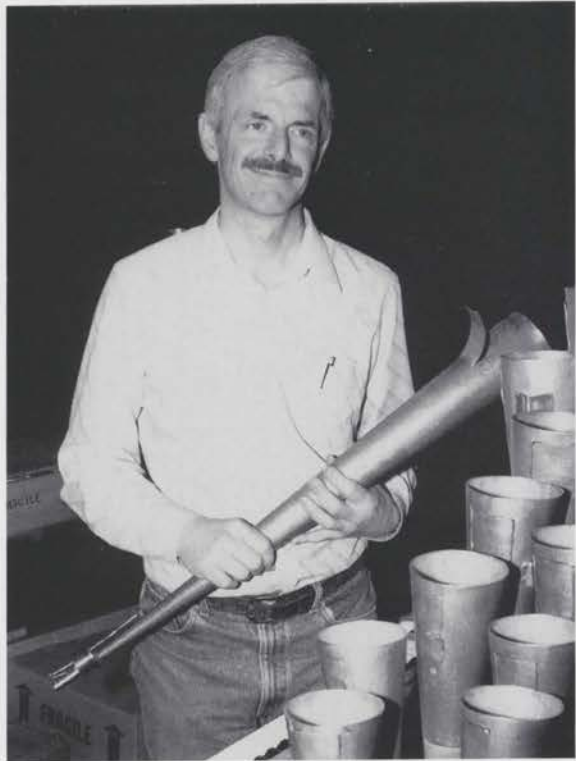


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VOLUME 34, NUMBER 3

MAY/JUNE 1992

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

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President's Message



Each year, ATOS members are invited to attend at least two conventions. This year, the National ATOS Convention is being held in the Philadelphia area, July 4 to 8. Delaware Valley Chapter members are working very hard to make the 1992 Convention a great success. For a complete schedule of events, see the convention information found in this issue.

The 1992 Regional ATOS Convention is being held in Sacramento in October. The members of Sierra Chapter are very busy, making sure that each instrument will be in the best possible condition and concert-ready. With one convention schedule on the East Coast, and another scheduled on the West Coast, every ATOS member has the opportunity to attend a convention without having to travel across the entire country.

ATOS conventions are a very special time, when those of us who enjoy the theatre pipe organ can meet together to listen to the music of our favorite instrument, and to witness the talents of the finest theatre organists. Conventions are a place where members meet old friends and make new acquaintances. The wonderful, warm camaraderie which exists among convention goers is something that cannot be experienced anywhere else.

I urge every ATOS member to plan to attend a convention. If you are unable to do so this year, start making plans to attend in 1993. The 1993 National ATOS Convention will be held in Chicago. The 1993 Regional Convention will be held in Minneapolis/St. Paul. Once you have attended an ATOS Convention, you will want to return again and again.

Vern Bickel, President



National ATOS Committees

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

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*ATOS Director

Directors' Corner

■ Gary Jones

Since being elected to the Board of Directors, I've witnessed many changes. Our organization is primed and ready to move forward into the nineties and even the next century taking theatre organ as an art form and a mechanical wonder with us.

We've begun to address the hot-rodding of organs versus the historical preservation issues, and I think most of us are learning that there IS a place for both. We've positioned and poised our organization for both.

We've started an ATOS Endowment Fund which will be used to promote theatre organ related projects. We've authorized the first National ATOS sponsored organ installation at the Towe Ford Museum. We've seen our membership increase in both size and enthusiasm. We've promoted and, yes, even prodded, young organists into competitions which insure our future.

All of these things are good and certainly provoke conversation every time I speak with a fellower ATOSer. I'm pleased that we as an organization are moving forward toward some positive goals. I'm even more excited now that more and more people are taking a genuine interest in the direction that our organization is headed.

If I have only one concern, it is the Young Artists. We encourage and lead our youngsters into the competition "ring," award prizes, offer a one-time exposure for the artists during the year in which they win, but after that, I'm concerned about these talented youngsters "dying on their vines," as it were. I'd encourage each chapter to think about inviting one of the young artists (no, it doesn't have to be the winner) to perform for your chapter. Or even better, let's (as an organization) consider perhaps touring these young artists or assisting chapters with expenses involved in presenting these young artists. Let's encourage and promote them and keep them playing. They are, after all, the ones I'll be listening to when I'm 80!

■ Dorothy VanSteenkiste

When this issue of the Journal reaches you, our Competition, Scholarship and Hobbyist programs will be over for 1992 and our Adjudicators and Committee members will be finalizing the results.

These programs involve a lot of people. The enthusiasm on the part of our members who volunteer their services is wonderful.

The contact made with the young organists is so rewarding. Follow-up finds many of these young people have accomplished a great deal in their continuing education. Our winner in 1990, Mark Aston, after playing his concert in 1991, went back to England and passed his G.C.S.E. test and went on to A levels in Math, Physics, Chemistry and Music. John Giacchi went back to Australia and has everyone in Australia enthused with theatre organ, encouraging the young people to enter the competition. Russell Holmes is continuing his formal education. It is so nice to read that John Cook is active in his chapter, working on the theatre organs and also playing concerts. Barry Baker is concertizing. Jelani Eddington has just received a full scholarship to the University of Indiana. Melissa Ambrose Eidson is sharing her many talents by teaching and continuing her education toward a Master's Degree in Organ Performance. Dwight Thomas was our first Adjudicator for the competition from our Young Organist Competition and did a beautiful job. We all know how well he is doing as a professional organist.

We are sorry that Simon Appleyard, our Intermediate winner from England in 1991 was unable to perform at the 1991 convention due to the severe illness of his mother. We have since learned that she passed away. We extended an invitation for him to play this year but he will be unable to attend. Our sincere sympathy, Simon, to you and your family.

We hear that Martin Ellis is still playing concerts and that Neil H. Johnston III has continued his studies in organ. We could go on and on — I just want to share this information with you.

All arrangements for our new winners to play at the 1992 convention have been made. We are looking forward to a great program.

Have your chapters been encouraging these young artists to play? Are your theatre organs available to them?

In order for our society to continue we must encourage these young people. New ideas are being suggested by some of our members. Work with them . . . Support them . . . I think we will see great strides in not only performance but also technical areas.

We are a fun organization, but in order to have fun — it takes a lot of "pleasur-

able" work hours with our members to accomplish these goals.

It takes time to initiate new programs. Programs presented by Board Members at former meetings, after careful planning and investigation, will come alive. Watch for them in 1992 and 1993.

Once again I say, "Spread the word and let people know we are one of the oldest and greatest arts THEATRE ORGAN, and we are keeping it going with both old and new innovative ideas.

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Letters To The Editor

Dear Editor:

With reference to an article written by me in the March/April THEATRE ORGAN, there is a misstatement of facts which should be corrected.

I erroneously stated that the late W. Charles Schrader "... recommended (to the people at the Keswick Theatre) that a Theatre Organ could be installed to enhance presentations..." This is not true. Although Mr. Schrader was instrumental in saving the Keswick Theatre from demolition earlier, he *did not* recommend installation of the Sedgwick Moller pipe organ. Full credit for this accomplishment belongs to Mr. Raymond M. Hender, formerly a member of the TOSDV Board of Directors.

Not only did Ray Hender accomplish the above, but he also raised over \$23,000 to refurbish and install this theatre organ. In addition, the better-than-new gleaming white and gold console appearing on the cover of the March/April issue is Mr. Hender's handiwork!

Although the full story of the Keswick installation has yet to be written, this is still no excuse for the misinformation already published. I would like to publicly apologize to Ray Hender for this mistake.

Grant I. Whitcomb

Devault, Pennsylvania

Let's Set The Record Straight

Dear Editor:

The subject of breaking up organs is a touchy one. One outstanding fact is before us — there are very few original instruments remaining, period! So, as a dedicated society of theatre organ buffs, whose motto is to preserve, save, restore and make available for public enjoyment, why are so many organs broken up? I feel that I, of all people, can answer that question with some authority.

In the past ten years, more than 80 theatre organs have passed through my shop. Of this number only seven were what I would call original instruments. And of these seven, two were sold intact and I have one in storage. Four original organs were parted out.

The four were parted out only after I had exhausted every means of placing them as original units. The remaining instruments were "parts" organs that someone else did a number on long before I purchased them. The parts from these organs went into other instruments, hopefully to make them better.

If the truth were known, most organs lost their virginity during the 50s and 60s and the pizza parlor craze.

So that brings us to the present. Now what are we going to do? Notice, I said "we" and not "me."

Let us take a look at the overall picture. ATOS is failing to attract the next generation. For whatever reasons, it's just not happening. Where will we be in twenty years? The instruments available for the public's general listening pleasure (a source for new members) for the most part are ho-hum, out-of-regulation, and not what we would want to have as our calling card.

Do not misunderstand me. There are some excellent installations out there, with trained technicians caring for them, but, as a whole, not many. Ask the organists who play them. Ask them where they enjoy playing. Ask them where they don't like to play. Discretion should be exercised to as not to offend anyone.

Shouldn't every instrument that is heard by the public or used for making recordings be maintained in the best possible condition? I believe they should. And by adding a few ranks here and there; by adding more color to the organ; by properly regulating and tuning; by putting some pizzazz in our concert instruments as well as our artists, shouldn't this help?

I would personally rather see us with one hundred first-class installations than four hundred wheezy ho-hum organs. The difference is manifest when the listening public leaves a concert and says "That was okay." or "Whoa, that was spectacular!" We need more spectacular."

So, in reality, I have taken for the most part, parts organs and supplied individuals, chapters and theatre groups with the parts they need to improve existing organs — to make them better. I wanted a first class theatre installation in Kansas City because we had none. So I purchased and restored the Granada Theatre and then installed a first class theatre organ (non-Wurlitzer with loads of extra parts). If there is any doubt about the sound of this organ, check out the "Granada" recording by Jim Riggs.

Any organ can be improved. All it takes is a solid commitment to excellence and a belief in what you are doing. It also takes money, or the know-how to get funding. Most organ buffs are tight-fisted and quibble over a \$1 ticket price increase. To those I say, "Are you planning to take it with you?" "Are you really an enthusiast, or just hanging around for the social benefits?"

Some people are on fixed incomes and

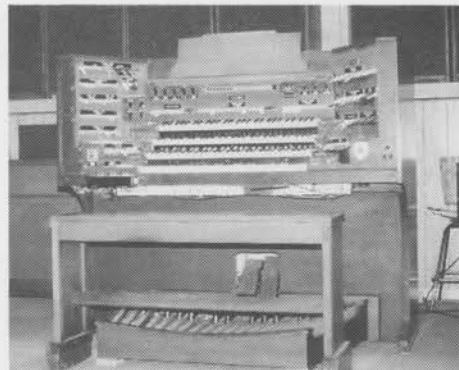
we can respect that. I have several people who cannot afford tickets, and I let them in free or with discounts. But how many times have we all seen "Mr. Joe Mega-Buck organ groupie" run and hide when it comes time to spend money on the organ? It is usually that individual who complains the loudest when an organ is broken-up or something doesn't work — or perhaps they enjoy complaining.

Theatre organ is the most thrilling of all musical instruments, and for those of us who make our living in the trade, it's to our advantage to do all we can to make theatre organ grow in popularity.

The Granada Theatre Historical Society is proud to announce that in 1992 we will become a new ATOS chapter and add 50 to 100 new members to our roster. We also have another installation underway in a 2,800-seat theatre in Kansas City, and one going in a 1,600-seat house about 120 miles from Kansas City. Another recording is in the making at the Granada for 1992. Yes, we are doing something with our organ that is an added-on instrument — entertaining buffs, the public in person, and the world through recordings.

Robert J. Maes

Kansas, City, Kansas



Home organ built by R. V. Sanders

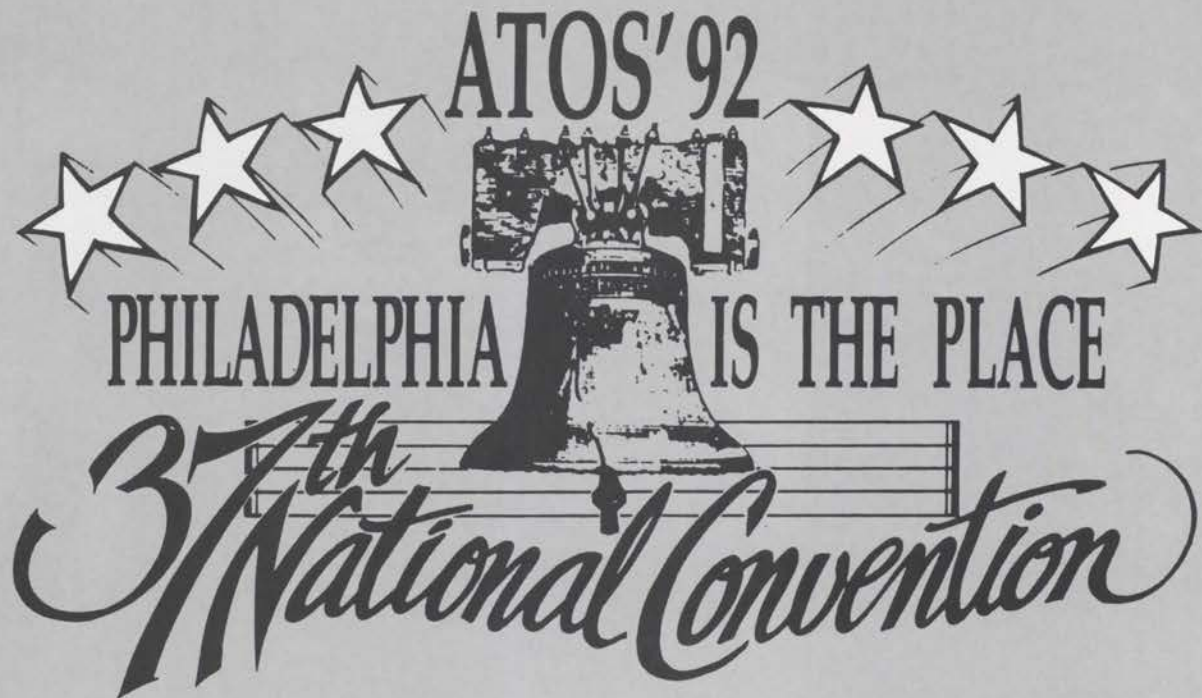
Dear Editor:

A letter written by Robert Gates, of Mendham, New Jersey, in the March/April issue hit a responsive chord in me. He said that no electronic organ manufacturer in the USA was making a good theatre-type organ. I agree.

Since the 60s it seems the organ makers started building "fun machines" for people who wanted an organ that would almost play by itself, with rows and rows of buttons and paddle switches that had no resemblance to the stop panel of a standard organ, and had some of the weirdest sounds you could imagine. Who would want such a thing as that? Not me.

(continued on page 34)

ATOS' 92



PHILADELPHIA IS THE PLACE

37th National Convention

Each One Speaks For Itself

by Mary Ann and Bob Dilworth

*When you want to find out,
they say, you need to go to an expert.
So, when we wanted to find out about organs
in the Delaware Valley,
we went to the expert — Brant Duddy.*

Brant's knowledge and skill have been essential to theatre organ projects throughout the area. At Dickinson he has been our advisor — our "guru" — since the beginning. He knows practically everyone (and, we suspect, nearly everything) organ-ic.

With tape recorder in hand we traveled to Brant's barn (the description of that barn is another fascinating story!). In an interview he told us details of the development of the four organ projects described in this issue. Much of our conversation has been paraphrased for easier reading, but some direct quotes are included. Each organ's story has an underlying theme which will be familiar to ATOS members everywhere — the efforts of people dedicated to making an instrument produce its unique voice — to speak for itself.

*As Brant says,
"As musical entities within themselves, they are all fine organs.
Each one may blend a little differently, [or] each one may
sing a little differently, but every last one of
them makes music — and that's what it's all about."*

"This instrument will be the surprise of the convention."

SUNNYBROOK BALLROOM

Back in the 20s, in a field outside Pottstown, Pennsylvania, a farmer built a swimming pool and a place to dance — and people came. In the 30s and 40s every Big Band included Sunnybrook Ballroom on its tour and everyone jitterbugged and bunny-hopped with abandon.

But in the 50s came changes. No more Big Bands or dances; so the Hartenstein family converted the Ballroom into a restaurant.

Sometimes a small band or an electronic organ would be set up to entertain during special dinners. The public — and the Hartensteins — enjoyed the music. When the Sunday Brunch became a popular regular feature, someone suggested that installation of a theatre pipe organ would make music available for every event — if a suitable organ could be found.

About the same time, Dottie and Roger Bloom decided to leave cold Pennsylvania winters, but that also meant leaving the organ they had installed in their home.

Long-time readers of this magazine will remember the article about that organ. Built by the United States Organ Company (of Philadelphia) and installed in the Lansdale Theatre, it was later moved to the First Baptist Church in Phoenixville where it was installed, *sans* the toy counter and traps. Fortunately, they were stored in the attic of the church rather than discarded. Dottie and Roger bought the organ and installed it in their home. When they learned that the toy counter and traps were still in the church, they made a special trip to get them and include them in the installation. They enjoyed the organ in their home for years — until their decision to move. The organ's next home would be Sunnybrook Ballroom.

The instrument has recently undergone a major rebuilding and overhaul. A second Vox Humana, and Oboe Horn and a pair of strings were added to fill the larger room. The chambers are on a balcony above the dance floor but the console is placed on the floor level.

Those who have heard the re-built instrument in its new home have commented that "this instrument will be the surprise of the convention."



3/15 United States in Sunnybrook Ballroom.

THE PHILADELPHIA CIVIC CENTER

Back in the Depression, the city of Philadelphia (with some federal assistance) constructed a huge building on the shores of the Schuylkill River. They included acres of floor space for exhibits, and thousands of seats for spectators. They wrapped it in the popular Art Deco style of architecture. And to top it off (literally) they installed the *sine qua non* of a great public building — a large organ capable of making any event memorable.

The organ was designed to be versatile. There are two consoles, a four-manual horseshoe console as well as a four-manual drawknob console. Both consoles are on lifts and are carefully stored under the floor. In addition, there is a state-of-the-art Moller Artiste roll player, just in case no human is available to play the 88 ranks.

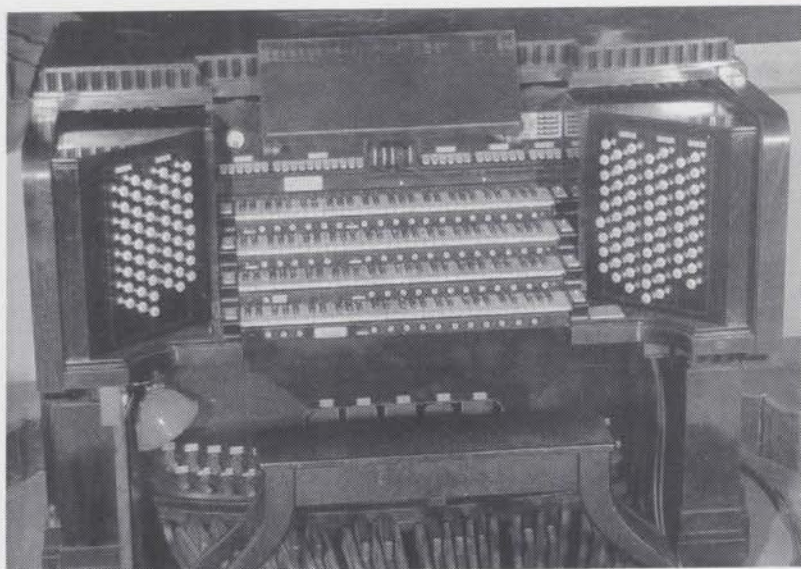
The pipes are installed high above the main floor in four massive chambers. How massive? Of the entire organ, including three 32' ranks, only 17 pipes had to be mitered. The pipes speak into a reverse tone chute in front of the proscenium arch so the sound is best in the center of the huge floor. The organ is on high pressure — 10", 15" and 20" pressure. It can be heard with a full crowd singing the National Anthem. Access to the chambers requires an elevator, an exposed passage outside the building, and several flights of stairs. Each chamber has a tuning keyboard to save wear and tear on the organ tuner. Needless to say, there are very few chamber tours at the Civic Center.

For the convention, both of the consoles and the roll player will be used. The concert is the culmination of years of effort by many people to make this "neglected treasure" play again.

A few members of Delaware Valley Chapter, led by Harry Linn, started restoring the chests as early as 1975. They had to replace the exposed leather that had crumbled to dust in order to get the 19 theatre organ ranks playing again. The work went slowly and it was frustrating to try to overcome years of civic and corporate neglect. Irv Glazer, past president of the Theatre Historical Society, entered the scene and was able to secure funding from the City of Philadelphia for additional parts and materials. He also became the liaison between the operators of the Civic Center and Delaware Valley Chapter.

At this time, another crew, led by Jim Breneman, started working. They rebuilt 20 regulators and 18 chests and had the entire organ tuned in time for the spring graduations of 1989. Since Jim's death in 1991, the crew has picked up the loose ends, making sure everything will be in excellent condition for at least 14 June graduations and the 1992 Convention.

"As more people know of it, this organ is beginning to come back into the city's eye. It is one of the few municipal organs in the country left in playing condition. It is an interesting sound — a good, large organ of the 30s that has been virtually untouched."

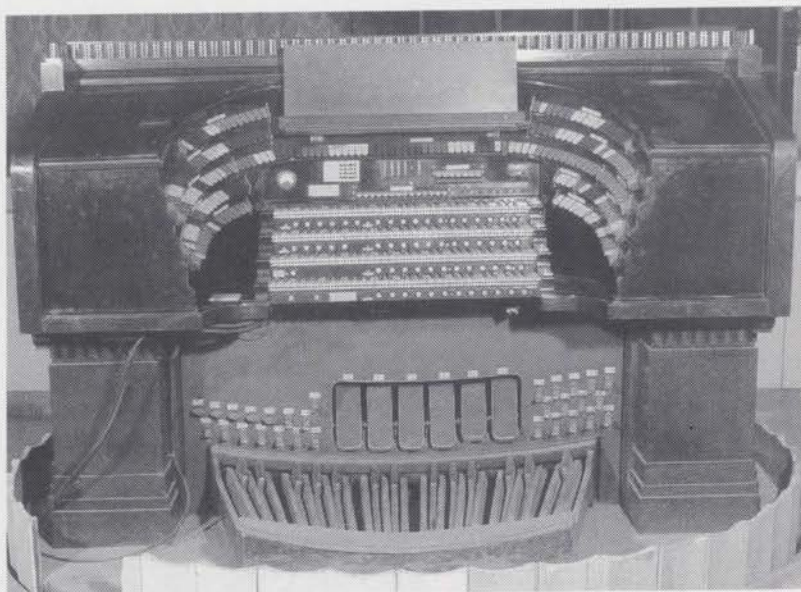
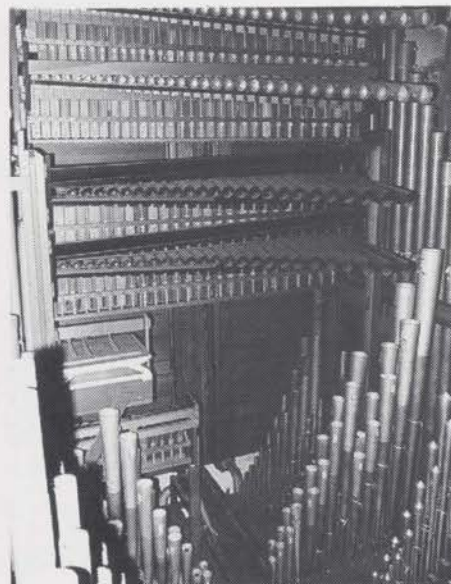


4/87 Moller

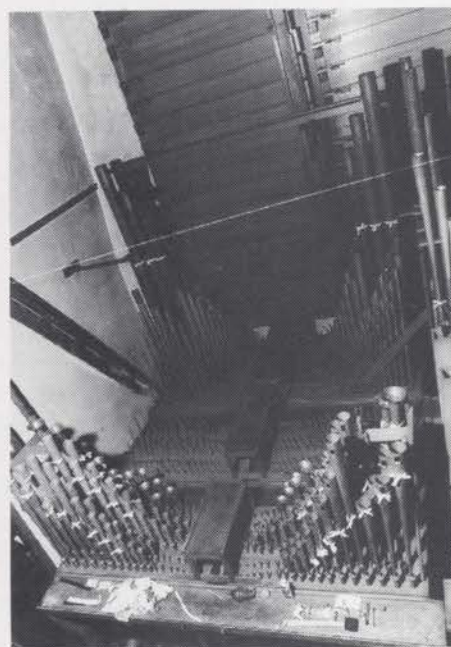


*"A good, large organ
of the 30s that has
been virtually
untouched."*

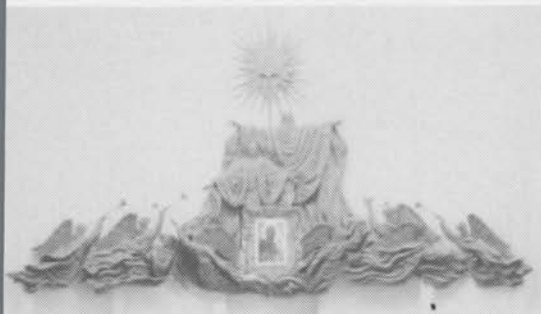
*4 chamber shots of the
Civic Center Moller
Irv Glazer photos.*



4/19 Moller



"The Lord works in mysterious ways to protect fools and organ men."



THE SHRINE OF OUR LADY OF CZESTOCHOWA

The classical concert for the 1992 Convention will use a relatively new instrument which already has an exciting reputation. The instrument, a 4/82 Austin, was installed in 1990 at the Shrine as a memorial to a priest who had been murdered in Poland in 1984.

The National Shrine of Our Lady of Czestochowa is a remarkable experience for the eye as well as the ear. Visitors from all over the world come to worship here.

The organ console is on a balcony in the back of the auditorium. The pipe-work is on three levels on that balcony with a facade that includes a *Trompette-en-Chamade*. The auditorium has the reverberation of cathedral, yet there is an uncanny clarity of sound.

Behind the beauty of the organ lies a story of overcoming obstacles that organ workers can appreciate. Between the time the organ was designed and the date of installation, structural engineers determined that the balcony was unable to



support the weight of the organ (27 tons) in that configuration. Brant Duddy and his crew were able to re-arrange the five sections of the organ on three levels (instead of all on the balcony level). This meant a block and tackle to lift the swell and choir chests 23' in the air. To put on the facade required a moving stage five levels high. Additional facade pipes had

to be built and installed — just one day before dedication!

There is exactly 1/2 inch clearance on each side — but the chests fit into the space. The new layout of the organ allows easy access to every part of the organ for maintenance. "The Lord works in mysterious ways to protect fools and organ men."

Basic Convention Schedule

FRIDAY, JULY 3 — PreGlow

9:00 a.m. - 7:00 p.m. Registration, Record Shop, Electronic Rooms
8:00 p.m. *Optional* PreGlo concert at Dickinson High School with Walt Strony

SATURDAY, JULY 4

9:00 a.m.-7:00 p.m. Registration
9:00 a.m.-1:00 p.m. Record Shop, Electronic Rooms
1:30 p.m. Concert at Colonial Theatre with Ron Rhode
4:00 p.m.-7:00 p.m. Record Shop, Electronic Rooms
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 Andy Kasparian
12:30 p.m.-7:00 p.m. Electronic Rooms, Record Shop

1:30 p.m.-3:00 p.m.
1:30 p.m.-3:00 p.m.
2:00 p.m.-3:00 p.m.
3:30 p.m.-4:30 p.m.
8:00 p.m.

10:30 p.m.-12:30 a.m.

MONDAY, JULY 6

9:30 a.m.
11:15 a.m.
12 noon - 1:00 p.m.
1:00 p.m.
1:30 p.m.
4:30 p.m.-6:00 p.m.
8:00 p.m.
10:45 p.m.-12:30 a.m.

Pipe Organ Owners
Electronic Organ Owners
Seminar Session No. 1
Seminar Session No. 2
Concert at Czestochowa Shrine with Jonas Nordwall
Electronic Rooms & Record Shop

Contest winners concerts at Dickinson High School
Concert at Dickinson with Ben Vine
Lunch at Dickinson (included in registration)
1992 Regional and 1993 Convention Presentations
Concert at Dickinson — Gerry Gregorius and Kurt von Schakel (dual console concert)
Chapter Representatives Meeting
Concert at Colonial Theatre with Jim Riggs
Optional Jam Session at Colonial Theatre



Keswick 3/14 Moller



*"It's been tested —
and has come
through well."*

THE KESWICK THEATRE

The Keswick Theatre is a working theatre, with seating for 1400, that presents a variety of shows. The owners see the 3/14 Moller as a useful addition to their facility with several possibilities.

