

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



JULY/AUGUST 1992

“An Acre of Seats in a Palace of Splendor”



Photos: THSA Archives

LOEW'S OHIO, Columbus

Opened: March 17, 1928

Architect: Thomas W. Lamb, Capacity 2979

Organ: Robert-Morton 4/20



As late as 1926, Thomas Lamb's theatres continued to reflect the restrained Adamesque mode which had been his hallmark for a decade or more, in sharp contrast to the vastly more elaborate palaces of the sort popularized by Rapp & Rapp. His belated shift to the left began in 1927 with Loew's Midland in Kansas City and ended in 1929 with the San Francisco Fox. Squarely between sits the wonderful Ohio, National Historic Landmark and beau ideal of movie palace preservation.

In place of the French Baroque stylings of the Midland and Fox, Lamb here employed Spanish models, although the scaling and general character of the organ screens and sidewall arches strongly anticipated those in the Fox. Lamb appears to have been pleased with the organ screens and proscenium, as he used variations of them in several other houses. Reds and golds dominate the decorative scheme, both conceived and restored by Rambusch. Two fine lounge suites ramble through the space beneath the smallish lobby and a mezzanine above the entry. A substantial annex down the theatre's left flank, completed in 1984, nicely augments the public spaces.

Under Loew's management throughout, the Ohio led a typical life until 1969, when it was snatched back from the brink of demolition by concerted community effort. Among the first movie palace revivals, the house was not renovated in the usual crash program, but has been under more-or-less continuous restoration for more than two decades. The fidelity and quality of this work remain a standard against which all such projects must be judged.

Having won the Loew's account away from Moller, Robert-Morton built very similar 4/20s for the Midland, Ohio, Penn (Pittsburgh) and Ocean State (Providence), of which only the Ohio organ survives in its original setting. Bill Dalton presided from the opening until 1933, followed by Roger Garrett. Much more recently, Dennis James served a notable tenure at the left side of the pit.

Steve Levin

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

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COVER PHOTO:
Malibu Wurlitzer in the home of
Ruth Villemin Dresser.
Mark Dresser photo.

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President's Message



ATOS is not only committed to preserving theatre pipe organs, but it is also committed to preserving the history surrounding these instruments. This is the reason why our ATOS Archives/Library project is so important. The goal for the archives project is to make it the most complete history of the theatre pipe organ ever assembled. This means that the collection will not only contain historical instruments, recordings, printed music, etc., but will also contain biographical material and personal memorabilia of individuals who contributed to theatre pipe organ history through the years. I am speaking of organ builders, organists, composers, authors, technicians, architects, theatre operators, etc. Anyone who has contributed to the theatre pipe organ scene from the very early days to the present should be represented in the archives collection.

I am pleased to announce that the personal files of the late David L. Junchen have been donated to the ATOS Archives/Library by the executor of his estate, Steve Adams. This material is a major addition to the archives collection. The archives recently received a large collection of audio tapes from the New York and Garden State Theatre Organ Societies. These tapes are recordings of live concerts sponsored by these two groups over a number of years. Also, Bob Balfour was responsible for the donation of the tuning keyboard used by Dan Papp in the New York Paramount Theatre. In addition, other chapters and members have donated historical material. I wish to personally thank everyone who has donated items to the ATOS Archives/Library collection.

I bring all of this to the attention of our members to remind you that it is imperative that theatre pipe organ material of historical significance not be lost. If you own such material I urge you to consider donating it to the ATOS Archives/Library. If you do not wish to part with your items at this time, please be sure that it is designated in your will that your items are to go to the ATOS Ar-

chives/Library. If you know of individuals who are not members of ATOS and who own historical theatre pipe organ material, kindly remind them that we have an established archives collection where all material is cataloged and preserved for the use of music scholars and historians.

Remember, your donations to the ATOS Archives/Library are tax deductible. ATOS will reimburse you for the shipping costs. All you need to do is send a receipt showing the cost of shipping your donation to the archives collection. All correspondence and all donations should be sent to: ATOS Archives/Library, 785 Palomino Court, San Marcos, California 92069-2101.

Vern Bickel

1992 Election Results

We all owe a big "Thank You" to Margaret Ann Foy for her work tabulating the votes in the 1992 ATOS National Election for the three open positions on the Board of Directors.

The results of the election are as follows:
Allen Miller 1507
Jeff Weiler 1365
Byron Melcher 1319
Tom DeLay 1272
Steve Adams 1202
Leo Klise 720
Write-In Votes 45
Total Votes 7430
Ballots Received 2530
Ballots Disqualified 5

I wish to thank all of the candidates for your participation in this election. Although only the top three, by vote count, can be seated on the Board of Directors. To the others, please try again as ATOS will continue to need top-notch people in positions of leadership.

Harry Heth, Nominating Chairman

Past ATOS President John Ledwon has brought to our attention a most egregious omission in the Masthead of THEATRE ORGAN, that of listing the ATOS Past President. We apologize for this oversight and will continue to include this office for the 1992-93 term. *Editor*

Recipients of 1992 ATOS Scholarship Awards

Members of the Scholarship Committee are pleased to announce that the following students received \$500 scholarships:

Category "A"

Students working toward college organ performance degree
DOUGLAS ALAN STORACE (21)
 Southgate, Michigan
 Marygrove College
 Teacher: Elaine Grover

Category "B"

Organ students studying with professional theatre organ teachers:
MARK A. ASTON (17)
 England
 Teacher: John Norris
MATTHEW BASKERVILLE (16)
 Wilmington, Illinois
 Teacher: Donald M. Walker
ZACHARY CUTFORTH (14)
 Lockport, Illinois
 Teacher: Frank Sauter
SARAH HARVALA (13)
 Berkley, Michigan
 Teacher: Melissa Ambrose Eidson
MARK F. HAWN (17)
 Las Vegas, Nevada
 Teacher: Orrill Dunn
SUSAN J. LEWANDOWSKI (13)
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 Teacher: Melissa Ambrose Eidson
CHERYL MOREFIELD (17)
 San Diego, California
 Teacher: Cheryl Seppala
ANDREW SEDITAS (14)
 Scotland
 Teacher: Joyce Alldred
ANDREA BETH WELC (14)
 Troy, Michigan
 Teacher: Melissa Ambrose Eidson

Members of the Scholarship Committee:
 John Ledwon, David Love,
 Connie Purkey, Charlotte Reiger,
 Jim Riggs, Lois Segur, Jinny Vanore
 Chairman: Dorothy VanSteenkiste

Watch for news of 1993 Scholarship Program in your September issue of the Journal. Following convention, if approved by the board, requirements and applications will be ready to send out.



Final Results of the "Hobbyist Division" of the Young Theatre Organist Competition

We had nine entries . . . each one submitted a tape with two of their favorite selections. The tapes were numbered and sent to the adjudicators. The written comments from the two adjudicators, and a certificate of participation have been sent to all nine participants. The three winners will be presented with plaques at the convention in Pennsylvania.

The entries were:

KEITH CHAMBERLAIN
 London
JOHN FOSTER
 England
MRS. D. KENNARD
 England
SCOTTY HAMBLIN
 San Bernardino, California
ROBERT C. (BOB) GLASS
 Indianapolis, Indiana
CLAIRE LAURENCE
 Cincinnati, Ohio
WILLIAM CAMPBELL
 West Allis, Wisconsin
CARTER BIDWELL
 Orange, Texas
JOHN J. DAPOLITO
 La Mesa, California

The winners:

First **ROBERT C. (BOB) GLASS**
 Second **WILLIAM CAMPBELL**
 Third **CARTER BIDWELL**

Adjudicators:

John Ledwon and Jim Riggs
 Chairman of Committee:
 Dorothy VanSteenkiste

Pipe Piper Update:

Does anyone have any information regarding an original installation 3/9 Robert-Morton in the Palace Theatre, Lake Placid, New York? If any information can be supplied about this instrument or its status (restored, unplayable, what-have-you), please send information to the Pipe Piper editor, Tom L. DeLay, 162 West Roberts, Fresno, CA 93704. 209/431-4305.

Thank you for the continued input from the membership. With our members' help, we will soon get this list fully updated. I am still looking for information on the status of the South Hills Theatre 2/6 Wurlitzer in Dormont, PA — is this organ still in the theatre?

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

***Jack Moelmann**
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 618/632-8455

*ATOS Director

Letters To The Editor

Dear Editor:

So many well-meaning, latter-day champions of the theatre organ seem oblivious to the real essence of that instrument's appeal in the heyday of the metropolitan movie palace. Most distressing is the purist influence that says, "Don't change a thing."

The result is some fine, meticulously preserved instruments in some equally fine settings that, however, lack the combined sight-and-sound impact that encouraged people in my age bracket (mid-60s and older) to join organizations like ATOS in the hope of seeing that whole phenomenon perpetuated.

What is all-too-often ignored, unfortunately, is that perpetuation — of anything — requires two things: (1) the bridging of generation gaps, and (2) modification (however subtle) to stay in tune with the tenor of the times, even as it affects older generations.

In the case of the theatre organ mystique, the old-time songs in the Crawford style and the sing-alongs are not going to do it.

Nor is the garden variety two-manual keydesk in plain walnut wrap, bolted to the floor of a vaudeville band pit, regardless of how great the instrument sounds and how elegant the surroundings.

Let's face it, in both audio and visual impact, some (perhaps many) of these basic vintage instruments can easily be surpassed by a digital plug-in speaking through a bank of woofers and tweeters (the "point-source/true-ensemble/nothing-beats-genuine-wood-and-metal" theory notwithstanding).

If that opinion makes the purists wince, this one may turn them purple: I say scrap the fixed, two-manual walnut console, replace it with a spiffy custom job of *at least* three manuals and mount it on a lift. If it's already a great-sounding seven-ranker, like the one at the Union County Arts Center (the old Rahway Theatre) in New Jersey, nothing else need be changed, even if it means most of the new console's stop tabs are dummies.

When the old organ with its new look is played, just make sure that the rising console is bathed in the light of at least one super-bright follow spot (two or more beams stabbing out at it from different angles would be even better) and that the opening and closing number are rafter-bending whoppers. The theatre organ "big finish" has never ceased to provoke honest applause.

Those spectacular light-and-sound shows that fill arenas with enthusiastic

young audiences these days are not all that different in impact from heyday theatre organ at its best. It's an exciting phenomenon that may change its stripes, but refuses to die.

So let's leave antique collecting to the antique collectors. The main thrust of the ATOS ought to be to preserve the *spirit* of the theatre organ. And if, in the process, some worthy old instruments are preserved intact, all the better.

Sincerely,
Daniel M. Costigan
Edison, New Jersey

Dear Editor:

Just pointing out a little mistake in the March/April '92 issue, on page 29, in the story about Turner's Merry-Go-Round in Northampton. The article says that this Wurlitzer was first installed in their car showroom in Diss in Norfolk; this was Kitchen Bros. Garage. This is not quite correct. The Wurlitzer was first installed in the Paramount (later Odeon) in Newcastle on Tyne, and later went to Diss and then to Turner's.

Sincerely,
Laurie Morley
North Yorkshire, England

Dear Editor:

I must offer a correction to the correction on page 29 of the May/June issue. The owner of the organ which Bill Patchell installed was George Shaskan, then of Stamford, Connecticut. Ben Hall and I visited him many years ago and shared his excitement over the project.

Sincerely,
Robert Gates
Mendham, New Jersey

Dear Editor:

May I draw your attention to a practice by many theatre organ organizations which is particularly offensive to the theatre organ lovers: the practice of requiring the artist to share his concert with other performers. One example is the recent concert by Jonas Nordwall at a theatre in Milwaukee with its magnificent Kimball organ. Although Jonas was the featured artist, he had to share his concert with an amateur choral group: The Sweet Adelines. The choral group part of the program was two hours long. Jonas Nordwall's concert was cut to 45 minutes, a mere cameo appearance. I think this was an insult to Mr. Nordwall, who presented an outstanding concert in his allotted short time.

When are chapters going to learn that real artists' solo programs are sellouts? They do not have to rely on gimmicks. Example! Clark Wilson's Mundelein concert, the largest attendance ever. Bill Vlasak at Milwaukee's Avalon, a sellout. May I please plead with all of the artists to refuse any contract which expects them to appear with anyone other than themselves. Maybe we can lick this cancer which will again hasten the demise of the theatre organ.

Yours truly,
Lyman Nellis
Milwaukee, