown. When silents were in fashion, Hagerstown theatres had Moller organs.

Regional Rings Up \$18,442 Profit!

Final accounting of last November's Regional meeting in Milwaukee, Wisconsin rang up a profit of \$18,442 which is divided in half with National ATOS, it was reported in *Bartola*, official newsletter of Dairyland Chapter.

Member Donates Brass Sax To Music Theatre

Peter Crotty, ATOS member of Valley Center, Calif., has donated a Wurlitzer Brass Saxophone rank to the California Music Theatre in San Bernardino for the Style 216 Wurlitzer which will soon be expanded to top out as a 4/33.

At the present time the former Grauman's Egyptian three manual console will play the organ until a new Wurlitzer-style four decker is built.

Motor City Barton Needs Help For Home

In Detroit, Michigan, Motor City Chapter owns and operates the Redford Theatre. It is maintained and operated by volunteer members. Classic films and organ solos are featured every weekend.

Although the chapter has been able to overcome some major obstacles, finding dollars to repair its vintage heating and cooling systems appears extremely formidable. The first phase work, replacement of two boilers, as part of a three-stage plan costing \$150,000 has been accomplished.

During 1991, one half the cost of the first phase was obtained by conducting a variety of fund-raisers and sale of *BTU certificates* to theatre patrons. Two grants have been received, \$14,000 for engineering from the Community Foundation for Southeastern Michigan, and \$2,000 for capitol improvements from the Michon Foundation.

The chapter is still in need of funds to continue the project and any help will be welcomed and appreciated. Dorothy Van Steenkiste or Harold Bellamy may be contacted at the Redford Theatre by mail: 17360 Lahser Road, Detroit, Mich. 48219

Juicers Sparking Along, Says Chief

ATOS' electronic organ group is plugging right along, according to Col. Jack Moelmann, who heads up the very active bunch. Starting out with nine interested members, the group now numbers 224.

"The greatest thing to come out of this group is the continued interaction among members," Moelmann said. "There were some who decided to meet at the recent regional in Milwaukee; others are corresponding with other members who have the same type organs, and who have recommended their organs to still others who have gone out and bought them," he added.

There is also exchange of technical information that enables the upgrading of instruments, plus letting others know of surplus items for sale, or requests for certain types of components.

Any ATOS member is welcome to join the juicers. Just drop a line to "Sparky" Moelmann, P. O. Box 165, Scott Air Force Base, Illinois 62225, or call 618/632-8455.

British-Made Video Suggests USA Deal

The Mighty Wurlitzer, a British-made video was viewed throughout the U. S. Dec. 28 on Discovery cable channel TV. According to Leon Sanders, San Antonio, Tex. member, only one Wurlitzer was seen in the show. The other organs shown were Comptons, Christies and other British produced instruments.

"I was encouraged that this nationwide cable network provided time to show something on theatre organs," Sanders said. "I hope some American professionals will now do something on theatre organs in the U. S.. Maybe ATOS could instigate such a production," he added.

Tom Gnaster Planning Concert Comeback

Chicago organist Tom Gnaster is planning to return to the theatre organ concert circuit field, he advised the NEWS last month. He may be contacted by writing him at 4235 Lindenwood Drive, 2-A, Matteson, Ill. 60443, or calling 708/481-9308.

Dwight Thomas Makes West Coast Debut

Dwight Thomas, who has been making a name for himself—first in winning an ATOS Young Organist Competition, then producing a CD that won publicity in Time magazine's 1990 ten best recordings notice, comes to Southern California April 11. He will present a concert for Los Angeles Theatre Organ Society at San Gabriel Civic Auditorium.

BRITISH SAFARI IN MAY

Maytime Safari will be presented by London Chapter May 9 through 15, it was announced in Theatre Organ Club News South.

Lack Of Decision Loses 'Unusual' 2/4 Organ

When Los Angeles Chapter member Gene Davis offered to donate a 2/4 Robert-Morton organ to the unit, there wasn't a great deal of enthusiasm shown. Some members had been talking about finding a small organ to set up in a garage or other empty space as a practice instrument. But no one actively pursued the project.

Davis later was talking to Tom DeLay of Sequoia Chapter in Fresno, Calif. and mentioned the organ. DeLay said he would take it and find a home for it. So Davis got a few L. A. volunteer members to help him load it out.

The 'little' 2/4 made little over three hefty loads in a 28-foot truck bed to get it all out. There were umpteen extras—including a beautiful mint condition French Horn, all kinds of percussions, etc. Member Harvey Smoller, who helped with the loading, remarked that the organ was more like a 2/44 than just a mere 2/4.

Moral to this story: If someone offers you an organ, go take a look at it without delay! (and perhaps we mean DeLay!!!)

Mills Gets Rave Reviews In Three Daily Papers

Allen Mills was lauded in reviews published in three daily papers in the Schenectady, N. Y. area for his Christmas Show mounted at Proctor's Theatre during December. The production was presented at three performances and grossed over \$78,000 for the theatre.

Mills has been writing, directing and accompanying the shows on the theatre's Wurlitzer at Proctor's since 1984.

Windy City Trims Its Annual Shows Sked

Chicago's Windy City Organ Club has announced to all organists that it is cutting back its organ programs to four this year. It was noted in the club newsletter that "there are many reasons for this, but the chief one is that none of us is Ione Tedei and we lack the spark and sparkle which she provided for 101 programs" in the club's eight-year history. She died last year.

Organists were also advised that "fewer programs also means that we have been able to raise our honorarium, the newsletter advised.

Pipers Pumping Along

Laurel Haggart, who heads up ATOS Home Pipe Organ Owners, advises she now sends out around 250 issues of *The Glue Pot* to interested members and that slightly over 100 organ owners are active in the group.

Members whose installations are fully playable issue invitations to visit, subject, of course, to being home.

Anyone wishing to join the group is urged to contact Haggart at Box 902, Lake Arrowhead, Calif. 92352 or call 714/336-2909.

Award Winning Music Arranger Was Organist

Ken Darby, a three-time Academy Award-winning arranger, who began his career playing piano and organ for silent films, died Jan. 24 at his Sherman Oaks, Calif. home. He was 82.

As a child, he moved to Santa Monica, Calif. from Heron, Neb. He had studied piano at age 5. While a student at Chapman College (now Chapman University), Darby began playing in theatres showing silent films.

With the advent of talking pictures, he began providing songs and background music for films. From this he became musical director for MGM, and during the 1940s was musical supervisor for Walt Disney Studios.

Moelmann Plays Return Shows In Several Cities

Col. Jack Moelmann returned to Mesa Organ Stop last Feb. 29 and Sun City, Arizona March 3 to play concerts. This was his fifth return visit to both places.

On April 5 he returns to the Orpheum Theatre, Omaha, Neb. to present a sing-along, silent film and full concert which marks his seventh return visit there. He was also responsible for founding River City Chapter in Omaha.

Carter Capering In Columbus April 5

Gaylord Carter and Harold Lloyd team up in Columbus, Ohio at the Ohio Theatre on April 5 with Lloyd's *Silent Comedy Film Festival* at 8pm. He also takes this to Long Center, Lafayette, Ind. on April 25.

Pittsburgh Club Paper To Publish T.O. Material

Pittsburgh Area Theatre Organ Society's newsletter, *Pipes of PATOS*, will begin publishing a series of articles, *The Organ In The Motion Picture Theatre*, which was written in 1926 by Harold J. Lyon.

The series focuses on how a theatre organ should be played for silent movies and presenting theatre concerts.

According to PATOS Editor, Dale Abraham, "the series features instructive, opinionated, vintage-style writing and although it is over 65 years old, I think much of it is applicable today."

Anyone interested is invited to contact Abraham by writing him at 1526 Garfield Avenue, Pittsburgh, Pa. 15212.

Wilson's Castro Show, New Gledhill CD Now In Talking Stages

Discussion is underway to produce a recording of the much-heralded Castro Theatre Wurlitzer concert by Clark Wilson last July.

It was also learned that Simon Gledhill has been approached about making another CD on the same Wurlitzer in view of his highly successful *California Here I Come* platter last year. Gledhill reports this CD has now gone into its fourth pressing and has sold more copies in Great Britain than any other recording to date.

ATOS member Dick Clay's TV-Recording firm will produce both CDs, it was disclosed.

Access Corp. Builds Organs For Baldwin

Baldwin Piano & Organ Co. has announced an agreement with Access Corp. for the manufacture of Baldwin church organs. Based in Cincinnati, Access manufactures high-tech products. Some of its other customers are Ford Motor Co., and McDonnell Douglas Aircraft.

JELANI AT CATOE

Jelani Eddington, Young Organists Winner, will appear in concert for Chicago Area Chapter April 5 at Copernicus Center. Concert time was not listed in press release.

Chicago Theatre Booking Own Concerts; Organists Advised To Send Names Now

Restoration of the Chicago Theatre 4/28 Wurlitzer organ is far enough along to permit presentation of public concerts and the first one has been set for April 26 with Jerry Nagano at the console.

The theatre is requesting that organists, who would like to appear in concert there, send their names, addresses and contract information to Projects Coordinator Cary D'Amico.

This is the first time the organ will have been heard since 1988, according to D'Amico. He also disclosed that Jim Gruber, of Gruber Pipe Organ Service, is now working with volunteers on the Wurlitzer and that the instrument is sounding very good. At the present time, four of the five chambers have been cleaned and painted.

Mullins Claims He Was Discoverer Of Giacchi

Dr. Ed Mullins claims he was the one who discovered Australian Theatre Organist John Giacchi. "I refer to *Theatre Organ, Jan/Feb 1987*, page 9, *Pipes Down Under*, middle column, line nine: "The youngest player during the evening was 15-year-old John Giacchi. He is a young man who will go places . . ." Mullins wrote in a letter to the NEWS on Jan. 28.

"So I hereby stake my claim to 'discovering' Giacchi! You can tell when these young artists have it," he declared.

Mullins noted that Britisher Ian Dalgliesh had told him about Simon Gledhill years before he became known, "So I think Ian should be credited with discovering Simon."

Are there any other contenders for the title before it is conveyed to the good doctor?

Founders Wurlitzer Hit By Rain, Damaged

January's heavy rain storms were responsible for damage occurring in both chambers of the 4/31 Wurlitzer organ installed in Founders Church of Religious Science, it is reported by organman Ken Crome.

Roof drains, clogged by debris, caused water to pool on the roof and leak into both the main and solo chambers. The Metal Diaphone in the main, and Musette and Orchestral Oboe and part of the Saxophone ranks in the solo were hit. Both chambers had to dry out before repairs could begin, Crome advised the News.

Towe Museum Organ Chambers Completed

Organ chambers for the ATOS Wurlitzer that will be erected in the Towe Ford Museum, Sacramento, were completed February 6, it was reported by ATOS Executive Director Doug Fisk.

Floors were to be painted immediately and it was expected installation of the organ would be started in about one week.

Harrow Will Be Getting Another Theatre Organ

When London Chapter ATOS suddenly cancelled its organ installation late last year in the public hall at Harrow, local officials had already spent considerable funds building chambers to house the 3/8 Wurlitzer.

However, they contacted the Cinema Organ Society and were put in contact with organman Dave Pawlyn. He has assured them he will provide an organ. It will be erected and affiliated with the COS group, it was reported last month from London.

Organman Creates Custom Jobs From Stock Consoles

—Part Two—

Last month Carlton Smith's artistry in redesigning consoles touched on two he has worked on—the Fort Wayne, Indiana Embassy Theatre Page console, and the Wurlitzer console decor he fashioned expressly to compliment the auditorium of Long Center for the Performing Arts at Lafayette, Indiana.

It was not mentioned that in addition to redoing the Embassy console shell, stripping all old gesso work down to the plain pine surface and recasting ornamentation that had been damaged through the years—Smith changed the organ's specification. He also did a bit of rebuilding which now makes the console more comfortable to play.

He uses RTV Silicone Molding compound to make replacement molds for damaged compo decoration pieces. And he uses urethane in place of plaster of Paris when casting them.

His expertise was acquired in Fine Arts and Industrial Arts courses in school. His artistic bent enables him to enter a building, study the architectural decor and plan his design layouts.

Several years ago Smith created an Italian-style console for Pasquale's Pipe Organ Pizza Parlor. It was a two manual console that played a 10-rank organ for three years. After the eatery closed, the organ went into a home and later was broken up for parts. Today the console plays another organ, still in its Italianate style in a Catholic church.

One of Carlton Smith's most creative jobs was the restoration of the former Indianapolis Indiana Theatre Barton console. It was restored for its future role in the coming State Museum. Much of the original carved 'fencing' that topped the exceedingly ornate keydesk had to be carved anew. Smith found an expert wood carver and worked with him to recreate the original spindles and moldings. The rest of the battered compo decoration was replaced by Smith. The console was on display during the 1984 ATOS Convention in Indianapolis.

Next month we will 'uncover' three more decorative jobs by this artistically clever organman.



REPLACED LOST DECOR—For its new home in the future State Museum, this Barton console, which was installed in the Indian Theatre, Indianapolis, needed the 'fence' that topped out the keydesk completely rebuilt. Carlton Smith found a wood-carver and worked with him to copy exactly the decoration that had been damaged and lost during the console's long tenure in the theatre orchestra pit.

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Editor.....Tom B'hend

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

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

Organ Wasn't Stored As Reported In News

by George W. Gerhart

A story published in the November issue claimed the former Miami Capitol Theatre Wurlitzer that had just been purchased by organ broker Bob Maes had been in storage since its removal in 1940. That isn't quite correct.

In late 1959, when I moved to Miami, I met John Steele and through him, over a period of time, various other local organ gentry. One was Roy Nuenschwander, a printer by trade, who had the Capitol Theatre Wurlitzer installed in his home on the Miami River.

Roy told me he had removed the 2/7 from the theatre in 1943 and put it in his home. On my visit there in '59, I saw a green console, mitred pipes, Bourdon pipes lying horizontally and providing a room divider, and a toy counter over the kitchen entry. The organ sounded real sweet.

Roy admitted that his first wife had given an ultimatum: "The organ goes or I go!". The organ stayed. Ray developed ill health and moved away. His children finally had the organ shipped to North Florida for storage. Bob Maes bought it. So it really wasn't pulled out in 1940 and put in storage. It went into Roy's home.

JATOE Awards Four Honorary Memberships

Joliet Chapter has awarded four honorary memberships to Robert J. Maes, Jim and Sherrie Krughoff and Paul Van Der Molen in recognition of outstanding service to the chapter.

Realism In A Small Box

For the organ owner who wants more pedal, and doesn't have room in chambers, a box measuring 18" by 18" produces pedal tones that are unbelievably realistic. It is a unit produced by Velodyne and was heard on the Leslie/Peterson Opus One pipe/electronic organ in the home of Don Leslie, who designed the famed Leslie speakers for electronic organs.

Weather Delays Allen Installation

February 17 was to have been the day for publicity photo taking when Stan Kann would be seated at the console of the large Allen organ after it was unloaded on the sidewalk in front of the Hollywood Pantages Theatre.

But with the previous days darkened by clouds and decidedly drastic downpours of rain, and the fact a week's prior notice had to be given for transporting the big console, the event was postponed, possibly for the following week—just after deadline. Next month the NEWS hopes to publish pictures and information about the new installation.

Manasota Chapter Is A Two-County Tie In

by Carl C. Walker

Combining selected syllables of the two counties from which membership is drawn—Manatee and Sarasota—Manasota Chapter got its start during September 1991 at an informal meeting. The unit is now incorporated as a Florida non-profit corporation and has its ATOS charter. Some of the members were or are affiliated with Tampa/St. Petersburg Chapter found the trip there a task no longer enjoyable. There are 19 families in the new unit.

At the present time two publicly-owned organs are being investigated for restoration. Additionally, two auditoriums are being considered for possible installation of an organ which the chapter has yet to acquire.

ROSA RIO IN DETROIT

Rosa Rio will play a concert May 16 for Detroit Theatre Organ Society at the Senate Theatre on the 4/34 Society Wurlitzer.

Del Castillo Continues Organ Imitations

Continuing Lloyd Del Castillo's 1926 theatre organ imitations from last month:

Train Leaving Station: Several strokes of fire gong, descending slaps with flat of hand on lower register, full 8-foot Snare Drum, starting slowly with swells open, accelerating to fast strokes at bottom of keyboard while closing shutters; end with soft whistle.

Whistle: Augmented triad with second added; upper register, with flutes predominating for train; lower register with reeds predominating for boat.

Bird and animal imitations will, of course, vary on different organs and can all be worked out individually with a little patience and observation, although many of them are not effective without the Kinura. In fact, I do not think stunts in general can be performed on a straight organ unless the specifications are drawn with a wealth of traps, keen strings and reeds characteristic of the unit theatre organ. I should be much interested to hear from readers on this point, particularly those who have tried to use effects on straight organs. Del's address: (1992) 2008 Preuss Road, Los Angeles, California 90034.



NO LIGHT LOAD—John Ledwon stands beside his newly built four manual console in the Reno, Nevada shop of Ken Crome just before loading onto his pickup truck and starting back to Agoura, Calif. with it. There will be 418 stopkeys—56 on right partial, 58 on left partial, 80 on the backrail and 112 on each of the two curved rails. It will play Ledwon's present residence organ which will be expanded to 48 ranks.

Motor City Member Is Radio Voice Of Unit

by Dorothy Van Steenkiste

Ethel O'Leary, well-known as the *Radio Voice* of Motor City Theatre Organ Society, is a member of the National Committee to Preserve Social Security and Medicare.

At a U. S. Senate hearing on Health Care Reform last December 12, Ethel, who is a lively 86, gave testimony to senators on behalf of the five million members and supporters of National Committee on Health Care Reform.

She is a favorite of the movie and concert audience at Motor City's Redford Theatre. They hear her weekly calls to the various disc jockeys at radio stations, reminding them of the coming weekend programs at the theatre featuring great classic films with theatre organ overtures, and full concerts.

Radio City Letterman Show Uses Sparker

by Bob Legon

On February 6 we saw the 10th anniversary David Letterman Show from Radio City Music Hall. We saw the Rockettes, and the theatre, but no Wurlitzer, once again.

No, we were reduced to a pedal-less Hammond and a Leslie straining to fill the huge theatre. It was no match for our favorite subject. Talk about coming the full circle!

Rail Buff Plugs ATOS

by Richard Sklenar

Californian Chard Walker is both a rail and theatre organ buff. In fact, he was a railroad man before retiring.

In the February 1992 issue of *Trains* magazine, there is a feature story about Chard and his favorite rail photographs. At the end of the article he notes: "Like a lot of other railfans, I'm keenly interested in theatre pipe organs, and I have a large collection of hi-fi organ records. I've belonged to the American Theatre Organ Society for over 20 years and still wonder why so many railfans like pipe organs and why so many organ enthusiasts like trains and trolleys."

Trains magazine has a circulation of 95,000!

CHAPTER PLANS GALA

Southwest Michigan Chapter is planning a gala 65th anniversary for the State Theatre and its Barton organ in Kalamazoo. The chapter frequently presents organ shows at this well-kept atmospheric theatre.

The Pipe Piper

This is a reasonably up-to-date list of Theatre Pipe Organs in use in public locations in the United States and Canada. Additions, corrections, or deletions should be sent to Tom DeLay, 162 West Roberts, Fresno, CA 93704. Theatres in **bold type** indicate an original installation; those marked with an * indicate an original installation other than a theatre.

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

ALABAMA

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

ALASKA

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

ARIZONA

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

ARKANSAS

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

CALIFORNIA (North)

- **CASTRO VALLEY**
Cathedral of the Crossroads - 20600 John Drive
4/14 Wurlitzer-Morton.
- **FAIR OAKS**
Community Clubhouse - 7997 California Avenue
3/13 Wurlitzer.
- **HEALDSBURG**
Johnson's Winery - 8329 State Highway 128
2/10 Robert-Morton.
- **MARTINEZ**
Bella Roma Pizza - 4040 Alhambra Avenue
3/13 Wurlitzer.
- **MONTEREY**
State Theatre - 417 Alvarado
2/12 Wurlitzer.
- **OAKLAND**
Grand Lake Theatre - 3200 Grand Avenue
3/13 Wurlitzer.
Paramount Theatre - 2025 Broadway
4/27 Wurlitzer w/2 consoles.

CALIFORNIA (North) cont.

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

CALIFORNIA (South)

- **ANAHEIM**
Anaheim High School - 811 W. Lincoln Avenue
3/10 Robert-Morton.
- **CATALINA ISLAND**
Avalon Casino Theatre
4/16 Page.
- **DEATH VALLEY**
* Scotty's Castle
3/15 Welte.
- **EL SEGUNDO**
Old Town Music Hall - 146 Richmond
4/26 Wurlitzer.
- **FRESNO**
Bethel Temple - 4665 North First
3/10 Robert-Morton
Fresno Pacific College - Chestnut Street
3/20 Hybrid.
Pizza & Pipes - 3233 First Street West
3/23 Wurlitzer.
Warnor's Theatre - 1402 Fulton
4/14 Robert-Morton.
- **FULLERTON**
* Fullerton High School - 780 Beachwood Avenue
4/22 Wurlitzer.
- **HANFORD**
FOX Hanford Theatre
2/10 Wurlitzer.
- **HERMOSA BEACH**
Parker Hall, Saint Cross Church
2/10 Wurlitzer.
- **LOS ANGELES**
* Elks Lodge - 607 S. Parkview Avenue
4/61 Robert-Morton.
Founders' Church of Religious Science
3281 W. 6th
4/31 Wurlitzer.
Orpheum Theatre - 842 Broadway South
3/13 Wurlitzer.
* Shrine Auditorium - 649 W. Jefferson Boulevard
4/73 Moller.
Universal Studios - 100 Universal City Plaza
3/12 Robert-Morton.
Wilshire Ebell Theatre - 4401 W. Eighth
3/13 Barton.
- **MONROVIA**
Monrovia High School
2/8 Wurlitzer.
- **PARAMOUNT**
Iceland Amphitheatre - 8041 Jackson
3/19 Wurlitzer.

CALIFORNIA (South) cont.

- **PASADENA**
Civic Auditorium - 300 E. Green
5/28 Moller.
Sexson Auditorium - Pasadena City College
3/23 Wurlitzer.
- **SAN BERNADINO**
California Theatre - 562 W. Fourth
2/10 Wurlitzer.
- **SAN GABRIEL**
Civic Auditorium - 320 S. Mission Drive
3/16 Wurlitzer.
- **SANTA ANA**
Santa Ana High School - 520 W. Walnut
2/10 Robert-Morton.
- **SANTA BARBARA**
Arlington Theatre - 1317 State
4/24 Robert-Morton.
- **SEAL BEACH**
Bay Theatre - 340 Main
4/42 Wurlitzer.
- **WESTCHESTER**
* Fox Studios - 10201 W. Pico Boulevard
3/14 Wurlitzer.

COLORADO

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

CONNECTICUT

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

DELAWARE

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

FLORIDA

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

GEORGIA

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

HAWAII

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

IDAHO

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

ILLINOIS

- **CHAMPAIGN**
Virginia Theatre - 201 W. Park Avenue
2/8 Wurlitzer.
- **CHICAGO**
 - * Aragon Ballroom - 1106 W. Lawrence
3/10 Wurlitzer.
 - * Chicago Stadium - 1800 W. Madison
6/51 Barton.
 - Chicago Theatre - 175 N. State
4/29 Wurlitzer.
 - Copernicus Center - 5216 W. Lawrence
3/12 Wurlitzer-Kimball.
 - Fernandez Theatre
4/31 Kimball.
 - Patio Theatre - 6008 W. Irving Park
3/17 Barton.
- **DOWNERS GROVE**
Downer's Grove High School - 4436 Main
3/10 Wurlitzer.
- Tivoli Theatre - 5021 Highland Avenue
3/10 Wurlitzer.
- **JOLIET**
Rialto Square Theatre - 102 S.E. Van Vuren
4/21 Barton.
- **LYONS**
19th Hole Lounge - 7909 W. Ogden
3/12 Wurlitzer.
- **MUNDELEIN**
St. Mary of the Lake Seminary - 176 Mundelein
4/24 Wurlitzer-Gottfried.
- **PARK RIDGE**
Pickwick Theatre - 5 S. Prospect Avenue
3/11 Wurlitzer.
- **ROCKFORD**
Coronado Theatre - 312 N. Main
4/17 Barton.
- **SPRINGFIELD**
Springfield High School - 101 S. Lewis
3/11 Barton.
- **ST. CHARLES**
Arcada Theatre - 105 Main East
3/13 Geneva.
- * Baker Hotel - 100 Main West
3/10 Geneva.
- **WAUKEGAN**
Genesee Theatre - 203 N. Genesee
3/10 Barton.

INDIANA

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

IOWA

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

KANSAS

- **KANSAS CITY**
Granada Theatre - 1015 Minnesota Avenue
3/20 Barton.
- **WICHITA**
Exhibition Hall, Century II Center
225 W. Douglas
4/39 Wurlitzer.

KENTUCKY

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

LOUISIANA

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

MAINE

- **OLD ORCHARD BEACH**
McSweeney Auditorium,
Loranger Memorial School - Saco Avenue
3/13 Wurlitzer.
- **PORTLAND**
State Theatre - 609 Congress
2/8 Wurlitzer.

MARYLAND

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

MASSACHUSETTS

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

MICHIGAN

- **ALBION**
Bohm Theatre - 201 S. Superior
3/8 Barton.
- **ANN ARBOR**
Michigan Community Theatre
603 E. Liberty
3/14 Barton.
- **BENTON HARBOR**
Good Old Times Antique Shop
3/? Wurlitzer.

MICHIGAN cont.

- **DETROIT**
Fox Theatre - 2211 Woodward Avenue
4/36 Wurlitzer, 3/12 Moller.
Redford Theatre - 17360 Lahser Road
3/10 Barton.
Senate Theatre - 6424 Michigan
4/34 Wurlitzer.
- **FLINT**
Flint Institute of Music Recital Hall
1025 E. Kearsley
3/11 Barton.
- **KALAMAZOO**
State Theatre - 404 S. Burdick
3/13 Barton.
- **MARSHALL**
The Mole Hole - 150 W. Michigan
2/4 Barton.
- **MUSKEGON**
Fraventhal Center - 407 W. Western Avenue
3/8 Barton.
- **ROYAL OAK**
Royal Oak Theatre - 318 W. Fourth
3/16 Barton.
- **SAGINAW**
Temple Theatre - 203 W. Washington
3/11 Barton.

MINNESOTA

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

MISSISSIPPI

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

MISSOURI

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

MONTANA

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

NEBRASKA

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

NEW HAMPSHIRE

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

NEW JERSEY

- **ASBURY PARK**
Convention Hall - 1300 Boardwalk
3/12 Kilgen.
- **ATLANTIC CITY**
* Convention Hall - 2301 Boardwalk
7/455 Midmer-Losh. 4/42 Kimball.
- **NEWARK**
Symphony Hall
4/15 Griffith-Beech.
- **NORTH BERGEN**
Immaculate Heart of Mary Chapel
Broadway between 78th & 79th
3/12 Robert-Morton.
- **OCEAN GROVE**
Ocean Grove Auditorium - 27 Pilgrim Parkway
4/71 Hope-Jones.
- **PITMAN**
Broadway Theatre
3/8 Kimball.
- **RAHWAY**
Union County Arts Center - 1601 Irving
2/7 Wurlitzer.
- **TRENTON**
War Memorial Auditorium
W. Lafayette & Wilson
3/16 Moller.
- **UNION CITY**
Park Theatre Performing Arts Center
3/20 Moller.
- **WESTWOOD**
Pascack Theatre
2/8 Wurlitzer.

NEW MEXICO

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

NEW YORK

- **BINGHAMTON**
Broome Center for Performing Arts
228 Washington
4/24 Robert-Morton.
Roberson Center for Fine Arts - 30 Front
3/17 Link.
- **BROOKLYN**
Long Island University
385 Flatbush Extension
4/26 Wurlitzer.
- **BUFFALO**
Shea's Theatre - 646 Main Street
4/28 Wurlitzer.
- **CORNWALL-ON-HUDSON**
* New York Military Academy - Academy Avenue
4/31 Moller.
- **CORTLAND**
Old Main Auditorium - State University College
Link.
- **ELMIRA**
Clemens Center for Performing Arts
State & Gray
4/22 Marr & Colton.
- **LOCKPORT**
Dale Building, Senior Citizen Center
33 Ontario
2/8 Wurlitzer.
- **MIDDLETOWN**
Paramount Theatre - 19 South
2/10 Wurlitzer.
- **MINEOLA**
Chaminade High School - Jackson Avenue
3/15 Austin-Morton.
- **NEW YORK CITY**
Beacon Theatre - 2124 Broadway
4/19 Wurlitzer.

NEW YORK cont.

- **Radio City Music Hall - Rockefeller Center**
4/58 Wurlitzer.
- **United Palace - 175th & Broadway**
4/23 Robert-Morton.
- **NORTH TONAWANDA**
Riviera Theatre - 67 Webster
3/19 Wurlitzer.
- **ROCHESTER**
Auditorium Center - 875 Main East
4/22 Wurlitzer.
Eisenhart Auditorium - 657 East Avenue
3/11 Wurlitzer.
- **ROME**
Capitol Theatre - 218 W. Dominick
3/7 Moller.
- **SCHENECTADY**
Proctor's Theatre - 432 State
3/18 Wurlitzer.
- **SYRACUSE**
Mills Building, State Fairgrounds
3/11 Wurlitzer.
- **UTICA**
Proctor High School - Hilton Avenue
3/13 Wurlitzer.

NORTH CAROLINA

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

NORTH DAKOTA

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

OHIO

- **AKRON**
Akron Civic Theatre - 182 S. Main
3/13 Wurlitzer.
- **CANTON**
Palace Theatre - 605 N. Market Avenue
3/9 Kilgen.
- **CINCINNATI**
Emery Theatre - 1112 Walnut
3/27 Wurlitzer.
- **CLEVELAND**
Gray's Armory - 1234 Bolivar Road
3/13 Wurlitzer.
Palace Theatre
3/15 Kimball.
Judson Manor - 1890 E. 107th
2/9 Kimball.
- **COLUMBUS**
Campus Center, Capital University
2199 East Main
2/12 Wurlitzer.
Ohio Theatre - 39 E. State
4/20 Robert-Morton.
- **DAYTON**
Victory Theatre - 138 N. Main
3/16 Wurlitzer.
- **HAMILTON**
Shady Nook Theatre-Restaurant
879 Millville-Oxford Road
4/32 Wurlitzer.
- **LORAIN**
Palace Theatre - Sixth & Broadway
3/11 Wurlitzer.
- **MANSFIELD**
Renaissance Theatre - 136 Park Avenue W.
3/20 Wurlitzer.
- **MARION**
Palace Theatre - 276 W. Center
3/10 Wurlitzer.

OHIO cont.

- **MEDINA**
* County Administration Building
3/6 Austin.
- **OLMSTED TOWNSHIP**
Plum Creek Inn - 7068 Columbia Road
3/11 Kimball.
- **SPRINGDALE**
Springdale Music Palace - 400 Yorkhaven Drive
4/33 Wurlitzer.
- **SPRINGFIELD**
State Theatre - 17 S. Fountain
3/7 Wurlitzer.
- **TOLEDO**
Ohio Theatre - 3114 LaGrange
4/10 Marr & Colton.
- **WILMINGTON**
Wilmington College
2/7 Wicks.
- **WORTHINGTON**
Worthington High School - 300 W. Granville
3/16 Wurlitzer.

OKLAHOMA

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

OREGON

- **COOS BAY**
Egyptian Theatre - 229 S. Broadway
4/18 Wurlitzer.
- **CORVALLIS**
Gill Coliseum, Oregon State University
2/9 Wurlitzer.
- **PORTLAND**
Alpenrose Dairy Park - 6149 S.W. Shattuck Road
2/5 Kimball. 4/50 Skinner.
Cleveland High School - 3400 S.E. 26th Avenue
3/26 Kimball.
Oaks Park Roller Rink - Foot of S.E. Spokane
4/18 Wurlitzer.
Organ Grinder Pizza - 5015 S.E. 82nd
4/51 Wurlitzer.
Scottish Rite Temple - 709 S.W. 15th
3/12 Wurlitzer.
- **SALEM**
Elsinore Theatre
3/18 Wurlitzer.

PENNSYLVANIA

- **ALLENTOWN**
Nineteenth Street Theatre - 527 N. 19th
3/7 Moller.
- **CHAMBERSBURG**
Capitol Theatre - 163 S. Main
3/14 Moller.
- **DORMONT**
Keystone Oaks High School
1000 McNealy Road
3/17 Wurlitzer.
South Hills Theatre - 3075 W. Liberty
2/6 Wurlitzer.
- **ERIE**
Gannon University - 109 W. 64th
2/10 Tellers.
- **HERSHEY**
Hershey Community Theatre
15 Caracas Avenue
4/45 Aeolian-Skinner.

PENNSYLVANIA cont.

- **MARIETTA**
Marietta Theatre - 130 W. Market
3/37 Wurlitzer-Page.
- **PHILADELPHIA**
Civic Center Convention Hall
34th & Civic Center Boulevard
4/21 Moller (theatre console).
4/86 Moller (classic console).
Wanamaker's Store - 13th & Market
6/469 Hybrid.
- **PHOENIXVILLE**
Chester County Center for Performing Arts
227 Bridge
4/32 Kimball.
- **POTTSTOWN**
Sunnybrook Ballroom
3/11 United States.

RHODE ISLAND

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

TENNESSEE

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

TEXAS

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

UTAH

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

VIRGINIA

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

WASHINGTON

- **BELLINGHAM**
Mt. Baker Theatre - 106 N. Commercial
2/10 Wurlitzer.
- **BREMERTON**
Community Theatre
2/11 Hybrid.

WASHINGTON cont.

- Masonic Temple
2/8 Wurlitzer.
 - **MT. VERNON**
Lincoln Theatre
2/7 Wurlitzer.
 - **PULLMAN**
Physical Sciences Building
Washington State University
2/7 Robert-Morton.
 - **SEATTLE**
Haller Lake Improvement Club
12579 Densmore
3/8 Wurlitzer/Marr & Colton.
Neptune Theatre - 1303 45th NE
2/10 Hybrid.
Paramount Theatre - 907 Pine
4/20 Wurlitzer.
 - **TACOMA**
Pizza & Pipes #2 - 19th & Mildred W.
3/17 Wurlitzer.
Temple Theatre - 49 St. Helens
2/9 Kimball.
 - **VANCOUVER**
Uncle Mill's Pizza Co. - 2410 Grand Boulevard
3/18 Wurlitzer.
 - **WENATCHEE**
Museum Theatre
2/9 Wurlitzer.
- WISCONSIN**
- **BARABOO**
Al Ringling Theatre - 136 Fourth Avenue
3/9 Barton.
 - **HUDSON**
Phipps Center for the Arts - First & Locust
3/15 Wurlitzer.
 - **MADISON**
Oscar Mayer Theatre - 211 State
3/14 Barton.

WISCONSIN cont.

- **MILWAUKEE**
Avalon Theatre - 2473 Kinnickinnic Avenue S.
3/27 Wurlitzer.
Organ Piper Music Palace - 4353 S. 108th
3/27 Kimball-Wurlitzer.
Oriental Theatre - Farewell & North Avenues
3/38 Kimball.
Pabst Theatre - 144 E. Wells
4/20 Moller.
Riverside Theatre - 116 W. Wisconsin Avenue
3/14 Wurlitzer.
- **RACINE**
Theatre Guild Playhouse
2519 Northwestern Avenue
2/7 Wurlitzer.
- **WAUSAU**
Grand Theatre - 415 Fourth
3/6 Kilgen.

**CANADA
BRITISH COLUMBIA**

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

ONTARIO

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

*The
Secrets
of
Theatre
Organ
Registration*

by *Walter Strony*

"Two categories of readers will want to own this book: those who are knowledgeable about theatre organs and those who are not."

"Any theatre organ devotee will want to own this book."

THEATRE ORGAN MAGAZINE
Reviewed January/February 1992

WALTER STRONY shares his wealth of knowledge and experience in this most difficult and least documented subject. The information contained applies to all types of theatre organs, with special notes for owners of Allen Theatre Organs.

THIS BOOK IS DIVIDED INTO FIVE PARTS:

- 1) **A Dictionary of Organ Stops** - every stop commonly found on a theatre organ is discussed with examples on its use.
- 2) **Sample Registrations** - the six different types of theatre organ registrations are explained and examined.
- 3) **Sample Piston Settings** - Walter Strony's standard piston settings are listed for the sake of examination and study.
- 4) **Suggestions on Rebuilding Theatre Organs** - an entire chapter with recommendations on rebuilding theatre organs; making tasteful and sympathetic additions; and basics on how to lay out a stop list.
- 5) **My Story** - Walter Strony recalls his love affair with the theatre pipe organ and answers often asked questions about his career and prognosis for the future of the instrument.

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LETTERS cont.

processor, in substitution of multiple processors, is out of date. No personal computer manufacturer would have dared to enter the market place even five years ago with such unsophisticated designs. Those that did are now employed elsewhere.

I agree that when one tries to build up a new instrument from parts, the obtaining of a suitable relay can be a problem. If well designed and using really good components, not the usual cheezy imported rubbish that is sold, it is possible to design a really serviceable solid-state, digital relay and switchstack system.

While my inclination would be to double up on the relays and switches, to accommodate the revised stoplist, there can be times when the original equipment is just simply not available at any price, so a substitute must be used. A really well-designed, solid-state system, using top grade components and available high speed, multiple processors, can be an effective substitute. In those cases, the use of such cannot be condemned.

The other statement that I wish to flail against, with the most vehement arguments at my disposal, is the one used as an excuse for butchering instruments. The one stating: "The intent of the ATOS organ." I most passionately hope that the real intent of ATOS is to preserve the instruments and to also preserve their tonal dignity.

I take objection in the extreme to such a quotation being used as a fiat for butchering existing organs or breaking complete instruments up for parts in order to erect some unusable monster. This activity is widespread, just so that the individuals involved can massage their egos by claiming to have a larger organ than someone else. This unwholesome idea started in Los Angeles during the 1950s and has gained speed ever since.

The original builders provided a "House" sound characteristic, individual to that builder. The assemblage of some organ with bits and pieces from every available builder, just as long as it is a big one, does no one credit, especially he whose name was once proudly affixed to the console. Because that is what happens, the organ bears one name, but lurking behind the shutters is an awful assembly of everyone's components. The sounds are not amenable to blending; some stand out with the exuberance of a panicked skunk, others of some tonal delicacy are hammered into oblivion.

If one must assemble a theatre organ from parts, because no complete instrument is obtainable, or affordable, please

use the ranks and chests and regulators from the same builder. In that manner, tonal distinction and integrity will be preserved.

To any right-minded member of the organization, the intent is, or certainly should be, the careful and pure preservation of each builder's art. This includes pitching out the relay and switchstack in the misguided idea that some solid-state "Little Zipper All Purpose Wonder" is "improving" the organ. Restored with loving care and with scrupulous devotion to maintaining the instrument in its original form and intent, a treasure is left for future generations.

Enough said.

Jim Crank

Redwood City, CA

Dear Editor:

Thank you for editing my no-doubt rambling letter regarding relay restoration. I have only one minor complaint concerning the sentence beginning, "However, my experience with a small electronic relay . . ." and concluding, "When something goes wrong the theatre has to hire a professional." The theatre has, to my knowledge, never hired anyone to debug the relay, which is a Z-Tronics. The professional who installed it has never been back, nor are there any funds for this.

I would appreciate it if you could publish a clarification, if possible, in an early issue.

Sincerely,

Ben Levy

An Arbor, MI

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

Editor, THEATRE ORGAN

4633 S.E. Brookside Drive, #58 / Milwaukie, OR 97222

Phone: 503/654-5823



DIRECTORS cont.

half hour straight through. Jesse Crawford never sounded better!)

There lies the key to spreading the theatre organ gospel:

- For kids, theatre organ's greatest strength lies in its link with silent film. They'll always respond to the visual element and, no matter how jaded they may become, a pie in the face is *always* funny.

- For adults, the music's the thing. We have acquired the patience and experience to appreciate the subtleties both in the music and in the very tone of the organ itself.

- And for a certain group of kids and adults, the joy of theatre organ lies in the machinery! What a wonderful, improbable thing it is; a Rube Goldberg device seemingly made to pique the curiosity of the mechanically minded, both young and old.

Yes, I'm sure little Georgia will come to see the theatre organ in its proper light. With the ATOS doing all it can to preserve and promote the instrument we love, she'll be an enthusiast in no time!

APPOINTMENT OF OFFICERS: 1992-1993

Pursuant to the Bylaws of The American Theatre Organ Society, the following officers are appointed by the Board of Directors: President, Vice-President, Secretary, and Treasurer.

The President and Vice-President are permitted, under the Bylaws, to serve up to three (3) consecutive one (1) year terms, but must be appointed annually by the current Board; the Secretary and Treasurer serve at the discretion of the Board.

If you are interested in serving, your resume and platform statement should be sent to the Nominating Committee Chairman before June 1, 1992, so the information can be presented to the voting members of the Board in a timely manner. The resume and platform statement should be brief, positive, and contain a telephone number for evening/weekend contact.

All interested parties should plan to appear, at their own expense, before the board prior to the appointment process. The successful candidates will be seated following the appointment and then participate in the agenda and business before the Board.

If you have questions, please contact the Nominating Committee Chairman:

HARRY HETH

1247 Peden / Houston, Texas 77006-1130
713/527-8096

Chapter Notes



ALABAMA

Birmingham

205/591-3445 or 205/870-8217

We met at the Alabama Theatre on November 17, when Ron Carter from Atlanta treated us to an entertaining concert. President Pat Seitz presided at the business meeting afterward.

The theatre was a busy place during November and December; movie attendance is up as word spreads about the big screen, fabulous surroundings, and the organ music by house organists Cecil Whitmire and Dickie Bell. At the end of November we showed *Amadeus* as part of the salute to Mozart commemorating the 200th anniversary of his death. The first weekend in December brought our annual stage show, "Christmas at the Alabama," directed by Mildred Ann Tatum with Rick Phillips as music director, which introduced a new crop of folks to the theatre organ. Our traditional Christmas meeting, December 14, with Walt Winn at the console got us in the Christmas spirit for 11 days (or nights) of holiday movies, after which the chapter and theatre crew took a few days rest and jumped back in with a New Year's Eve rock concert featuring "Drivin' & Cryin'" and more speakers than *any* concert needs in a house where a normally strong speaking voice on stage can be heard in the balcony. Many of our dedicated volunteers worked until the wee hours of New Year's Day, and only got their heartbeats back to normal in time for our annual "snatch 'em" bingo at Birmingham Wedding Chapel at 6:00 p.m. The most sought-after prize this year turned out to be, when un-wrapped, a garbage can lid! *Virginia Robertson*

ATLANTA

Georgia

404/928-1513 or 404/641-7159

Our guest artist November 24 was the well-known Kurt von Schakel, of Indianapolis. He performed for us down in Newman, Georgia, some 25 miles southwest of Atlanta, at the home of chapter members Robert and Elsie McKoon and son Bob, in the historical section of Newman. Kurt, 33 years old, began playing



Kurt von Schakel at the McKoon's Allen in Newman. *David Tuck photo*

the piano at age three, and at 14 accompanied the Indianapolis Symphony Orchestra! He is a favorite on the concert circuit and is organist and choirmaster at Our Redeemer Lutheran Church in Indianapolis. At present, he's restoring a 1924 Indianapolis house that belonged to

his grandparents and in which, of course, he'll be installing a pipe organ eventually.

The McKoons' organ, we're told, is the largest three-manual oscillator model Allen ever produced. It has been modified with electronic additions by chapter member Hector Olivera himself, who used to live in Newman. It also has a trumpet *en chamade*, and a column reverb. The organ is placed in the lovely 21' x 40' music room of the splendid, historic 1840 home that the McKoons restored in 1964.

Kurt gave, as usual, a magnificent performance, playing "Theatre Land," followed by a medley of songs about LOVE, "Skyboat Song," some Irving Berlin selections and others, all on the organ, and on the McKoons' baby grand piano, the song "Thank You So Much," which he sang to us. We thoroughly enjoyed the program. Kurt's sparkling style and enthusiasm for theatre organ keep him in great demand and make him at home on any instrument. We thank him for entertaining us so well again, and thank Elsie and Robert McKoon for making available to us their home, organ and piano — and for the delicious refreshments at the end. *(R.C.)* *(continued...)*



1992 officers and board members. L to R: Standing: Ron Carter, Nelson Guard, Wanda Carey, Don Ernest, Bill Hitchcock. Seated: David Tuck, John Delk, James Thrower, Denson Buttrey.

ATLANTA cont.

L to R: Ron Carter, Wanda Carey, and Lloyd Hess at James Thrower's (right) Gulbransen at Trolley Barn.

Then on December 15, we held our Christmas party at the historic Inman Park Trolley Barn, where trolley cars used to sleep but a place now revamped to accommodate parties, receptions, etc. The Trolley Barn has no organ of its own, but James Thrower brought his two-manual Rialto theatre model Gulbransen with novelty speakers.

After we elected our 1992 officers and board members, chapter members Wanda Carey and Ron Carter entertained us on the organ, and Lloyd Hess (surprise!) on his accordion (up to now he's demonstrated to us only his organist talents) — Christmas numbers for the most part, and a sing-along. The performers were impressive and inspired us all to start practicing again.

The program was followed by open console at which Rick McGee and Don Kasten shone in turn, while the rest of us dug into the great assortment of refreshments, to which we had all contributed. The holiday warmth among us was apparent, in this our traditional way to end the chapter's activities of 1991. (B.H.)

Ron Carter and Bill Hitchcock

Chapter members dig in at the Christmas party.



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CEDAR RAPIDS

Iowa

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We are busily preparing for our 1992 activities. Election of the '92 officers and directors was announced at the annual dinner meeting on December 15. We appreciate the leadership Paul Montague has given us the last two years. Owen Strickel replaces Bill Montague on our board. Bill moved to Council Bluffs, Iowa, following his marriage on August 17. We wish Bill and Nona the very best and look forward to their visits to Cedar Rapids for our spectaculars as well as other events.

Our October 5 spectacular featured the Gregorius/von Schakel duo. A most enjoyable and entertaining evening. With our 3/12 Wurlitzer and a 9' concert grand piano, both Gerry and Kurt did an outstanding job presenting solos on each instrument and duets using both. They were well received by an appreciative audience.

Following several calls to Simon Gledhill in London, and a visit with him, myself, and Paul Montague at the '91 National in Frisco, we will be honored to have him as our artist for our March 17 spectacular at the Paramount Theatre for the Performing Arts. Understandably, we are excited about his coming performance and his visit to Cedar Rapids.

Ty Woodward has been chosen to be our artist for the fall spectacular on October 17 of this year. We also look forward to having Ty at the Paramount for a return engagement as he was here four years ago and well received with a fine review in our Cedar Rapids *Gazette* written by Mr. Les Zacheis.

We are fortunate to be able to award an annual scholarship of \$500 to a member or child of a current chapter member. The scholarship amount is generated from interest on the \$10,000 Ruth Kuba Mem-

orial Fund set up five years ago by her recently deceased husband, George Kuba. This year's scholarship was awarded to Carol Rose Frischkorn, daughter of the Ray Frischkorns. To date, each scholarship has been awarded to a son or daughter of a different CRATOS member; however, one qualified person may be the recipient more than once if so recommended by the scholarship committee and approved by the board.

On April 10, we will have the 4th annual "Charlie Chaplin/Theatre Festival" performance in conjunction with the Cedar Rapids Public Schools. Over 1,700 fifth-graders will come by school buses to the Paramount Theatre where Jim Riggs will again perform for them as he did last year, giving them a "tour" of the organ as well as a sing-along of melodies they have been practicing at school relating to the 1920s. They will also see a short silent comedy of that era. Like last year, there will be two such performances — the second one for all fifth-graders of our surrounding towns.

CRATOS looks forward to '92 with great enthusiasm. *George K. Baldwin*

CENTRAL FLORIDA

Tampa/St. Petersburg
813/546-0564



Our annual meeting was held on December 8, at the Grand Old Tampa Theatre (now completing its 65th anniversary year). A festive table of holiday refreshments, furnished by our members, started the meeting, with an open console on the Mighty Wurlitzer filling the first hour. We heard "White Christmas," "Winter Wonderland," and "Baby, It's Cold Outside." It was a warm and sunny day, with the actual temperature outside a balmy 75 degrees, but we all enjoyed the holiday music anyway.

Presiding at his final business meeting, retiring President Tom Wolliscroft thanked the more than 40 members and visitors for coming to the meeting. He welcomed guests from Orlando and Manasota. John Otterson reported that the Great manual of the Tampa Wurlitzer had been restored, and that the organ had undergone general cleaning and tightening. Richard Gleeson, formerly of the Washington, D.C. area, now living in St. Petersburg Beach, had been especially helpful in this project.

Bill Shrive reported that a bearing wall in the Pinellas Park City Auditorium had been reinforced by the city maintenance department, making it possible to cut a 7' x 11' opening in the wall for the shutters for the "Baby Wurlitzer" now being installed in Pinellas Park by our chapter. Sixty all-new electronic stop action assemblies have been purchased for the organ. If all goes well, according to Bill, the project may be completed in late 1992.

Al Hermanns had thoughtfully provided two lovely Christmas cards to be signed by our members and mailed to Mrs. Don Baker and Mrs. Reginald Foort. The late Don Baker was theatre organist for 14 years at the Paramount Theatre in New York City. The late Reginald Foort was at one time considered England's greatest theatre organist. He came to the USA about 1952 and made several early hi-fi theatre organ demonstration recordings. Both Mrs. Baker and Mrs. Foort live in Clearwater, Florida.

With the music of Christmas in our hearts, and good food in our stomachs, off we went into that glorious Florida sunshine!

Contact person for our chapter: President Bill Shrive, 8850 55th Street North, Pinellas Park, Florida 34666. Telephone: 813/546-0564. Come and see us! Regular chapter meetings are held on the second Sunday afternoon of the month at the Tampa Theatre and/or other locations as announced. *John Ambler*

ashley miller
a.a.g.o.

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CENTRAL INDIANA

Indianapolis

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Our November meeting was a smashing success! We met on Monday evening to hear Jim Wright put the Paramount Music Palace's Mighty Wurlitzer through its paces. This was the first night meeting in my memory for this club and was attended by approximately 150 members and guests. The combination of an artist we seldom get to hear playing a first-rate instrument which had been lost to us for many months was irresistible. Jim studied theatre organ technique with John Ferguson while earning his Bachelor of Music Degree from Indiana University. He is presently Minister of Music at one of the larger Baptist churches in town.



Jim Wright at the Paramount Music Palace.
John Ennis photo

Jim opened his program with "I Won't Dance" quickly followed by "Stompin' At The Savoy." The titles may have been sending out mixed signals but the music came in loud and clear. Jim is partial to the Big Band era and his program reflected this predilection. He was particularly effective with the Latin rhythms and flavor of "Jealousy" and his encore selection "Masquerade" was beautifully done. We will look forward to hearing Jim again soon.

Our Christmas meeting was in the auditorium at Manual High School where Ken Double entertained us on that impressive 3/26 Wurlitzer. For the most part Ken played the songs of the season, opening with "We Need A Little Christmas" from *Mame*. He put his own individual stamp on most of our old Christmas favorites, including a beautiful rendition of "The Christmas Waltz." It is always a pleasure to hear Mr. Double and we all enjoyed the afternoon. Our refreshment table was loaded with mouth-watering treats and was the most popular place in the auditorium after the program. Les and Ann Giezendanner not only offered their usual Grab Bag but held a silent auction on two watches as well. These two endeavors netted \$95.00 for the club's treasury.

It is early January at the time of this writing and Central Indiana Chapter is looking forward to the New Year. We have several projects in the works including the renovation of the small organ in the Hedback Theatre. It should be a busy and productive year for us.

Barbara Johnson

CENTRAL OHIO

Columbus

513/652-1775

The Renaissance Theatre in Mansfield, Ohio, has certainly become one of our favorite places to meet. We appreciate the friendliness and hospitality of the Camerata — volunteers who help in the theatre's operation. It was here that we held our annual meeting October 27. President Garcia announced the outcome of our election. At the conclusion of the business meeting, Henry introduced Renaissance Theatre organ crewman Jim Metz who told us the theatre had engaged the services of Uniontown, Ohio, who had recently completed tuning and some regulation of their 3/20 Wurlitzer. Jim then in turn introduced guest performer Fred Lewis. Fred, who hails from Fredericktown is musical director of that town's

First Presbyterian Church. A graduate of Ohio State University, he holds a Ph.D. in organ performance. He has been a staff organist at the Renaissance Theatre, performing in connection with the summer movie series and in connection with the Mansfield Symphony Orchestra. We extended our welcome to Fred as a new member of our chapter.



Fred Lewis at Mansfield's Renaissance Theatre.
J. Polsley photo

Fred, a quiet, composed performer, played some very listenable selections over a 20-minute period notable among which were "Sounds Of Wonder," "Easy Winner" and "My Shawl." The chance to play this great organ was seized upon at open console and between tasty food and beverages, jointly prepared by the Camerata and our chapter, it was hard to make a choice as to whether to remain in your seats or indulge in the goodies. We are again indebted to our Renaissance friends for a great afternoon.

It was time to get out the winter overcoat, batten down the hatches and turn up the thermostat. Raw winds, driving new fallen snow, lashed the highways. But the crowd came anyway. November 24 we gathered at Worthington High School for our monthly meeting but most of all to hear a fantastic organist at the keydesk of a very respectable 3/16 Wurlitzer. Some 35 members and guests were assembled in the auditorium when outgoing president Henry Garcia convened

(continued...)

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CENTRAL OHIO cont.

a short business meeting. He and organ crew member Jim Blegan expressed their appreciation for the touch-up tuning and regulator adjustments made by Don Reigert.

We welcomed Mike West of Dayton, Ohio, who joined our chapter. We were delighted and privileged to have Barry Baker as a guest. Henry Garcia then introduced organist Martin Bevis as our featured performer for the day. Martin, we were informed, was born in Middletown, Ohio, and early on in his life played organs installed in the Strand and Paramount Theatres in that town. Later in his career he played at restaurants, lounges and local radio stations among which were WKRP, WPC and WHIO. Since 1980 he has been a staff organist at Cincinnati's Emery Theatre and during that time had a 10-year stint at the Shady Nook Restaurant near Millville, Ohio.

Martin chose a selection of tunes that were both nostalgic and pleasingly melodic. Using tasteful, restrained registrations and interesting variations in his counter melodies, he demonstrated the Wurlitzer's chorus of reed voices, strings and tibia to good advantage. Especially striking was his rendition of Cole Porter's "Can't Help Lovin' That Man" but equally entertaining were his arrangements of "No Man Is An Island" and "Beer Barrel Polka." His final selection was the reverent "Lost Chord." Martin's talent, low key, modest, openly friendly personality makes him a winner with our group any day. We're eternally grateful for his willingness to come and play.

At open console we were pleased to have two of Patti Immel's students get their first try at a real pipe organ; they were also given a chamber tour. Others took their turns at the console while

many of us repaired to the offstage area to sample the tasteful dishes prepared by our membership — but not for long; as Barry Baker took his try at our Wurlitzer there was a rapid exodus back into the auditorium. We've said it before; Barry's a real talent and it made the day to hear him at the console.

When 45 members and friends prepare a potluck dinner they do it up right. December 15, our annual Christmas party, was the occasion for both a musical and a gastronomic feast, and you'd have to look far and wide to better either. At John and Betty Polsley's house where-in resides their 3/13 Wurlitzer, the chapter celebrated the Yuletide season with the whole bit: tunes, taste and trimmings. First was a short business meeting presided over by newly elected Vice-President Kay Elliot. A progress report was given on our combination action, components of which were on display for inspection by the members. New President Betty Polsley, was introduced and we welcomed new member Mike West.

Our artist for the afternoon was Don Reighard, who, in addition to being our expert tuner, trouble shooter and diagnostician turned out to be a credible organist as well. Don's talents, known to just a few of us, finally surfaced when he regaled us with a mixed program of ballads, Latin numbers and Christmas tunes. His "Love Is A Many Splendored Thing," "Stormy Weather" and "People" certainly stirred up a lot of nostalgia. His rendition of "I'll Be Home For Christmas" featured some beautiful registrations and left hand progressions. Quite appropriately, while Don was playing "Jingle Bells" and "Winter Wonderland," it began to snow; did our organist have a connection upstairs we didn't know about?



Martin Bevis at 3/16 Wurlitzer in Worthington.



Don Reighard at December 15 meeting.

Open console presented an opportunity for many of our members and guests to step up to the keydesk. We were especially flattered to have with us member Martin Bevis and guest Barry Baker who provided some of the afternoon's entertainment. Meanwhile upstairs the line formed on the left as we loaded on the delectables; if you went away hungry it was your own fault. But most of us found it hard to remain in the dining area when all that good music kept coming up the stairway, so the chow line thinned down in short order as we repaired to the studio. All too soon the magical afternoon passed but the spirit lingered on.

John Polsley



An artist can't get much more rapt attention than this!

At Right: Central Ohio's organ crew helps ready the combination action for the chapter's Wurlitzer.

J. Polsley photos



CHICAGO AREA

708/953-2380
or 313/282-0037



We welcomed summer with CATOE Board Director and JATOE President Lee Maloney at St. Mary of the Lake Seminary in Mundelein on June 29. We didn't sweat from our usual summer high humidity as Lee cooled us off comfortably with his refreshing music. Sharing in our good fortune were neighboring chapters: JATOE, QCCATOS, LOLTOS, and DTOS.

In July, Chicago chapter was well-represented at the annual conclave in the city by the bay. With all this excitement, CATOE opted to forego any social or public show this month.

On August 4, members and their guests were delighted to hear an old favorite, Leon Berry. This gala event was held at the Hotel Baker in west suburban St. Charles. No Bash, just "cruisin' down the Fox River on a sunny, summer afternoon. No fundraisin', just good fellowship, friendship, and food.

In my eyes, summer passes along much too quickly, and before we know it September had arrived. On September 15, CATOE was proud to produce its third dance party/public show at the famed Aragon Ballroom. On the maple hardwood dance floor, dancers were "kickin' up their heels and cuttin' a rug" to Steve Anthony and his Orchestra. Seated at the 3/10 Mighty Wurlitzer was yet another Chicagoland favorite, Hal Pearl. Our Chicagoland audiences hear his name, and it's truly music to their wondrous ears.

With autumn in full swing, the month of October gave us another brief break.

Well, not really! We used those thirty-one days to prepare for the following month's long list of festivities.

The first weekend of November found several of us attending our neighboring chapter's Regional Convention. A good time was had by all! No rest for the wicked, they say. On November 10, Bill Vlasak returned for his second visit to accompany the Tom Mix silent classic, *The Great K & A Train Robbery*. We had the privilege to invite local railroad clubs. Much energy was expended to put this unusual show together, and we had a near sell-out crowd at the Patio Theatre.

On November 17, we were the guests of the Hinsdale Theatre to be entertained by Don Springer. But before we could commence with the organ concert, a business membership meeting was called to order to make the final decision about our Oriental Wurlitzer. Our Board of



Bill Vlasak at the Patio Barton. Chuck Wlodarczyk photo

Directors had made a recommendation to the membership-at-large to retain the ornate console and its functional parts and sell off the remaining pipework, chests, etc. After much discussion, the membership overwhelmingly decided to not sell anything. This meeting took so much time that Don had a very abbreviated program. It is hoped that we can enjoy Don's special arrangements and distinctive techniques when more time will permit.

On December 7, at Christ Church of Oakbrook in a joint CATOE/JATOE holiday social, Minister of Music Devon G. Hollingsworth performed a night of timely and seasonal songs. This most interesting 4/80+ Austin pipe organ has very appealing ranks, including the *trompette-en-chamade* installed in the back of the 2500-seat sanctuary.

Jim Koller



Pearl White's daughter, Beverly Solak with Hall of Fame plaque she received from ATOS. Chuck Wlodarczyk photo

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L to R: Wayne Mowrey, Ferree LeFevre, and Bob Eyer, Jr. at the 3/39 Moller console, Trinity Lutheran Church, Chambersburg, Pennsylvania.

ages filled the pews and balcony of Trinity Lutheran Church in Chambersburg for an afternoon concert of liturgical, classical, and theatre organ works performed by area organists Bob Eyer, Jr., Ferree LeFevre, and Wayne Mowrey, on Trinity's 3/39 Moller. The concert was a joint presentation by Cumberland Valley and the Chambersburg chapter of the American Guild of Organists, and judging from the rousing applause and follow-up words of praise, the audience thoroughly enjoyed what they heard.

During the introductions for each artist, representatives of the two sponsoring organizations included invitations for membership after describing their respective groups, and at a reception following the concert, patrons could help themselves to a variety of informational materials on display.

The chapter's annual holiday party in December had the best of food, conversation, music, and each other's company. Hosted by chapter president Bob Eyer, Jr. and his family, the party has become an eagerly anticipated highlight of the season. The Eyer's 3/8 mostly Moller was

the centerpiece of the evening, and Bob's accompaniments to a holiday sing-along and a silent Laurel and Hardy movie were especially memorable. Playing the organ during open console were Stephen Eppley, Mark Herr, Bob Maney, Wayne Mowrey, and Jack Umholtz.

A brief business meeting at the party included the election of officers for 1992 and an update on the chapter's efforts to incorporate. Additionally, organ crew chief Mark Cooley summarized the status of the redesign and rebuilding of the Capitol Theatre Moller in Chambersburg. The project continues to progress well and even is graced from time to time with extreme good fortune, the most recent example of which is the acquisition of a rank of hooded trumpets which was headed for a landfill. Members of the chapter's organ crew present, Mark Cooley, Dean Faulk, Stan Gossard, John McBride, and Gil Singer, were given an enthusiastic, sustained round of applause in appreciation of their many, many hours of work dedicated to bringing the Capitol Moller back to life, better than ever.
Bob Maney

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On November 24 Mr. and Mrs. James Shean invited the Society and other chapters to their home in Levittown, Pennsylvania. The newest addition to the Shean's 2/16 Wurlitzer is a vibraphone installed in a highly visible location. The organ and its setting have been described in previous articles. The one item which does bear repeating is the pleasure one derives from playing this instrument.

Mrs. Joseph Vanore, treasurer of Garden State Chapter and Chapter Notes reporter for that Society, opened the program with a concert which included not just "show tunes" but a good part of the scores from *Annie Get Your Gun* and *Brigadoon* interspersed with novelty tunes and familiar ballads.

Perhaps the greatest compliment one can give her is to say that it was a pleasure to hear her play. Her audience paid her the compliment of silent and attentive listening.

Once again, we were honored with the presence of Candi Carley-Roth. When she appears in concerts, as she did on this occasion, superlatives are always in order. Of course, everything she played earned for her enthusiastic applause, but she truly outdid herself in a rousing, rollicking country and western tune.

Open console followed the concerts and, happily, went on . . . and on . . . and on . . . into the late evening. Once again, the Society is indebted to Mr. and Mrs. Shean for their hospitality.

On December 1 we held a combined membership and board meeting at the Keswick Theatre, Glenside, Pennsylvania. This theatre, containing the Society's own 3/19 Moller organ, Opus 5230, is a venue for the 1992 Philadelphia Convention. An article about this organ and a photograph appeared in Chapter Notes of the May/June 1991 issue of THEATRE ORGAN.

Mr. Roy Snyder, theatre manager, welcomed the Society to the theatre. He said that theatre activity and patronage has increased rapidly and will continue to do so, and he intends to include the organ, played by fellow member Joseph Winz, in theatre programming.

One's musical ear immediately senses the improvements made in the instrument in only a few months since the last hearing.

Open console followed the business meeting with many people enjoying themselves at the gilt-ridden console.

For a convention note: That logistics and cost prevented the Wanamaker organ



Hosts Mr. and Mrs. James and Jinny Vanore at the Shean's 2/16 Wurlitzer. Lillian Hillis Erickson photo

from being named a venue for the 1992 Philadelphia convention does not mean that conventioners, on their own, cannot hear this instrument located in the Grand Court on the main floor of the John Wanamaker Department Store at 13th and Market Streets in Philadelphia.

The organ is played Monday through Saturday between 11:15 a.m. until noon and again from 5:15 until 6:00 p.m. For further information call Wanamaker's at 215/422-2000.

The same SEPTA Route 125 bus mentioned in a previous article leaves directly from the Sheraton-Valley Forge Hotel for its terminus at 16th Street and J.F. Kennedy Blvd. in Philadelphia. From there it is only a short walk to Wanamaker's. Of course, the same Route 125 bus returns to the hotel. Conventioners are urged to allow an extra day before or after the convention to hear this instrument.

Earl E. Strausser



Candi Carley-Roth at the Shean's 2/16 Wurlitzer. Lillian Hillis Erickson photo

EASTERN MASSACHUSETTS

Wellesley
401/722-7247



Our November 24, Babson meeting again depended upon member talent and we were not disappointed in their offerings on the Wurlitzer. An interesting angle by Bill Forbush was requesting the audience to name the alma maters associated with the tunes he played. Bill also did not overlook Thanksgiving by nicely playing the hymn, "We Gather Together" along with "America" and "God Bless America."

A catered Christmas dinner at Babson on December 15, with the presence of several members and wives of the Babson staff made for a pleasant gathering. A fine meal was served before the Ben Angelo trio and member "Big Ed" Wawrzynowicz, on our organ (which group we also had for our September meeting) gave those present some mighty good listening. This trio and Ed work together so smoothly that they make the difficult seem so easy. Those fortunate enough to be there had a nice leisurely prelude to the rather hectic days before the 25th.

Stanley C. Garniss

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



A lively, upbeat concert heralded the Christmas Season at the Trenton War Memorial on Sunday December 1. It was the third of our Garden State Concert Series and the featured artist was Dwight Thomas, a fast-rising, talented young organist. Dwight played all of our favorite Christmas music. His pop and classical arrangement varied, depending on the music, all played with sensitive registrations. He enjoyed using all the toys and featured the slapstick in a great arrangement of "Sleigh Ride." The Christmas Concert has for many years featured the

Greater Trenton Chorus as an added attraction. Dwight's professional accompaniment enhanced the full sound of the singing group. After an intermission Dwight continued his program which received very enthusiastic applause. This was a most enjoyable concert.

Following the concert, the stage curtain opened, and a wonderful buffet supper was offered to members and friends. The chefs were Vice-President Chuck McSloy and member Ron Abata. The gourmet food delighted everyone. Open console, as usual, supplied us with music for the remainder of the fun evening.

Our past President George Andersen announced that a large donation had been given to Garden State by an anonymous member to be used to purchase the special Sharp Vision Projector which will give us such extra enjoyment, not only seeing the organist but viewing his hands and registrations on the large screen. We want to thank our anonymous donor for the wonderful gift. It will be enjoyed for a long time to come.

The Moller theatre organ in the Trenton War memorial auditorium has had little time to rest in December. Following an excellent Christmas concert by Dwight Thomas on December 1, an annual outdoor tree lighting ceremony took place on Monday, December 9. All attending were invited to enter the auditorium and enjoy a free screening of a Laurel and Hardy silent film *Below Zero* accompanied by Ashley Miller. The following day a series of "Lunch Time Laurel and Hardy silent movie fest" was offered to the state employees who work close by. The film was *Bacon Grabbers* accompanied by Ashley. Wednesday and Thursday of that week *Second Hundred Years* and *You're Darn Tootin* were shown, both accompanied by Lowell Ayars.

For several weeks prior to December 15 extensive publicity appeared in all the local papers encouraging everyone to come and hear the Greater Trenton Symphony Orchestra, which was presenting a Christmas Holiday Spectacular "Like a Visit to the Radio City Christmas Show."



Dwight Thomas at Trenton Memorial Moller.
Jimmy Vanore photo

Added attractions also included the Greater Trenton Choral Society singing carols, and the wonderful 1200-pipe War Memorial Theatre Organ.

The advance ticket sales for the Sunday afternoon concert were so tremendous that an evening performance was also scheduled. Martin Boehling, member of GSTOS, was the organist. He featured the organ during intermissions as well as joining with the orchestra in wonderful Christmas music. The console was the center of attraction following the programs, and a great deal of interest was shown by patrons. Our future concert flyers were handed out to many people. All in all it was a wonderful concert enjoyed by everyone. We hope it will be scheduled as an annual event.

The following Thursday, an audience of about 3,000 people "Moms and Dads standing in the aisles" were again introduced to the sounds of the big Moller. The event was the Admission Ceremonies for New Attorneys, who take the oath of office after passing the bar exam. This takes place twice a year. The accompanist was Jinny Vanore.

During 1991 the Moller was introduced to many thousands of people at varied occasions, acquainting them with the sound and enjoyment of this fine instrument.

Jinny Vanore

George Wesner

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Carl Hackert and "Goldie" at Proctor's Theatre.
Helen Menz photo

GULF COAST

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We have our artist, Ken Double, scheduled to end our 1991-1992 season, and we are in the final stages of firming up our artists for the 1992-1993 season. How's that for progress?

Our Prez-of-many-hats, Scott Brodie, is red-knuckled from knocking on doors to plan, arrange, correlate, promote and generally get-on-the-road, a program for the middle-school children of the county come this May. Working with the power-tower at the Board of Education is an education in itself, as Scott will tell you. He has also kept the stock in typewriter ribbon companies in "high cotton" writing to prospective sponsors to underwrite this venture.

Curt Goldhill, our able technician-helper, has taken the necessary slide pictures to be presented at the school-children program, so they can see as well as hear the inside workings of a theatre pipe organ. Of course, we will have a funny silent comedy presentation at this same program, as well as good theatre organ music to entertain the children.

Isn't it wonderful that sound came to the movies so we can show and enjoy old silent comedies? They are a tremendous boost to the theatre organ fans. Our audiences enjoy the therapy of the laughter and don't resent the 15-20 minutes taken from the music to see these silent gems of yesteryear. Kids love them for the honest portrayal of emotions.

Members Byron Melvin and Robert Ireland, with instructions from our Chief Technician, Jimmy Scoggins, have now installed our "balcony setting" xylophone into a permanent space in the south chamber. Are you listening Lyn?

Since none of us got to Milwaukee, we are looking forward to Philadelphia.

Dorothy Standley



Maude Dunlap and Stan Jones at Christmas party.
M. Lungen photo



Dr. Stanley Jones explains MIDI. M. Lungen photo



HUDSON-MOHAWK

518/885-1928



We had a special treat in November! We met at Proctor's in Schenectady and viewed the silent movie, *The General* starring Buster Keaton. The accompaniment by our chairman, Carl Hackert (President of Allen Organ Studios in Clifton Park), was played on "Goldie," the Mighty Wurlitzer. We didn't need words or captions. The music did all that for us. We were right on the scene for the entire movie. Carl's playing was superb. What better compliment than to have members express their appreciation by saying, "It was a privilege to be here and enjoy such a fine program." Many thanks, Carl!

Many of us attended Proctor's Annual Christmas Show on December 14 & 15 for which Allen Mills not only played but directed and produced. The show was great.

Our Christmas party was held at the home of Maude Dunlap and Stanley Jones in Schenectady. Stan let us in on the technical side of MIDI (Musical Instrument Digital Interface). He explained how it can be used to operate another instrument, synthesizer, or sound expander as well as video and lighting equipment from a central controller or keyboard. He then demonstrated how it works with his Allen Organ. We agreed MIDI is here and has its place in the future.

Dr. Jim Brockway was our featured organist and entertained us with a medley of Christmas music which got us truly into the Christmas spirit. Later, Ned Spain, accompanied us as we sang Christmas carols and songs. Our voices came through loud and clear!

We thank Maude and Stan for the many Christmas goodies and such an enjoyable evening. Mina Lungen

Dr. Jim Brockway, organist for Christmas party.
M. Lungen photo

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Organist Kieran J. Fallon (center) receives membership certificate from Dr. Ed Mullins (right) as Father Gerard A. Kerr (left) looks on.
Ron Stern photo



L to R: Miles Lovegrove, Edith Rawle, and Julian Lovegrove at console of 3/19 Wurlitzer, Wurlitzer Lodge.
Ed Mullins photo

JESSE CRAWFORD

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



Membership Secretary Dr. Ed Mullins presented a membership diploma to Kieran J. Fallon at the new Roman Catholic cathedral in Romford, Essex, England on November 20, 1991. New members joining last year received a membership certificate and a poster of Jesse Crawford modeling a Dunhill straw hat. That evening they heard Simon Gledhill at The Plough, Great Munden, Hertfordshire at the three-manual Compton with Melotone. Simon received one of the posters as a memento of the occasion.

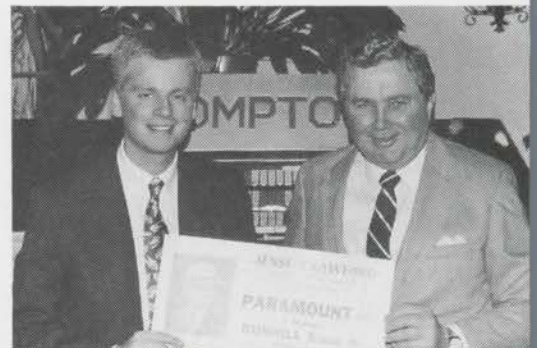
On November 22, Father Gerard A. Kerr and Ed Mullins visited Wurlitzer Lodge, home of Les and Edith Rawle in Northolt, Middlesex. Miles Lovegrove, age twelve, and his brother Julian, age fourteen, were there practicing for the 1992 ATOS Young Theatre Organist Competition. They are sons of Robin and Heather Lovegrove of Yately, Surrey. They shared the 1991 Dean Herrick Award. The boys study theatre organ with Jack Ferguson, a veteran cinema organist of Axbridge, Middlesex. Their granddad, Jim Raybould, is very keen on the organ and makes sure that his grandsons practice. The Rawles open their home to the young organists for practice sessions. This ensures that the contestants will do well in the competition. The boys mastering of second touch technique was amazing.

The 1991 HAMMOND edition of our journal, THE POET, features a radio script in the addendum. The script is from the first Hammond concert Spetember 25, 1949 over WMCA New York City. The Jesse Crawford Organ Concert program was sponsored by Steinway & Sons, who were the New York agent for Ham-

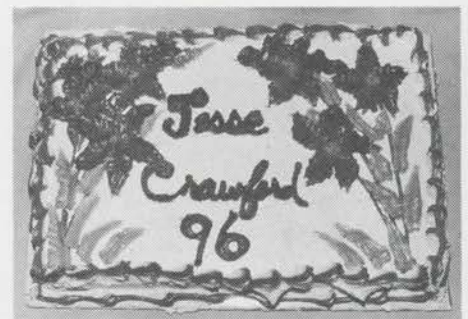
mond. There are thirteen radio broadcast scripts altogether in the chapter archives, acquired from the Crawford estate. The other twelve scripts will be published in THE POET yearly, to be concluded in the year 2003.

Mr. Albert Kaufman of Bridgeport, Connecticut, kindly donated two Jesse Crawford long-playing record albums to the archives. We are interested in adding memorabilia of Jesse and Helen Crawford to the collection. We are especially interested in old sheet music with the Crawfords on the cover.

On December 8 the annual corporate meeting, election of officers and Jesse Crawford's 96th birthday were celebrated in Billings, Montana. Crawford was born December 2, 1895 in Woodland, California. Officers from 1991 were re-elected. Vice-President Nelson A. Cahill played the Hammond organ. He opened with Jesse Crawford's radio theme, "Forgotten Melody" and then segued into "Happy Birthday" which all present sang lustily. Jesse Crawford will never be forgotten as long as the Jesse Crawford Theatre Organ Society is alive. A cake decorated with red poinsettias was served, ala mode.
Ed Mullins



Simon Gledhill (left) receives a Jesse Crawford Dunhill Hat poster from Dr. Ed Mullins.
Ron Stern photo



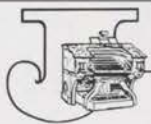
Jesse Crawford's 96th birthday cake.

Below: Vice-President Nelson A. Cahill played for the 96th Jesse Crawford birthday party.
Ed Mullins photos



JOLIET AREA

Joliet, Illinois



On October 27, we were guests at the Van Der Molen residence to hear Dennis Wolkowicz play the fine Morton and accompany a silent movie.

The November 15 social at The Rialto Square featured Don Walker and plenty of open console time. We have an excellent group of talented member-organists.

December 7 was a co-sponsored event with sister chapter CATOE at Christ Church in Oakbrook. Devon Hollingsworth shook the change out of our pockets with his deft use of the 32 footers and the *trompette-en-chamade*.

On December 11, Dave Wickerham starred at the club's 3rd annual Christmas Gala. The Rialto Barton spoke beautifully with all 21 ranks present and in working condition for the first time in more than 20 years, and for the first time in 43 years, the lobby organ announced its presence in the ornate rotunda! Wickerham, in addition to rendering an inspiring Christmas-oriented program, accompanied a Laurel & Hardy classic silent, *Big Business* and a sing-along.

Club activity for the year culminated in a work and dine session on December 29 at The Rialto. It was clean-up time with 35 members joining together to help propel the Barton into readiness for the future. Two chambers were cleaned and painted. A full Tibia rank was cleaned, shellacked and reathered. Our Gala caterer set up a dinner buffet on stage to rekindle our energies.

The year of 1991 was a kind and productive one for JATOE. Let us pray that 1992 will be as great for all. *Hal Pritchard*



Work session sanding — Barb Meissner, Sam Levy, Lil Zuber, Jim Stemke. *Jim Keating photo*

At top: Dave Wickerham and wife Rhonda. *Pritchard photo*

THEATRE ORGAN



LAND O'LAKES

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



The Organaires met at Bob and Jean Duwe's home in Stillwater on November 21 and enjoyed the usual camaraderie in our group, as well as our musical prowess.

There were so many Christmas programs scheduled for the Twin Cities it was difficult to fit them all in but member Tim Stevens, now playing the organ at a Methodist Church in Winter Haven, Florida, was back in Hudson on December 7 to offer his traditional "Taste of Christmas" at the Phipps Center for the Arts. There were 30-35 guests from the Mounds Park United Methodist Church in St. Paul where Tim played before he went south. All the familiar Christmas music puts one right into the spirit of the season.

At the Metropolitan Community Church in Minneapolis on December 8 member Larry Ford at the chapter organ, with Rick Zimmermann playing a synthesizer and a narration for the Christmas Story by Don Peterson with musical interludes were enjoyed that afternoon by an appreciative audience which included several of Larry's students of the organ.

Sixty members and friends were certainly in a festive mood when they arrived for a concert by Harvey Gustafson (sometimes known as Jim Harvey), at the console of the 3/8 Robert-Morton in the beautifully decorated ballroom of the Cedarhurst Mansion in Cottage Grove. To get into the spirit, Harvey's selections were carols from other lands and then our traditional carols in which we all joined in singing. An "Attitude Adjustment Period" followed our joyful singing and later enjoyed a buffet supper bountifully displayed and enjoyed by all. There was open console for those who wished to try the organ — there were some people so inspired they started dancing!

December 19 found the Organaires once again at Glenn and Harriet Bateman's festively decorated home, trying out skills at their easy-to-play Conn.

What would a program be during the Holiday Season at the Phipps Center without our glamorous Ramona GerhardSutton, all the way from Laguna

Niguel, California, to our still snowy Minnesota and Wisconsin? Ramona surprised a lot of people with her jazz rendition of "Jingle Bells" at the grand piano, a little boogie-woogie and Bach thrown in for good measure. Her accomplishments at the Wurlitzer and the piano know no bounds. Her "Katherine Hepburn" hair-do was very becoming and those long sparkling earrings she wore — wow!

With our winter which began with the "Megasnowstorm" on October 31, and continuing, we are looking forward to seeing and hearing Simon Gledhill at Phipps on March 20 and then some April showers. *Verna Mae Wilson*

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A successful Concert Tour was enjoyed by Jim Riggs and Janice, and we hope that our '92 artists will have the same experiences. Our Tea Dances at Barry and our Dinners were all great get-togethers, especially the 1920/30s where dancers all entered into party spirit.

Some of us traveled to Burton Town Hall to hear one of our younger folk in concert with the Choir Girl of the Year. Russell Holmes and Paula Bishop certainly blend well together and we hope we shall be hearing more of them. Our Christmas concert at Kilburn with Mark Aston was another winner.

Our Tech Team are busy and have travelled to Northampton to help restore a Conacher Organ in a school. This is one of the new installations one will hear on our forthcoming Safari. We had our usual Carols at the Lodge; in fact, time ran out on us in December and now we must look forward to seeing you all in a few months time. Marie, Bill, Jean and Doug are all ready for the word GO. And I assure you that we have some very interesting venues to show you. Happy music year to you all. Keep the pipes warbling.

Edith Rawle



Jonas Nordwall at Pasadena City College. Zimfoto

L to R: Steve Bramall, Hal Sanguinetti, Harry Smoller at LATOS Christmas party.

Below: LATOS board on stage at membership meeting. Zimfotos



LOS ANGELES
Glendale, California

213/217-9202 or 818/792-7084



The final 1991 concert at Sexson Auditorium was well attended considering that it was on the Saturday evening after Thanksgiving during a long vacation weekend for many. The fact that the weather had turned windy and cold and that somehow a door into the blower room got open did not help the big Ross Reed Wurlitzer. Nonetheless, Jonas Nordwall did a super job of dealing with all the ciphers and other problems. His admittedly "not quite like the original" version of "In a Persian Garden" was spectacular.

The annual December holiday party at Sexson Auditorium was a smashing success. Although the crowd was smaller than had been hoped for, everyone had a great time. As has become an annual custom, admittance was with a new, unwrapped toy to be donated to the patients at Children's Hospital. The many toys are always a real hit with the kids and the hospital staff as well.

A surprise guest, John Giacchi from Australia, entertained at the 3/27 Ross

Reed Wurlitzer before the meeting began. The main business was the election of three new board members to serve for the next three years. Tom Hanforth entertained with a short silent cartoon and a sing-along while the votes were counted. Following the meeting, the group was treated to a mini-concert with Stan Kann at the organ and Ralph Wolf at the piano. The afternoon concluded with refreshments served on the stage. Thanks to Shirley Obert, LATOS treasurer, and crew of volunteers who helped with the arrangements.

Although not a LATOS function, several members were present to hear the former ATOS President John Ledwon play the four-manual 67-rank Moller concert organ at the Los Angeles Shrine Auditorium. John first played this organ at the age of 15! This organ is undergoing a much needed restoration which will cost over \$200,000. Much has been done, but much more remains to be done to eventually bring this magnificent instrument back into excellent playing condition. LATOS has announced its intention to bid for the 1995 National Convention and this organ may very possibly be one that will be used.

Wayne Flottman



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April 26	Bass Concert Hall, University of Texas, Austin, Texas
May 9	Symphony Hall, San Diego, California
May 22	Fox Theatre, Atlanta, Georgia
May 29	Orpheum Theatre, Vancouver, Canada
June 5, 6, 7	Saunders Studio, Zanesville, Ohio
June 21	Bad Harzburg, Germany
June 24	Bad Rotherfelde, Germany
July 4	Schwarzwald, Germany
July 7	Bad Berleburg, Germany
July 15	Mirabel Palace, Salzburg, Austria
July 18	Schloss Kammer, Austria
September 27 - October 4	Upper New York State Tour
October 9 & 10	Bass Concert Hall, Austin Texas
October 17	Symphony Hall, San Diego, California
October 31	State Theatre, Minneapolis, Minnesota
November 13, 14	Sacramento Symphony, Sacramento, California
November 20	Symphony Hall, San Diego, California
December 18, 19, 20	Symphony Hall, San Deigo, California

NORTH FLORIDA

Jacksonville
904/268-9537

September was a big month for us. On September 15, Mark and Carrie Renwick performed an excellent program of music from early movie musicals to an appreciative audience of Wesley Manor Retirement Village residents.

September 22, our regular meeting was held at Dave Walter's home where Marianne Miller "expressed her emotions through her finger tips" at the console of Dave's Conn. At this early fall time of year we heard Marianne's more somber or blue feelings than in the spring when we hear her more upbeat moods. We can depend on Marianne for kaleidoscopic musical trips.

At this meeting we were honored by the presence of delightful guests, ATOS members Ken and Lynne Howard of Horwich, Lancashire, England, who took exception to the travel itinerary of their USA tour group just to visit with us. They own and operate an organ store and are very enthusiastic theatre organ buffs. At open console time, Ken, with his rapid bouncy style, left no doubt that he was English. With a sincere southern expression we say to them, "Hurry back."

On October 4, Mark played a pops concert of music from the 20s, 30s, 40s and 50s on the 3/49 Moller at Riverside Avenue Presbyterian Church. Since the organ did not have just the right set of pipes for "The Moon Looked Down on



President Elmer Osteen at chapter organ console with Vice-President David Walters at Wesley Manor.

Cairo," Carrie perched herself inside the dark, left chamber and provided "the appropriate set of pipes" for the desired organ stop and vocalized the notes as Mark played them on the solo manual. Later after Carrie's appearance in a very attractive gown singing Franz Lehar's "Vilia" (1905), the audience went wild. Once again during the final selection of the program, "The Whistler and His Dog," Carrie supplied the appropriate organ stop by vocalizing the authentic sounds of Whistler's dog barking.

On October 20 member Verdie Framp-ton played the chapter organ at the Manor for our regular meeting. She brought her own brand of creativity to the Manor, especially with her rendition of "Slaughter on Fifth Avenue," (sic) winning many new fans from the retirement community as evidenced by the number of them crowding in on her at the end of her performance.

We were treated to a "musical smorgasbord" at the November meeting, October 17, at Wesley Manor featuring Marianne Miller, Dave Walters and Mark

Renwick. For the first time since installation and use in concert, the organ developed a rather serious trouble — one of its eleven independent output channels was not playing, thereby silencing the accompaniment main voices in two alternate octaves of the accompaniment keyboard. Fortunately, all was not lost. Unbeknownst to the listeners (but well-known to the artists), the artists had to play around the difficulty.

A highlight of the year 1991 was a Christmas program entitled "Somewhere in My Memory" produced at Wesley Manor by member Dave Walters featuring his niece, Dianne Meadows, singing several beautiful solos and directing a children's group singing familiar songs of the season; his brother, Jerry Walters, narrating the Christmas story, and himself playing the chapter organ. Dave's nieces and nephews, Melissa, Adam and Brian Argalas; Rachel and Daniel Walters; and great-niece Stephanie Meadows, all young children, comprised the children's group. The retirement village residents were also made part of the program in an old-fashioned sing-along of Christmas carols and other of the season's popular music under the direction of President Elmer Osteen.

This program with the song "Somewhere in My Memory" as theme music indeed was well put together and had the touch of class. This was a production of a closely knit family including also Dave's behind-the-scenes sister Patsy Pound, chapter secretary. *Erle Renwick*

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Crew chief Mac McDonald makes some final touch-ups on Lakewood organ.

NORTH TEXAS

Dallas-Fort Worth

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Organist Jerry Ward played for us in November. We had the opportunity to hear Jerry playing the theatre pipe organ for the first time just a year ago. Before that time Jerry had built a very successful and popular career playing piano and electric organ and as a musical director, which he continues today. Jerry had always felt that he would not like the pipe organ because of his anticipation that the acoustic delay would be insurmountable when attempting to play much of his popular repertoire. To his surprise, our 3/8 Robert-Morton installation in the Lakewood theatre proved to be very responsive and he immediately became hooked. Jerry is one of the "pros" in our chapter that play intermission music on weekends, and this helps him to build his familiarity with the Robert-Morton. Jerry's playing and registrations showcased this growth and even further enhanced our appreciation of his keyboard artistry. His choice of selections and his interpretations were super and we had a great time. Thank you, Jerry.

We don't recognize anywhere often enough the work of the technicians who spend many hours keeping these wonderful instruments in repair and sounding so beautiful. In our case, a number of capable people have worked behind the scenes



Charles Evans played the Wright Wurlitzer.



Jerry Ward played the 3/8 Robert-Morton.

so that we all get to enjoy our theatre pipe sound. We need to particularly laud crew-chief Earl "Mac" McDonald. Mac not only works on the organ but also sees to it that the lighting and other aspects that contribute to a professional musical experience are taken care of. The whole chapter joins in thanking you, Mac. It is not, of course, a one man job and several others have shared in this work. Most notably are Gordon Wright (who led the original installation effort) and John Beckerich, our current president, who has spent many hours on the instrument since his retirement a couple of years ago. Thanks to all of you.

The Holiday season is always a special and joyous time and a time for happy



Evelyn and Gordon Wright hosted our Christmas party.

gatherings with friends and family. Our North Texas Christmas party is always a high point of our year and, when we can gather around a beautiful theatre organ for this event, it is especially grand. This December we were invited by Evelyn and Gordon Wright to again hold our party in their home and enjoy the beautiful sounds of the 3/18 Wurlitzer they have lovingly built their home around. The organ speaks into a three-story living room with a vaulted ceiling. Two second floor rooms, adjacent to the living room, contain the pipes and relays. On the third floor, Gordon has constructed the percussion chamber, accessible by an oversize disappearing stairway in the second floor hallway. Gordon has carefully arranged the chambers, the size and placement of chamber openings and a host of other details, to provide as much of the bright beauty of the pipe sound as possible without it being too loud for this room. The beautiful sound attests to his success!

We are grateful that Charles Evans accepted our invitation to play for our Christmas party and to once again delight us with his wonderful music. Charles played a variety of his beautiful arrangements, including show tunes and other popular melodies. His arrangements are always musically exciting with rich harmonies and rhythms. At the request of our hostess, Evelyn Wright, Charles played "Winter Wonderland" showcasing the sleighbells and other tuned percussions to great advantage. After his concluding medley from *Annie*, this appreciative group gave Charles the ovation that he so richly deserved. Thanks, Charles, and come back soon!

Then, while we enjoyed the array of Holiday "goodies," Gordon conducted tours through the chambers. Even including the third floor percussion chamber (for those who could manage the narrow treads on the disappearing stair steps). After the tours concluded, several members took the opportunity to try their hand at this remarkable instrument.

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Christmas potluckers at Oregon chapter meeting. Paul Asgierson photo

OREGON
Portland
503/771-8098



On December 6 we enjoyed a magnificent performance at Cleveland High School by the very popular Bob Ralston. Formerly with the Lawrence Welk Orchestra, Bob currently holds the position of resident organist at Founder's Church in Los Angeles. Bob began his program with music from *Phantom of the Opera*, while being able to appear as the "Phantom," complete with cape. Many of his arrangements were done on the organ, including a very dynamic rendition of "How Great Thou Art." Mr. Ralston used the school's grand piano on the stage for three of his selections. He also played two duets with himself, using the organ's computer to play the pre-recorded music back, while playing an upright piano. Bob had the audience participating in the sing-along and request portions of his concert. He displayed showmanship, great technique, and a delightful sense of humor throughout the show. Bob Ralston is truly an outstanding musician. He knows how to please an audience. Those in attendance experienced a musical event that they will not forget.

We met December 14 for our annual potluck and business meeting. This year it was held in the social hall of Rivercrest Community Church in Portland. There was plenty of food to eat, and it was nice to visit with our friends. After a short business meeting, Paul Quarino accompanied on an electronic organ while we sang favorite Christmas carols. What a perfect way to end the year. Rick Parks



Bob Ralston at Cleveland High School. Irv Euxen photo

ORLANDO AREA

Orlando, Florida
407/282-0911

SPECIAL NEWS FLASH!!
CONSTRUCTION OF CHAMBERS
FOR DON BAKER MEMORIAL
ORGAN COMPLETED!

Installation of the organ can now begin. Enthusiasm abounds! 1992 should, indeed, be an exciting year.

All other news pales by comparison to the above. However, to bring you up-to-date, our December meeting was held at the home of Chris Walsh as has been the case in past years. His mother, Caroline, served as hostess and provided us with delicious refreshments following the meeting. Chris entertained us at his custom "Ashley Miller Special" Allen electronic theatre organ. His program included *The Nutcracker Suite*. Open console followed refreshments, and numerous members very capably provided further enjoyment for us.

During the month of December, several work parties were organized to get the console ready for painting. And now that the chambers are ready, installation will begin.

1991 was a very interesting and successful year for our chapter, but 1992 promises to bring with it much excitement, enthusiasm, and productive accomplishment, as you probably surmised after reading the very first paragraph.

To add to our excitement, and to help

start the New Year off with a bang, Leroy Lewis performed his first concert of the year at Mt. Dora, Florida, to an enthusiastic audience of approximately 500 fans. As I mentioned in the last issue, part of the proceeds from this concert will go toward our Don Baker project. As always, Leroy was a sensation and provided us with a fitting beginning for our musical year. He performed on his "hybrid special" instrument he has named "El Bando" — the name he will use for his public engagements. We hope to be able to enjoy his special talents many more times in the coming months.

Our first meeting of 1992 was very special for two reasons: 1) It was our first meeting to be held at the Lake Brantley School. As you recall, this will be the home of the Don Baker Memorial Organ which now looms large on our horizon; and 2) The members were given an enthusiastic and informative tour of the completed chambers by our Crew Chief, Ted Campbell. Plans for our busy future were outlined by President Cliff Shaffer, followed by viewing of a short silent film which contained its own musical accompaniment.

Stay tuned for news flashes from the OATOS as the installation of the Don Baker Memorial Organ progresses.

New members are always welcomed into our chapter. If you are already a member of ATOS and have moved to Florida, now is the time to join with us and get in on the ground floor of this exciting venture. Lois M. Thomson

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POTOMAC VALLEY

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On November 17 we met at the home of Robert D. Leatherman in Thurmont, Maryland, featuring a 2/6 Robert-Morton of 1929 vintage, originally installed in the Capitol Theatre in downtown Winchester, Virginia, where it was first played by PVTOS Past Chairman Bob Stratton. In 1938 it was moved to St. Paul's Lutheran Church in Utica, Maryland, where it served for many years as the church organ, sans traps. When the church decided to replace the organ, Mr. Leatherman decided to buy the Robert-Morton. Having insufficient space to house the organ, he built an addition to his home to contain it. The organ was ingeniously installed by semi-retired Moller employees. Those who provided entertainment for the guests included Violet Werle, Floyd Werle, Pinoake Browning and Hermon Hill, each with a different style, to the delight of those present.

In late November our chairman Fay Marvin and his wife Peggy, had the pleasure of hosting Paul Roberts, an exceptional organist from England who was touring Canada and the U.S. He enjoyed playing the Marvin's Baldwin Cinema organ for a group of friends. Two of our members motored Mr. Roberts to Dick Kline's home to perform on his famous 4/28 Wurlitzer, at Thurmont, Maryland, and to the Weinberg Center in Frederick, Maryland to play the only original theatre pipe organ installation in Maryland, a 2/8 Wurlitzer which is being upgraded by George Johnson. Mr. Roberts was able to play five ranks on the original console, still sitting on its lift (using the original relay) and the other three ranks on the replacement console, employing electronic controls. Later, Mr. Roberts traveled with the Marvins to the Hector Olivera concerts

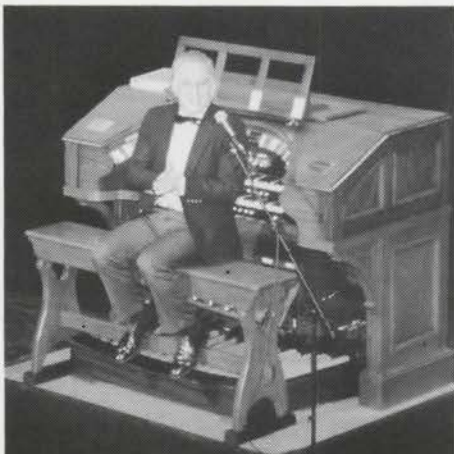


Chairman Fay Marvin, Don Kinnier, Judy Townsend, and George Johnson. Frank Stoner photo

on November 23 and 24 at John Dickinson High School in Wilmington, Delaware, where he had a chance to try out the 3/42 Kimball, to the astonishment of Dickinson TOS president Bob Dilworth. Reuben and Janet MacGregor then put him aboard an Amtrak train headed to New York City where he was hosted by Lee Erwin before returning to England.

Our January meeting was held at the Harris Theatre on the campus of George Mason University, Fairfax, Virginia, where well-known entertainer Don Kinnier, house organist of the Capitol Theatre in York, Pennsylvania, along with his wife, Judy Townsend, gave us a taste of theatre organ, vaudeville, slide sing-along, and a hilarious 1920 short comedy, Buster Keaton in *One Week* with skillful accompaniment on our chapter-owned 2/8 Wurlitzer. A fabulous afternoon was enjoyed by all who attended this gala event.

Jack Little



Don Kinnier warms up the audience with the Wurlitzer at stage center. Frank Stoner photo

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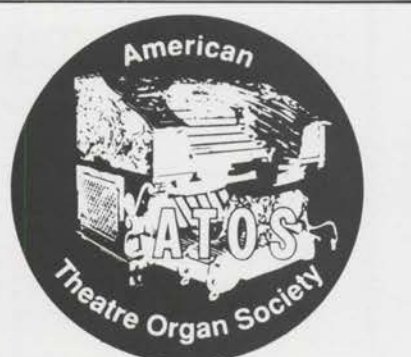
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PUGET SOUND Federal Way, Washington

Our neighbor across the Sound, the Bremerton Theatre Organ Society, presented the classic *Phantom of the Opera* for three nights running, and had turn-away crowds every night. They are fortunate to have good press and community support. John Nafie accompanied all three shows on their Wurlitzer pipe organ which is installed in the Bremerton Community Theatre.

On November 3, we presented Chris Elliott in concert at Bellevue Pizza and Pipes. He opened his program with Lyn Larsen's lovely "Sounds of Wonder." And still in the Halloween spirit, he followed with this delightful thought: "Tain't

No Sin to Take Off Your Skin and Dance Around in Your Bones." Thelma Barclay was visiting from Little Rock and was delighted to see and hear Chris again. As were we all.

Our annual Christmas party was held on December 8 at the Haller Lake Club where our Wurlitzer/Marr & Colton organ is installed. Planned by Annabel Browning, it featured open console, catered snacks and punch, and Dick Schrum and his two sidemen on Sax and Drums. "Drums" had a voice, too, warm and mellow.

And then there were prizes to be won on the drawing of a ticket. Presiding at this affair was a talky Santy-type all gotten up in a bulgy red suit and a skidding red cap with attached white beard. Didn't quite catch the name — something like Randy Clause, or was it Santa Rock?

At a short business meeting we voted for next year's officers. Russ Evans presented Dick Schrum with an enlarged, framed, color photo of the jacket of a re-



Chris Elliott and Thelma Barclay.



1992 officers L to R: Doug Owen, Beth Adkison, Red Carlson, Joanne Evans, Marilyn Schrum, Pat Lajko, Bill Exner, Frank Myers.

cording Dick had made on the Paramount organ 25 years ago. That was about the time that Dick had introduced him to theatre organ enthusiasm and fun.

Before closing, Pat Lajko came to the mike and announced that we had been listening to a pedal section beefed up with two 16' additions, one to the Tibia, and one to the Style D. Trumpet, making four 16' ranks in all. In a chamber too tight to breathe in? Well, it seems he had installed "Digital Pipes," his own invention, and even replaced the 8' octave of the Tibia in order to gain more chamber space. He invited Dick to run up and down the scale to see if we could detect the break. We all agreed we couldn't. "Digital Pipes" are produced by digitally recording the sound of actual playing pipes, and the wind sounds are there too, giving it that living, breathing feeling so loved by pipe organ nuts. In addition to these two sets, Pat plans to donate a Post Horn. What a Christmas! Thank you, Pat, from the whole Puget Sound chapter.

Genny Whitting



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Mother Superior, better known as Jeanne Mehuron, had us singing the Schnitzelbank song. Tom Jeffery photo



Jeanne Mehuron and Greg Johnson collaborated on some up-tempo tunes. Tom Jeffery photo

RIVER CITY

Omaha, Nebraska

712/328-8725 or 402/453-7769



On November 16 we gathered at Tom Jeffery's home for a double treat: two guest artists, Jeanne Mehuron and chapter President Greg Johnson. Jeanne opened with favorites such as "I Believe," "Sunrise Serenade" and "Star Dust." Then Greg Johnson joined Jeanne on the organ bench for several up-tempo, four-handed renditions including "Turkey in the Straw," and "Third Man Theme." Then Greg concluded the formal program with solo renditions of "Bless This House," "Morning Has Broken" and "I Believe." Members adjourned to the kitchen to enjoy table treats or took advantage of open console.

On December 14, Bob and Joyce Markworth hosted the chapter's annual Christmas party, a potluck supper, with the Markworths furnishing "hot" and "mild" versions of their famous chili con carne, and the guests bringing the rest. After dinner, Harold Kenney chaired a short business meeting in the absence of the president. Our guest artist for the evening was one of our favorites, Jack Moelmann, who journeyed from Illinois for the occasion. Joyce and Bob surprised Jack by presenting him with a belated retirement gift — a set of tiny, tuned brass bells, playable from the console, that Bob had crafted from a string of Christmas tree bells. Jack opened his program with a medley of Christmas music, both sacred and popular, followed by a medley of non-holiday tunes showcasing the

lush sounds of Markworth's 3/15 Kimball theatre pipe organ. Then we enjoyed our traditional holiday sing-along with lantern slides. Just before a scheduled intermission, Jack was ousted from the bench by Mother Superior (our own Jeanne Mehuron costumed in a nun's habit) who led us in singing the "Schnitzelbank," teaching us a bit of German in the process. After intermission Jack cued Ben Terpin's silent classic, *The Daredevil*, and concluded his concert with his famous Tribute to America. Last but not least, Travis Langemeier, a Junior Division contestant in the 1991 Young Or-

ganist Competition, made a cameo appearance playing "Hooray for Hollywood." Again, we thank the Markworths for their splendid hospitality and all of our guest artists for their enjoyable entertainment.

With great sadness we report the death of RCTOS member Wendall Hall on December 1, following a long illness. Wendall was a self-taught string musician who played with the Lawrence Welk Orchestra in the 1920s. He also played Orpheum Circuit Vaudeville, appearing in the *Benny Rubin Show* and as a banjo soloist in the *Jack Fine Banjorama* act. A member of Omaha Musician's Local 70-558, Wendall played in several Omaha orchestras and played banjo on the Belle of Brownville river boat for the last six years of his life. We extend our sincere sympathy to his lovely wife, Marion, and his entire family. Tom Jeffery



Bob Markworth (left) presents Jack Moelmann with a set of tuned bells for his organ.



Travis Langemeier (left) gets some pointers from Jack Moelmann. Tom Jeffery photos

**BALLOTS ARE DUE MAY 15, 1992
REMEMBER TO VOTE!**

ROCKY MOUNTAIN

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



We ushered in our fall and winter season of programming with the Ed Benoit Show. Ed presented a wonderful theatre organ concert along with his cast of singers and keyboard artists. Thanks to Priscilla Arthur's beautifully maintained 2/10 Wurlitzer, artists and listeners alike enjoyed this event. In 1982 Bill and Priscilla Arthur found the 2/10 Wurlitzer from the Denver Orpheum Theatre and the installation of the organ began in their home. In 1984, Bill Arthur passed away leaving the organ unfinished. Deciding that the finished organ would be a fitting memorial to her late husband, Priscilla courageously pursued its completion in 1986.

Al Fike Show entertained at the club's Christmas luncheon. What a way to bring in the holiday season with a hand Clappin', foot stompin', good old time at the Riser's Music Hall, home of a 3/22 Wurlitzer. The three-manual console was originally from the Denver Theatre. The event started out with a buffet luncheon, prepared and served by a crew of volunteers, followed by a trip back in time to Vaudeville. The variety show, starring Al Fike and Larry Wegner, took imaginations back to the "Good Ol' Days." There were guest appearances by club favorites, Ragtime pianist Dick Kroeckel and singer Jeanette Shearwood.

The club has now found itself helping the Historic Paramount Foundation in

the endless amount of meetings and legal red tape that it is taking for the settlement of the \$85,000 claim for the damage to the Paramount's Wurlitzer. Without the help of the club and many of its supporters, this historic organ could be lost for future generations to enjoy.

ity alike. A little over two thirds of the total money needed has been raised to date. It is hoped that the final funds can be raised as soon as possible so the Wicks project can come to a successful completion. Thanks to the help of many individuals and support groups the project has



L to R: Twyla Landau, Troy Carrol, Priscilla Arthur, Ed Benoit, Helen Bingham, and John Diffandal.

The Aladdin/Wicks Theatre Organ project is coming along well. The Wicks organ is being restored and installed in Denver's East High School. East High received designation as an Historic Landmark. With this designation the organ project has gained new importance with the Denver Public Schools and commun-

proceeded this far, but there is still much work to do.

The console has been rebuilt by members Art Bragg and Lynn George. The console is getting its new stop tablets and rebuilt keyboards wired in by member Richard Webb. The console will be state-of-the-art in regard to layout and specifications.

David and Verna Sass, the volunteer crew chiefs, are guiding the work crews through rewiring and restoration of the chest work. The main chest is ready for installation. David and Verna keep everything running smoothly and keep Lynn Bullock, of Dallas Pipe Organ Service, chief technician, up-dated with all accomplishments and problems.

The benefits of the Wicks organ are tremendous, not only for the students but also for theatre organ and its art form. If you would like to be a part of this historic project, please call David Love, 303/421-1190 for information.

David Love

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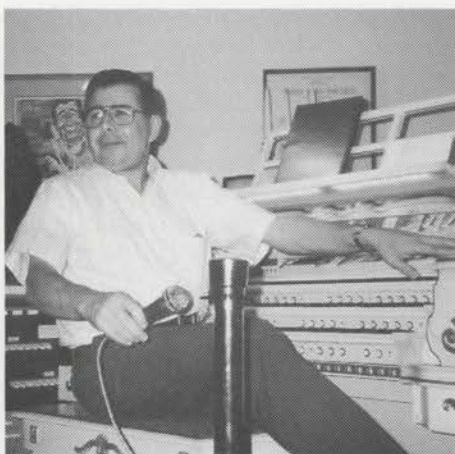
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Doris Erbe

D. Jenkins photo



Jack Moelmann.

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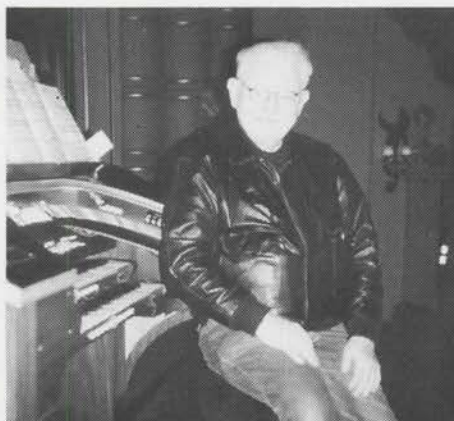
We met in November at the recently remodeled home of Doris Erbe, one of our board members. She and member Fern Siemens hosted the meeting, which was our annual business meeting. The afternoon's program was presented by Doris Erbe on her Kimball Organ (which looks more like an aircraft cockpit). She put the organ through its paces featuring an interesting assortment of standards, including her theme song "Red Hot Mama." Fern and Doris' delicious refreshments followed.

At this meeting, it was announced that the board had elected Stan Kann as only our third Honorary Life Member. Although no longer in St. Louis, Stan was resident organist at the St. Louis Fox Theatre for 22 years, and was the only exposure to theatre organ many of us had. In addition, he played on a daily television show, and did radio broadcasts from Ruggeri's restaurant for many years. It was felt that Stan Kann has had a greater influence on theatre organ than anybody else in St. Louis, and was overdue for this recognition. Thanks, and congratulations to Stan Kann.

Our annual Holiday Party was held at the residence of Jack Moelmann in O'Fallon, Illinois. Open console and a delicious buffet dinner preceded the program for the evening.

Jack's program was mostly music of the season, including a holiday sing-along and silent movie. A new addition to his collection is a duck that pops up from its nest to quack. This was put to good use during "Rubber Ducky." Also, Jack has added an American Flag that raises and lowers behind the movie screen, an excellent finale to his "Tribute to America." Thanks to Jack and all of our helpers for a wonderful start to the Holidays.

Chuck Wiltsch



Bob Vaughn accompanied "Phantom of The Opera" at the Hanford FOX on October 26.

SEQUOIA

Fresno, California
209/431-4305

Tom Hazleton returned to the FOX Hanford 2/10 Wurlitzer to celebrate the first year the organ has been playable in the theatre. The event was co-sponsored by the San Joaquin Valley Chapter A.G.O. along with Sequoia.

Our December meeting had Kevin King playing the 3/23 Wurlitzer in Fresno's Pizza and Pipes. Kevin did a fine program which included a bit of seasonal music. We are looking forward to hearing him again during the Fall 1992 Regional Convention in Sacramento.

Also returning to play for us was chapter member Scott Horton. Scott played the 2/17 Murray M. Harris in the Hanford Episcopal Church of the Saviour. Though it was not noticeable, Scott was dealing with a balky instrument — it suffered some major water damage from a leaky roof. Thankfully, the roof and the organ are now both restored. This 82-year old organ does not need any damage of this sort.

Bob Vaughn played the accompaniment to *Phantom of the Opera* on Halloween weekend at the FOX Hanford. Nasty weather may have kept some folks home, but the turnout was good for a first time try at the FOX.

We have been most fortunate to receive the donation of a late vintage 2/6 Robert-Morton. It was given to Sequoia by LATOS member Gene Davis. Sequoia has given Gene an "Honorary Member" status with the chapter. Gene has long been a fan of Robert-Morton instruments. We hope to have some information as to the location of this instrument's installation in a near future issue of THEATRE ORGAN.

Tom L. DeLay

REMEMBER TO VOTE!

BILL VLASAK

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SOONER STATE

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Our November meeting was held at Tulsa's Central Assembly of God church. The mini-concert was played by Dorothy Smith (yours truly) on the 4/14 Robert-Morton. In the words of chapter secretary Don Kimes (sitting in for your writer), "Her program was nicely done — a good variety — something for everyone. Her choice of registrations showed the result of her practice." The program consisted of some old favorites, a medley from *Annie Get Your Gun*, a couple of hymns, "The Lost Chord," and Leroy Anderson's "Trumpeter's Lullaby." Seven people played at open console, and we also enjoyed vocal solos by two members.

In December we once again met in the lovely home of Phil and Laura Judkins for our annual Christmas party. The planned-pot-luck dinner was delicious, as always. Our host entertained us with a mini-concert on his 3/11 hybrid theatre pipe organ. He played a number of Christmas popular music songs, as well as some old standards, including "Night Train" and "St. Louis Blues." Phil has added some new percussion *toys* to his instrument — a bass drum, cymbals, tympani, snare drum, and tambourine — and we especially enjoyed his playing of the "T.U. (Tulsa University Fight Song)" and "On Wisconsin," featuring some of the new percussions. Then it was open console time, and we heard music from eight members. We also sang some Christmas carols, played



Lowell Ayars at Hoffner Marr & Colton.

by Carolyn Craft on the organ, Bob Whitworth on the trumpet, and some with Don Kimes on the piano and led by Bonnie Duncan and Paul Craft.

J.A. Swartz was named Honor Member and presented a certificate for his dedication and the tireless work he has performed last year for our chapter.

Also before the holidays we attended an open house at the home of Dan and Barbara Kimes. Dan and his father, Don, have added an Austin Cornopean to their



Don Hansen at Shean's Wurlitzer.

two-manual Wicks, as well as a set of orchestra bells, (along with doing some other technical work) in their second-floor installation, and open console was enjoyed by all. Meanwhile, downstairs on the Gulbransen Rialto II, Carolyn Craft was playing Christmas carols for the impromptu choir that had formed from those present. It was a nice way to start the Christmas season!

Dorothy Smith

SOUTHERN NEW JERSEY

P.O. Box 2305

South Vineland, New Jersey 08360

The September meeting was held at the home of Mary and Charles Hoffner in Vineland. After the business was concluded, we were treated to a concert by Southern Jersey's own Lowell Ayars on the Hoffner's 3/20 Marr & Colton.

In October we went back to the Hoffner residence for our meeting. We had the first reading and discussion of our bylaws. After the business portion of the meeting, Bruce Williams held court at the Marr & Colton.

November's meeting found our group traveling to the residence of Jim and Dorothy Shean in Levittown, Pennsylvania. We had the second reading and discussion of our Bylaws. With the business concluded, we switched to entertainment which consisted of an impromptu concert by Don Hansen from Staten Island, New York. This concert, plus a surprise buffet was the perfect ending to a beautiful autumn afternoon.

Joseph E. Rementer

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In the dead of winter, we are "thinking spring." Still basking in the success of the last Melissa Ambrose concert, the Program Committee is busy planning for the 1992 season, beginning with the spring program. Other 1992 plans call for a variety of social functions and outings as well as special trips to area theatre organ installations, and we invite other chapters in the tri-state area to contact us to come visit Toledo and see our installation.

The December meeting was held at the Ohio Theatre, and following a brief business session, the "Sounds of Christmas" filled the house as members took turns at open console to herald-in the season with familiar carols and theatre-style numbers. The organ had just been tuned for the Ambrose concert and sounded terrific!

The first meeting of the new year brought together members and the new officers for 1992 at the theatre. The club celebrated its 22nd anniversary with a specially decorated cake provided by Ruth and Lloyd Renschler. TATOS was formally chartered by ATOS January 1, 1970, with eleven charter members. Open console followed with lots of familiar "oldies" and plenty of console-raisers. Membership in 1991 was the highest ever, and 1992 promises to be even bigger and better.



Members and friends of TATOS gather at the Marr & Colton for open console after the meetings. Bob Bevac of Toledo played for the December meeting.

An old friend of TATOS, our 1991 vice-president, Lenny Norman, nationally known for his organ extravaganzas and specials, has left Toledo and moved east to the Greater Cleveland area to pursue business interests there. Lenny was the driving force behind TATOS' program advertising sales and plans to remain active in the Toledo Chapter. Toledo's loss is Cleveland's gain!

Additional work is scheduled in 1992 on the club's Marr & Colton. Plans are underway to complete the re-wiring of the upper chamber which will top off that project, and Paul Wasserman and Mike Hornyak, who head the organ committee along with Tom Densel, crew consultant, are researching adding general cancels to

the console. All work on the instrument will be completed by the spring show.

The organ is used frequently for events sponsored by the Ohio Theatre Management. Kevin Oberle performed for the December monthly movie series, and other club members donate their time and talent to showcase the organ whenever possible. "We need to educate the public to the theatre organ in general and to our installation in particular," noted President Kevin Oberle at the January meeting. "The more exposure we get at other events, the more likely people will be to attend our programs." The organ is installed in one of the few remaining old neighborhood theatres at Lagrange and Central in near-downtown Toledo.

PHOENIX

Walt Strony at the Krughoff Residence 4/33 Wurlitzer Organ

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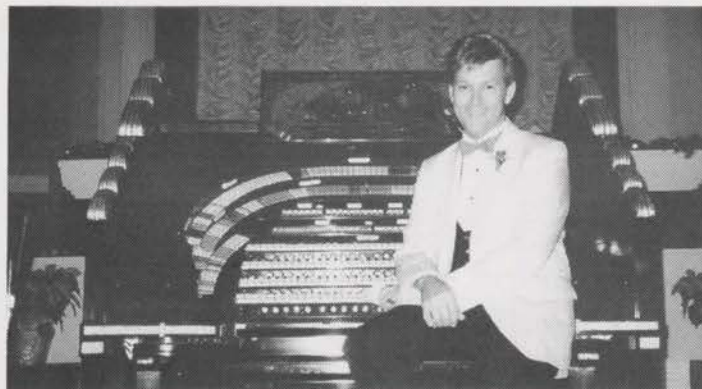
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Lyn Larsen at Mesa Organ Stop.



Charlie Balogh at Organ Stop Pizza.

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It was hard to believe that Charlie Balogh had been gone from the Valley of the Sun for more than fourteen years. It seemed like old times at the 7th Street Organ Stop when he played for our chapter at the Mesa Organ Stop Pizza on October 6. His "Hello, Again" was very fitting for some of us "old-timers." Whether you liked the beat of the band, a beautiful ballad, or a bit of boogie-woogie, Balogh had something for everyone.

With the closing of Good Time Charley's in Grand Rapids, we were pleased to hear that Charlie Balogh is once again on the staff of Organ Stop in Mesa, beginning January 1992.

We were the guests of Bill and Barbara

Brown when Lyn Larsen played for the chapter on November 10. Numbers such as "Caprice Viennois" let us enjoy the subtle nuances of the Wurlitzer. A special treat were Lyn's own compositions, "Sounds of Wonder" and "Lovers Belong to Sorrento."

Our chapter Christmas party was held at the home of chapter members Ken and Nancy Resech and included a fantastic potluck dinner and a visit from Santa Claus. Since the Resech's Hope-Jones organ installation is not yet completed, Tucson's Don Story brought along a Conn theatre organ for his program. Don's selections included some Christmas music and other obscure numbers that he is so adept at finding.

Another theatre organ activity in December was Lyn Larsen's Christmas concert at Organ Stop Pizza on December 15.

This was a special treat, for, as Lyn said, "I only play here about once every decade and a half." His program consisted of some Christmas music and a variety of other selections, including the novelty "Jaywalk" and Handel's "Concerto #4 in F Major."

Our January 5 meeting, held at the First Christian Church Fellowship Hall, featured guest artist Jelani Eddington. Most of our members had not had the opportunity to hear this talented young man before, and they were pleasantly surprised at his expertise. Jelani's program included music by Chopin, Gould, Anderson and Gershwin. We will surely want to have him back again.

Hopes are high to have a theatre organ installed in the restored Orpheum Theatre in downtown Phoenix. That project is at the top of our list for things to do in '92.

Madeline LeVolsi



Bill Brown seated at his Wurlitzer.



Don Story and Santa were highlights at the VOTS Christmas party.
LiVolsi photos

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Chapter member Vince Aveni invited us to his newly remodeled "Fabulous Museum of Yesteryear," which features self-playing musical instruments, for a concert and tour on November 23. We were entertained by dozens of mechanical musical boxes including a Mills Double Violano Virtuoso, a 1909 Wurlitzer Orchestrion, a 1920 Seeburg Nickelodeon, an 85-year-old Regina Music Box, a 1974 Nicoles Freres Music Box, a Phonolizst (a mechanical violin and piano combination), and a 1980 Arthur Bursens Street Organ. Highlighting these musical wonders is a 3/23 Wurlitzer theatre pipe organ, which, in keeping with the theme, has been enhanced to "play itself." A modern digital multiplexing computer system allows live performances to be preserved electronically and re-performed at any time — just as though the live artist were duplicating his original actions! In this manner, our concert that night was "performed" by artists Ron Rhode, Bill Taber, and Walt Strony. Speaking into the deluxe showroom with its 26' high cathedral ceiling, the organ never sounded better on selections "Bunny Hug Rag," "Love and Marriage," and encore *Victory at Sea* medley.

We celebrated the Yuletide season with a party at the Plum Creek Inn of Olmsted Falls, Ohio, on December 8. Chapter member and resident artist

George Krejci was featured at the console of the 3/9 Kimball, entertaining with both traditional and holiday favorites. The food, as always, was delightfully prepared, and dessert shared the spotlight with lots of open console and Christmas merry-making.

Several chapter members attended a very unique concert by familiar artist Dennis James, held December 12 at the Cleveland Museum of Art to honor the bicentennial of W.A. Mozart's death. The concert was unique in that Dennis James did not perform as organist but rather as glass harmonicist. The glass harmonica, an instrument comprised of tuned glasses and bowls, was developed as a European curiosity in the late 17th century and reached a zenith of popularity in Mozart's day. While most composers treated the instrument as a trifle, Mozart recognized its genuine musical qualities and wrote his last two chamber works for its unique timbre. Anyone who has enjoyed the classic party trick of making a wine glass "sing" by stroking the rim with a dampened finger can appreciate the physics involved — only here the "glasses" are spun continuously by an electric motor. Dennis James performed several works — both solo and accompanied by a flutist, an oboist, and a string quartet. The glass harmonica, itself the true star of the show, ranged in tone from a soft-voiced accompanying music box to a deep and moving solo instrument of surprising expression.

Chapter members extended the Christmas season to January 5 by enjoying a public program by chapter member George Krejci — "The Glory of Christmas" — performed at the Liberty Hill Baptist Church's newly renovated 1911 4/61 Moller pipe organ. George never sounded better as he entertained with light and classical holiday favorites, delightfully performed despite the artist's broken toe!
Jim Shepherd

Chapter Correspondents Please Note:

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When you read this, 1992 will be well underway. The year 1991 has had too many low points for Wolverine Chapter. The passing away of several dear members darkened an otherwise rewarding year. The chapter was hurt by the loss of members Alice Dunn (August), Betty Heffer (August), and Bernice Mills (September).

In October the Wolverines were guests of the Detroit Theatre Organ Society when they so successfully presented a Karl Cole program in their Senate Theatre, in Detroit.

In November the chapter revisited the home of David Brewer, which is also home to a "Marr and Bartlitz," as the name implies an organ composed of components of various different manufacture. At this meeting we had the good fortune of meeting David Stiffler and Andy Strubla of The Music House in Acme, near Traverse City, which houses a fantastic collection of musical instruments (mechanical and otherwise), including a Wurlitzer theatre pipe organ. If you are ever in the Traverse City area, don't miss spending a few hours in this fabulous museum; you will feel well rewarded.

On December 15 a gratifying number of Wolverines gathered for a pre-Christmas glow at Wurlitzer House II, Algonac, the home of David Voydanoff and Glenn Rank. As always, the mix of real hospitality, camaraderie, the sound of organ music and tasty tidbits on a well-supplied snack table made for a memorable afternoon, well worth the long distance travelled to get there.

For January we again owe thanks to sister chapter, Motor City, for allowing us to convene our Annual Business Meeting in their Redford Theatre.

Charlie and Betty Baas



Wolverines do like their snacks!



Herb Head making the Voydanoff Wurlitzer sound like a calliope. Charlie Baas photo

Wolverines at Wurlitzer House II. Marvin Spear photos



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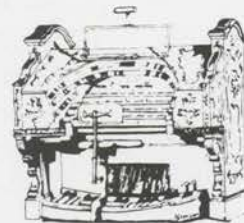
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