The concert at the Keswick Theatre will be the result of much hard work by many dedicated organ lovers. The installation is a triumph over frustration, confusion, and water damage. Before it reached the Keswick, the Moller had wandered around the Delaware Valley while the chapter tried to find it a home (see March/April 1992 THEATRE ORGAN).

Once the organ reached its present site many people came and went as Delaware Valley Chapter tried to get the organ working. Through it all, Ray Hender stayed with the project and served as liaison to the owners of the theatre. He also refinished the beautiful white and gold console. Now a crew, headed by Sam LaRosa, is reconstructing the instrument. From blower to chests to pipes to console they are bringing the instrument back to life. Like Ulysses, the Moller has survived its adventures and reached its home. "It's been tested — and has come through well."

The 1992 Convention will feature the Moller in an old-fashioned vaudeville show. Once again an audience will enjoy a silent comedy and sing-along, jugglers and singers, even a comedian — all held together by the music of the theatre pipe organ. And the enjoyment will be, understandably, even greater for the members of Delaware Valley Chapter.

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
- 7:30 p.m. *Optional* Banquet at Sunnybrook Ballroom
- 9:30 p.m. Dancing at Sunnybrook Ballroom with Dick Smith
- 10:00 p.m.-12:30 a.m. Electronic Rooms and Record Shop

WEDNESDAY, JULY 8

- 9:30 a.m. Concert at Colonial Theatre with Lew Williams
- 2:00 p.m. *Optional* Concert at Longwood Gardens with Thomas Murray
- 5:00 p.m. *Optional* Wilmington & Western Steam Train Ride

6:00 p.m.

Optional Dinner Buffet at Hockessin Memorial Hall

8:00 p.m.

Concert at Dickinson High School with Hector Olivera

THURSDAY, JULY 9 — *Optional After-Glo* (*fee includes all transportation, lunch and dinner*)

10:30 a.m.

Concert at Hanover St. Matthew Lutheran Church with Tom Hazleton

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.

List of instruments, times, locations and driving directions will be available at the information desk at the convention.

Items marked "Optional" are offered as extra cost items

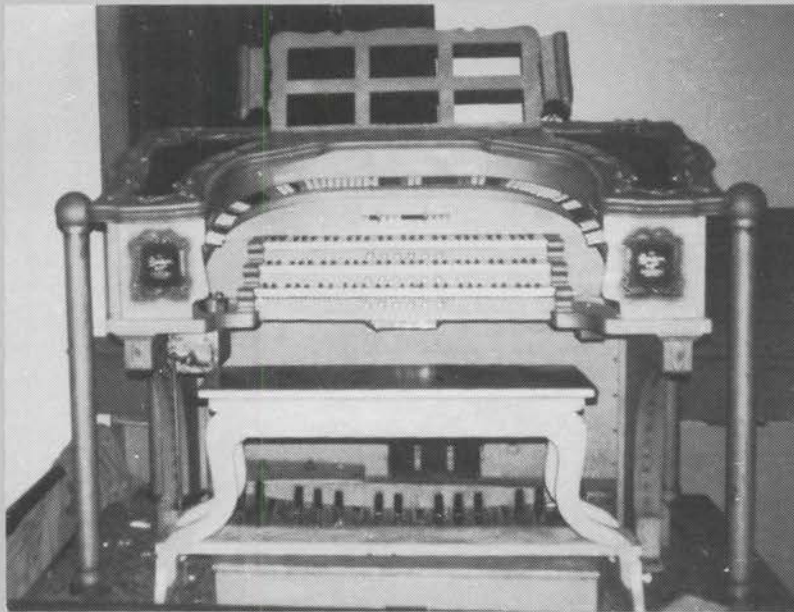
(*See Registration Form*).

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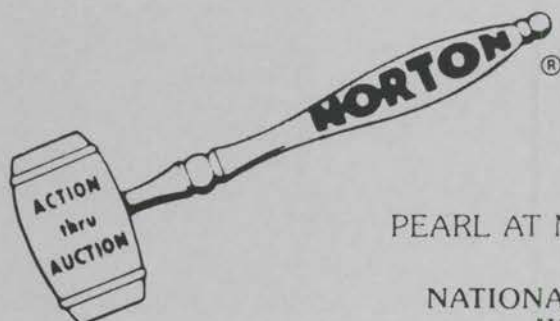
Auction to be held in the Starr Room at the Albion Days Inn.
Located on I-94 at Exit 121 in Albion, Michigan



Original 1928 installation Barton 3/8 theatre organ. Never modified. Last professionally played in 1990. 3 manual - 8 rank, 13" W.P., BLWR 21726, 3 HP. Pitless 4 poster lift console model. See Junchen's Encyclopedia of American Theatre Organs for photo on page 69 and opus on page 86.

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Stanleigh Malotte: THEATRE ORGANIST

Reminiscences by his son, Stan Malotte, Jr.

From Grieg to jazz, my dad seemed to know every piece of music ever written. When I grew older, I realized why. Before becoming a theatre organist in the heyday of the great palaces that were theatres, he had started playing piano and organ for silent films. Before that, he'd been (at 17) a violin player in a professional dance band.

Theatre organist Stanleigh Malotte, my dad, was born in Philadelphia in 1900.

My earliest pertinent memories of my dad are the years around 1937, '38, '39, during the years Dad was the organist at the huge Alabama Theatre in Birmingham, Alabama. By then, of course, movies had their own music, and organists like my dad were now popular in their own right. He did, as I remember, three or four shows a day — one between each showing of the feature with its short subjects and newsreel.

Vaudeville was well on its way to yesterday, but occasionally the Alabama had a vaudeville bill along with the movie — which was always a big treat for me. I'd go to the theatre and watch Dad rehearse the acts (he provided the music for them) and sometimes I'd even get to help backstage during the shows.

Normally, Dad's regular routines at the Alabama started off with a community sing with the words projected on the screen — a common practice, I suppose, for many theatre organists in those days and probably the inspiration for the famous bouncing ball short subjects that encouraged community sings via the screen.

I remember watching Dad prepare the song slides in his dressing room, typing the gels with two fingers (he never learned to touch-type), and then putting them between glass (about three or four inches square) and then inside the slide frames.

Dad's shows included a lot of satire on current events. He was a comedy writer at heart, and he'd take a current news item and have fun with it by putting his rhymed comments to his own or familiar tunes and play and sing them during his act.

One of his most famous is the one he wrote to the "Man on the Flying Trapeze" tune. It's about President Roosevelt and it starts like this:

"He speaks on the air with the greatest
of ease —

"This daring young man on the
White House trapeze;

"His manner is graceful, the public
is pleased.

"And the votes he has stolen away."

He also had a local radio program during those years on Birmingham's WAPI. It was a 15-minute comedy and music show of satire, parodies, and skits — plus some wonderful simultaneous playing on the station's studio organ and piano which were crowded close to him where he sat at the mike.

Dad's satire was always funny but never mean, but I remember (several years later) one example of his humor that didn't sit too well for one job. I happened to pick up a weekly *Variety* some time in the 1950s, and lo and behold there was a short item toward the back about Dad. He had a radio show in Pittsburgh at the time — or at least, I learned, had had one. It seems he had used his lovably satiric talents to sing a little song about Pittsburgh's (then) coal smoke-smog-filled air and its generally gray condition. According to the item, the city's boosters didn't find it funny at all, and the station had to fire him. It was fun seeing that Dad hadn't changed at all over the years.

Dad's second wife, Della Wayne was also an accomplished musician. I think I remember Dad saying her father was or had been the conductor of the Miami Symphony — but I'm reaching back to an 11-year-old's memory. She was a brilliant woman and eventually got her Ph.D. in electronics and worked on a then hush-hush project that turned out to be the beginning of printed circuits. Most important to me, however, was that she was also a wonderful cook!

She and Dad often worked together in Dad's act at the Alabama. I remember a flying piano routine in which, at one point, a spot would come on in the dark-

ened theatre and there, suspended in mid-air high above the audience, was Della Wayne seated at a piano where she joined in a duet with Dad seated far below at the Wurlitzer. The Alabama was one of the those great ornate big old theatres built for such sensations, but I can still remember how the audience's "oohs" and "aahs" made me conscious of what a crazy, wonderful world I'd come to be in with my Dad and Della Wayne.

Dad was also an excellent violinist — at least to my young mind — and often played the violin for his routines accompanied by Della Wayne, and, if my memory serves me, in violin duets together — though I'm not positive about that.

But comedy was always the essence of Dad's routines. One of my favorites was the heckler routine that will probably never die. Della Wayne would sit up in the balcony and start giving Dad a hard time, each topping the other. The audience loved it.

Dad had an extensive gag file, and how often I've kicked myself for not saying, "Dad, can I have your gag file when you're booked for better things?" I remember that in it was the old, standard mind-reading act that used phrasing codes — all beautifully worked out and sheer inspiration for a young kid who didn't realize he was falling in love with show business.

Memories pop in and out of my head as I write this. A ventriloquist once played the Alabama (I'm sorry I don't remember his name), and he and my dad and I were standing by the stage door in the alley behind the theatre talking. Suddenly, the ventriloquist pointed up to the roof of the four-story theatre, and I heard a distant voice calling to us. I looked up, too — and to this day, I will swear I saw someone on the roof quickly pull back out of sight. I said something like "I see him!" and Dad and the ventriloquist laughed and then told me the ventriloquist had thrown his voice. I simply didn't believe it at the time. I was sure I'd seen someone up there. It's wonderful to be naive, but unsettling to realize the power of suggestion.

Dad was a very intelligent and well-read man. He loved history and literature and politics, and in the once-a-week evenings when we could all be at home together he would read aloud to the family (which included my older brother Dick) from the greats for which I've always been grateful (no pun intended).

My memories of being a backstage kid are very pleasant ones. The stage doorman (I'm almost sure his name was Jim) called me "Little Stan" and my dad "Big Stan." He and the Alabama's manager always made me feel completely at home.

The backstage of the Alabama seemed enormous to me — and now I realize that it really was. It must have been (and still is, I assume) as deep and wide and high as any good standard legit house — which it had to have been at one time(?). The flies soared literally out of sight into the darkness, and the rail that secured the multitude of ropes for flying scenery must have been 30 feet long or more. The proscenium seemed enormously high to me, and the ropes to open and close the huge front curtain (a heavy, thick maroon curtain at that time) came down at stage right next to an enormous light board taller than a man and maybe eight or ten feet wide with huge switch handles. Today, I suppose that whole board would fit into something two feet wide and sit on your lap.

I once had the great honor of being the victim of the classic "key to the curtain" gag pulled on neophytes to the stage. Jim took me aside on one of the days we were to have a stage show and asked me if I'd go up front to the manager (Mr. Falkenburg? That name rings a bell, but I'm not sure) and get the "key to the curtain" so we could start the show. Of course I would, and off I went. Well, Mr. Falkenburg showed great interest in my errand and said he didn't have the key but that maybe the assistant manager did. So off I went again. The show must go on — and so did I — on and on until finally somebody told me they thought my dad might have it. So, I found my dad and — with a big smile, he explained the intricacies of the theatre to me in such a way that I found the whole thing as funny as everybody else had. They were good times.

One of my favorite backstage adventures was climbing way up the narrow iron ladder, way, way up to the catwalk high over the stage where I could lie down and watch the vaudeville acts far below. The theatre was a magic place for me and it has stayed that way.

One backstage adventure, however, sent me running. I had been impressed



Stanleigh Malotte at the Alabama Theatre Wurlitzer, ca. 1941.

by the organ chamber, a tiny room off stage left (I think) and a flight of stairs up. It was jammed with huge, long fat and skinny pipes and bellows and cymbals and drums and whistles and noise machines of astonishing variety and versatility. Dad had introduced me to the room, but I had never been inside it when Dad was actually playing the organ. I asked him if I could do that. "Well, all right," he said, "but you may want to hold your ears." Oh, not me, I was sure, although I said nothing. So one day, just before Dad was to go on, he told me to go on up into the organ chamber and

watch the whistles blow and the drums bang to my heart's content. Off I went, closed the narrow little door and waited. It was a very quiet little room in its isolation. I don't remember even being able to hear what was going on in the theatre below, if anything — when suddenly the world exploded! Pipes boomed, cymbals clanged, whistles blew, the drumsticks clattered untouched, all the devils and decibels of the Great God Din screamed forth — and I ran for my life!

I suppose the kids of today who plaster earphones on their heads and crank up the rock would find it tame. I did not,

and I doubt if I could be a child of these times — but it was a magnificent experience — although I don't remember going back into that room ever again!

One of Dad's chores at the theatre was the Saturday morning "Mickey Mouse Club." I can't remember exactly what Dad did during those mornings — I suppose he'd play the organ and get 3,000 kids screaming the words to the songs on the screen and accompany or emcee some stage goings-on that I can't recall, and then came the movie. All I can really remember of those Saturday mornings was the screaming and how crowded it was and how noisy it was and how the kids also whooped and hollered all during the movie that I, the young cinema connoisseur, wanted to enjoy! I became cynical at about 11 years old and have preferred children in quantities well under 3,000 ever since.

In some old clippings about my dad, I noticed he once had a similar thing going at the Portland Theatre (Oregon) called the "Whoopee Club." I suspect he was the one who named it.

My dad's "office" at the Alabama was one of the many, but then seldom used, dressing rooms backstage and up the stairs. They were posh compared to others I've seen. There was where he wrote his material (with his two-finger typing), and made up the slides, and practiced the piano and the violin. It was also there that I learned such extremely important traditions of the theatre as you don't open umbrellas in a dressing room and you don't whistle in a dressing room. I suspect some musician like my dad created that last one. Too many people whistle off-tune. Come to think of it, people can get poked by umbrellas inside rooms — maybe that accounts for it — but what fun are superstitions if there's logic to them?

The last time I saw Dad was in the 60s. He and Della Wayne were living on Long Island on one of those marvelous huge estates. They were renting the groom's house — a beautiful two-story brick home that seemed like an estate in itself. In the years I was with him, Dad seemed to rent homes that backed up to a country club golf course — to give himself a good back yard, he said. The Long Island house had a lawn in front that seemed as big as a golf course and just as pretty. And at its back door — a golf course.

I have too many good memories of my dad to put them all down here, so I'll just stop. Before I do, though a quick mention of data important to interested historians. First, the organ at the Alabama Theatre (thanks to a clipping a friend game me) was a Wurlitzer 4/20

Publix I opus 1783. Dad played it from 1937 to 1953.

And finally, some family data. When Dad was growing up in Philadelphia, his dad, my grandfather (an angel of a man), was the choir director at a large church in the area and that's where Dad and his brother, Albert (Albert Hay Malotte of "The Lord's Prayer" fame — but that's a separate story), took organ lessons from the church organist. That was apparently the beginning of it for both of them. He obviously was a good teacher. Albert died in 1964. My dad died in 1972 — of a heart attack as he was walking down the street in New York City.

It was a different era in the days I was with my dad. Not ancient history, but it might as well be. There was radio, but a person had to leave the house to see performers. Now we see them, but we don't see them. TV is little colored dots. It's not the same. Show biz then was show business, a friendly, family kind of wonderful magic and beauty and fun and good feeling — at least for this kid who was so lucky to have been a small part of it.

(My thanks to Dennis Bertwell, organist at Valley Baptist Fellowship, Yucaipa, California, and member of the American Theatre Organ Society, for nudging me along to get this written.)



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Jonas Nordwall

Donna Parker

Tom Hazleton

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First United Methodist Church

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Alabama Theatre

Birmingham, Alabama
Sunday, June 28, 1992

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Pipe Piper UPDATE

by Tom DeLay

We are delighted with the response from our membership to the current Pipe Piper as published in March/April. Your corrections and additions are what keep others informed about what is playing and where. We are also trying to make a listing of all venue telephone numbers for ease of communication for those of you who travel. Please send us any numbers which you may have for venues listed.

A special note: there is one installation that was rumored to have been removed several years ago — this is the 2/6 Wurlitzer in the Dormont, Pennsylvania South Hills Theatre. If you can confirm or deny its existence, please let us know.

We particular want to note a major omission in this year's list — that is the Berkeley Community Theatre's Wurlitzer. NorCal Crew Chief Bill Schlotter set us straight on that one and the imprint of his size tens can be seen on the posterior of the Pipe Piper editor.

Please make note of these additions and changes as the entire list will not reappear until March/April of 1993.

ADDITIONS:

CALIFORNIA:

Berkeley - Berkeley Community Theatre
1930 Allston Way — 510/644-2707
4/33 Wurlitzer.

San Diego - Copley Symphony Hall
(formerly FOX Theatre)

4/32 Robert-Morton

HAWAII

Honolulu/Waikiki - Waikiki Theatre III
4/16 Robert-Morton

INDIANA:

Indianapolis - Paramount Music Palace
7560 Old Trails Road — 317/352-0144
4/42 Wurlitzer.

MICHIGAN:

Ironwood - Ironwood Theatre
2/7 Barton

Morenci - Rex Theatre

235 West Main Street — 517/458-7848

3/6 Barton

MINNESOTA:

Moorhead - Moorhead State University
Weld Hall. 2/7 Hybrid.

NORTH DAKOTA:

Fargo - Fargo Theatre
2/7 Hybrid Lobby Organ.

CORRECTIONS TO CURRENT LIST:

CALIFORNIA (North):

Monterey State Theatre not yet playing.
Fresno Pacific College,
1717 South Chestnut

Westchester - *Fox Studios,
3/17 Wurlitzer

DELAWARE

Dickinson High School, 3/42 Kimball

IOWA:

Cedar Rapids, Paramount Theatre
3/12 Wurlitzer

INDIANA:

Fort Wayne, Embassy Theatre,
4/16 Page

MICHIGAN:

Royal Oak, Royal Oak Theatre, removed.

NEW JERSEY:

Westwood, UA Pascack Theatre

PENNSYLVANIA:

Hershey, *Hershey Community Theatre
Philadelphia, *Civic Center Convention
Hall

RHODE ISLAND

Providence, Ocean State Performing Arts
Center changed in 1982 to Providence
Performing Arts Center, 401/421-2977.

Thanks to all of you who wrote or called, it is you who make this list viable.

TOM DeLay: 162 West Roberts, Fresno, CA 93704 — 209/431-4305.

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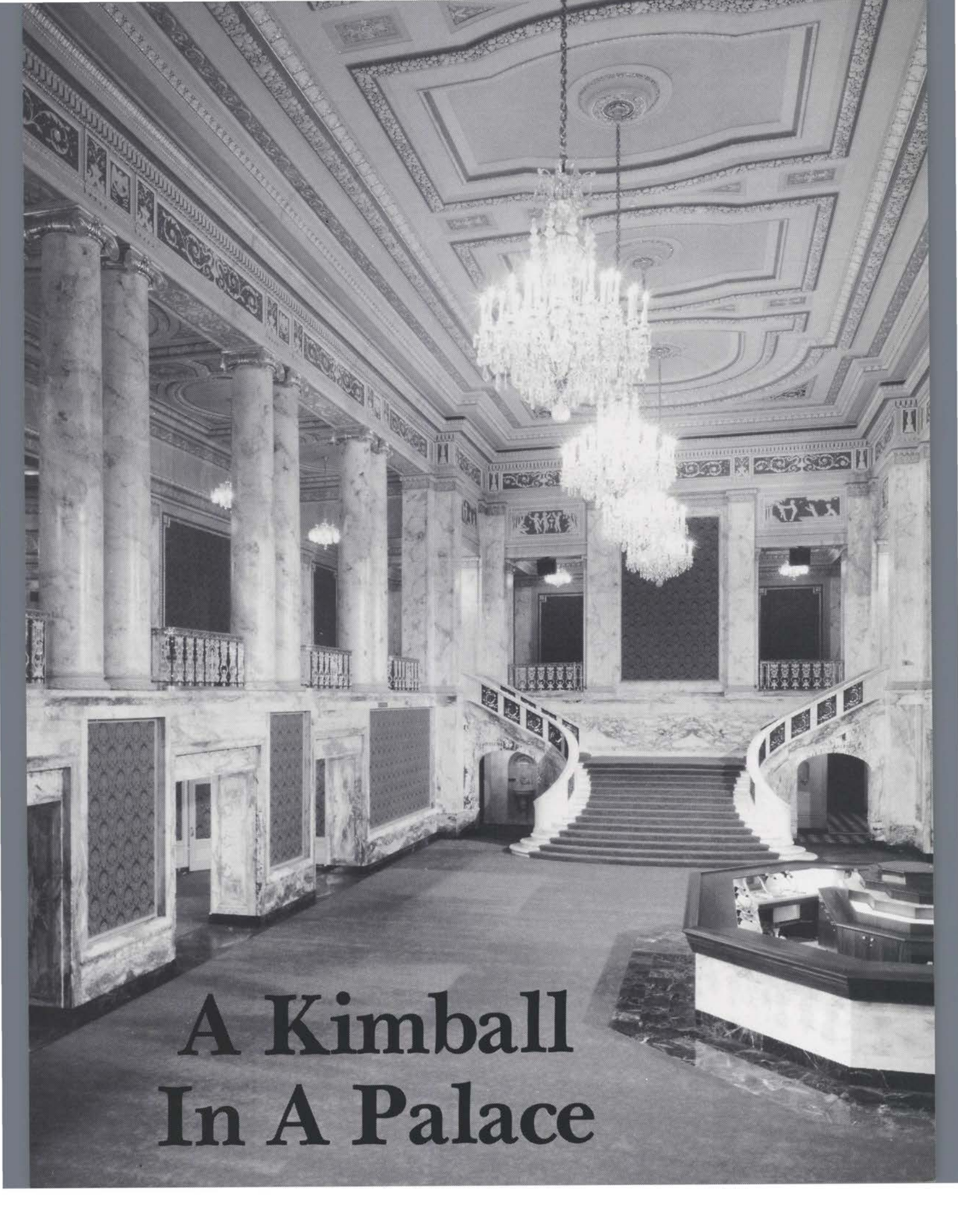
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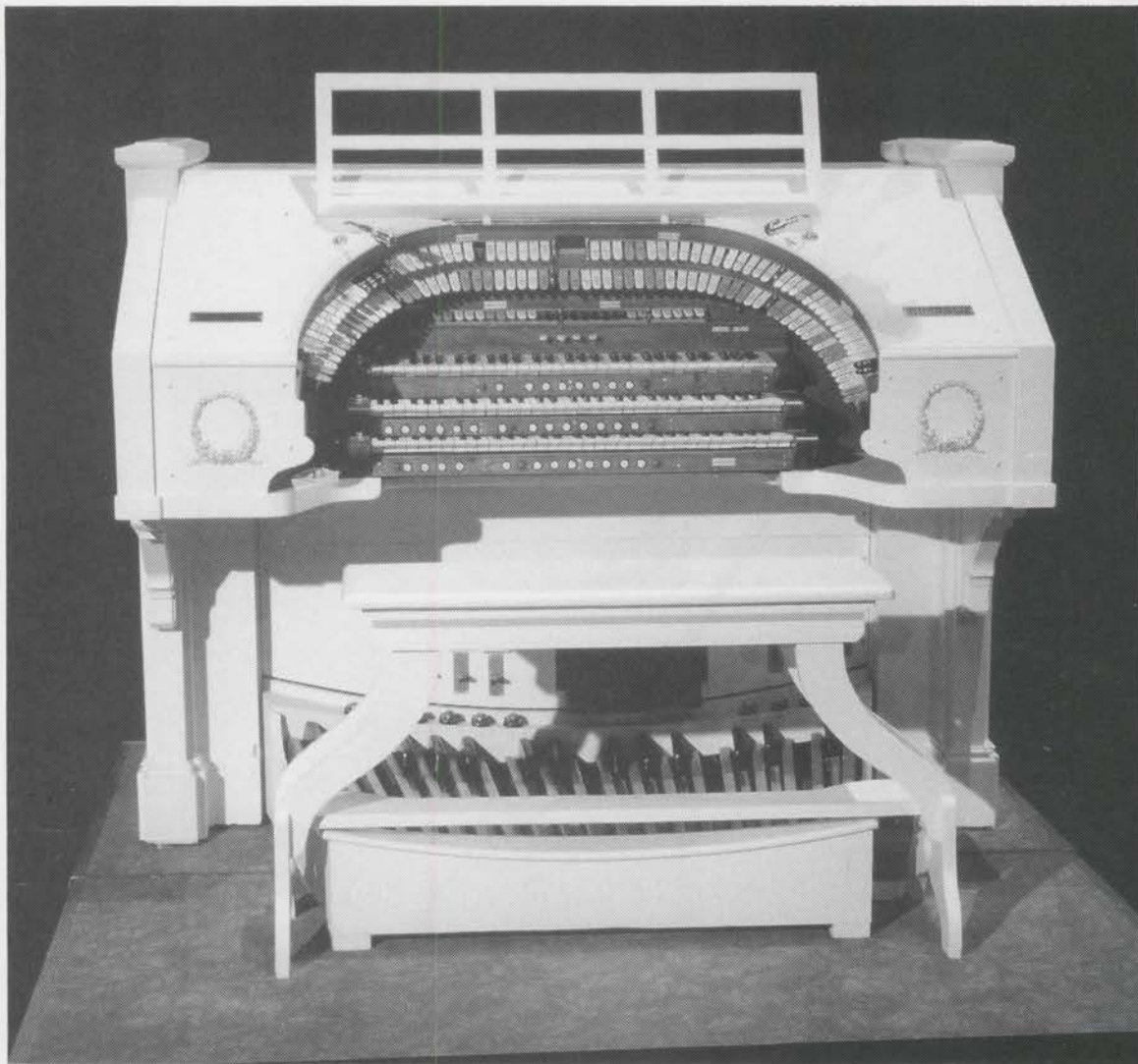
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City/State/Zip _____

Amount Enclosed _____



A Kimball In A Palace



Palace Kimball Console.

Photos by Roger Mastroianni

*On February 2
a wonderful event
occurred in the
Palace Theatre in
Cleveland, Ohio.
A SRO audience of
nearly 2400 was thrilled
by a dedication concert
on a newly installed
Kimball theatre organ
played by Ron Rhode.*

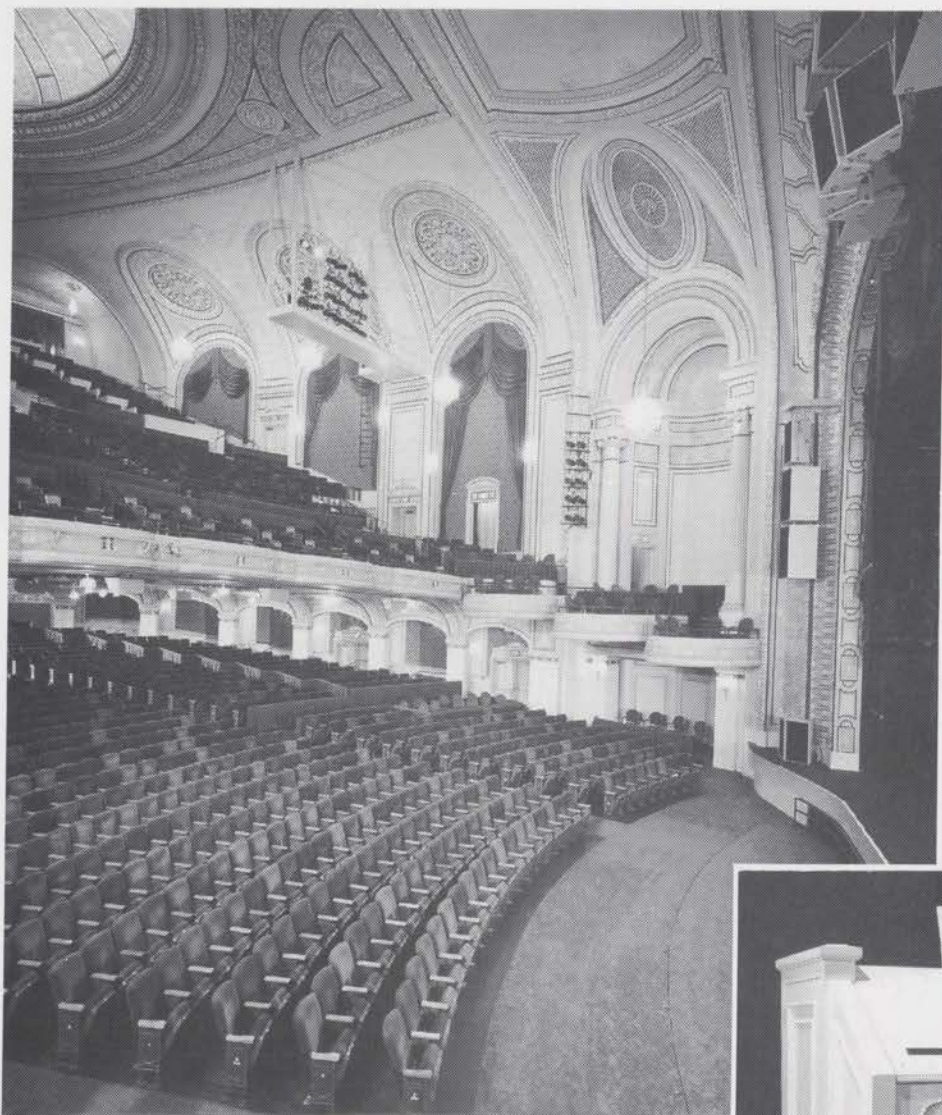
*Page 17 photo: Restored Palace Theatre
in Playhouse Square.*

Remember how exciting it used to be when we learned that an organ had been saved just before the infamous wrecking ball swung into action (in the name of progress) and demolished its theatre. Today, we find an even greater joy in the knowledge that this live, wind-driven acoustic sound will once again fill a renovated theatre auditorium as it was originally intended.

This Kimball is the third organ to call the Palace "home." In 1922 a Moller was installed and stayed until 1926 when it was replaced by a 3/15 Wurlitzer. In 1955 the Wurlitzer was sold and wound up in the Rollercade Skating Rink. At least, Clevelanders could still hear the Mighty Wurlitzer — if not exactly in its "natural setting." Jim Webster, of Rochester, New York, bought it from the rink in 1965 and installed it in his home where it was heard and played by many enthusiasts

and fine musicians, including George Wright. Mr. Webster sold the organ in the 70s to the Pipes and Pizza chain on the West Coast. Today it is in a warehouse in Sacramento, California.

Enter here an angel, the Gerald Brookins family, musicians and music lovers who had already acquired two theatre pipe organs in the interest of historical preservation. The third organ they purchased was a 3/13 Kimball (opus 6941) which had been installed in the East Liberty Theatre (later the Enright) in Pittsburgh, Pennsylvania, where it had survived the major Johnstown flood of 1936 which destroyed many downtown theatres and their organs. Wanting to share the beauty of this magnificent instrument, and feeling that it occupied a unique niche in theatre organ history, the Brookins family graciously donated the Kimball to the Playhouse Square Foundation in 1975.



MAIN CHAMBER (Right Side)		Pipes/ Notes	Pres- sure
32-16'	Bombarde/Tuba	85	15"
16'	Wood Diaphone	85	15"
16'	Bourdon/Flute	97	10"
8'	Violin	85	10"
8'	Violin Celeste	73	10"
8'	Clarinet	61	10"
8'	Kinura	61	10"
	Celesta	49	12"

MAIN CHAMBER (Left Side)		Pipes/ Notes	Pres- sure
16'	Tibia Clausa	97	12.5"
16'	Viola	97	10"
8'	Viola Celeste	73	10"
16'	Open Diapason	85	10"
8'	English Horn	61	10"
8'	Vox Humana Chorus		
	II Ranks	122	6"
8'	Post Horn	61	15"
	Xylophone	37	12"
	Glockenspiel	37	12"
	Chimes	22	12"
	Wood Harp/MIDI	61	12"
	Toy Counter/Effects		12"

Bill Taber, project leader at the Palace Kimball.



your technical knowledge and skills in fund-raising, organization and restoration, this beautiful instrument might never have been heard.

Playhouse Square Center — February 2, 1992

Bill's friend, Tom Helms came from Florida to introduce the organ to the people of Cleveland. Tom had also worked as a volunteer on the project. Bill also wishes to acknowledge the special help of Robert Letherer, who was a constant source of support, and the crew of 40 who worked tirelessly to get the organ ready for its debut. Heroes all!!

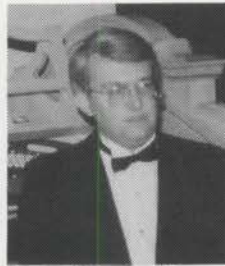
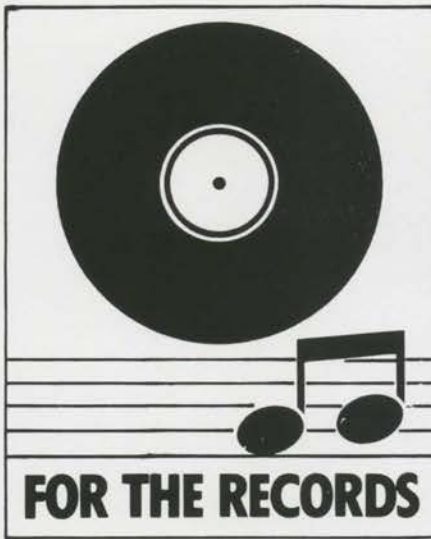
The citizens of Cleveland and the Playhouse Square Center have a richer musical heritage today as their city now boasts an indigenous American musical instrument, a theatre pipe organ in a theatre!

At that time, the Ohio, State and Palace theatres, which would become the Playhouse Square Center, were in a state of severe disrepair, but a group of volunteers began working on the thousands of organ parts that were the Kimball stored in the outer lobby of the Ohio Theatre. When the renovation of the Ohio was begun in 1981, the Kimball was moved to the Palace and its pipes and percussions installed in large chambers on the fifth floor. In the restoration process, two ranks were added to give the organ the size and scope of the Mighty Wurlitzer. A new Viennese Post Horn duplicates a zingy Wurlitzer stop and a vintage Viola Celeste was contributed by Philadelphia organman Sam LaRosa. A Z-tronics multiplexing relay and a MIDI interface by Peterson, plus a 24-level Klann combinations system bring the Kimball into the modern era. Organist/technician and restoration specialist Bill Taber, who led the 42 volunteers through the Palace project, said, "We tried to make it a state-of-the-art instrument with authentic theatre organ sound."

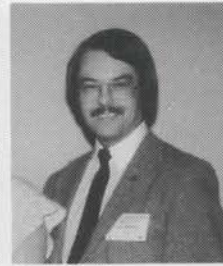
Thus, Ron Rhode's dedication program could range from a 1926 "Barcelona" to "Under The Sea," from *The Little Mermaid* and selections from Andrew Lloyd Webber's *Phantom of The Opera*. An organ for our time!

In recognition of his contribution to the Palace project, a plaque was presented to Bill Taber at the dedication:

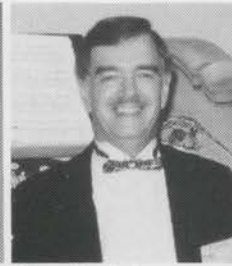
Presented to William E. Taber in appreciation of the countless hours of volunteer labor you have expended in the restoration of the Palace Theatre Kimball organ. Without



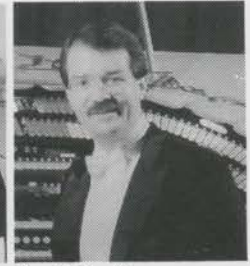
Jonas Nordwall



Dan Bellomy



Tom Hazleton



Scott Smith

SOUNDS OF SUCCESS. Jonas Nordwall at the Johnson residence (formerly Wilcox) 4/48 Wurlitzer. Cassette tape available from: Organ Grinder Recordings, 5015 S.E. 82nd Ave., Portland, OR 97266. Prices are \$12.00 first class US and Canada, \$13.00 airmail Europe, \$14.00 airmail Australia. All prices are postpaid. Selections are: Yankee Doodle, From A Distance, Cheek To Cheek, Shine Down, Psalm 19, Under the Sea, Love Theme from St. Elmo's Fire, Delicado, Master of the House, Bring Him Home, I Dreamed a Dream.

ORGAN: ★★★★★

PERFORMANCE: ★★★★★

RECORDING: ★★★★★

This is a rather unique recording in that it was commissioned by the Johnsons as a promotional tape to use in their business. Therefore, some of the usual variety that you might expect from Jonas isn't there. However Jonas' technical ability never seems to falter. If this had not been a commissioned work, I might have taken exception to its predictable nature.

The organ, of course, always gets rave reviews in this column.

Dennis Hedberg deserves much praise for doing such a fine job recording this instrument. I believe it is the best recording of this organ that I've heard. It might be interesting to note that Dennis was the recording engineer of "Puttin' on the Pipes" as well. These two recordings are some of the finest engineering work I've heard.

I don't think you'll be disappointed with this recording.

PUTTIN' ON THE PIPES. Dan Bellomy at Uncle Milt's Pipe Organ Pizza 3/18 Wurlitzer. Available from: Milt K Recordings, 2410 N.E. Grand, Vancouver, WA 98661. Prices are: \$20.00 US

and Canada, \$22.00 Airmail Europe, \$23.00 Airmail Australia. All prices are postpaid. CD selections are: Surrey With The Fringe On Top, This Is All I Ask, Puttin' on the Ritz, Sentimental Journey, Ain't Misbehavin', Wish I Knew, All The Way, You Are Too Beautiful, I Get a Kick Out of You, Stormy Weather, Tennessee Waltz/Cattlecall Waltz, I Have Dreamed.

ORGAN: ★★★★★

PERFORMANCE: ★★★★★

RECORDING: ★★★★★

This is one of the most eclectic group of selections on one recording that I have heard in a long time. Besides Dan's splendid jazz arrangements we get very traditional theatre organ, a southern Gospel number, and some sumptuous ballads.

Dan delivers equally splendid performances on each selection. My favorite selection is "Puttin' on the Ritz," because it is the most challenging piece to listen to. "I Have Dreamed" is one of the most exceptionally exquisite ballads I've ever heard.

Uncle Milt's Wurlitzer has been reviewed in these pages before. I would like to comment again that it is one of the best "Finished" organs I've heard.

The recording engineer did a splendid job of making you feel that you are right there in the room. Is is one of the best recordings you'll hear.

This recording is highly recommended.

VARIETY IS THE SPICE OF LIFE. Tom Hazleton at the Dickinson Kimball. Cassette available from: DTOS Recordings c/o Bob Noel, 110 Edjil Dr., Yorkshire, Newark, DE 19713. Price is \$11.00 postpaid. Selections are: The Lost Chord, Cantabile, Beyond the Sea, I Got it Bad, Sunny Side of the Street, Let There be Peace on Earth, Gold and Silver Waltz, Pizzicato Polka, Basin Street Blues, Jeannine, I Dream of Lilac Time, Amazing Grace, Stormy Weather, Begin the Beguine, Lady Be Good.

ORGAN: ★★★★★

PERFORMANCE: ★★★★★

RECORDING: ★

Sounds to me like an electric purse recording. There is also an excess of tape hiss, and the review copy was dubbed a

little hot. Not very professional work, I'm afraid.

Tom Hazleton has done better, but even at that it's a tough act to follow.

The Dickinson Kimball is truly a spectacular instrument. The Kimball Tibia particularly noteworthy to my ear. The Strings have no equal, and the reeds sing, but most of all the ensemble is the most orchestral.

This recording is recommended because of the organ, and because there is no one better than Tom Hazleton at getting it out of the organ.

GREAT SCOTT! Scott Smith at the 4/38 Wichita Wurlitzer. Cassette tape available from: Scott Smith Productions, 435 W. Hodge Ave., Lansing, MI 48910. Price is \$14.00 postpaid. Selections are: There's No Business Like Show Business, Since I Fell For You, Wolverine Blues, Wizard of Oz selections, Serenata, Love For Sale, The Boy Next Door, Beyond the Blue Horizon.

ORGAN: ★★★★★

PERFORMANCE: ★★★★★

RECORDING: ★★★★★

I realize I'm probably going to take a lot of guff for not giving the sacred Jesse Crawford organ a four star review. However, I do not much like it in its new home. I don't know if that's because it sounds like it was never voiced to the room, or if it's simply because the room is so weird acoustically that nothing would ever sound right in it.

Scott Smith turns in a very credible performance, but he lacks a little smoothness, or finesse. It is very refreshing, however, to hear an organist who has been influenced by Billy Nalle, and who is capable of doing him justice.

The recording engineer did the best job I've heard, in this very difficult room.

This recording is recommended. It is well done and enjoyable.

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.

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*The innermost and largest lobby is here shown before the ceiling mural was installed.
Behind the staircase was a bank of elevators.*

“An Acre of Seats in a Palace of Splendor”

MASTBAUM, Philadelphia

Opened: February 28, 1929

Architect:

Hoffman & Henon

Capacity: 4,738

Organ: 4/27 Wurlitzer Opus 2000

Most of the great movie palaces were roaring bonanzas from opening day, while others, fortunately few, never quite found their audiences. The most pathetic of all was the oversized and badly located Mastbaum: even within its short life, the house operated only in fits and spurts. Its unhappy career and early demise make it the least familiar of the very large palaces.

Early plans refer to the “Jules” Theatre, for Stanley Theatres President Jules Mastbaum. By the time it opened, Stanley had merged with Warner Brothers, Jules was dead and his last name had supplanted his first. (The circuit itself, incidentally, was named for his brother.) The big house was a problem from the start: while generally unable to cover its own costs, it drew patronage away from the other downtown theatres, most also controlled by Stanley-Warner. It had opened and closed three times by 1934, when Doctor Roxy was brought in, once again to no avail. Lasting just over two months, his reign lost an estimated \$250,000. This pattern continued until 1958, when the Mastbaum came down: nothing had ever really worked there.

Despite its dismal record, the Mastbaum was a handsome,

well-appointed house. Everything was on a grand scale: the entry lobby alone, which ran across the facade, was larger than the main lobbies of most theatres, and one passed through a series of lobbies and foyers before reaching the main staircase a full city block away. The auditorium, vaguely reminiscent of Thomas Lamb’s early work, had a proscenium opening of 75 feet. The regular pit band numbered 78, augmented on a few occasions to 200, most of them on stage risers.

Listed as a four-manual special, the Wurlitzer was very similar to later versions of the Style 285. It was the only large Wurlitzer in a sea of Kimballs and Mollers, the former highly favored by Stanley Theatres. Philly theatre maven Irv Glazer — the source of everything in this article — contends this reeks of a kickback arrangement between Kimball and Jules Mastbaum, which ended with his death in 1926.

Stuart Barrie opened the organ, which seems to have enjoyed little subsequent use. A buff who visited the closed house in the 50s recalled extensive ciphering due to relay damage. Badly stored after its removal, the organ was later broken up. The console, radically altered inside and out, survives in the Springfield Music Palace near Cincinnati. (Although the Mastbaum organ figures hardly at all in theatre organ history, older buffs may recall the “Grotto” beneath the auditorium, where consoles and other superfluous items from Stanley-Warner houses were warehoused.)

Steve Levin

Photos courtesy of the Philadelphia Athenaeum - Glazer Collection.

For membership information:

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

The mammoth scale of the auditorium is best appreciated by considering the console, no small object itself.


*Many Happy Returns
of the Day*



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Pipes & Personalities

A Popular Organist

by Robert Longfield

(Recently, in going through old books and papers, I found a high school theme that I had written in 1929 when I was about 17. I am sure that the inspiration for the story must have been Eddie Dunstedter at the Minnesota Theatre Wurlitzer, a future friend. Incidentally, the teacher graded the paper a B+.)

Imagine yourself seated before a mighty organ. All is darkness around you, except for the lights above the keyboard. Above your head squeaks the last words of the "talkie." Suddenly, a small red light glimmers at your right hand. You touch the keys, and the silence is broken by the beautiful tones issuing from the organ loft. Gradually, as you play, your organ rises higher and higher from the world of darkness into the world of people, color and lights. Reaching its highest point the organ stops before the eyes of thousands who either sit enthralled at the beauty of your music, or happily sing as your fingers play over the keys. What could be more pleasing than to sit there, master of such a wonderful instrument? Though your back is turned, you know that everyone is watching you. You carefully play through your selection, appearing as nonchalant as possible. Then, with a final rush of music, the silence reigns supreme again but for a moment. Turning, you bow to the applause of those who have appreciated your efforts. Then, having again seated yourself, you play while slowly the organ and you disappear once more into the gloom of the orchestra pit, until the notes of the stage show orchestra gradually drown out the final tones of the mighty instrument. Then, left alone to think it over, could you think of anything more wonderful than those minutes in that world of beauty, color and song?



Organbuilder Tom Helms at work.

The Other Side of TOM HELMS

On Sunday, February 16, the parishoners of Aldersgate United Methodist Church heard a concert played on their new pipe organ which organist Tom Helms installed to honor his grandfather, William E. Helms, a lifelong member of the congregation. Tom is best known to ATOS as a concert and silent film organist, but he is also recognized for his talent in the area of organbuilding and voicing. This memorial organ is his expression of love for his grandfather.

Working with volunteers from the church, Tom was able to manage his professional assignments and trips to Florida in such a way that the installation was completed in less than a year. The congregation of Aldersgate is delighted with the new sound of their pipe organ, which replaces an ancient Hammond. Tom refers to his creation as a 2/13 "American Classic," and says, "The biggest paycheck I could receive is the reaction of people when they are thrilled by the sounds of a pipe organ for the first time."

We understand!



DUDLEY SAVAGE

by Dr. Edward J. Mullins

Dudley Savage is one of England's better known organists. He was born in Penzance in 1920 and began music lessons at five. He studied the organ at Truro Cathedral and won the organ playing competition open to competitors in Cornwall at sixteen. He toured as "The Cornish Boy Organist" in 1936 and was appointed organist at the Royal Cinema, Plymouth, in 1938.

He is well-known in the United Kingdom from his radio broadcasts over the BBC, especially his "As Prescribed" program, where he played the listener's requests. He first broadcast from Radio Normandy, a commercial radio station in France, in 1936, and in 1937 he gave the first of many broadcasts for the BBC on their Compton in London's St. George Hall.

He joined the army in 1940 and went to India where he was a Captain in the Devonshire Regiment attached to the Indian Army.

He frequently played the organ in Madras Cathedral as well as the Hammond in the South African Broadcasting Studios in Durban. He was demobilized after six years in the Army.

His father-in-law had one of the first Hammond organs in England. He was invited to hear the organ and ended up marrying the daughter. The Hammond was a wedding present; he still plays it. They have two sons.

He has made over five thousand broadcasts. "As Prescribed" was first aired in 1948 over the West Home Service. When the BBC announced in 1968 that the series was to end, a massive petition, signed by more than 43,000 people was handed to BBC. The program was brought back in response to this demand and networked nationally on Radio 2.

Dudley Savage has also been involved in a wide range of other radio and television programs, as presenter, organist and composer. For some years he introduced BBC Television's "Songs of Praise," and was resident organist in "Mr. & Mrs." and "Treasure Hunt." He composed music for several BBC Television films and has written the music for the Johnny Morris radio programs.

I heard him on November 16 and 17, 1992, when he played the 3/11 Wurlitzer, opus 2116, 220 Special installed at the New Victoria Centre, Howden-le-Wear, County Durham, England. This venue is a dream of an installation in an old church, the former Trinity Methodist Chapel on High Street. The building and organ are the property of the North East



Dudley Savage at the 3/11 Wurlitzer in the New Victoria Centre, Howden-le-Wear. Ed Mullins photo

Theatre Organ Association, one of the many cinema organ groups in England. Savage's program included two of his own compositions, "Silver Jubilee March" and "Just For Two."

The Wurlitzer was originally ten ranks installed in the New Victoria Cinema in Bradford in 1930. It closed down for alterations on November 30, 1968. It reopened in August 1969 as a bingo parlour with two cinemas upstairs. Fortunately, the organ was rescued November 9, dismantled after several days of back-breaking labor over weekends, including sleeping in the theatre. They had to leave the console lift behind.

The organ was installed in West Cornforth in the Cornforths United Social Club hall over two years and was played again in public April 21, 1974. The installation presented problems and N.E.T.O.A. began searching for another home for it. It was dismantled and removed in January 1976 and placed in storage.

After a year of uncertainty and much deliberation with the village planning committee plus vigorous fund-raising and hard behind-the-scenes toil, the N.E.T.O.A. became the first group in Europe to acquire their own premises specifically for the installation of a theatre pipe organ when the disused Methodist Church was purchased March 3, 1977. It took another sentence of ten years at hard labor to bring the ambitious project to fruition. The Mighty Wurlitzer played again in March 1986.

Dudley Savage was on the bench in London town on December 1 when he played the five-manual Compton at the Odeon Leicester Square. The Cinema Organ Society Newsletter, December 1991, states: "A large and lovely helping of nostalgia here, with Dudley Savage at the Compton organ on a Sunday morning. Do turn up and wallow to your heart's content!"



Back: Sue Conway, Chairman, Dan Greig, Dave Greig, Brian Carmody, President and Emcee. Front: Ryan Baron, Michele Simmons, Melissa Deckers, Sara Vlasic and Jeremy Fathers. These children played instruments. John Trenkle photo



Back row: Bill Armstrong, Scott Foppiano, Shirley Schenk, Andrea Welc, Susan Lewandowski, Brian Carmody. Front: Nick Tapler, Lance Luce, Andrew Novak, Heather Novak, James Trenkle and Shaun Cooper.

New Concept Proves Very Successful For Motor City Theatre Organist Competition

by Dorothy VanSteenkiste

Sue Conway, Chairman of the Motor City Competition, is a professional pianist. Each year Sue accompanies many students who are members of their school band as they compete in their State and National instrumental solo competition. Sue thought it would be a good idea to use some of these students during our program. One student played after each contestant. This gave our adjudicators the opportunity to complete the judging forms and finish their written comments to the students.

Not only did it make for a very enjoyable program, it brought many new people to our theatre for the first time. They were surprised at how much is going on at MCTOS and especially with our young people.

The competition started with our President and Emcee, Brian Carmody, introducing Melissa Ambrose as a former



A 1969 photo of Dudley Savage at the Compton in the ABC Theatre, Plymouth, England, from which he broadcasts, "As Prescribed." BBC photo

winner of the National Competition and now a teacher. Melissa introduced two new beginners; Heather and Andrew Novak. It was amazing to see these two 7-year-olds perform. When they finished it was interesting to see the young children in the audience move forward toward the organ as if to say, "GEE, WONDER IF WE CAN DO IT?"

Our Emcee went on to introduce our contestants. Two pre-teen, two Junior Division, and two Hobbyists.

Our two pre-teens, James Trenkle and Shawn Cooper performed and it looks like we have a couple of real candidates for National competition in the future.

Our two Junior entries, Andrea Welc and Susan Lewandowski were great.

In our Hobbyist Division, Bill Armstrong and Robert Meissner did real well.

The Adjudicators for the competition were: Scott Foppiano, Lance Luce, Shirley Schenk and Nick Tapler.

The instrumental music students that took part in the program were: Michele Simmons and Melissa Deckers (Clarinet Duet); Jeremy Feathers (Trumpet); Sara Vlasic (Clarinet); Ryan Baron (Baritone); Dan Greig (Saxophone); and Dave Greig (Trombone).

Our YTOE members, David Martin and Will Walther (President of the YTOE) handled the stage and sound and Marty Martin arranged for the tuning of the piano.

Margaret Tapler arranged for rehearsal time on the organ for all the contestants before the competition. Motor City has always been very cooperative in making the organ available to students.

Following the competition and the awarding of plaques and prizes, a very lovely reception arranged by Janet Lathrop was held in the Inner Lobby which gave us a chance to meet all those who attended.

This is another way to bring in new members . . . Try it!



ORGAN-IZING POPULAR MUSIC

by
AL HERMANN'S

SYNCOPIATION

Since the early days of Ragtime, syncopation has been an important part of American popular music. Composers wrote it into their music, swing band arrangers exaggerated it to produce a more lively beat, and pianists found that it made their music sound faster than it really was. For some reason, many organists avoid syncopation and that is why some people consider popular organ music "square."

Syncopation occurs when a melody note is played between the beats and is continued or tied over to the next count. Play the following exercise slowly with a plain 4/4 accompaniment: pedal-chord-pedal-chord.



When you can play that easily, study the next exercise slowly and carefully. Do not start playing it until you have counted each measure and determined where each note should be played in relation to the four beats in each measure. The only note that falls on a beat is the first one. All others are played on "&" between the beats. Two eighth notes tied together equal one beat, exactly as long as a quarter note. The difference is that they are counted &1 & 2 instead of 1 & 2 &.



Observe all ties and keep a slow, steady 4/4 accompaniment. If you find this difficult, have an advanced player or professional musician (not necessarily an organist) check your progress. You cannot play popular music correctly unless you understand where each melody note falls in relation to the accompaniment.

The next step is to examine all the popular songs you have and find examples of syncopation — melody notes played between the beats and tied over to the next beat.

Next time, I'll show you how to add syncopation to songs where it is not written in the music.

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CLOSING CHORD



Louis E. Schindler

by Tim Needler

Louis E. Schindler, a long-time member of the Central Indiana Chapter, passed away on March 7 after a year's illness. He was 39.

For over twenty years, Louie (as he was fondly known by his friends) was a bright and humorous fixture around the Embassy Theatre in Fort Wayne. He sparked many a gathering with his zany playing and his compositions. Who could ever forget his "Broadway Medley" or "Sled Dog" or his warbled falsetto singing of "Lonesome And Sorry," one of his favorite twenties numbers. He collected oddities such as old electrical fixtures, electric call buttons, annunciator panel components, antique fans, generators, clocks, you-name-it. He also restored reed organs and anything else mechanical and musical that touched his fancy.

Louie was an authority on heating and air conditioning systems and taught for a while at Indiana Vocational Technical College in Fort Wayne. Later he assumed the position of National Service Manager for Water Furnace International and taught technicians the intricacies of geothermal HVAC equipment.

Blessed with a wonderful sense of humor, Lou would never call a friend and merely say "Hello" when the call was answered. No, he was always a different voice and personality — perhaps a Monsignor requesting a donation to a mythical charity, or Aunt Tilly complaining about her lumbago, or whatever his fertile and active imagination conjured up at the spur of the moment. He played the organ in much the same way with inventiveness and a great sense of humor. It was always a treat to be around him.

For many of us, the world will unfortunately be a duller place without our Louie. May he rest in peace.



Teruo Amano

by Frank Lapierrere

Teruo Amano (known to most of us as "Ted"), a longtime member of ATOS and a charter member of the Detroit Theatre Organ Society (DTOS) with honorary membership distinction, passed away recently after a lengthy illness, succumbing to congestive heart failure. He hadn't been at the DTOS's Senate Theatre as much recently because of winters spent in Fresno, California, and, more recently, because even when here in Detroit he would just be too tired to leave his apartment.

Ted was born in Fresno in 1926 and lived there with his family until the commencement of war with Japan. At this time the Amanos, along with many other Japanese-Americans, were sent to the various Relocation Camps; Ted wound up in a camp in Jerome, Arkansas; the rest of his family at others. Then, around 1945, he came to Detroit to work for the Department of Street Railways as a mechanic, but, almost immediately, was drafted into the Army Air Force. In the late 1940s he returned to Detroit and resumed his work at the DSR until January 1978 when heart problems forced an early retirement.

It was in 1961 that his attention was drawn to the pipe organ activities at the Iris Theatre, and he joined the newly-organized Detroit Theatre Organ Club at its first home. He soon became involved in recording the theatre organ, buying a lot of professional recording equipment out-of-pocket including Neumann microphones and two Ampex AG-440 tape transports. He supplied the recording room at the Senate with top-of-the-line recording gear some of which has been in service for over 20 years. Although most of it remained his personal equipment, it was used exclusively for DTOS/DTOS recordings.

I met Ted in 1966 over the service counter at a Detroit stereo hi-fi store where I was then employed. Ted was engaged in a fiery encounter with a prima-donna service technician who had failed to repair his Sony recorder and had left it under the bench in order to pursue more profitable undertakings. For several years after that we helped each other on various organ recording projects from DTOS concerts to Virgil Fox at Metropolitan Methodist on Woodward Avenue.

In addition to the fact that several master tapes were cut for recording artists using the equipment which Ted had obtained, the present-day DTOS concert tape library thus produced is occasionally used as a source of recorded live-concert music by producers of theatre organ recordings.

From his hospital bed here on Tuesday, December 17, Ted phoned an old friend of his, Bill Okada. Bill says he sounded good, but about a half hour later he died. He is deeply missed by those of the DTOS and elsewhere who valued Ted as a friend. A curmudgeonly character, true, but he added a lot of color to our lives.



“The musician’s art is to send light into the depths of men’s hearts.”

Robert Schumann



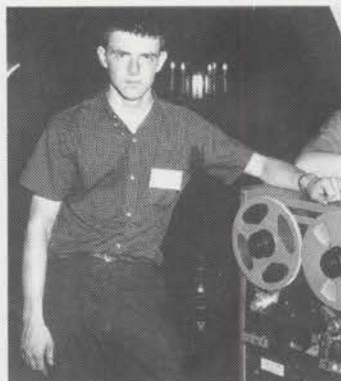
CORRECTION: In the obituary of William Patchell, it was printed that he was involved with the Shanklin organ in Connecticut. It should have read Shakins in Connecticut; the Shanklin organ is in Groton, Massachusetts.

Bob Legon
(continued...)

DAVID L. JUNCHEN

by Q. David Bowers

On January 1, 1992, David L. Junchen passed away after a three-year struggle with cancer. Junchen, who had been prominent in the fields of automatic musical instruments and theatre pipe organs since his childhood, had just completed the third and final volume of his masterwork, *Encyclopedia of the American Theatre Organ*.



A young Dave Junchen at the 1967 National Convention in Detroit.

Born February 23, 1946, David developed an interest in pipe organs at an early age, playing his first instrument, a two-manual Barton theatre organ, at age 10. For much of the next decade he engaged in research in coin-operated pianos, orchestrions, photoplayers, theatre organs, and related instruments, while living with his mother and father in Sherard, Illinois.

Somehow, he found time to do other things as well, and at age 11 he was a contestant and eventual winner in the category of electronics on the television show, *The \$64,000 Challenge*. After high school he attended the University of Illinois at Champaign-Urbana, graduating in 1968 with a Bachelor of Science degree in electrical engineering, awarded with highest honors.

After college, the "real world" beckoned. Although he could have had many lucrative employment offers in electronics, he chose to pursue his first love, the pipe organ business, on a full-time basis. He did not foresake his formal training, however, and it was put to good use when he pioneered the use of solid-state relays for pipe organs and wrote the instruction manual for the first commercially available system.

The arrangement of music rolls for coin-operated pianos and orchestrions was a talent and passion, and over the years he "improved on history" by composing new arrangements for Coinola "O" roll instruments and others. During the summer of 1966, while Dave was still a college student, I employed him as a live-in rebuilder of orchestrions in my collection, which at the time was located in Kettering, Ohio. We spent many hours discussing history, music, and other subjects. On occasion we would drive an hour north to Troy, Ohio, where Roy Haning and Neal White maintained one of the nation's finest collections of coin pianos and orchestrions and were always gracious hosts, or Dave would go there on his own during one of his weekly days off.

That autumn Dave sent me a gift from college, an "O" orchestrion roll containing arrangements of some of my favorite songs, with emphasis on titles that had something to do with my biography (for example, as I was in the rare coin business, one tune was *Pennies From Heaven*). Later, he arranged music for the Seeburg H and H orchestrions and "M" rolls for the Cremona Orchestral J & K orchestrions.

The first years of his pipe organ business were spent in Illinois, where he bought and sold theatre organs and parts and, most interesting to him, helped install a number of classic

Wurlitzer and other organs in private residences and public attractions. Beginning in 1975, much of this was done in Woodstock, Illinois in partnership with the late Kirk Collins.

Knowledge of his skill spread, and soon he had more business than he could handle. Still, for the right client, he would delight in tracking down some rare beauty, evaluating its worth for restoration, and then supervising its relocation to a new home. Much of this work in recent years was done in association with Steve Adams, another dedicated enthusiast.

Dave went west and spent a number of years in Pasadena, California, where he was not far from Tom B'hend and Preston Kaufmann, who, trading as Showcase Publications, published the first and second volumes of his *Encyclopedia*, large-format books which told everything anyone would want to know about theatre organs — and more — arranged alphabetically by maker from A to Z. An exception was Wurlitzer, a company that was reserved for a book of its own, Volume III in the series. Dave completed the manuscript for this volume in 1991, and when published by Showcase it will, like the two others, be a perpetual tribute to his talent and memory. Later, Dave moved back to Illinois and lived in Palatine, moving in 1991 to Barrington. (continued ...)

From the dustjacket cover of Volume I, Encyclopedia of the American Theatre Organ, 1985.



LOWELL C. AYARS

by Martin Wiegand

Lowell Ayars, internationally renowned organist and Charter Member of the American Theatre Organ Society died February 21, 1992, at his home in Bridgeton, New Jersey, after suffering a heart attack. He was one month to the day short of his 77th birthday.

Born in Bridgeton, he began studying the piano at age five and had his first organist appointment at age 14. His education included degrees from Zechwer-Hawn Philadelphia Musical Academy, Clarke Conservatory and the University of Pennsylvania where he was awarded a Masters Degree. He also held a Masters Degree in Solo Singing and Teaching from Trinity College, London, England. He taught music in the Vineland, New Jersey, school system for 20 years, was music/program director of radio station WSNJ and music director at Seabrook Farms where he created an early form of Muzak for the employees.

As a church musician, Lowell served many local churches both in full and part-time positions for over 60 years. He served his home church, the First Presbyterian Church of Bridgeton, as organist and music director for 40 years until his retirement three years ago, at which time he was named emeritus director. He held membership in the American Guild of Organists for over 40 years. He was a member of the National and New Jersey Education Associations, Brearly Lodge #2, F&AM, Excelsior Consistory AASR, the AARP, and the American Federation of Musicians. His theatre organ memberships included honorary memberships in Delaware Valley Chapter, Dickinson Theatre Organ Society and memberships in Garden State Chapter, London & South of England Chapter and the Cinema Organ Society.

Lowell came to prominence as a theatre organist in the 1920s when he was house organist at the Stanley and Criterion Theatres in Bridgeton and the Pitman Theatre in Pitman. As his style matured, he subbed in many Philadelphia theatre and regularly broadcast from the State Theatre which was adjacent to the University of Pennsylvania campus. After the passing of live theatre music, he traveled in a pick-up band touring the county fair circuit playing a Hammond. During one of these tours a female dancer who later became famous gave Lowell a copy of the Chopin "Waltz in C Sharp Minor" and asked him to transpose it to a different key. When asked why, she said "I can't dance in C-Sharp" . . . a true story!

Lowell began his second theatre organ career in 1963 when he played in his first ATOS National Convention in Bismark, North Dakota. Since then he has played over a dozen national and regional conventions throughout the country. He was scheduled as a featured artist at the 1992 convention. He made several appearances at the restored Moller organ in the Philadelphia Convention Hall.

His appearances at national conventions usually meant a two-manual organ because he could play them. Anyone who



Lowell Ayars in 1943, broadcasting from Seabrook Farms.

thought his technique limited should have heard him at larger organs. Tapes from the 1964 National Convention when he played a barely functional Shea's Buffalo or the last public concert at the New York Paramount proved him to be a solid artist who could handle the big jobs. A good indication of his playing is preserved on the recordings he made at Dickinson High School, one of his favorite organs, and the Gray's Armory, Cleveland, Ohio. Unfortunately, his singing on these recordings is not a good indication of his ability and charm because the vocal takes were made in the very early morning hours when a Caruso would have sounded poorly. I'll best remember Lowell as a singing organist from tapes made at the Rahway, New Jersey theatre or best yet, practice sessions in his living room. His version of "Something To Remember You By," one of his standards, would melt a stone.

Lowell was elected to the ATOS National Board of Directors in 1983, 1985 and 1989. He was awarded Hall of Fame and Organist of the Year in 1980 and Honorary Member in 1987. He played for many chapters throughout the United States, and someone always found a venue when he made one of his many visits to England. Everywhere his playing and singing were enthusiastically received by audiences.

(continued ...)

Lowell at the console of his 2/8 Wurlitzer in 1960.



DAVE JUNCHEN cont.

In 1985, Dave asked me to write the foreword for his *Encyclopedia*. My first few words of text were: "If one were to pick the ideal person to write a history of the theatre pipe organ, no better candidate could be found than David L. Junchen. In one individual he combines knowledge of music theory and arranging, playing ability, scholarship, enthusiasm, and the rare attribute of being able to sift the significant from the trivial as well as the interesting from the pedestrian. The reader of Dave's three-volume history is the beneficiary of these abilities."

In 1985, Dave was asked what his favorite organ installations were of the many he had done, and he stated that his favorite *restaurant* (to limit the category) set-up was the organ he installed in the Old St. Louis Noodle and Pizza Company. "It had a great sound and was one of those instances where the customer could afford an extensive cosmetic treatment. It was really quite a knockout!" Another favorite instrument, this one located in Pasadena Civic Center, was the 5/28 Moller organ once owned by celebrated organist Reginald Foort.

If he were alive today, Dave would undoubtedly have other instruments to name, among them being the beautiful 4/28 organ which traces its pedigree to Reinhold Delzer and, before that, to the Minnesota Theatre in Minneapolis. In the late 1980s he installed the instrument in the home of Dr. Robert Gilson, of Middleton, Wisconsin, a connoisseur who found it blended very well with his collection of orchestrions and other musical devices. For Jasper and Marian Sanfilippo, of Barrington, Illinois, he created an "organ of all organs," using a fine Wurlitzer as a starting point. Not far away, in Downers Grove, Illinois, he used a Wurlitzer organ as the basis for a beautiful installation in the home of Jim and Sherrie Krughoff.

I last saw Dave this past August when I was in the Chicago area for a convention. I knew he had been very ill earlier, and I was surprised and glad to see him "recovered" and full of energy and enthusiasm as he squired me around the Sanfilippo Collection and demonstrated the huge Wurlitzer organ.

Then, in early February I received a call from his long-time friend and business associate, one of two people to whom he dedicated his *Encyclopedia* (the other being the late Kirk Collins), Steve Adams. I was shocked to learn of Dave's

passing. I mentioned to Steve that Dave seemed to be fine the last time we had crossed paths. "The week before he died he was in the hospital, and I had a few friends telephone him. The friends later told me that he didn't even sound sick. Dave kept his illness much to himself," Steve replied.

Dave is survived by his father, Lawrence Junchen, of Sherrard, Illinois. Steve Adams is continuing Dave's organ business and may be reached by mail at 537 East Wisconsin, Neenah, WI 54956.

David L. Junchen will be fondly remembered by the many collectors and historians of automatic musical instruments and pipe organs who came into contact with him over the years. Certainly, he was an especially bright star in the constellation of greats in these hobbies. With his friendships, musical accomplishments, and his monumental *Encyclopedia*, we are all richer for his having passed our way. ■



From Walt Strony:

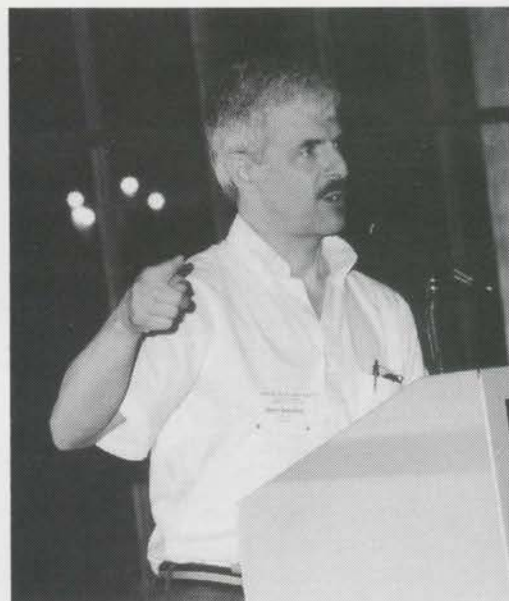
My association with David Junchen was the best of both worlds: he was one my closest friends; and, we shared a professional relationship that is all too rare in the organ world.

We first met in 1976 when I was playing "pizza" organ in Milwaukee. This began a very special association that continued throughout his life. In 1977, we took a trip to the West that changed the course of our lives; he got the Pasadena Moller contract and I was hired as Featured Organist at Organ Stop Pizza, Phoenix.

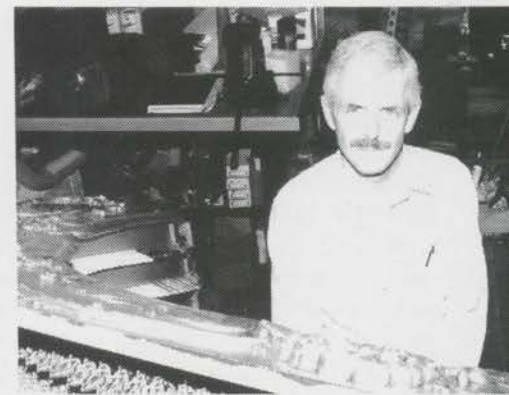
David was always willing to share his knowledge; I'm fortunate to have spent as much time as I did learning from him. Many of my ideas about theatre organs are due to our many hours of discussion.

He was one of few theatre organ artisans who appreciated and understood the best work of all organ builders. No doubt, his Midwest background and exposure to the many different builders who prospered there contributed to his open-minded approach.

While this open-minded approach was typical in all his work, it is especially apparent in his rebuild of the Pasadena Civic Auditorium ex-Foort Moller. There were people who shied away from this project, and others who would have "improved" the instrument by substituting Wurlitzer ranks. Not David — he heard the hidden potential of this instrument



Dave leading a Seminar at the 1987 convention.



Dave at work on the Sanfilippo organ.



Lowell at the 7/455 Midmer-Losh in Atlantic City in 1963.



1973: Lowell at Detroit Theatre organ console.

and carried out a sympathetic rebuild. Many have since commented that he "turned it from a sow's ear into a silk purse."

His "eclectic" instruments (as he preferred to call them) have a magic that makes any theatre organ stylist feel right at home, regardless of their playing style. Each of his ranks sound interesting and beautiful when played alone, and at the same time, fit perfectly into a well-balanced ensemble.

We all have much to learn by studying his work. The Pasadena Moller, and the Sanfilippo, Gilson, and Krughoff Wurlitzers are some of the finest instruments in the world.

It's sad to note that David will never hear the completed Sanfilippo project; nor will he ever have the joy of seeing Volume III of his *Encyclopedia* published. He "lived" to see these projects completed, but unfortunately, fate was not in his favor.

On a personal note, I am very sad over the loss of my friend. I will miss our weekly phone calls; our ritual of celebrating New Year's Eve; trying to find a way to boil water in his tiny Pasadena apartment; going to his favorite coffee shop for a "plain" hamburger, fries and a diet Coke; and, just hearing him laugh at a good joke.

Thanks, David, for being my friend!



From Tom DeLay:

It just doesn't seem possible to have lost David. He and I first began to communicate during mid-1987 with regards to his *Encyclopedia* Vol. I. I guess he sensed my genuine interest in the history of the theatre organ and "rewarded" my interest with the master opus list of all theatre organ installations for California. I'll be the first to say I received more from his list than I was able to contribute, but it opened the door to a fine professional. While working in the Los Angeles area, I had the opportunity to have dinner with him one evening. He could not believe I had not had the "grand tour" through the 5/28 Moller in Pasadena Civic Auditorium. Nothing would do until I had climbed all through this instrument.

It pleased me greatly that he could attend our 1990 Regional in Fresno. He gave me a "bad" time over the Sequoia Chapter's little 2/10 Wurlitzer in the FOX Hanford. Prior to Ron Rhode's con-

cert that afternoon he could not believe we weren't still hauling ranks into the chambers five-minutes before the program. We were "sorry" to disappoint him, but equally glad to not have a half-finished instrument on our hands. Later after Ron's fine program, Dave complimented us for the sound of the little style 216. Though we both agreed it still had some "fuzz" to trim, it was a good kick off . . . Ron more than helped, too.

There truly was none other than Dave, who could have taken on the project of the *Encyclopedia of the American Theatre Organ* Volumes I, II and (soon) the final chapters. It is a pity he will not be here for the release of the magnum opus on Wurlitzer. David was able to pull together the many storehouses of information (giving credit to each) on the many builders of theatre organs (and a few never heard of). Had he not accomplished this feat, much valuable information and history might have been lost forever. I take a certain degree of pride he sponsored my membership into the American Institute of Organbuilders.



LOWELL AYARS cont.

He had friends everywhere and usually received wonderful information about events and personalities in which he revelled. He had an opinion on everything which he shared, sometimes before being asked! And usually he was right in his opinions. He deplored the loss of smaller organs and was unusually proud of the 2/8 Wurlitzer in his home.

After the passing of Reba, his wife of 40 years, a deep loneliness settled on Lowell which very few realized. Visits, letters and phone calls became very important to him and he often played local engagements to keep busy. Through it all, the basic warm, kind man he was always remained intact.

We as an organization have lost an artist and member who cared deeply about the goals of the ATOS. Those of us who love him have lost a special friend. The last solo at his memorial service was "We'll Meet Again." So I look to that day when we can spend an evening of shared thoughts, laughter and music by Lowell Ayars.

Lowell is survived by several cousins.

Memorial contributions to the Organ Fund, First Presbyterian Church, 107 West Commerce Street, Bridgeton, New Jersey 08302, or to the Endowment Fund of the ATOS are respectfully suggested.

LETTERS cont. (from page 6)

So, anybody out there who wants a good organ, do as I did and build one. You can then get exactly the type of sound you want. There are several suppliers of all the components needed to build any kind of organ you want and as large or small as you want. Devtronix of Sacramento, California, is one of the best and their projects are inexpensive and of the highest quality, and also will last forever. They can also be updated in the future. About half of my organ consists of components purchased from them.

Most anyone handy with a soldering iron and the ability to follow directions can assemble all the circuitry needed to produce a great sounding and versatile instrument having any type of voicing they desire. Granted, it will not sound exactly like a pipe organ, but it will be so close hardly anyone will notice, and will cost only a fraction of a pipe organ and the maintenance will be almost nil.

I built the organ I have in 1973 into a Wurlitzer Model 4800 console, but a couple of years later I built a new console and transferred the components into the new one and added more to it. As it now stands, it has six tone generators of various types and brands, four manuals, 137 speaking stops, 25 intermanual and intramanual couplers, six vibratos, and one tremolo. There are ten audio channels driving 24 speakers housed in 11 cabinets. To date, I have spend about \$15,000 on it including parts that have been discarded over the years. I figure it is worth at least three times that amount as it stands.



Church organ built by R. V. Sanders.

Two years ago I built a two-manual 32-note pedal organ for my Church. It has three sets of tone generators, one for each manual and one for pedals, six audio channels driving six speaker systems installed in chambers each side of the altar. It also has a combination action with two memories and a crescendo pedal. There are 40 stop tabs. Each manual has 12 voices and the pedals have nine. Each manual has a separate vibrato. There are four couplers and one unison off.

The whole thing cost \$5,600 including all the electronics, the speakers, the chamber grilles and all external cables and wiring. The console and pedals were donated by me so they were not included in the total cost. The console used was my old Wurlitzer 4800 I had saved all these years. I calculate the organ is worth at least four times the cost to the Church.

So, all you organ nuts out there who want something better than you can buy out of a store, get with it; a lot of people have done just that.

I'll be glad to give you some pointers if you want to write me.

R.V. Sanders
Route 11, Box 468
Laurel, MS 39440

"Thank You!"

Dear Editor:

We would like to say a big "THANK YOU" to everyone involved in any way with the preservation and use of the theatre organ. Having completed our first year of membership, we have come to appreciate (as described in THEATRE ORGAN) the efforts made by many dedicated and talented people who keep the mighty theatre organ in existence and more importantly — playing.

Such is the case here in Chattanooga as our 3/12 Wurlitzer is nearing completion of its restoration effort. Soon we will be hearing the melodious sounds that have given us great pleasure in past years. Although we are unable to participate in our local chapter at this time (serious illnesses in our families), we tip our hats to its members for their dedication in seeing this project come to a *re-sounding* success.

We would like to commend all who help put together the Journal. We have been able to learn much about the theatre organ through this publication as well as locating where concerts are being presented in our area, such as the Alabama Theatre in Birmingham or the Fox Theatre in Atlanta.

In closing, we have certainly been thrilled to bring many talented artists and wonderful organs into our home through recording offers found in the Journal. All we can say is "we're hooked." But, after all, isn't this what it's all about?

Mr. & Mrs. Gary Smith
Chattanooga, Tennessee

Dear Editor:

I am a relative newcomer to the theatre organ and am restoring a 2/9 Wurlitzer and thought that my method of tuning the pipes with my PC would be interesting to members of the Society.

I have an IBM compatible computer

and have Norton's *Integrator* utility with it. A program contained in it is BATCH ENHANCE. Contained within BATCH ENHANCE is a BEEP capability which can provide tones from the lowest to the highest notes on the organ. This program is a file called BE.EXE.

I have placed the notes in my BATCH directory under the files corresponding to the notes. For C the file is named NOTES-C.BAT. For C# the file is named NOTES-C#.BAT, etc.

When I type out "NOTES-C" and enter, the speaker comes forth with the notes starting from 16' C to 3/4" C, each note lasting a minimum of 2 seconds.

In order to do this you must copy BE.EXE from wherever to your BATCH directory. Then being sure you are in the BATCH directory type: "COPY CON NOTES-C.BAT" and enter.

Then type "CLS" enter
then type "ECHO ON this note is 16' C,
32.70 HZ" enter

then type "BE BEEP/36/F33" enter
then type "CLS" enter
then type "THIS NOTE IS 8'C, 65.41 HZ"
enter

then type "BE BEEP/D36/F65" enter
the type "CLS" enter
and continue in this fashion until you've hit 3/4" C, 8292 Hz.

then hit F6 to put an end-of-file mark and store the file.

If everything went right you should see NOTES-C.BAT in your BATCH directory. To make it work, type "NOTES-C" and enter.

You should hear 2 seconds of 33 Hz then 2 seconds of 65 Hz, etc. To sustain any note press the PAUSE/BREAK key.

Note that the frequencies in BE.EXE are whole frequencies, and this might want to be used as a first cut.

If any readers are interested, they may write to me for more information.

Frank Cox
19142 Glen Arran Lane
Orange, California 92669

Dear Editor:

I have combined interest in theatre organ and in the operettas of William Gilbert and Arthur Sullivan. I have never heard a Gilbert and Sullivan theatre organ offering, but I am sure something must be available on recordings, somewhere! I would greatly appreciate hearing from anyone who has information about such recordings.

"Modified Rapture!"

Sincerely,
John Ambler
12500 Ulmerton Road W., No. 141
Largo, Florida 34644-2731

(continued...)

THEATRE ORGAN

Sabotage Suspected In Chicago Wurlitzer

Within a recent period several incidents have been discovered in the Chicago Theatre that suggests sabotage, it was learned last month.

The first incident was discovered when Peterson Electronics was called to the theatre to check out a problem effecting the 4/28 Wurlitzer organ. It was discovered that a six-inch spike had been

Although the Theatre sits atop the entrance to the recently flooded tunnel system in the Loop area, gasoline pumps were brought in to keep water from flooding the basements. There was no damage done to the Wurlitzer.

driven in the new coaxial cable running from the console to the main relay. The object was removed, repairs made and the problem was eradicated.

A short time later, when city inspectors were in the theatre on routine inspection, Projects Coordinator Cary D'Amico asked that a check be made on the console lift. He did this because a show was planned for April 26 and as long as the men were checking items, he had them look at the lift.

"Run the lift up," an inspector called out. Just as it started operating the inspector ran over to the switch box and shut it off. "Your

—continued on page three—

A Special Note Of Thanks From ATOS President Vern Bickel

In my article about the Towe Ford Museum Wurlitzer organ project, which appeared in the March/April issue of *Theatre Organ*, the names of the donors of the Cecil B. DeMille Wurlitzer organ were inadvertently omitted. I want all ATOS members to know that Lester and Olive Pepiot donated the Cecil B. DeMille Wurlitzer to ATOS. Because of their generous donation, we were able to proceed with the organ project in Sacramento. I wish to express my heartfelt thanks to the Pepiot's for their very significant contribution to ATOS.

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Competition Winner Now Encourages Other Students To Study T.O.

Melissa Ambrose is pictured above with Susan Lewandowski and Andrea Welc, and in the front row, left to right, with Shawn Cooper, Heather Novak, Andrew Novak and James Trenkle. They are in her teaching schedule which includes a total of 15 students. She encourages them not only to study theatre organ, but to have them and their parents join Motor City Chapter and National ATOS.

In addition to her teaching schedule, Melissa is enrolled as a Graduate Student and studies under tutelage of Marilyn Mason at the University of Michigan. She is working toward her Master's Degree in Music.

She is also Director of Music at Nativity Episcopal Church in Birmingham, Mich., and is currently preparing material for two new recordings.

Chance Inquiry Leads To Another Organ

A chance inquiry regarding availability of a volume of David Junchen's *Encyclopedia of the American Theatre Organ* uncovered a rather spectacular and fully unique story about a thoroughly dedicated theatre man and what he is doing in Okmulgee, Oklahoma, and it contributed to gaining another member for ATOS!

John McConnel inquired about the book and found out about ATOS, joined and also became a member of Sooner State Chapter in Tulsa, 35 miles north of Okmulgee.

He wrote a letter about his career as a theatre owner/operator, which started when he was age 17. Today he owns the Orpheum Theatre in Okmulgee and the Cine' Theatre in Henryetta, 15 miles south of Okmulgee.

The best is yet to come. A 3/16 Austin was originally installed in the Orpheum. This one went out and a two manual Robert-Morton was installed. Then it was removed before he purchased the house. Now he has acquired a 2/7 Wurlitzer Style E and will install it. "I personally love the sound of a pipe organ—theatre or classical," he said.

Members of Sooner State have already started helping him with the project. "How great it is to have another real Theatre Pipe organ in our chapter area," noted part of a news item in *Windline*, the chapter's newsletter.

Moller Closes For Restructuring

by Gordon Madison

M. P. Moller, Inc. closed for two weeks beginning April 15 for a financial restructuring and possible sale of the company, it was reported by Clive Ford writing in the Hagerstown Herald Mail last April 11. The announcement was made

—continued on page four—

Nordwall Joins Baldwin; May Have Pipe Deal, Too

Organist Jonas Nordwall has left Rodgers Organ Company to join Baldwin Piano & Organ Co. It is reported Baldwin may purchase a pipe organ business and produce classical wind instruments as well as their own electronic organs. It was also learned Baldwin will have a line of Wurlitzer electronic organs in its classic organs systems sales.



MONEY ROLLS IN—Lyn Larsen, Connie Purkey, Don Walker, Lili Zuber and Lee Maloney display cash and items that convert to cash in the lobby of the Rialto Theatre, Joliet, Ill. Larsen played a concert at the theatre on March 22 for the *Keep the Music Playing* campaign for restoration work on the Barton organ. Larsen also told his audience about the drive and contributed a \$100 bill to start the effort. As a result, patrons contributed more than \$600 through donations and purchase of raffle tickets and the club cookbook. Organist Leon Berry and his wife Mildred were in the audience and announced they would match the day's take. The final tally with their donation totalled out at more than \$1,200!

May 1992

Maes Buys Big Super K. C. Store Warehouse

Organ parts business is booming and broker Bob Maes had to search for a larger location. He found a 10,000-square-foot warehouse building in Kansas City, Mo. for his Organ Super Mart. All components are being moved to the new location.

Telephone number and mailing address remain the same, it was announced.

Buys Riedel Organ

One of the most recent purchases, the Riedel organ in Allentown, Pa., will be brought to the new location. The 33-ranker consists of 22 pure Wurlitzer sets plus 11 of Kimball and Skinner.

Rockers Rankled By Beacon Wurlitzer

by Alfred Steinberger, Jr.

A New York City daily published a brief story about rock devotees who attended the Beacon Theatre on upper Broadway and weren't too happy. They were annoyed because the four-decker Wurlitzer in the theatre was used as partial accompaniment during the rock concert!

Pizza Piper Moved To New Restaurant Spot

Forced removal of the Style 260 Wurlitzer in Pipes & Pizza Parlor in Bellevue, Washington promoted a gloomy outlook for the instrument. It was said the organ would be broken up for parts. Not true. It is being moved inland to another restaurant in Chelan, Wash.

Double's Artistry Is Surprise To Editor

Seldom, if ever, does the NEWS review recordings. But it must be stated that if you haven't yet heard Ken Double doing his thing on an organ, it's about time you do. It's the first time the staff has!

For a number of years Double has trekked to the West Coast on sports announcing assignments. He has joined the NEWS staffers for dinner, talk and even attending concerts. But never once has he ever sat down at a console to carry a tune.

Then, all of a sudden, Double's name is being advertised in various newsletters coming into the NEWS office—as a concert artist! And, finally, a tape arrives.

Well, even if you're a dyed-in-the-wool organ-only diehard, his tape, *A Real Double Play!*, which is a solo and combined Long Center All Stars band blast, is a toe-tapping triumph!

He's also taped in *Ken Double at Long Center*—another Double delight!

Though it's just a brief note about this artist, it's our apology for not having heard him long before now and making known, as we do other artists' melodic output, that he is well worth a listen.

His tapes go out on order to Ken Double Tapes, Long Center, P. O. Box 26, Lafayette, Indiana 47902. The cost for both—\$21.50; individually they're \$13 each.

Seeking Crawford Commemorative

Jesse Crawford Theatre Organ Society has been trying to persuade the Citizens' Stamp Advisory Committee to recommend the Postal Service issue a stamp honoring Jesse Crawford. JCTOPS initiated this move in 1987, prior to affiliating with ATOS. ATOS President Vern Bickel recently wrote to Postal Service supporting the idea.

Members are urged to write without delay to the Citizens' Stamp Advisory Committee, United States Post Service, Philatelic Affairs Dept., 475 L'Enfant Plaza, S. W., Washington, D. C. 20606-6700. The possibility of getting such a stamp issued is greatest at this time.

For The Record

Last month the NEWS noted that John Ledwon had added another Style D Wurlitzer to his collection, giving him two of this style and that one was currently installed in the residence of ATOS member Laurel Haggart.

The organ is installed, but it is the property of Haggart—she has purchased it from Ledwon.

Windy City Dates

Windy City Organ Club will present six to eight shows this year, not four as reported in the March issue. The reduction was published due to a misunderstanding regarding show schedules.



FATHER & SON?—Not quite, but Tom Harmon, left, might easily conclude that bench partner Stan Kann could have been head of the family when Tom was Stan's assistant at the St. Louis Fox Theatre. This photo was taken following Kann's bench job at the Skinner classical organ in University of California's Los Angeles Royce Hall, March 22, where he had played an evening of silent comedies. Harmon is University Organist and arranged the soiree to honor his mentor at the Harmon condominium where he has just recently installed a big new Allen theatre model. It has a Lyn Larsen 'Wurlitzer-ized' glass music rack (in background). Harmon is also well trained—the second floor of his abode is dedicated to a massive tinplate Lionel railroad layout.

Recession Snafus British Safari

London Chapter ATOS cancelled its announced Safari Concert program early last month. The current recession is the reason for dropping the event.

Eddie Weaver Opens Center Wurlitzer

by Miles Rudisill, Jr.

Eddie Weaver, 84, well-known Richmond, Va. organist reopened the reinstalled Wurlitzer organ in Carpenter Center, formerly Loew's Richmond Theatre, on Sunday, April 5.

The organ was removed from the theatre when it closed in 1974 and donated to Kennedy Center in Washington, D. C., but never erected there. It was sold several times, moved to Texas, then finally to organ broker Roy Davis of McMinnville, Tenn., where it remained in storage until a decision was made to return it to Richmond. He sold it back to the Center and local buffs put it back in its original chambers.

Richmond now has three original Wurlitzers; they are in the Byrd Theatre, Carpenter Center and the Mosque.

Dual Kimball Being Installed In New Hall

by Bill Bartlow

At the present moment organ builder Mike Rider is busy re-installing the dual Kimball organ in Minneapolis' new Convention Center.

The future of the theatre organ is bound up in this ultra modern entertainment center and \$68,000 remains to be poured into the installation fund so the instrument can be completed.

Larry Ferrari Show Still On TV After 38 Years!

Organist Larry Ferrari, 59, is still playing to a loyal and dedicated television audience over WPVI-TV (Channel 6) after 38 years, according to a story published recently in the Philadelphia Daily News. The feature was published with a four column photo showing the artist at the studio electronic organ.

His longevity on this station is second only to Chief Halftown, who's been telling stories and showing cartoons on the same channel since 1950.

Ferrari's program is aired every Sunday morning at 8 o'clock!



BIRTHDAY SERENADE—Sunday, April 5 was a jamboree at 1220 North Norman Place in Los Angeles when a crowd of fellow-organists and friends greeted Lloyd Del Castillo and wished him a *Happy Birthday!* There were organs and pianos and above Del, seated lower right foreground, is being serenaded by Bob Mitchell, on piano, Carl Bender, violin, and Bob Ralston on the organ.



CUT!—Del Castillo stands next to his hostess, Sally Swann as she gets ready to cut the first slice of cake in celebration of the famed organist's 99th birthday. In the basket at her right are cards from well wishers which included at least 20 cards from ATOS chapters and many cards from friends of the organist. —photos by Charles Zimmerman

Ledwon Console Will Play Phoenix Organ

When the Phoenix Orpheum Theatre Performing Arts Center opens, the organ to be installed there by Valley of the Sun Chapter will be played from the ornate French-style console now in the John Ledwon residence at Agoura, Calif., it was disclosed late last month by Bill Brown, who heads the theatre's organ project.

"It will not be brought to Phoenix until later this year," Brown said. Ledwon is currently completing the massive four manual console which was built for his residence organ by Crome Organ Co. in Reno, Nevada.

Allen Gets In While Hunt Is Out Of Town

Best laid plans sometimes don't! Allen organ man Henry Hunt discovered this during April. He was out of town installing an organ and learned upon return that the Allen organ console for the Pantages Theatre in Hollywood had been delivered without his knowledge.

It had been planned to move the keydesk during a time when Stan Kann, resident organist to be, could be seated at it in front of the theatre for publicity photography.

Now new plans for planning publicity and an opening program to show off the instrument are in the offing. They are expected to be announced sometime this month.

Wichita Receptive To Have Regional

According to an official of Wichita Theatre Organ, Inc., there has been talk of having an ATOS Regional Meeting at Century II Exposition Hall where the former New York Paramount Theatre 4/36 Wurlitzer is installed. It was noted that WTO is tentatively interested in hosting such an event.

Gledhill Gets Usual Standing Ovations

"Simon Gledhill's show March 14 for Wichita Theatre Organ, Inc., was an absolute triumph—he received a standing ovation at intermission which is a first here," reported Karen Coup, WTO Business Manager.

She noted that his sensational playing helped raise \$1,750 that weekend alone for the Quarter Century Restoration project of the 4/36 Wurlitzer organ. Rebuilding work will be continued as funds are obtained through grants and donations.

Charley Balough is scheduled to play with the Wichita State University Jazz Arts I Band May 15, and Lyn Larsen closes the current organ concert series May 23.

The following day the solo chamber of the Wurlitzer will be dismantled and restoration work started on the instrument. The work will not affect the next season's concert series.

Organ Shows Featured By Chase At Theatre

ATOS member Evan Chase is now in the second year of operating the Rex Theatre in Morenci, Michigan, and continues to restore the theatre and present organ programs on the 3/6 mostly Barton organ he has installed there.

A Toledo card-graphic artist, Keith Knecht, has produced a 1930s style concession counter sign and theatre organ concert lobby display.

The Barton console has been refinished in gold, a new spotlight occupies a secondary booth next to the projection booth and the marquee and building facade are on the list of spring projects.

Concerts set for the Rex: May 17, John Lauter; July 12, Bill Yaney; Sept. 13, David Hufford; Nov. 8, Tony O'Brien. All concerts are on Sundays at 3 pm with rare silent films in each program.

Chicago Theatre

—continued from page one

limit safety switch is missing," he said. It had been removed. Without it the lift could come out of its channel and fall, taking the console with it and injuring anyone who might have been at the console.

"The missing switch was replaced and will be inspected whenever the organ is to be used," D'Amico advised.

This Chapter May Have Organ Record

by Gordon Madison

Cumberland Valley Chapter ATOS, Chambersburg, Pa. may very well have a record number of pipe organ owners. For a club of only 27 members, five of them now have pipe organs in their homes as well as many electronics and electronic/pipe combinations.

If this is not the most within a chapter, it certainly is a record percentage wise!

Theatre Installing New Console, Relay Unit

In Chambersburg, the Capitol Theatre is currently upgrading its Moller organ by expanding the original 3/14 to a 4/28 and adding a Devtronix Multiple Organ Control unit.

Moelmann Produces 13-Page Organ Book

Anyone thinking of enlarging their electronic organ should write Col. Jack Moelmann and ask for his 13-page specification book on his Rodgers organ that is augmented with six ranks of pipework (as of January 1992!).

In addition to this assembly, the Colonel also has a Hammond L-112 interconnected with the Rodgers as well as a remote slide projector. It is alleged all of this is installed in his residence somewhere near St. Louis, Mo.

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Editor.....Tom B'head

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

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

Here's A First For Organ Celebrations!

Something new in theatre organ celebrations took place April 16 when John McConnel, owner of the Orpheum Theatre in Okmulgee, Oklahoma hosted an organ loft clean-out party. He sent out 100 invitations that read:

You are invited to join us
in the celebration of
the clean-out of the
ORGAN LOFT
in preparation for
the installation of our
Wurlitzer
Pipe Organ
Orpheum Theatre
210 W. 7th
Okmulgee, Oklahoma
Thursday, April 16, 1992
2 p.m. to 3 p.m.
Stage Entrance
Dress Appropriately for the
40-foot climb to the
Organ loft

A call to McConnel revealed he had received answers from several buffs who are women who want to make the climb.

Due to deadline requirements, the NEWS will be sent photos and a story about the celebration which will be published in the June issue.

Two Brochures Tell Of Theatre Organs

Land O' Lakes Chapter is currently selling a brochure describing the Coronado Theatre and its Barton organ in Rockford, Ill. The cost is \$4 and orders may be sent to LOLTOS, 4015 Albright Lane, Rockford, Ill. 61103.

On Sunday, March 22, the Cinema Organ Society presented *The Final Curtain* program which was the farewell concert to be played on the Wurlitzer organ in the New Gallery Cinema. The event has been recorded in a souvenir brochure which has historical notes and photos of the cinema and artists who took part in the final show. Information about the brochure may be obtained by writing John Leeming, 23 Aveling Park Road, London, E17 4NS, England.

Moller May Close —continued from page one

by a vice president of the firm.

The company, one of the oldest firms in Hagerstown, was forced to close because of the current economic situation. Moller laid off 30 employees at its Hagerstown plant in February because of declining orders in the last three months of 1991

A Hagerstown City Council member said the company has approached the city and county government about backing a state loan.

A Moller official said no further statements are expected to be made until April 24.

Early Nourse 16" Discs Being Put On Cassettes

Many years ago San Francisco organist Everett Nourse made recordings on 16" discs. Recently, Devtronix owner Ray DeVault has been working with a chief engineer at a local Sacramento radio station who has a correct turntable and cassette recordings have been produced.

According to DeVault, the cassettes came out far better than expected. Nourse plays the San Francisco Fox and Fox Oakland Theatres' Wurlitzer organs.

There are 22 of the 16-inch discs by Nourse that will be recorded. DeVault also noted that the Fox Oakland Style 260 Wurlitzer sound is everything it has been reported to be—an exceedingly beautiful instrument. This organ is now in a residence.

Rawlings Looking For Sforzando Replacement

Ernie Rawlings, whose Sforzando Club has enjoyed many years of success, is looking for someone to take over the operation. "I'm not tired of my hobby, but I've reached 84 and I feel it's time to turn it over to a younger person," he explained in issue #125 of his Sforzando newsletter. He is asking for recommendations for someone to continue the tape club. He may be contacted by writing to him at 5411 Bocage Street, Montreal, Quebec, Canada 4HJ 1A2.

British Museum Organ Installing U. S. Relay

Britain's Lancastrian Theatre Organ Trust arranged during January to fly Tim Rickman to Manchester, England from Sacramento, Calif. He wired up solid state circuitry for the Devtronix Multi Action Organ Control system on the Wurlitzer organ originally installed in the Gaumont Cinema

The instrument is now part of the Granada Studios Tour complex in Manchester. It is situated in the *Projections* unit which incorporates a scaled version of the foyer of the Granada Tooting cinema, a Hall of Mirrors, and cinema of the future. The console is on a lift and should be playable by June, according to information published in *Cinema Organ Society Newsletter*. The new relay system, of course, permits the organ to be played without an organist.

Theatre Organ Research Made Possible By ATOS Unit's Donation To City Library

by Miles Rudisill, Jr.

Richmond, Virginia's Public Library has one of the most complete collections of material relating to theatres and theatre organs to be found in any public institution. It is known and labeled the George R. Meek Collection of the Virginia Theatre Organ Society. It is located in the Arts and Music section of the main library and is for reference only.

The collection came about when George Meek of Roanoke died in 1985 and his widow, Anne, a VTOS member, donated the entire collection to the Society with the understanding it would, in turn, be placed where it would be available to everyone.

George Meek was an inveterate collector of everything on theatre organs. Consequently, there are many theatre items included in the collection. The collection has catalogues, every issue of *Theatre Organ Journal*, *The Console*, which was published for 23 years, and all publications of the Theatre Historical Society of America. VTOS keeps all subscriptions current.

According to Helen Ogden, head of the department, the Meek collection is a significant addition to Richmond Library. A bookplate identifying VTOS is affixed to all items in the big file of items that have been donated in the name of the Society. The collection, of course, is open to the public for research.



Ashley Miller

Miller's Performance Inspires Poet

Ashley Miller is pictured at the console of the New York Military Academy in Cornwall last November during a concert for New York Chapter. His concert was attended by Enid Weicher and her husband from Cold Springs, N. Y. She recently wrote Tom Stehle, Editor of *Horseshoe*, chapter newsletter stating, "I do not remember the name of the musician at the organ, but I was so entranced by both his playing and his choice of program that I felt I wanted to sing and dance in the aisle. But since I never took dancing lessons and I usually sing off key, I thought it best to remain quiet. I did make notes, however, for a poem that I proposed to write that night. So, please find enclosed that poem, 'The Halo Of The Organ' which I wrote in honor of that evening's organist... Kindly forward a copy of this poem to him."

Permission has been given by Mrs. Weicher to print the poem. It will be published in next month's issue of the NEWS.

Photo Has Memories

"George Wright's studio debris photo in the February NEWS triggers memories," writes W. K. Keats of Milwaukee, Wisconsin.

He noted the caption indicated trial attempts to produce recordings at the studio were finally abandoned and Wright recorded for DOT label. "I was in the record business then and recall selling Wright's recordings. I still have many of them on Hi-Fi label.

"It might be interesting to know if any members can fill in information on those fabulous performances and recordings," he suggested.

LETTERS cont.

Dear Editor:

I wish to extend my deepest sympathy to Mr. Ben Levy (letter in Nov/Dec) for his problems keeping a Barton relay and switch stack working. Perhaps others with Barton organs could give him a few hints. I have been in and around the relay in the Wurlitzer 216 in the Mt. Baker Theatre in Bellingham since about 1944. I recall once that a contact finger did break off and that it took nearly 20 minutes to repair. Few organs in this country have been played as much as that organ. The keys had holes worn thru the ivory when I had them recovered about 1975. It has had little or no rest since that time and it still plays.

Mr. Levy should remember that even if the present generation suffers from a total lack of ability, there will be someone who can work with a little wood, glue, and silver wire. Leather seems to be still with us; some people have tried various plastics in place of leather. Even an old and conservative company like the Austin Organ Co., was taken in a few years back and tried what was said to be the greatest thing since the wheel. This was called Perflex and would replace all leather on pneumatics and would last forever. First off, you can't glue it down, but moreover it splits wide open in about three years with any use at all.

Having earned a BA in electrical engineering, I have a deep respect for all the new solid-state devices but — by the year 2011 there won't be a single part of the present electronic relays and switch-stacks that will be available at any supply house, much less anyone who has ever seen an antique like that. One should try buying parts for electronic organs built 12 to 15 years ago. Allens, Baldwins, Conns and all the rest stood there and proudly stated that theirs and theirs alone was the only one on the market that would play forever, would last a lifetime which is the way out some of them used. Well — here we are less than 20 years later and quite a number of them have had a short "lifetime," and there are no parts for them. Most electronic things like that need only one hit of lightning on a power line within a ten mile radius to take out enough parts to fill a wash tub.

My own organ has its original 1924 relay. These are the Wicks Organ Co. relays called "Mouse Trap" relays by the trade. They look like something created by Rube Goldberg and sound like someone setting off a thousand mouse traps, but they work and, except for the ones that my tom cat sprayed some years back, they never give me any problems.

I understood when I got my first issue

of TIBIA, Fall 1955, that there was an intent to keep the theatre organ as it had been in the past. If you want to make an organ with new electronic gear, this is fine; use new chests and new pipes and keys and so on but call it something besides a theatre organ . . .

Richard Warburton
Skykomish, Washington

Dear Editor:

In the past you have been kind enough to find space for various queries related to the whereabouts of certain organists past and present, together with information on specific old recordings. The success rate in all cases was high and I am wondering if some of your ATOS "sleuths" could delve once more into their files.

I recently purchased a copy of ORGAN MEMORIES. Crown records CST 515, artist William Daly (who I had never heard of). Thanks to the help of Frank Hare of the Theatre Organ Club/Northern Theatre Organ Trust I was to learn that the artist is, in fact, John Kiley, who also recorded under another name, that of George Gould. It also appears that Crown/Lion/Parade records might well have belonged to the same company. Although the front cover does have a portion of an un-identified console stop rail with three rows of stops and a row of pistons showing, the organ is not otherwise identified. It sounds rather small, possibly eight ranks, and is very closely miked for the recording. Any information would be welcome either through these columns or direct to me at my home address.

Also, does the name Patrick Wedd mean anything to anyone? A CD has just been released in the UK featuring this artist playing the Orpheum Theatre, Vancouver instrument. The reviewer (Frank Hare) suggests that the artist could be someone with a classical organ background and that, once again, as in the case of the aforementioned budget label Crown LPs, this may not be the artist's real name. The title of the CD is WURLITZER CLASSICS, although it does not follow that this was the original title — if indeed it ever had one! The programme comprises, with three exceptions, popular classics, the exceptions being "In A Persian Market," Gershwin medley, and "Liberty Bell."

Finally, in my quest to contact organist Fele Sowande who went to live in the USA many years ago, I did have a report from an ATOS member who though they had read a newspaper cutting that would indicate the organist had passed away. The last known address I have of him

was 1480 State Route 44, Randolph, Ohio 44265 — this was in 1984. Could any ATOS member in that area check it out for me?

Sincerely,
Alan A. Ashton
Manchester, England

Gee Dad! It's A Wurlitzer!

Dear Editor:

Jim Riggs' message in the last Journal brought to mind an interesting phone call I received while hosting KPCC's "Gee Dad! It's A Wurlitzer!" last Sunday. A young Australian gentleman called to ask me why I liked the theatre organ. Suspecting some abuse (we have never yet, to my knowledge, had a "hate call"), I was a little cautious in my replay — "The music moves me; it gets into my soul," I said. He replied that he could tell from my presentation that I really loved the music.

Then I asked him why he was asking — did he like this kind of music? His reply startled me: "I've been listening to your program for a few weeks now, and the music is starting to grow on me, and I don't understand why — I thought that maybe you could help me understand what it is about this music."

I continued "It's gentle, relaxing music, unlike anything else. You either love it or you hate it — there doesn't appear to be much emotion in between. And it has sometimes stopped me from 'going over the edge'." By this time, my new Australian friend was really impressed with my love for theatre organ, but he did say that he thought it sounded like the kind of music that his father would listen to on Sundays. Well, maybe, but I told him he needed to come to a concert, feel the sound flood the auditorium all around him and get *really* hooked. And I think he will.

My point to all this is that here is a young man struggling with a growing enjoyment of an instrument that doesn't relate to anything else — he needed, I suspect, reassurance that it was okay to like this kind of music. Our society doesn't really allow for misfits — I have been guilty at times of hiding my love for theatre organ lest I should be thought weird. Now I want to tell people: I don't care what they think, because I know that my life has been enriched. But young people are more afraid of peer pressure, and that is a very serious problem against attracting the under 40s.

Frankly, I don't think we should be targeting this age group much, if at all. With our limited resources, we should be going after the "Baby Boomers" (of which

(continued...)

LETTERS cont.

I am one — those born since WWII — who are looking for something more than Rock (yes, there is “life after Rock”) and less than opera. The Baby Boomers have more money than any other generation before them and more political clout, too. And generally speaking, they aren't afraid of what others will think of their new-found interest in music.

There is one more point I wish to make. Fellowship. Part of my love for this kind of music is due the friends that it brings you, especially when you get involved. I didn't realize this until I had dropped out for some years. I re-joined the “scene” about three years ago and it hit me what I had missed most. In this day of impersonal city life, when you hardly know your neighbors, isn't it marvelous to have friends all over the country, perhaps all over the world? So remember — at your next concert or social, talk to someone you don't know. You may just be the catalyst to make that person keep coming back for more. Be a good neighbor — and convey your love for this wonderful and slightly nutty pastime, not with preaching but with positive words.

I hope to be able to thank that young Aussie in the near future for the thought process he triggered!

Stephen Bramall
Pasadena, California

Dear Editor:

I am a member of ATOS and in my spare time I build miniature pipe organs and pianos. I would love to share my hobby with other theatre organ lovers. I build from photos, using scraps (no kits). I own and play a three-manual Artisan theatre organ and know I could never own a real four-manual pipe organ, so I just build my own — miniature size. The console and pedalboards have lighting, and they play from cassette tapes.

I love the pipe organ as much as I did the Big Red cars in the 1950s, but the Pacific Electric cars are gone forever. I hope the theatre organ will live forever! Here are some photos of my models.

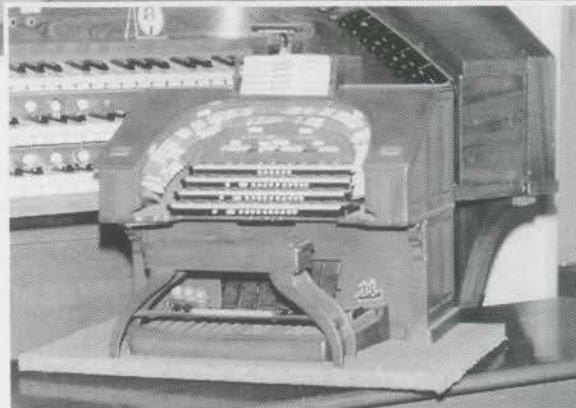
Sincerely,
Don VanHeel
16421 McFadden, No. 365
Tustin, California 92680

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
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Don VanHeel's miniature pipe organ models have lighting and they play from cassette tapes.



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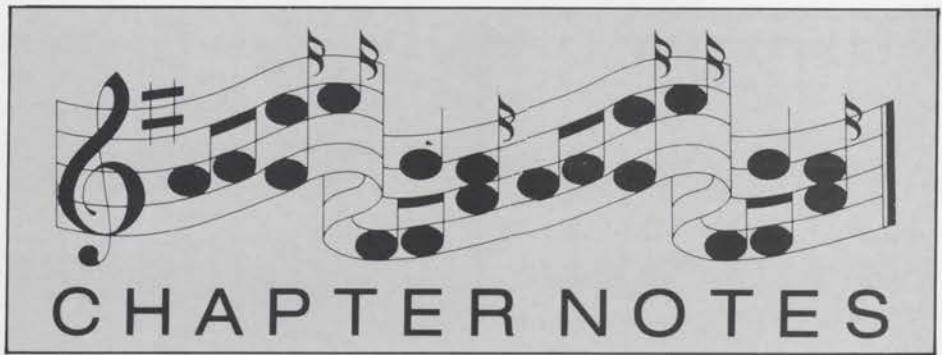
We met February 16 at the Alabama Theatre to celebrate our 19th birthday. After a short business meeting to get everyone up to date, and to vote crew chief Larry Donaldson some money for needed parts — two tremulants and a small chest for expansion — we adjourned to the lobby for birthday cake and other goodies. We then observed our traditional open console, enjoying performances by some of our members.

Stuart Thompson, one of our newest and youngest members, treated us to several numbers. Stuart is not only a fine performer, but is learning to help with the maintenance of Bertha under Larry's guidance. Dickie Bell, our newest house organist, played several numbers in her unique style. Last of all, Dan Liles played for us. Dan spends many hours at the theatre doing many things, but we don't usually get to hear him play unless it is to an empty theatre on Saturday mornings. We hope he won't wait until next February to let us hear him play again.

March 14 found the chapter meeting again at the theatre, sandwiched in between Saturday work session and the evening's showing of *Lil Abner*. The artist at the console was Dickie Bell, who debuted at Big Bertha at age 11. Now, a few decades later, she has returned to be one of our house organists. Her style reflects her years of delighting audiences by playing electronic organs in various clubs around Birmingham. Her keyboard artistry and smooth style, together with all the things Bertha can do, made for a wonderful afternoon.

After a pause for refreshments, President Pat Seitz presided over our business meeting. Perhaps our most important item concerned the coming "superconcert" which will take place on Sunday, June 28 at 2:00 p.m. at the Alabama Theatre. For the incredible price of \$5.00, attendees will be able to hear Tom Hazleton, Donna Parker and Jonas Nordwall in concert, performing on the Alabama's theatre pipe organ and top-of-the-line Rodgers theatre organs provided by local distributors (and long-time chapter members) James and Vivian Marsh. We are excited about this unique opportunity to hear three of the best theatre organists in the business performing together; they are excited about doing this concert, and we hope theatre organ enthusiasts from far and near will fill our theatre.

Our Alabama Theatre is well started on being a theatre for the performing arts! Our biggest event to date was the



Broadway Series presentation of the play *Love Letters*, starring Robert Wagner and Stephanie Powers. The play ran eight full-house performances in early February, proving that people will come downtown to see a quality show. As a result of this good showing, inquiries are coming in from all sorts of "name" acts; Wynton Marsalis and Wayne Newton did SRO performances in February and March, respectively, with a hold from Johnny Mathis for April. In the coming months we have more big name entertainers on tap; this together with our regular movies, daytime school shows, and May and June "tutu time" dance recitals, will make spring and summer a busy time for all.

Virginia Robertson



Charles Walker watches as John Muri plays Charles' "new" Kimball console.



Bill Snyder at the Tennessee Theatre.
Wanda Carey photo



Jon Robere, at the Tivoli Theatre, Chattanooga, Tennessee.
James Throuser photo

ATLANTA

Georgia

404/928-1513 or 404/641-7159

On January 26, we returned to Theatrical Paraphernalia to hear Charles Walker's new (to him) Kimball-Morton-etc. theatre organ. It's the three-manual Kimball console that chapter member Frank Willingham gave Charles, hooked up to the mostly-Morton nine ranks that Charles had in the first place, which had also come from Frank. Chapter members Clay Holbrook, Nelson Guard and Donald VanBlairicom helped install the console. Frank had also provided Charles with the Kimball pipes that went with the console. We expect further developments. Hold your breath!

The Kimball was originally in a theatre in Pennsylvania, but came to Frank from the Fort Wayne (Alabama) United Methodist Church, in 1967. Frank has also given Charles a 61-note Skinner harp to integrate with the rest of the organ(s).

Our performing artist on this occasion was 1977 Organist of the Year and ATOS Hall of Fame member John Muri. His program, entitled "What Was Theatre Organ?" included slides and silent films, which John accompanied splendidly: *Pathe Review No. 196* (1922), a Billy

(continued...)

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ATLANTA cont.



Frank Willingham, donor, sits at the Kimball console, flanked by Clay Holbrook (left) and Nelson Guard, who with Donald VanBlairicom (not pictured) helped install it.

Dooley comedy, *Sailor Beware* (about 1920), and a Fatty Arbuckle comedy, *The Waiters' Ball* (1915). It was great fun to delve into the past and we had a good many laughs. Thanks, John, for another memorable afternoon. (B.H.)

On February 22, we took an organ crawl to Tennessee. Some 45 of us, including chapter members and friends, left Atlanta at 7:00 a.m. by chartered bus, and arrived at 11:30 at the Tennessee Theatre in beautiful downtown Knoxville for a program at the Mighty 3/14 Wurlitzer there. Bill Snyder, Dean of Engineering at the University of Knoxville, is also house organist at the Tennessee and has been involved in the continued restoration of the Balaban 3 Wurlitzer for the last 20 years. Bill gave a very interesting concert of popular show tunes.

Then it was open console for anyone interested, while others took a tour of the 1500-seat theatre. The Tennessee is a working theatre and during open console a touring group was setting up for a laser light show to be presented that evening. The Tennessee is owned by Jim Dick, who owns WIVK Radio and other radio broadcasting stations in the Southeast. Tim Burns, the theatre's technical director, gave us a very interesting summary of its opening. We're very indebted

to Tim, Bill Snyder and Mr. Dick for allowing us to see the theatre and hear the Wurlitzer.

We left the theatre for the 90-minute drive to the newly restored Tivoli Theatre in downtown Chattanooga. Enroute, we were provided a sack lunch with drinks on the bus, which we enjoyed very much. On arriving at the Tivoli, Larry Donaldson, crew chief for the Wurlitzer's restoration, gave a very interesting talk about the renovations of the theatre and the restoration of the 3/13 Wurlitzer, originally a 235 Special. The Tivoli has been restored by the City of Chattanooga to the tune of seven-million dollars. Thirty thousand dollars were allocated to restoring the organ, with all the labor being provided by the Chattanooga Theatre Organ Society. President Jon Robere entertained our group with some very popular theatre organ selections. As at Knoxville earlier, the concert was followed by open console for anyone who wanted to play while others took a tour of the 1800-seat movie palace.

At 4:30, a weary but happy group of travelers headed back to Atlanta, having had a wonderful day of fellowship, music and seeing and hearing two of the State of Tennessee's finest Mighty Wurlitzers, arriving back home at about seven. (R.C)

Bill Hitchcock and Ron Carter



Tennessee Theatre, Knoxville, Tennessee.

Wanda Carey photo

THEATRE ORGAN

CENTRAL FLORIDA

Tampa/St. Petersburg
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Our January 12 meeting was held at the home of Joe and Peg Mayer in Largo. The Mayers have a Conn 652 three-manual theatre organ with several sets of pipes and external speakers.

Our February meeting was held at the home of John and Sandy Hobbs in Holiday. And our March 8 meeting was held at the home of Bill and Becky Shrive in Pinellas Park. Bill is the President of our chapter and his telephone number appears above. My personal involvement in Gilbert and Sullivan matters (see below) prevented my attendance at these meetings, but I understand they were most worthwhile.

President Bill Shrive spent a day in Treasurer Ginny Lawrence's garage engraving name tags for our members.

Bill will hold a Garage Sale to benefit our Baby Wurlitzer project (see below). Libby McIntyre is sponsoring a booth at the Master's Flea Market in April. Donations are welcome, and proceeds will benefit our chapter.

Work on the Tampa Theatre Organ has included the rebuilding of the Great Manual by new member Richard Gleason, the rebuilding of one regulator in the main chamber by Tom Wooliscroft, and continued tuning by John Otterson and Charlie Coston. These same men have been making adjustments to the tremulants, and the Tibias are really nice. They have also been chasing down wind leaks for several months, and it is now possible to think in the chambers! Bill Shrive and Bob Rusczyk fixed the pedal 16' Tuba stop, and created a simplified wiring guide to help locate problems.

Building modifications at the Pinellas Park Civic Building (for our Baby Wurlitzer) have not yet been started but, with the help of city personnel, details have been worked out, and it is hoped that actual work will soon begin. Joe Mayer has one whole contact strip for the manuals completed, including plug connector. Bob Foody is finishing both manuals. He has refinished the key cheeks in black lacquer, and they are beautiful!

Tom Wooliscroft, Editor of our monthly newsletter (The Stoplist) included a survey in the January edition, seeking volunteer help from chapter members on all phases of our work. It is hoped that many will respond.

John Otterson's weekly radio show, "Popular Organ," is heard on WBVM-FM (90.5) on Sunday at 5:00 p.m. and features the best of theatre organ. Michael

Barone's PBS radio show, *Pipedreams*, is heard on WUSF-FM (89.7) on Saturday at 6:30 a.m. Many of us tape this broadcast for listening later in the day! It is a wonderful program.

I am seeking theatre organ recordings of the Gilbert & Sullivan Operettas. We are presenting both *Ruddigore* and *HMS Pinafore* in this area in 1992! Information should be forwarded to me at 12250 Ulmerton Road West, #141, Largo, FL 34644.

John Ambler

CENTRAL INDIANA

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In January we enjoyed a concert by John Ferguson on the restored 3/26 Wurlitzer in Manual High School Auditorium. He played some well-known standards and some not so well known. We particularly enjoyed hearing Cole Porter's "At Long Last Love," a Gershwin medley from *Girl Crazy*, and his spirited playing of the tango, "Jealousy." Many ATOS members are aware that John has coached some of the recent ATOS national Young Organist Competition winners from Central Indiana Chapter. We always enjoy a program by John Ferguson.

John is still in charge of maintenance of the Mighty Wurlitzer at the Paramount Music Palace and is director of outside sales/special events. We are looking forward to the special concert by Lyn Larsen, March 16 at the PMP.

February 1 was another good occasion to hear the Manual organ. It was the second in the 1991-1992 three-concert series which the chapter has initiated. Bill Tandy from Kokomo, Indiana, was guest artist. What an excellent and entertaining program he presented! Bill is known for his love of 20s and 30s music, playing many fine numbers we barely remember until we hear them. He also performed

some fine, little-heard Cole Porter numbers. He brought his synthesizer and for a portion of the concert, the audience heard some Big Band sounds (it was hard not to get up and start dancing). He played it alone and also with the organ, along the way recreating Berrigan's "I Can't Get Started With You," Glenn Miller standards, and he sang, "You Always Hurt The One You Love" (in synthesized 4-parts, yet!). All in all, some music and humor not always heard at organ concerts. Bill's love for organ music combined with his talent and gentle, self-deprecating humor, made for an exceptionally enjoyable concert.

The February meeting/program featured Martin Ellis at the All Saints Episcopal Church in Indianapolis, which has a three-manual, 29-rank classical organ and is one of the finer acoustical spaces in Indianapolis. As usual, this fine artist played a meticulous, classical program showing the many facets and capabilities of the pipe organ. Larry MacPherson, a member of All Saints and "boss" of the volunteer crew that works to keep and upgrade the organ, told us of some background history and work that had been done to maintain the organ. It was obvious that here is another group of people working together as a "labor of love" to preserve and keep a fine instrument.

Congratulations are in order to Jelani Eddington for having received a full four-year scholarship to Indiana University through the Wells Scholarship Program at IU. It's a pleasure to see and hear Jelani's musical development and the high standards he sets and achieves. Of course, innate talent helps but thanks are also due his mother and grandmother, who are themselves so musically knowledgeable, for having given him wise counsel, guidance and discipline, along with their love. We are looking forward to another entertaining concert in May, when Jelani plays the third and last in our 91-92 season concerts on the 3/26 Wurlitzer at Manual Auditorium.

Josi Beeler

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CENTRAL OHIO

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In spite of overcast skies and a sullen day, Ed Sisson did it again: he attracted 40 members and guests to his lovely home in Linworth, Ohio, on January 12. So successful have meetings been at his house in the past that it was no surprise that we ganged up on him this time. And all for good reason, not the least of which is his graciousness and that of his daughter, Ann. His two-manual Allen ADC 3600, one of the company's latest products, has three high-wall mounted speaker outlets arranged to produce an ear arresting "surround sound." 31 pipe voices and 7 tuned percussions with a 20 classical "2nd voicing" capability is nothing to be snuffed at.

The business meeting was conducted by newly inducted president, Betty Polsley. Karl Saunders gave chapter members an updated report on his 3/31 Wurlitzer soon to come on line in Zanesville, Ohio, where he resides. We won't tell you all the goodies about this installation which has been five years in the making, because we suspect it will be the subject of a feature article in THEATRE ORGAN in the not too distant future. Anyway the opportunity for our chapter to hear this instrument later this year is an exciting prospect.

We offered our condolences to member Martha Hoyle whose sister-in-law died; Martha was to have been our artist for the day but for understandable reasons could not be there. In her place was Kay Elliott, every bit a true showman, who entertained us for 45 minutes with some endearing selections among which were pleasing renditions of "Shangri La," "Misty" and "Mister Wonderful." The Allen was seldom abandoned at open console which followed Kay's appearance, while the rest of us coursed to a counter of delicacies contributed by the chapter's culinary artists, impressive in the wide array of choices and the care

in preparation. It's hard to top an afternoon like this and we sincerely thank Ed and Ann for their hospitality.

It was a real courtesy for us to be hosted by a piano and organ dealer. Not only does that afford us an update on what's going on in the electronic organ industry but it's a refreshing break in mid-winter to meet some place a little different. Clarence Black and his associates of Columbus' Kawai Piano and Organ Company graciously opened their store Sunday, February 27, to accommodate us — at the same time affording us to view and sample Kawai's latest organ product, a three-manual console surrounded by batteries of stops that could order on a host of synthetic voices, virtually any rhythm pattern you might want and some pretty authentic sounding theatre organ voices, albeit with the seemingly inescapable hollow electronic reverb sound. The Hammond influence was there with the presence of their stock-in-trade draw bars. All this didn't intimidate our talented membership, however: Kay Elliott, Bob Tyo, Paul Herrell, Henry Garcia and Ellie Hyle provided some very listenable music. And, let us add, no one suffered in the food line; the buffet provided by the membership was delicious.

The beat goes on: as president Betty Polsley reported, we're having a regular organ crew turnout of 6-8 people and this makes our combination action installation move right along. With the modular junction board concept and the use of connectors, we've been able to keep our Wurlitzer playable while we wire wrap our leads to the stops. Meanwhile, neoprene hose is being installed between the blow boxes and the stop rails in anticipation of wiring completion and some sense of orderliness if visible in the back of the console.

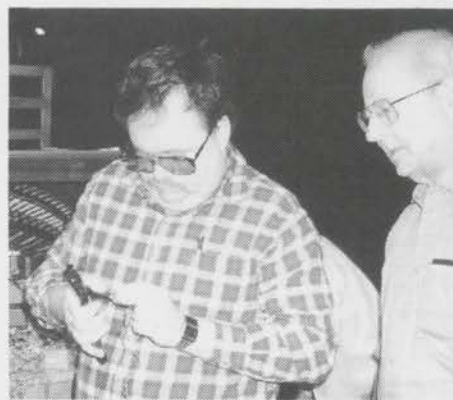
The first of the Ohio Theatre's 1992 organ series concerts took place on March 8, featuring Father Jim Miller. Rising at the console of the majestic Robert-Morton appeared an obviously leaner friar in his familiar black attire, playing his now



Herman Thompson concentrates on wiring a junction board.

adopted theme song, "Ain't Misbehavin." With his usual wit and charisma he laced his program with generous doses of humor and some delightful arrangements of jazz, romantic ballads, Latin numbers and hymns. Particularly remarkable was his rendition of "Sunny Side Of The Street" the opening melody lines of which were untremmed, to be followed by a tremmed tibia lead and finally evolved in a jazzy passage so characteristic of his playing style. No less enjoyable was his interpretation of the haunting ballads "What's New" and "Sophisticated Lady," the latter featuring a marimba counter-melody. Then, of course, no one does it better than Father Jim when it comes to "blueing" "Basin Street Blues." Even the management said it: the padre's got to come back!

John Polsley



COTOS organ crew members Mark Williams and Neil Grover check wiring.

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Members in front of Wurlitzer in the Tivoli.
Pat Seitz photo.

CHATTANOOGA

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Chattanooga's Tivoli Theatre once again has a state-of-the-art Wurlitzer

(3/13) organ. First installed in 1924 and restored for the first time in 1965 by William Barger and friends (some of us among them) and re-restored and augmented and brought up to present technological proficiency via solid-state computer boards by the end of 1991, this was a four-year work project.

The Tivoli has been completely restored and enlarged, deepening the stage by 14 feet, adding a moveable stage in front of the enlarged one, adding more dressing rooms, toilet facilities, large rehearsal hall with many mirrors and an elevator for the dressing rooms area, and tripling the basement area.

This extensive renovation required that the organ be removed, partly because the two large tone chambers had to be redone also. This gave us the opportunity to take the organ completely apart, and send the console and connecting piano to Atlanta for a complete redo. The organ itself was enlarged with added tabs, etc. We were fortunate to be able to move all of this equipment to the large working area of the city-owned Soldier's and Sailor's Memorial Auditorium so that on Saturdays we spent the day there repairing and replacing — perhaps 4 to 8 members each time, and today it is in glorious condition — with only the percussion units yet to be connected.

The power (air) supply was augmented. To the 7hp blower, we added a 5hp blower, all feeding into the same air lines. The initial "open console" session was held December 28, 1991, and the members of CHATTOS and their friends were there to listen — and some to play.

Our Engineer Chief was well-known ATOS member Larry Donaldson, who drove 400 miles round trip to spend those Saturdays with us. The rest of us were Chattanoogaans, all with different professions, but a common interest in the theatre organ sound.

Jon Robere



L to R: James Wright, Jon Robere, Roy Harrison, Stewart Thompson, at the Tivoli open console.
Pat Seitz photo.

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L to R: Fred Arnish, Art Fike, Brian Durack at the Congress Theatre. Patrick Roach photo



Bob Roppolo at the 19th Hole. Patrick Roach photo

CHICAGO AREA

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or 313/282-0037



On January 12, CATOE commenced its 30th Anniversary Year at the 19th Hole Lounge in southwest suburban Lyons. Originally scheduled as a twin-bill social, a third artist was requested to give us a mini-concert of his favorites.

Lee Maloney, JATOE President and CATOE Board Member, performed first. He charmed everyone with his wit and unique style of selections from the past and present.

Next in line, Don Springer. Don assisted in the installation of this 3/12 Golden-voiced Barton. Since he didn't have much time to play for us last November, he made up for lost time and had us tapping our toes to the beat of his interpretations.

Last but not at all the least, Bobby Roppolo. Bobby is the owner of this nightclub. On one occasion, a duet between Don (on the Barton) and Bobby (at the in-house Hammond X-66) met with great approval.

Bobby invited the membership to participate by utilizing the dance floor. It was hard to resist the temptation. The once retired "chicken dancers" found themselves on the dance floor showing

that they can handle the Polish Hop (polka).

Shortly thereafter, anniversary cake was served and the usual open console time was made available to those who wished to play a song or two.

On February 9, Vice-Chairman/Program Chairman Mildred Berry offered the CATOE membership another twin-bill social. This time, it was at the Congress Theatre with Fred Arnish and Brian Durack.

Many know Fred from his days at the now-gone Hub Roller Rink. His smooth arrangements made you reminisce and relive the days when you skated with your honey, cheek to cheek. His hands flew across the keyboards and feet danced across the pedalboard; especially when he played those tango selections. The Howard seat just rocked with excitement.

After a fifteen-minute break, Brian performed next. He took control of the myriad of stops without hesitation. All was familiar to him as his arrangements were dark and mysterious, yet enjoyable. Brian's keen ear and dexterity offered two melodies intertwined into one unusual, yet pleasing sound.

This was the first time returning to the Congress since its official dedication last spring when both Bob Ralston and Fred Arnish gave concerts to a near capacity

crowd. Fred and his partner Art Fike are proud of their instrument and are very modest when they mention there are now 41 ranks in this pipe organ. To be sure, it will be featured in the 1993 ATOS National Convention.

Aside from the CATOE Board of Directors, a special committee was formed to revise and amend CATOE's current by-laws. There are to be presented to the membership-at-large for reviewing and ultimately to be voted upon when complete.

Also, the Board hasn't rested on their laurels. They are actively trying to find a permanent home for the Oriental Wurlitzer. No easy task!

The former Maine North High School Wurlitzer is being installed in the Tivoli Theatre in Downers Grove at a remarkable speed. Crew Chief Gary Rickert expects to have the Main chamber "singing" by April or May, which is only a short eight months since its initial installation.

Some of our installations are getting into the public eye. The Patio Theatre's 3/17 Barton, the Arcada Theatre's 3/16 Geneva/Marr & Colton, and Hotel Baker's 3/10 Geneva are being played on weekends. What better way to thrill the general public to the sound that really thrills us! The mighty theatre pipe organ!

Jim Koller

ashley miller
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We closed out 1991 with a gala Christmas party on December 8 at the home of members John and Kathy Angevine. Their 3/10 Robert-Morton (rescued from the Capitol Theatre in Danbury and painstakingly restored by John and several other chapter members) provided members some enjoyable open console time. Santa (Larry Hazard) distributed grab bag gifts and then sat down at the console to entertain us with Christmas music.

February 8 was the 31st anniversary of CVTOS and a birthday party was held at Shelton High School where the club's 3/12 Austin is installed. Open console time was followed by a business meeting, happy hour and dinner. The evening concluded with a concert of favorites that included "Satin Doll" and "Bridge on the River Kwai" ably performed by member Brian Colton.

Chapter members continue to work on the 3/15 Marr & Colton at the Thomaston Opera House and are planning a September concert there. This will be the first concert at Thomaston in several years as the building has had to undergo many changes to comply with fire codes.

Several chapter members plan to attend the National Convention in Philadelphia in July and are looking forward to meeting other members there. *Jane Bates*

CUMBERLAND VALLEY

Chambersburg, Pennsylvania
717/263-0202

Chambersburg's Capitol Theatre, home of Cumberland Valley chapter, hosted the first chapter event of the new year on a Sunday afternoon in February. Entitled "Pipes, Pizza, and No Pipes," the event was a resounding success, with a large turnout and many compliments.

A demonstration was held by chapter President Bob Eyer, Jr. of two ranks of the Capitol Moller set up in the mezzanine (a Hooded Trumpet, and a Diapason donated by Bob) and the restored and enlarged toy counter was demonstrated by organ crew chief Mark Cooley, for whom the toy counter has been a personal project for many months. The workmanship of the chapter's organ crew was a sight to behold, and the demonstrations were a tantalizing glimpse of what lies ahead when the Capitol Moller plays again.

Following the demonstrations, attendees moved on to other activities including visits to the Organ Shop above the theatre lobby (where the Moller is being restored); mini-seminars conducted by Mark Cooley on pipe-organ building and maintenance; tours of the theatre; pizza, salad, and desserts; and finally, music in the form of solos, duets, and trios from the two Moller ranks and a Hammond X-66 plus a piano set up in the lobby by Bob Eyer, Jr., Mark Herr, and Jack Umholtz. *Bob Maney*

DELAWARE VALLEY

215/566-1764

On February 23, the Society travelled to the Colonial Theatre, Phoenixville, Pennsylvania, to hold open console on the 4/32 Kimball containing 2477 pipes. There is nothing unusual about holding open console, but what was unusual

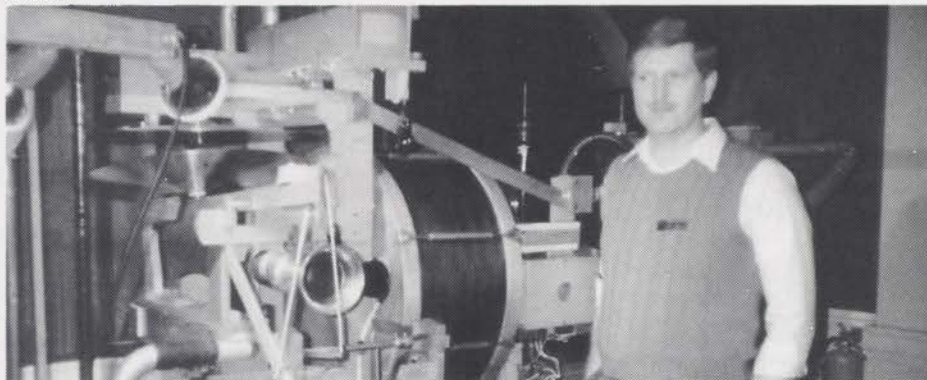
Mark Cooley, Cumberland Valley organ crew chief, and the rebuilt toy counter for the Capitol Theatre Moller.

about this open console was the appearance of two young organists. The daughters of Mr. and Mrs. Anthony J. Kutschera, Anna and Lauren, ages 10 and 8 respectively, made their debut at the Kimball console and both of them made very pleasing music, indeed.

Another recent activity at the Colonial Theatre was the presentation of a silent film accompanied by George Batman at the Kimball for the fourth-graders of Schuylkill Elementary School. Mr. Batman also demonstrated all the musical sounds and sound effects the instrument possesses and played a short concert for them. Even taking into account that school children would rather stay in a theatre than go back to school, they received the program with great enthusiasm and with intense interest.

That this program was not sponsored by the Society is not the important factor. What is important is that children, having heard the instrument, may become interested in theatre organ, both as a performer and a consumer, and will become tomorrow's members of ATOS and will promote the cause of theatre organ everywhere.

The Phoenixville Kiwanis Club and Mr. Emmett Gruici in particular are to be commended for arranging this program. An article in the local newspaper states that Mr. Gruici got the idea when he attended an organ concert at the theatre and the organist talked about the programs he conducts for elementary school students out West. *Earl E. Strausser*



Father James Miller

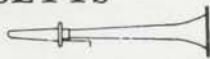
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The debut of Bill Vlasak at Babson on January 4 was an auspicious one with a large, enthusiastic audience. The Paramount Music Palace, Indianapolis, Indiana, is the usual venue of Mr. Vlasak from which several recordings have been issued on its fine organ.

A spirited, "Hey, Look Me Over" got his concert rolling followed by a piece forever identified with Jesse Crawford's 78rpm recording, "What Are You Waiting For, Mary." Clean, straight-forward playing was evident immediately with the melody line never obscured. Bill is not a "flashy" organist, but one displaying solid musicianship along with a subtle sense of humor that wins admirers. A gorgeous medley from George and Ira Gershwin's *Girl Crazy*, as well as another assemblage of Viennese-flavored tunes showed off some of the smooth, sweet voices of our Wurlitzer to good advantage.

While driving around Boston's suburbs our artist noticed many Christmas decorations and lights still displayed even though the new year had started. He was inspired to play three dances from *The Nutcracker Suite* by Tchaikowsky. The variety of orchestral voices available on our instrument judiciously selected really showed off the original concept of the unit orchestra.

With the audience clapping in time, the ever-popular "Radetsky March" was well received and added liveliness to the evening. Victor Herbert was well represented with a medley from *Naughty Marietta*. New Englanders like sing-alongs and Bill obliged in full measure. They also appreciate a good silent, well-accompanied, and we had a comical Laurel and Hardy named *Angora Love* which was a howl.

A Crawford-like "White Cliffs of Dover" was included in the varied pro-

gram as well as the seldom-heard, "I've Got A Lovely Bunch of Coconuts." "Nobody's Sweetheart Now" ended Bill's arranged program, but long applause brought a lively encore with Leroy Anderson's "Bugler's Holiday."

Mr. Vlasak made a lasting impression with a different programming in which he explored the organ and displayed his ability to authentically interpret music of not only the heyday of the theatre organ, but contemporary equally as well — a well-rounded musician.

January 26 marked our annual meeting presided over by our new President, Donald L. Phipps, who was also our first president back in 1956. Gary Phillips "presented" our new Trivo/Bizik brass trumpet which he and the organ crew labored hard to get installed and ready. Treasurer, Dave Marden was made an Honorary Life Member in recognition of his fine work.

Mr. Phillips served as our artist of the afternoon and demonstrated our latest addition, the brass trumpet.

The February 23 meeting at Babson had our own John Cook for the day's artist and he presented a fine, varied program using many registrational changes. The ever-popular, "Everything's Coming Up Roses" was his spritely opener followed by some fancy fingering for "Czardas." A lovely "The Swan" was included as well as Elgar's "Pomp and Circumstance No. 4." John leaned a bit more to the classics with one of Franck's Preludes, "The Marriage of Figero" and Gordon Young's "Prelude in Classic Style." "The Entertainer" was also well played, as expected, from this industrious musician along with the balance of his stint at the console. At the conclusion, after good applause, John, upon request, played his fine "Pipes on Parade" composition. Mr. Cook "does his homework" and never gives anything but a thoroughly prepared presentation. Theatre organ will not die with young folk like him to keep the pipes singing.

Stanley C. Garniss

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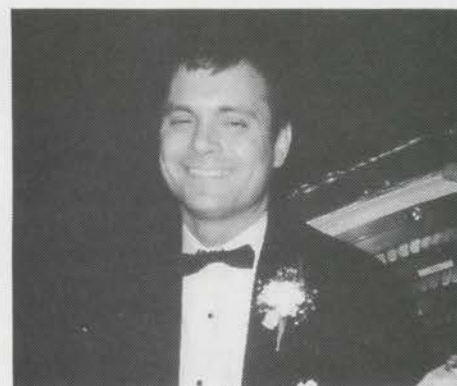
The third of our five-concert series was held at the Trenton War Memorial on February 23. The artist was Clark Wilson. This was the second time that Clark has performed for us. Having heard him at the July National Convention, and the "Milwaukee Fun in 91," we were pleased with his new distinctive program displaying his unique, entertaining style. Once again, our newly acquired Sharp 100-inch Vision Projector (thanks to a wonderful angel) enhanced the concert by displaying clearly the talented hands of Clark. The audience appreciated and enjoyed the lively, upbeat music. Alas, Sunday after-



Clark Wilson at the Trenton Moller. Jinny Vanore photo



U.S. Marines receiving and packing food for the poor at Trenton. Jinny Vanore photo



Lin Lunde at Trenton Moller for "Wings." Jinny Vanore photo

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President Michael Cipolletti, V.P. Chuck McSloy, Times Promotion Director Frank Tyger.

Jinny Vanore photo

noon concerts have in the past lured the artist into performing more staid and church-like selections. Most enjoy the "Saturday Night" lively influence. Following the concert a marvelous buffet was prepared in the Ballroom which opens onto the rear of the stage. A cash bar and open console completed a terrific afternoon and evening.

Put *Wings*, Linde Lunde, the *Trenton Times* and GSTOS together and you have a powerful formula for success. The main key of this formula was the complete sponsoring AND financing of the concert by the *Trenton Times*. On February 8, the Trenton War Memorial experienced the result of several months of high powered publicity by the newspaper. Many articles were written about the

classic silent movie, *Wings*, which received the very first Academy Award. Featured articles included a history of the Trenton War Memorial Moller theatre pipe organ and the artist Lin Lunde. The readers were encouraged to send for up to six free tickets to the *Trenton Times* for the silent film show. A simple request of a can, or box of food was the admission price.

Preparations for this project required hours of coordination between our Vice-President Chuck McSloy and *Trenton Times*' Promotional Director Frank Tyger. The organ crew, headed by Bill Smith, prepared the Moller, plus the all-important silent movie projector and film. Two performances were offered at 3:00 and 8:00 p.m. Well before the afternoon program time, the eager audience began arriving, bringing food donations. This was the pattern for the remainder of the day. As the mountain of food arrived, it was packaged and removed by three sturdy Marines from the U.S. Marine Corps.

The audience of all ages settled in their seats and thrilled to the big sounds of the Moller. The orchestral sounds for the silent movie were original arrange-

ments played by Lin Lunde, a young organist from Richmond, Virginia.

The complete attendance for the day was over 2,500. The rousing applause at the end of each performance for the film and the excellent organist showed the audience's strong approval and enjoyment. Many inquired when the next program of this type would be. The final tally received from the *Trenton Times* was a total of 3,500 items of food received plus cash donations amounting to \$70. The directors of the *Times* were thrilled and we of Garden State Chapter were excited that 2,500 people were made aware of the pipe organ, many for the first time.

Jinny Vanore

A VIDEO CHRISTMAS CARD

by Bill Daniels

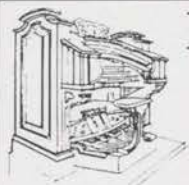
As a new member of GSTOS, I brainstormed a way to promote our chapter and send a Yuletide greeting to my friends in the school where I work. I made a ten-minute video entitled "The Christmas Card."

The story begins with me teaching physical education in my school gym, until I pick up a giant Christmas Card. The scene fades into the Trenton War Memorial, where a rising console starts the music "We Need a Little Christmas," "White Christmas." "Winter Wonderland" culminates the video and then I wish the faculty and staff a Happy Holiday. I should mention that on each side of me stand two Santa's helpers dressed like Christmas Rockettes. The Santa's helpers were daughters of a fellow teacher who is currently in the process of becoming a member of our chapter.

In addition to wishing my colleagues a Happy Holiday and saving money on all those stamps and cards, I wanted to spur interest toward the student tours of the War Memorial Organ. Many thanks to the organ crew of Bill Smith, Tony Juno and Jim Vitarelli for not only coming in on Veterans Day but also for giving my video helpers a tour of the organ chambers. Who knows, if this takes a positive step, a Valentine Card could be in the works for Mrs. Daniels.



Bill Daniels with Santa's helpers.



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Our chapter was pleased when we were asked to allow our magnificent Robert-Morton to share the spotlight when Judge Lacey Collier was officially installed in the First Judicial Court District. This event took place at the Emile Weil-designed, restored Saenger Theatre here in Pensacola. Also sharing honors was the Naval Choir from the U.S. Naval Air Station, also here in Pensacola.

Sharing meant playing the organ, of course, and doing these honors for us was the versatile Al Martin. Al, a well-known local musician of exceptional talent, has been on the local music scene for many years. He worked with us on our old Robert-Morton before the Saenger Theatre restoration and the new Robert-Morton was installed. He has entertained at many of the local night spots/supper clubs/watering holes about town and is a favorite of everyone who frequents these haunts. Right now he is booked at one of the larger chain motels for their weekend buffet dinners and Sunday brunches. All love to munch to his music. We were fortunate to get Mr. Martin for this occasion. Another good exposure for our jewel in the pit.

President Scott Brodie has told the board of directors at their most recent meeting that, as of this date, he has 1700 school students scheduled to come to our school matinee in May. Talk about good news! He has pounded on the doors at the power-tower of the school board and then each school for that personal touch. We have met favorable response. This means the theatre is FULL. (I hope the popcorn machine holds out). Ken Double will entertain (and educate) the children at their program, and the general public at another. If everyone in this town doesn't hear or see our organ at one time or another it won't be because we haven't tried.

Also, Mr. Brodie notified the board of

a new member, Rabbi William Schwartz, to serve on our board of directors. Welcome aboard, sir.

American Airlines has donated flight tickets to our chapter and we have sent them a brief history of our organ, including an 8 x 10 professional color photograph done for us by ASA Photographers and a short resume of our activities. We appreciate and welcome this generosity on their part.

WCOA, a local radio station, twice now has let us broadcast brief messages about our organs and the organ activities. We have now been offered another opportunity to repeat our days on the air to advertise our Wonder Morton. We'll take it, too, you'd better believe!

Chapter meetings and board meetings continue to keep us steering in the right direction. We have artists contracted through the 1993 season. How's that for looking ahead? *Dorothy Standley*



Gene Zilka at his Allen.

Mina Lungen photo



Gene Zilka shows part of his train collection. Lois Bigelow looks on.

Mina Lungen photo



Maude Dunlap models and takes orders for shirts with H-M logo.

Mina Lungen photo

HUDSON-MOHAWK



518/885-1928

In January more than 30 members motored to the home of Mr. and Mrs. Gene Zilka in Scotia, New York. We arrived after dark and were awed by the loveliness of the hospitality candles glowing in each window. It was truly a sight to see and the number of parked cars said, "This is the place." We were welcomed and ushered to the organ room. It was large and impressive.

Our chairman, Carl Hackert, opened our meeting with a history of Buddy Cole. We then listened to some of Buddy Cole's songs, via stereo, with him playing on a console backed up by a dance orchestra. Heads nodded and feet tapped in time. Some sang softly to the familiar songs of the 1930s. The spirit was set for a delightful evening.



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October 31	Walker Center, Minneapolis, Minnesota
November 13, 14	Sacramento Symphony, Sacramento, California
November 20	Symphony Hall, San Diego, California
December 18, 19, 20	Symphony Hall, San Diego, California
January 17, 1993	Northbrae Church, Berkeley, California
January 29	Symphony Hall, San Diego, California
February 11	Orpheum Theatre, Vancouver, Canada
March 11	Orpheum Theatre, Vancouver, Canada
March 14	Copernicus Center, Chicago, Illinois
March 16	Al Ringling Theatre, Baraboo, Wisconsin
March 26, 27	Tucson Symphony, Tucson, Arizona
April 1	Orpheum Theatre, Vancouver, Canada
April 16 & 18	Chrysler Museum, Norfolk, Virginia
April 22	Symphony Hall, Edmonton, Alberta, Canada
April 23-May 4	European Tour with Amsterdam Bach Soloists
May 7	Symphony Hall, San Diego, California

HUDSON-MOHAWK cont.

Gene demonstrated and explained the features of his Allen Organ, model 1220, with four computers. It has a special place (spot-lighted) with a piano nearby. It has three manuals and the equivalent of 71 ranks of pipes. The cable runs down to the basement where it has 1000 watts of amplification to drive 10 speaker cabinets which are installed in the balcony of the organ room. Gene played several songs. We were not anxious for him to stop, but there were those waiting for open console and those waiting to see Gene's train collection and to tour this lovely home. I won't go into details but a "train buff" would not have wanted to leave. Pam also is a collector — Hummels and crystals that were fantastic. What an evening! We will ever be grateful to Pam and Gene.

Maude Dunlap was busy during the evening taking orders for T-shirts bearing our logo which will be available in the near future.

In February, members faced the perils of snow and ice to attend our meeting at Proctor's Theatre. We enjoyed a Walt Strony Video and later listened to our featured organist, Roger Johnson, from Charlemont, Massachusetts. Roger gave a synopsis as to how he became an organist and played a medley from *Oklahoma* and other songs on "Goldie." We even sang "Happy Birthday" to two of our members. We appreciated Roger's performance and effort to be present on such a wintry night.

We were pleasantly surprised and pleased by the return of our former Chairman, Bill Hubert, who had been on the sick list for a long time. Welcome



Sherri Krughoff, and John Giacchi in Wurlitzer Park.
Hal Pritchard photo



Longtime Rialto staff organist Francis Wood Irving and Rick Lozier "Beneath the Barton."
Hal Pritchard photo

back, Bill! After tasty treats served by our refreshment chairpersons, Helen and Bill Menz, we reluctantly departed for home.

Mina Lungen

JOLIET AREA Joliet, Illinois



We began 1992 with a bang! Our star organist was John Giacchi, who showed his delight with the Krughoff Wurlitzer by romping through a versatile program with ease. His Aussie wit captured the full house. Giacchi was excellent on the entire spectrum of theatre organ music and gave us a splendid introduction to some British/Australian stylings.

In February, the club was treated to a concert by Taylor Trimby at the Rialto Theatre in Joliet. Taylor is the house organist as well as treasurer of the club. He made exceptional use of the new Post Horn provided by Bob Maes and retrieved from Kansas City by Taylor and Fred Gollnick. It blended in beautifully with the Barton.

Oldtime Joliet Kay McAbee was in town in early March and included a trip to his old haunt, the Rialto Barton, which he proclaimed to be the best he has ever heard it! Coming from a pro who knows how to put an organ through its paces, that is a real compliment. Kay also visited the Congress Theatre organ owned by Fred Arnish and Art Fike. This installation and the historic theatre are both progressing beautifully. Leon Berry and Chris Nelson also gave us a spontaneous program following a short CATOE business meeting.

Hal Pritchard

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The Organaires, small group within the chapter who own various types of electronic organs, met at the home of Harold and Beryl Ponthan on January 16. It was a very snowy night but then we're used to that. As usual, the evening concluded with a song by Harold, accompanied at the piano by his wife, Beryl.

January 18 and 19, found loyal subjects of Father James Miller at the Phipps Center for the Arts in Hudson, Wisconsin, at either one of his popular concerts playing the big Wurlitzer. Father Jim surprised us with a jazzy arrangement of "Joy To The World." Exuberant as always, Father Jim is a big hit with his audiences at Phipps.

And then there was Open House at Verna Mae's following the Sunday afternoon concert. I wish I had taken a picture of Father Jim at my dining room table surrounded by our organ cohorts discussing organs, organ parts, theatres, and well, you know how they are!

On February 9, about 40 members and guests attended a rescheduled concert by our own Mike Erie at the console of the Chapter's "Wurlitzerized" chapter organ at the Metropolitan Community Church in Minneapolis. The organ had been greatly enriched because Terry Kleven and Bob Swaney had loaned our organ crew (Don Johnson, Bob Schmidt of Richfield and Bob Scholer) an Orchestral Oboe and now the organ sounds better than ever. Mike's program was his selection of music we had not heard him play previously, and a medley of love songs

for Valentine's Day brought smiles to his appreciative audience. Open console followed Mike's concert and then about twenty of us ended the afternoon with dinner at Nora's Restaurant, where huge popovers, appeared like magic at our tables.

On February 18 member John Zetterstrom, also a new member of the Organaires, was able to secure a free evening at the World Theatre in downtown St. Paul, where we met to play the Wurlitzer pipes with Mike Erie at the ready to assist us with registrations. It was fun! Harold Ponthan again concluded the evening by singing "Oh, Beautiful For Spacious Skies" with wife Beryl accompanying him at the organ.

On a beautiful, sunny day, another Mighty Kimball Organ Benefit was held at the Basilica of Saint Mary, Hennepin at 16th, Minneapolis. The cathedral seats 1200 people and there must have been 1,000 people in attendance. The *Americana Celebration* was hosted by Minneapolis' Mayor Don Fraser and Michael Barone of MPR's *Pipedreams* program with organists Philip Brunelle, Dr. Edward Berryman and Kim Kasling at the powerful 50-rank Wicks, and the Univer-

sity of Minnesota Trombone Choir.

Philip Brunelle was first on the program and played a medley of marches and the attendees were invited to form a processional march and tour of the Cathedral, weaving in and out, down one aisle and up another, following a colorful tinsel-streamer banner and flag-bearing tour leaders.

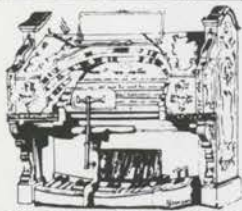
The twelve-piece University of Minnesota Trombone Choir, conducted by Thomas Ashworth, was next on the program and was thoroughly enjoyed by the audience. A reading by Mike Leddick described "Casey at The Bat" in "The City of Ballgames" and the audience was invited to join in singing "Take Me Out To The Ballgame" with Ed Berryman at the organ. I noticed a little boy on his dad's shoulders singing his heart out with appropriate gestures! And to quote Ed Berryman, the most important "stop" on any organ is the space in which it is played.

Concluding the program were Kim Kasling, resident organist, accompanying Sylvia Little, Vocalist, singing familiar spirituals, Americana personified and what a wonderful way to spend a Sunday afternoon with all that beautiful music.

Our chapter was well represented and did their share too, volunteering as ticket and button salespersons, ushers and greeters, all under the capable command of Rosemary Dineen and Martha Bolcom of the Minneapolis Organ Trust Fund.

As I type today the Twin Cities are under another 4 inch blanket of fresh, white snow after last week's mild weather and disappearing megastorm's snow, and we thought spring was already here!

Verna Mae Wilson



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A gloom was cast over our members when we heard of the passing of our friend, Lowell Ayars. Only a week earlier we had been making arrangements for his forthcoming trip for our Safari in May. He was a personal friend to many in our chapter. He loved England and had many happy memories of his trips with Reba and their pleasure at the sights of London. They were both like family to us, and we will miss them so much in the days to come.

Our Barry St. David's Day concert was very well attended, and our Tea Dance had full house for the first time. Trevor Bolshaw gave us a delightful program and we had the Choir Girls of Wales to sing with him at the Christie.

Our Tech Team have been busy re-leathering regulators from Kilburn. We have seven of the 16 finished at this time. We are constantly reminded that the organ is over 50 years old and needs the restoration to keep up with concert schedules. That is what chapters are for — so to Tech Teams everywhere, we say, "Keep up the good work!"

We hope to give you news of some new installations in our next bulletin. In the meantime, keep the pipes singing!

Edith Rawle

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Ladies Team at Barry: (L to R) Gwen, Judith, Joan, Betty, Edith, Jean.



Above: Trevor Bolshaw at the "Torch Christie" in Barry. At right: Young soloists Jemma and Suzanne, age 16, with their tutor, Zoe Creswell, of Covent Garden fame.



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Jerry Nagano opened the 1992 season playing a great mix of oldies, goodies, novelties, and a little classical. Although Jerry has performed many times around town, frequently in mini-concerts in LATOS specials, this was his first full concert for LATOS in several years. This was also the first time the San Gabriel Civic Auditorium organ had been used for a concert since the completion of some extensive work by the Ed Stout/Dick Taylor team from San Francisco. And both the artist and the organ sounded great, guys!

As so frequently happens at concerts with great artists, great organs, and dedicated technicians, there has to be a glitch; this time it was the lift! When Jerry started the second half of his concert playing the theme from *2001*, a mirrored ball descended at center stage, sending glittering spangles of light throughout the auditorium — but no organ appeared! Jerry continued playing and finished the number while several people were observed scurrying to the stage entrances. After announcing that the elevator seemed to be stuck, Jerry proceeded to play his next number which turned out to be "Bewitched, Bothered, and Bewildered." Before continuing, Jerry gave the audience an update: "The motor works, the relays work, but the funny little gizmo that runs the elevator up and down isn't working." When he then took off with "Under the Double Eagle," the lift finally brought the organ and Jerry back to stage level just as he was finishing the popular march.

Maybe these unpredictable incidents are what makes this such an addictive hobby. The organ that has never ciphared in concert picks a convention concert to show off; a blower that blows its last gasp at rehearsal a few hours before a concert; and the lift that doesn't! Thank goodness for the heroic and dedicated

technical people who spring from their seats to scale stairs and ladders which are sometimes three stories straight up, or drive many miles to pick up an idle blower and spend all night installing it in time for a concert, and of course, the mechanically inclined who knock the gears back in place to raise a recalcitrant lift!



John Seng at Pasadena City College. Steve Bramall photo

The multi-talented John Seng was the February artist at Pasadena City College. This was his first concert in many years in Los Angeles for LATOS. Both John and the Ross Reed Wurlitzer performed well. His program had lots of old familiar standards such as "Begin the Beguine," "Honeysuckle Rose," "My Blue Heaven," "Lady, Be Good," "I Got Rhythm," and many others. Chopin's "Fantasy Impromptu" for a classical touch and the novelty "Roller Coaster" were real crowd-pleasers. It is too bad that, as a composer, he didn't play at least one of his own compositions. But it was a delightful concert and the organ thankfully did not cifer.

Coming events include Gaylord Carter at the Wilshire-Ebel Barton on June 14.

Wayne Flottman

MANASOTA

Brandenton, Florida

813/755-1058

The initial formation meeting of pipe organ enthusiasts in the Brandenton/Sarasota/Venice area was convened by Vernon Blanch at the home of Chuck Pierson in September 1991. After discussion, it was agreed to draw up a set of bylaws, hold an election of officers and apply to ATOS for a Charter. Bill Hile drew up the bylaws. After some tweaking, they were adopted. A slate of officers was nominated and elected. The Charter was received in January of 1992, as was the incorporation registration from the State of Florida.

We hosted a concert with an audience of over 300 people at St. Boniface Episcopal Church in December, where Don Ryno played the Moller to the delight of all. We met later at the home of Chuck Pierson and many played his hybrid pipe organ housed in the attached, now former garage. A following meeting met at the home of Harry Lansing, where several members and guests played Harry's theatre style Conn and two electronic keyboards. Often, all three in unison.

February saw us meeting in the Kings Gate Community Hall, where Dr. Morrell has installed his enhanced three-manual Allen electronic. Over 125 were entertained by four members of the Manasota Society who played a varied program. In March we will meet at the home of Norman Arnold who has a great collection of musical instruments.

There is the possibility of the chapter embarking on the rebuilding of a local Aeolian residence organ that has been silent for 20 or more years. We would welcome advice, comments and cautions from ATOS members regarding this 1926 Duo-Art player organ that has about 30 ranks.

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MOTOR CITY

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Dan Bellomy performed at the 3/10 Barton in a program entitled "Show Business" at the Redford Theatre on November 8. Also included in the evening's entertainment was drummer Alan Finkbeiner and the Fairlane Ballet Company, under the artistic direction of Patricia Damian Mortens. Dan's program was musical perfection and the Fairlane Ballet added just the right amount of variety to an exceptional evening.

The wonderfully entertaining duo of Kurt von Schakel and Gerry Gregorius performed for our Annual Christmas Show at the Redford Theatre on December 7. A Steinway concert grand on a platform in the orchestra pit allowed for eye contact when the two performed together. Their individual musical abilities were showcased in several solo spots at the organ or piano. Since Kurt lives in Indiana, and Gerry in Oregon, one has to compliment them on their "telephone rehearsals" which resulted in a flawless presentation.

The annual membership meeting was held at the Redford Theatre on November 10. Many attended the family-style dinner at Mama Mia's Restaurant in Livonia that preceded the meeting.

The Annual Christmas Party was held at the Redford Theatre on December 1, and was chaired by Irene FitzGerald. Fred Page was master of ceremonies, as well as Santa Claus. Entertainment included the Happy Day Harpers, a harmonica ensemble and the Off Beats, a choral group headed by member Mirand Zimmer. Margaret Tapler and Mary Griffin were heard at the Barton organ.

The chapter hit the airwaves on November 6 when Don Lockwood, Sue Con-



Dan Bellomy and artistic director Patricia Damian Mortens with the Fairlane Ballet Company at the Redford Theatre.

way, Dan Bellomy and Patricia Damian Mortens, of the Fairlane Ballet Company, talked about the Redford Theatre, the Young Theatre Organist Competition and Dan's November program over radio station WCAR. We were again interviewed on the same station on *Life Styles*, hosted by Florence Larime, on January 2. Redford emcee Don Lockwood, Will Walther, YTOE president, and organist Tony O'Brien spoke about the history of the theatre, youth activities and the coming film *The Sound of Music*. (continued...)

At right: Kurt von Schakel and Gerry Gregorius at the concert grand following their performance for Motor City's Christmas Show at the Redford Theatre. Ray VanSteenhiste photos



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Don Lockwood, David Wallace Johnson, station operations director, Sue Conway, Patricia Damian Mortens, artistic director of the Fairlane Ballet, and Dan Bellomy at radio station WCAR in November.



Don Lockwood, Will Walther and Tony O'Brien spoke about the Redford Theatre, YTOE and coming programs on WCAR in early January. Ray Van Steenkiste photos

MOTOR CITY cont.

Over 900 people attended the Royal Oak Music Theatre to hear Father Jim Miller at the 3/16 Barton on February 16. Father Jim's superb blend of humor and lively music won the approval of the highly enthusiastic audience. Sharing the spotlight was Michigan's oldest college choir, the Macomers, a group of 18 young people who presented a variety of musical styles in song and dance, including a fully-costumed selection from *Les Miserables*. It was truly a memorable event and quite possibly the last such program at that location as the future of the instrument is in doubt due to extensive alterations planned for the 1928 Rapp and Rapp movie house.

A memorial fund has been established in memory of our good friend Lowell Ayars, who died in February, and who performed for us many times, including several national ATOS conventions.

Henry Calvert and Guy Kuhn were the featured artists for our Fourth Sunday program at the Royal Oak Music Theatre on November 24. Paul Kline, filling in for an ailing Herb Head, performed at the 3/16 Barton, assisted by drummer Skip Wilkinson, for Fourth Sunday show on January 26. There was no Fourth Sunday event planned for December or February.

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



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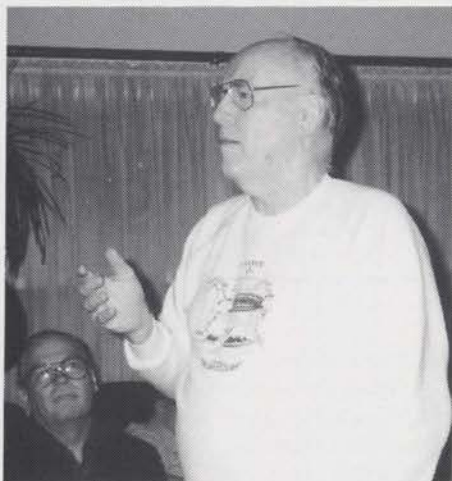
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NEW YORK

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We continued our annual tradition of sponsoring a winter break, this year with a January 11 bus trip to beautiful Longwood Gardens in Pennsylvania near Wilmington, Delaware, followed by a visit to the home of chapter members Jim and Dorothy Shean and their 2/15 Wurlitzer. Formerly part of the Pierra S. DuPont estate, the 1,000 acre Longwood Gardens includes a glass-enclosed conservatory with more than three acres of gardens in full bloom all year round, and

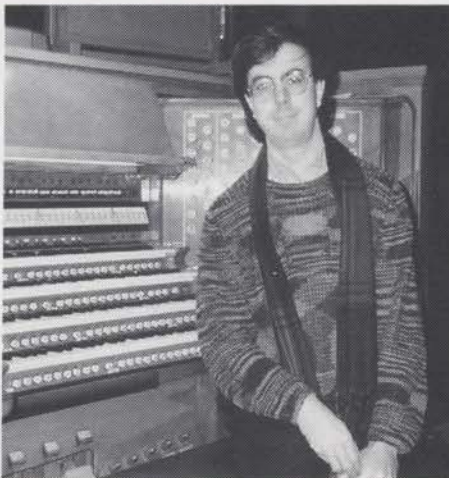


Jim Shean explains the history of his Wurlitzer home installation to visiting New York chapter members.



"Try this one," suggests Bob Raymond, Jr. to Jim Sales during open console at the Shean residence 2/15 Wurlitzer.

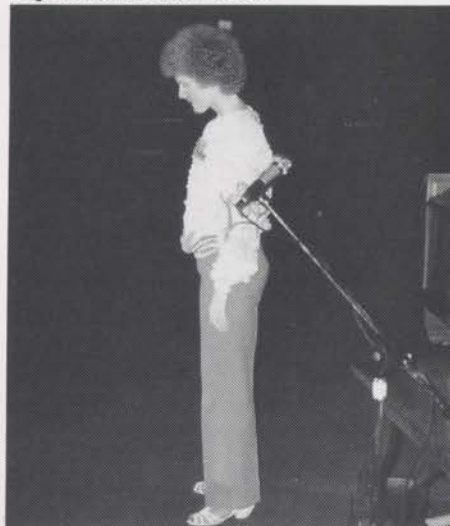
a ballroom that houses a four-manual, 10,010 pipe concert organ. Convin Randall, who serves as organist and caretaker of the giant instrument, greeted us and explained the history and some technical information regarding the organ. Mr. Randall then introduced Wanamaker organist Peter Conte who played a few selections that demonstrated both the vast resources of the instrument as well as his own artistry. We then had an opportunity to view the chambers (the organ contains five 32-foot ranks), and to play open console. Ample time remained in the afternoon for a leisurely lunch and a stroll through the conservatory's acres of beautiful, lush gardens (a real treat in the dead of winter), before boarding our bus to head north for our next stop.



Wanamaker organist Peter Conte at the Longwood Gardens organ.

Most residents of suburban Levittown, Pennsylvania, don't have their dinner guests arrive on a fifty passenger bus, but fellow NYTOS members Jim and Dorothy Shean, our hosts for the evening, warmly welcomed the busload of hungry organ crawlers and made us all feel at home. While some members took turns playing, others trekked upstairs to see how Jim had managed to get 15 ranks of Wurlitzer into the attic of the ranch-style home (the organ speaks through two shutter openings in the ceiling; piano and

tuned percussions are located in the dining room). Open bar, buffet dinner, good music, friendly conversation and gracious hospitality capped off a delightful day. After goodbyes and thank-yous, and a sincere "come again" from the Shean's, it was back to the bus for the trip home to New York.



Candi Carley-Roth takes a bow following her concert at Chaminade High School.

On March 1, NYTOS presented Candi Carley-Roth in concert at Chaminade High School in Mineola, Long Island, at the school's 3/15 Austin-Morton. Candi offered a more contemporary program than is usually heard on the theatre organ, featuring many pop/country/rock selections such as "I've Got Ocean Front Property In Arizona," several Beatles tunes including "Don't Pass Me By," and Patsy Cline's country classic, "Sweet Dreams." A mix of jazz, the Big Band sounds of Glenn Miller, and a few traditional ballads including "Willow Weep For Me" and "Beyond the Sunset" rounded out the program. Candi combined her remarkable musical talent with wit and humor to produce a musically excellent and delightfully entertaining performance. Open console followed the concert. Thanks to Brother Bob Lahey and crew (Bob Atkins, Ken Ladner and Dennis Morrelly), the Chaminade organ is sounding better than ever. Tom Stehle

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NOR-CAL

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David Hegarty's January 19 concert on the Castro Theatre Wurlitzer was notable for his fresh arrangements of old favorites and for the rich variety of his registrations. The size of the audience that day permitted him to use some of the quiet reed and string voices that would have disappeared in a full house. David also made excellent use of single-voice melodies.

David opened with a rich, orchestral "Around The World," featuring a Flute solo and xylophone obligato. This was an arrangement by John Gart to whom David gave credit for his great influence. "I'm Waiting For Ships That Never Come In," was followed by a gentle and affectionate Richard Rogers medley.

Hegarty's arrangements of some movie themes gave him a wonderful chance to show off the great Flutes on this organ and the classical strings and reeds as he passed the solo from chamber to chamber. A John Gart arrangement of "On The Street Where You Live," "Far Away Places," and "Canadian Sunset" led to his first half closer, a medley of Irving Berlin hits.

His second half began with "It's A Grand Night For Singing" and "Love Walked In" followed by a Gershwin medley and David's own arrangements

for Lorenz Music Company of two numbers usually played on a classical organ: "Sunrise" featured solo Flutes and "Toccata" was a sparkling as a toccata should be. His Billy Nalle arrangement of "Ah, Sweet Mystery of Life" ranged from deeply tremmed Flutes in the beginning to a conclusion of what seemed to be full organ.

After thanking Dick Taylor and his family, David played John Gart's "Love Letters in The Sand," using gorgeous solo Flutes and a big Tibia finale. His encore, "We Could Make Believe," displayed a very regal and thoroughly Wurlitzer result.

John Giacchi played an outstanding program for us on February 16 at the Castro Theatre, opening with "Theatreland," which effectively called for most of the orchestral groups. Next came a long medley of Harry Warren songs which included "Shadow Waltz," "Daydreaming," and "Lullaby of Broadway," "In A Parting Mood" was reminiscent of Sidney Torch and was both zippy and mellow at the same time. A *Showboat* medley brought the first half to a close.

John opened the second half of his program with a BBC theme, "Sapphire And Sable," which used the entire organ majestically. His "Powerhouse" was a marvelous romp through the stop list. A Cole Porter medley ranged from a rousing "Another Opening, Another Show" to a torchy "My Heart Belongs to Daddy" and an upbeat "From This Moment On."

Chapter Correspondents Please Note:

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He closed with a well-played *Orpheus in The Underworld* which led to calls for an encore which was a delightful Viennese waltz, "Bal Masque" by Percy Fletcher and a single chorus of "Waltzing Matilda" for Ray Taylor.

John is a very skilled and talented young man, and the theatre organ movement is fortunate that he is part of it.

Evelyn Woodworth

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At our annual business meeting in February, we held our customary election of new officers and, for the first time since 1975, Lorena McKee's name was not among the candidates. Some of us "new-comers" have not known a North Texas Chapter without the cheerful and knowledgeable guidance of Lorena as Secretary (and Mentor). But this year, Lorena cited reasons of health and said firmly, "No encore."

Ever since she first assumed the office of Secretary/Treasurer in 1977 (after

having just completed two years as President of the fledgling chapter), she has been reelected. As the chapter grew, the office of Treasurer was created and Lorena continued as Secretary. Many times the office of President was accepted by the nominee only if assured that Lorena would again accept the office of Secretary, which she did. Her long tenure is a tribute to her capability and her help to all who served in the other offices. Over the years, she was the center of activity for many successful public concerts, fund-raising efforts and myriad other tasks that needed a leader. Though Lorena has relinquished the recurring activity of Secretary (and producer of the chapter newsletter) she plans to remain a very active participant in chapter affairs and has again accepted the appointed role as scheduler of intermission organists at the Lakewood Theatre as well as of practice time on the chapter organ in the theatre.

In appreciation of Lorena's long and dedicated service to the North Texas Chapter, she was awarded a Life Membership in ATOS and North Texas Chapter. And, Lorena, we wish for you a long and happy life, filled with the music you love.

Following the election of officers and other chapter business, we were treated to a program by organist Glen Swope. Glen is a member of NTC and one of the professional organists from the chapter who regularly play intermission music on our 3/8 Robert-Morton in the Lakewood Theatre. Through his intermission playing, Glen says that he has gained a greater familiarity with this organ since the last time he played a program for us.



Lorena McKee is lauded by North Texas for over sixteen years of continuous service to the chapter.

This, added to his long professional experience playing theatre organ, made for a most entertaining program. Glen, who hails from Pennsylvania, where he began his organ playing career, came to Dallas in 1978 to play the big Wurlitzer in the Richardson' Pipe Organ Pizza restaurant. Prior to coming to Dallas, he played in Phoenix for over four years and for a year in Houston. We are, indeed, fortunate to have Glen as an active member of our chapter and are grateful that he is always so willing to share his playing talent with us. We look forward to hearing Glen's beautiful music again, soon!

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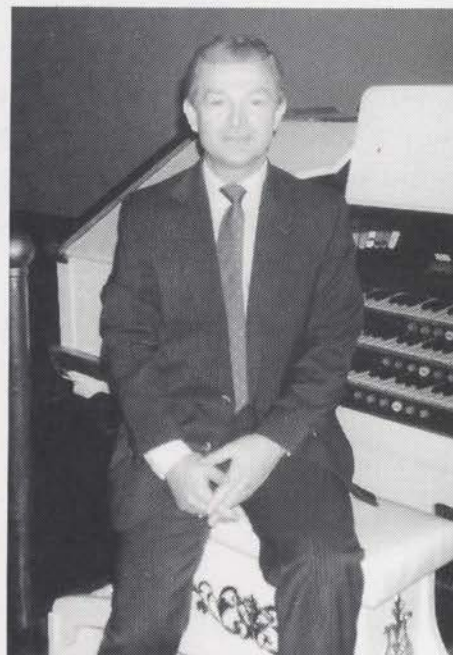
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Glen Swope at the Lakewood Robert-Morton.



On February 21, we had the delightful opportunity to hear Paul Quarino in a concert on the 3/26 Kimball at Cleveland High School. Paul resides in Portland and has been an organist at the Organ Grinder for nineteen years. He is also the organist for Rivercrest Community Church.

Paul began his concert with "Everything's Coming Up Roses," which set the mood of the program. We were treated to hearing many lush combinations that had previously never been extracted from the very orchestral Kimball. Paul's wonderful sense of humor was displayed throughout the evening in his jokes and stories. He told us that while practicing his classical piano pieces as a young boy his mother would listen to him play the assigned classics, but when she left the room he would "jazz" the music up. When he heard her returning he would play the selections the way the composer intended. To illustrate, Paul played one of the hits from *The Little Mermaid*, "Under the Sea," sometimes in the popular style, while at times in the unusual classical style. His significant classical training was evident in this arrangement. We could envision Paul's mother entering and leaving the room, never aware that her son was not paying strict attention to his lessons.

The ballads and upbeat numbers that Paul plays are always exciting, possibly due to the ever-present counter-melodies that Paul interjects in his inimitable style. Paul ended the program with the "St. Louis Blues." For an encore he played a perfectly executed rendition of "Tico-Tico." Paul Quarino is a very talented artist. He really provides a fine show.

Rick Parks



Paul Quarino at the Kimball in Cleveland High School.
Roy Fritz photo



L to R: Paul Quarino, Captain Kimball (aka Loren Minear), Cleveland Vice-Principal John Crook, Chairman Don James.
Roy Fritz photo

ORLANDO AREA

Orlando, Florida
407/282-0911

Our February meeting was indeed special! The DON BAKER MEMORIAL ORGAN Project is forging ahead at a steady pace.

The pictures accompanying this article give a somewhat graphic idea of the activities of our organ project crew during construction of the organ chambers. In addition to chambers, the crew has completed construction of the backstage garage that will house the organ. Simultaneously with the organ garage construction, a similar structure was built to house the school's nine-foot grand piano. School officials are very pleased with this welcome addition to their facility. Following the meeting, enthusiastic members were taken backstage to see the accomplishments since last meeting.

We are still frantically seeking funds to keep us going. Although most of the large items have been acquired, there are still many costly semi-large and small things that crop up as installation progresses. So, needless to say, we are still looking for ways and means to handle these expenses. Toward this end, Leroy Lewis is coming to our aid with another of his wonderful concerts on April 26 in the Lake Brantley High School Auditorium. We are working toward having a sellout crowd of 700 for this one.

Our chapter has recently become a member of the Orlando Arts Council, which conducts an Arts in April program annually. We will actively participate in this festival, with Leroy's concert being our contribution to the various month-long cultural activities which make up the Arts Council's interesting program.

We are very sad to report that one of



Jim Becker and crew from Castle Contracting worked through the entire Christmas holiday season to complete the pipe chambers.

our valued members, Susan Cole, will be leaving our chapter. Susan will be moving to Houston, Texas, this month to become head of the Organ Division of Holcombe Music Company in Houston. Susan is well-known in this area for her outstanding annual Mt. Dora organ series which, for the past six years, have been produced under her auspices by S.K. Productions. During each of the past three years, Susan has very generously dedicated one of the concerts as a benefit for the DON BAKER MEMORIAL ORGAN. Theatre organists were featured at each of these three concerts. The first of these benefits was a mini-theatre extravaganza featuring five artists: Wynn Wade, Father Jim Miller, Mark and Connie Renwick (members of North Florida Theatre Organ Society), and Walter Kimble and Shawn Muir (members of our chapter). The next year, Father Jim Miller was the featured artist in the Project benefit concert. The third of these benefits featured our own Leroy Lewis performing on his fabulous instrument. This was Susan's first concert at Mt. Dora this season. What a way to begin the year! We are very grateful to Susan for her enthusiastic support of our chapter and the generous contributions to our exciting project. Susan says she will be looking forward to checking out the ATOS chapters in the Houston area. We will miss her at our meetings and we wish her success in her new venture.

Until the DB Project is completed, unfortunately, we will not be able to enjoy our usual musical programs which were always a welcome addition to our meetings. All of our members miss the music very much. However, as soon as we hear the sound of the Don Baker Wurlitzer the first time, this musical hiatus will be viewed as having been well worth the wait! Don't you agree?

Lois Thomson



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Englishman Phil Roberts at Fay Marvin's Baldwin Cinema organ. (See March/April PV chapter note.)
 Fay Marvin photo

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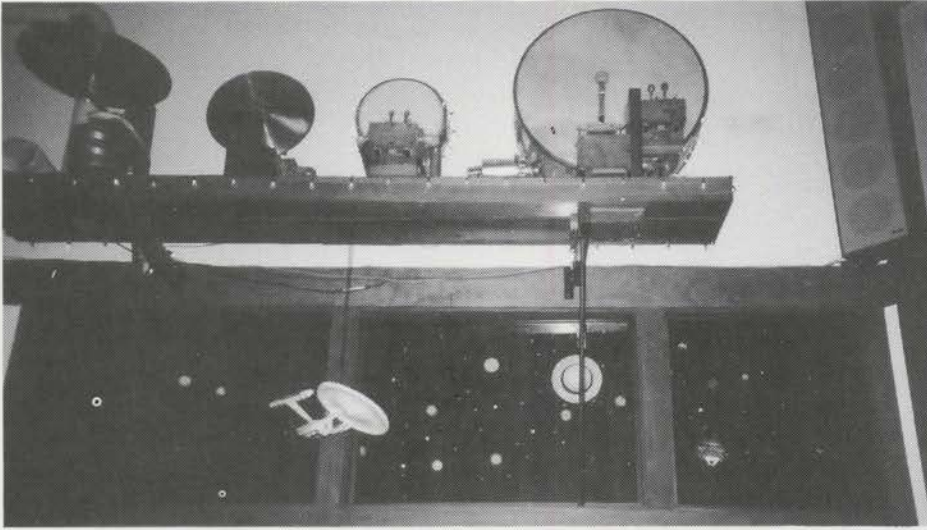
Our January 19 annual business meeting was held at the home of Chairman Fay R. Marvin and his wife, Peggy, in Annandale, Virginia. It was noted that at the end of 1991, we had a conservative membership estimate of 161 persons, an increase during the year. Chairman Marvin called attention to paid concerts and other chapter events that had begun during 1991 at George Mason University, after a decade of work on the chapter-owned Wurlitzer, as well as on our Kimball organ at the University of Maryland. George Johnson and others deserve much credit for their work on these organs, even though much yet remains to be done.

It was agreed that Potomac Valley would have a non-voting class of membership for persons who are not ATOS members. Voting members must be ATOS members, in accordance with our ATOS chapter charter.

Our seventh annual bus trip to John Dickinson High School in Wilmington, Delaware, will be on April 25, to hear Tom Hazleton and Jonas Nordwall on the dual Kimball and Moller consoles. Later, probably in early June, we will sponsor a trip to the Trivo Corporation organ pipe factory in Hagerstown, Maryland.

After the business session, a fascinating video tape on "Legendary Theatre Organists," featuring Gaylord Carter as host, was enjoyed by those present.

Jack Little



Spacecraft invade Bellevue Pizza and Pipes.



John Giacchi at Bellevue Pizza & Pipes.

PUGET SOUND

Federal Way, Washington

On February 9, John Giacchi entertained our chapter at Bellevue Pizza and Pipes. He is the Australian winner of the Young Organist Competition held at Indianapolis in 1990. Now 22, he is halfway through his Bachelor of Laws studies at the University. He has taken the summer holidays (winter to us, remember) to visit the U.S. and England to concertize, sightsee and try out all the organs he can find. First Los Angeles, then England, and back to Seattle and San Francisco before heading home in mid-February.

WURLITZER COOKBOOK POTATO DUMPLINGS (KARTOFEL KLOESE)

Cook the potatoes, with peelings, the day before, but not too soft; then peel them and grate about two heaping soup plates full. Put them into a bowl, add a little salt, and add about 4 or 5 tablespoons of sifted flour; mix it well through the potatoes, then work the yolk of an egg through it all, adding in all 3 or 4 eggs; then, last beat the white to a stiff froth and mix. Have boiling water ready, with a handful of salt in it, and take a tablespoon and dip it into the water and cut one spoonful after the other into the boiling water; cook 5 minutes, then take out with skimmer, put on hot plate, and put browned butter, with bread crumbs, over them, then they will be ready to serve. Try one to see if they stick together before putting them all in; if not, add a little more flour.

He showcased numbers by Hoagy Carmichael, Richard Rogers, Cole Porter, Jerome Kerns, and from Busby Berkley dance extravaganzas, soap operas, and finally the overture to *Orpheus in The Underworld* (aka the Can Can). His range is extraordinary.

The only discordant note came from the announcement that this would be the next to last concert at Bellevue Pizza and Pipes. Due to our clement weather this winter, the city Fathers find themselves ahead of schedule in building the new convention center and, therefore, will require the site in early April. They will tear down the building, leaving intact the less interesting buildings on either side. It's been whispered they plan a parking lot. Oh, the irony of it all!

One bright rift in the cloud of doom — two, in fact: Walt Strony is to play the final concert on March 29. And on March 8, there's to be a pizza party from 12 to 4 with open console for all members and friends.

Two silent movies are on the agenda for the near future: Buster Keaton at the Neptune Theatre as the bill for Wednesday night, February 29, with Don Myers at the console. The Neptune is in the University district, and celebrated its 70th birthday last year. It has never been allowed to run down, and is busier than ever now. I used to take in the movies there when I attended the University as a near-child. And by coincidence, the original organ having been long since removed, my own former residence organ has taken its place. It is now owned by Mike Wallace, who is forever adding to it, necessitating ongoing installation and repair work by its volunteer crew. The large audience of students that the silents attract are heart-warmingly receptive.

Dennis James is bringing *Flesh and The Devil* to the Orpheum Theatre in Vancouver, and will accompany it and the Symphony on the Wurlitzer May 29. A bus trip is being planned for our chapter.

Genny Whitting

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Theatre organ expert Ed Zollman with his lovely wife, Patti.



Bob Markworth with Patti after her concert.
Tom Jeffery photos

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Chapter president Greg Johnson hosted our January 11 meeting at Keyboard Kastle, where he is a staff member. After concluding the short business meeting, Greg presented a very interesting theatre organ program by screening a collection of filmed "organlogs" dating back to the 1930s. The list of artists included such notables as Don Baker, Jesse Crawford, Reginald Foort, Dick Leibert, Ann Leaf, Lew White and Gaylord Carter. Refreshments followed the program.

Bob and Joyce Markworth hosted a very special chapter meeting in their home on February 1 — a concert by Patti Simon, a well-known theatre organist from Colorado Springs. Patti had accompanied her husband, organ expert Ed

Zollman, who was in Omaha on business, and she kindly consented to play a concert on Markworth's 3/15 Kimball theatre organ. Patti's program was a smorgasbord of musical treats. She opened with "Belle of the Ball" by Leroy Anderson, followed by E.T. Paul's march, "The Burning of Rome." The program included a taste of Ragtime — Joseph Lamb's 1916 composition, "The Patricia Rag," and a sample of a 1920s "novelette" (usually written for piano) — Bernard Barnes' 1924 ditty, "Dainty Miss." For a change of pace, Patti offered a Duke Ellington medley, including favorites like "Sophisticated Lady" and "Mood Indigo." She treated us to music written for the silver screen playing Harold Arlen's "Over the Rainbow" from *The Wizard of Oz*, "Miss Celie's Blues" written by Quincy Jones and Lionel Richie for *The Color Purple*, and "A Dream Is A Wish Your Heart Makes" from *Cinderella*. Patti also offered lush renditions of Sigmund Romberg's "Will You Remember," made famous by Jeanette MacDonald and Nelson Eddy, and Paul Carson's "Patricia," the theme of radio's *One Man's Family*. After receiving a standing ovation, Patti played "Nights of Gladness" for her encore. The delightful evening was capped with conversation, coffee and delicious desserts prepared by Joyce Markworth.

Tom Jeffery

BILL VLASAK

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SANTA BARBARA California

1992 began with the election of a new president, Hal Conklin. Hal is a member of the Santa Barbara City Council and had much to do with our acquisition of the Robert-Morton from North Texas Chapter. He has been active in the renaissance of the Arlington Theatre for many years. Our goal for 1992 is to complete the organ to its full potential of 28 ranks. With a generous donation of a Baldwin piano from Mike McLaughlin and a large donation from Roger Phillips, the piano should be playing from the organ this spring. The two remaining ranks to be added are a Tuba Horn and Flute Celeste. With increased memberships and donations, it is hoped that tonal finishing can be completed by this fall. Steve Leslie and Roger Inkpen from the Newton Pipe Organ Company of San Jose will continue professional maintenance. Past President Bruce Murdock will continue to maintain the mailing list and lead the electronic maintenance.

Our first concert of the year featured Lew Williams. Lew demonstrated once again his superb technique and crowd-pleasing approach to a broad range of music. In addition to Lew, he featured his longtime friend, local organist Jerry Gerard. Jerry has had a long and distinguished career in England as a cinema and concert organist. He played several English, Scottish and Irish selections and accompanied the Charlie Chaplin silent *Easy Street*. The large audience thoroughly enjoyed having two world-class organists on the same program. A delegation from LATOS attended, and we are most appreciative of their on-going support of our concerts. Also in attendance was George Robinson of San Jose. George was organist at Loews Jersey when this organ was in its original home. He stated that the organ never sounded better and he was thrilled to be able to be there. Despite the recession, attendance was up and we look forward to a great year.

John Oien



L to R: George Robinson, Jerry Gerard, Lew Williams, President Hal Conklin.



St. Louis Honorary Life Member, Stan Kann.
C. Wiltch photo



Bernie Nordmann at his Wurlitzer. D. Jenkins photo



Lew Williams at the Arlington.

ST. LOUIS

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The New Year started off in grand style with a reception for our newest Honorary Life Member, Stan Kann. Stan was in town for a convention, and graciously arranged to spend an afternoon with us at Jack Moelmann's home. Stan spent 22 years as house organist at the Fabulous Fox Theatre in St. Louis, and it was wonderful to have him among us again. There was no formal program, but Stan and others took turns at Jack's conglomeration of musical instruments.

Our January meeting was held at the Kirkwood home of Bernie and Betti Nordmann. Bernie has just recently completed installation of a Devtronix computerized relay system to his three-manual Wurlitzer. This meeting was its first public performance and it behaved quite well. During the first piece, Bernie turned around and the organ kept playing! The marvels of technology had taken over. Thank you to Bernie and Betty, and the others who helped with refreshments.

Newsletter editor Les Hickory arranged our February meeting at the AT&T Engineering Campus. In their state-of-the-art auditorium, we were treated to a showing of the film *Wings*, with the organ score by Gaylord Carter. This was shown, along with a couple of shorts, on the big screen projection system in the auditorium. Thanks to Les for arranging this visit.

Chuck Wiltch

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Lyn Larsen at Sierra concert.

SOONER STATE

Tulsa, Oklahoma

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Our meeting for January was held at Tulsa's Central Assembly of God Church. Dan Kimes played an entertaining mini-concert on the 4/14 Robert-Morton. He opened with the first two movements of Rimsky-Korsakov's *Scheherazade Suite*. It was quite a treat to hear classical music so nicely done, and we especially enjoyed the Clarinet solo. This was followed by two Gospel pieces and then a number of popular music selections, including Benny Goodman's "Don't Be That Way." He closed with "Memories of You." Dan's program was especially enjoyable because of his variety of registrations, differing keys, and because he showed us that theatre organ style can be played by reading notes. Seven persons played at open console.

In February we returned to the Broken Arrow Vo-Tech campus for a program on our 3/10 Robert-Morton Theatre Pipe Organ played by Don Kimes. Don opened with several selections from *Phantom of The Opera* and "Memory" (from *Cats*). He then told us that since he and Dan used his practice time "tuning and tightening," the rest of his program would be "stuff he usually played," — so we heard music like "Shuffle Off to Buffalo," "Nevertheless," "Sunny Side of the Street" and "Til There Was You." Next we saw parts of two videotapes he'd made: one was of Larry Jones' program last October (on the 652 Conn loaned by our member Sam Collier) at the Constantine Theatre in Pawhuska, and the other was of Dr. Marvin Faulwell at the 3/21 Barton theatre pipe organ in the Granada Theatre in Kansas City. It was then open console time, and seven persons played.

We have acquired another theatre pipe organ for our part of Oklahoma! New member John McConnel has purchased a Style D Wurlitzer, plus an extra five-rank chest for future expansion, to be installed in a movie theatre he owns in Okmulgee. (Okmulgee is about a thirty-minute drive south of Tulsa).

And Dorothy and Lee Smith are inching along with their home installation: a chest has been re-positioned in their chamber (using an automobile jack on its side) and they are now in the process of kleaning-a-kinura — with a couple of cats helping. Welcome to elbow-grease city!

Dorothy Smith

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SIERRA

Sacramento, California

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Our Christmas party was enjoyed by all, with fine food and delightful entertainment from the Wurlitzer. Those who played were Ricky Newton, Jerry Miller, Milton Thorley, Harry Cline and our youngest member, 14-year-old Larry Evenas. Louis Daggett honored us with a couple of Christmas Carols accompanied by Bert Kuntz at the Mighty Wurlitzer. Craig Peterson and Dave Moreno also entertained at the organ.

Because of the sudden illness of Joe Smith, we had to find another organist for our February concert, and we were most thankful that Bert Kuntz agreed to the honors. Bert's program included a variety of selections that the audience loved. His technique and arrangements,

plus his winning personality, made for an afternoon of fine entertainment. Thanks to you, Bert, for helping us out.

We can now say that we have heard and seen the best as Lyn Larsen took Sierra Chapter and the Boni Organ Club and their guests by storm with one of the finest concerts ever heard at the Fair Oaks Clubhouse. Lyn played both the Wurlitzer and an Allen Theatre III, playing duo organs at times — if you can believe this! Lyn's personality is a winner, and his organ technique and arrangements were superb. Thanks to John Nelson for furnishing the Allen organ which aroused much interest in our audience. Thanks, Lyn, for a great afternoon of entertainment. We are looking forward to another occasion when you can thrill us as you did at this memorable concert.

Bud Taylor

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Charles and Martha Riseley enjoy the talents of house organist, Bill Yaney, at the TATOS meeting.

TOLEDO
Toledo, Ohio
419/385-4724

Our club's Marr & Colton teamed up with the Perrysburg (a Toledo suburb) Symphony Orchestra at a mid-winter concert at the Ohio Theatre. Anne Doerfler, a member of the Toledo Chapter of AGO, presided at the console, accompanying the orchestra in a medley from Andrew Lloyd Webber's Broadway smash, *The Phantom of The Opera*. Both orchestra and organ were a big hit with the audience; many had never heard the TATOS installation before. This is part of the club's continuing direction — to market the instrument with the general public and expose more people to the capabilities of the "mighty" theatre organ.

The Program Committee has been busy planning the 1992 calendar. Two shows — one in the spring and another in the fall — are on the agenda for this year. The season opener will be March 29, featuring a very familiar name in Toledo theatre organ circles. "Mr. Paramount" — Virg Howard — will be the featured artist. From 1961 to 1965, Virg was the last organist to play the old Toledo Paramount Wurlitzer just before it was removed in the fall of 1965 and the theatre demolished.

Virg spearheaded a restoration project in 1961 to breathe new life into the then silent instrument. After the restoration, he rose night after night from the pit on the great white and gold console to entertain the Cinerama audiences and earned the nickname, "Mr. Paramount." That instrument has just recently been totally restored, enlarged, and installed in the Berkeley Community Theatre.

Virg now works in Detroit, but he has a tremendous following in the area. He sponsors and directs one of the area's largest electronic organ clubs. We're hoping his lively and talented wife, Karen, will join him for a few numbers. They are a dynamic duo! The March 29 show is appropriately entitled *Now Is The Hour*, the title of Virg's record album recorded in the last days of the Toledo Paramount . . . and his theme song. This promises to be another award-winning show.

Looking to other avenues for revenue, TATOS put its name in the hat for a drawing to sponsor a *Rally by the River*. Each Friday afternoon during the summer months, Toledo's Citifest organization holds an "After Five" bash on the downtown riverfront — featuring national rock bands and sometimes drawing crowds in excess of 50,000 to 75,000. Sponsoring non-profit organizations, selected on a lottery basis, act as "host" and have the potential to generate thousands of dollars in profit. Some organizations wait years to be selected. Over fifty organizations applied and participated in this year's drawing held on



Virg Howard at the console of the Toledo Paramount Wurlitzer in 1965. "Mr. Paramount" will perform on the Rivoli theatre organ at the Ohio Theatre, Lagrange and Central, on March 29.



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Enos Shupp, "Vox Humana", Dickinson Theatre Organ Society

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Guest artist, Denny Hinman, at the March TATOS meeting.

February 20. Luck was with us! Our name was the last one drawn before the two alternates.

TATOS is also in the process of upgrading its image with a new graphic identity. More than a dozen different logo designs are under consideration, and the board hopes to select one very soon for use in all print collateral. The philosophy is to create a more contemporary "look" as we ease closer to the next century.

Our February meeting was at the Ohio Theatre. After a brief business session, Bill Yaney, our house organist and fea-

tured artist, took to the console and thoroughly entertained the members and guests. Still in absolute agony with back pain, Bill did a fabulous job. Open console followed with a few of the members stepping up to cap-off the afternoon.

Our March meeting, at the Ohio Theatre, centered on the coming spring concert and focused on last minute details — primarily ticket sales and program advertising. Following the business portion, Toledo's own Denny Hinman took to the console as our guest artist. Denny is so busy, we rarely get to hear this exceptionally talented young performer. What a treat!

A few Toledo members including Frank Hayes and Evan Chase headed east in February and joined Lenny Norman, former TATOS vice-president now residing in Cleveland, for the dedication by Ron Rhode of the Palace Theatre's Kimball organ. Frank reported that the show was exceptional, and Lenny hasn't stopped talking about how wonderful it was.

Bill Coine



Tim Versluys, at First Christian Church. MLV photo

VALLEY OF THE SUN

Phoenix, Arizona

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Talented chapter member Tim Versluys was organist of the day for our February 2 meeting at First Christian Church. Tim has lost some of the "butterflies" he has experienced in other programs and seemed quite comfortable in front of his audience. Opening with "Who," ("It's an appropriate song since nobody knows who I am."), Versluys played mostly ballads, then closed with Larsen's "Sounds of Wonder."

Colonel Jack was back for our pizza buffet/meeting/program on March 1. Several of Moelmann's numbers were show tunes, with a little Disney and nostalgia to round out the program. We had fun trying to identify his "Songs of Madison Avenue," TV commercial tunes of yesteryear.

"Clap Hands, Here Comes Charlie" — Balogh, that is. Several chapter members attended Charlie's sold-out concert at Organ Stop on March 8. Balogh promised that no one would sleep through his concert, and proved it with numbers such as "I Go to Rio," "Jump Shout Boogie," and his variations on "I Got Rhythm." "South Rampart Street Parade" almost had 'em dancing in the aisles!

Madeline LiVolsi

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**VIRGINIA
Richmond**



Greg Owen made his concert debut on February 22, when he played for members and guests at the Byrd Theatre. His dynamic program ranged from serene to bombastic as he brought to the Mighty Wurlitzer melodies from Broadway to Hollywood, and the classics and the hymnal.

Greg taught himself to play theatre organ because, as he related to his audience, there just weren't many teachers in North Carolina because there aren't many playing positions there. So Greg listened to every organ recording he could find. And if one closed one's eyes, one could picture spending an afternoon with a vintage collection of organ recordings from the Crawfords to Virgil Fox. Keep an eye on this young organist. With his talent he is bound to keep busy when the word gets around.

Lin Lunde played his original score for *The Birth Of A Nation* at the Byrd Theatre for two performances on March 7 and 8. These were matinee performances, presented as part of the Art Afternoon series. The Sunday afternoon show was open for VTOS members and their guests. The picture is set in post Civil

War South and music and ballads of that period lend themselves well to the score. The battle scenes were particularly effective when the drums and full power of this magnificent Wurlitzer were put to use. This is the second time Lin has played this epic silent classic and it is treated with much respect by the organist and audience.

Lin played in Trenton, New Jersey, in the War Memorial Theatre on February 8. He played two performances of the ever popular *Wings*. There were two showings, 3:00 and 8:00 p.m. (quite a day's work).



Greg Owen seated at the console of the Carpenter Center Wurlitzer.
Marion Flint photo



Lin Lunde seldom took his eyes off the screen during the two-and-a-half-hour showing of "The Birth of A Nation."



David Barnett, Marih McCann and John Stenstrom during the intermission of "The Birth of A Nation" at the Byrd Theatre.



A good stage crew is essential for a successful concert: Bill Enos handles the follow spot while Miles Rudisill works the main light board. Gary Cowardin (not pictured) handled the Brenograph machines.

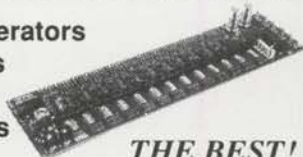


The unsung heroes John Stenstrom and Dan Conrad work on the reservoir under the elevator platform prior to the Greg Owen concert.

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VTOS would like to thank Duane Nelson who leases the Byrd Theatre and operates it as film house with an occasional stage show which always includes the use of the organ. Our club is always welcome to use the theatre, its staff and equipment at no charge. We are, indeed, indebted to his generosity.

The Carpenter Center has announced that the original Wurlitzer has been restored and a public concert featuring Eddie Weaver will be held on April 5. We are all anxious to hear this much-traveled organ. It is for sure that much more about this instrument will be forthcoming once it has made its formal debut.

Miles Rudisill



Bill Vlasak at Grays' Armory.

R. mac Callum photo

WESTERN RESERVE

Cleveland, Ohio

216/521-7269 or 216/941-0572

Many Western Reserve Chapter members attended the gala dedication of the Palace Theatre 3/15 Kimball on February 2, 1992 in downtown Cleveland. This — the first dedication of a theatre pipe organ in a Cleveland theatre in over 50 years — is just one facet of a \$37 million (and counting) restoration project at Cleveland's Playhouse Square 3-theatre complex, the largest theatre restoration in the world! The W.W. Kimball Organ Co.'s Opus 6941 was originally installed in Pittsburgh's East Liberty Theatre where it barely escaped the ravaging Johnstown Flood in 1936. Expanded to 15 ranks under the direction of Bill Taber in a volunteer restoration that began in 1975, the organ now boasts the only dual Vox Humana ranks outside Radio City Music Hall. With artist Ron Rhode at the antique white console, the standing room only audience thrilled to selections including "Slaughter on Tenth Avenue" and "Under the Sea" from Disney's *The Little Mermaid*.

Chapter talent flourished as member Bob Jackson entertained from the keys of the 3/16 Wurlitzer at Cleveland Grays' Armory for a social on February 23. Featured in medleys that afternoon were favorites including "Fascinatin' Rhythm," "That's Entertainment," and "Can You Read my Mind?" Refreshments and open console time rounded out the festivities.

Winter's highlight was our presentation of Bill Vlasak in concert at the Cleveland Grays' Armory 3/16 Wurlitzer on Leap Day 1992. Mr. Vlasak and the Wurlitzer blended well on a variety of tunes ranging from a sensual "Jalousie" and novelty "Roller Coaster" to the stately "Rule Britannia." Organ and artist took on accompaniment roles to an old-fashioned sing-along and to Laurel & Hardy's antics with a troublesome goat in the short *Angora Love*.
Jim Shepherd



Duane Nelson, operator of the Byrd Theatre, stands proudly beside his famous Wurlitzer after the last showing of "The Birth of A Nation."

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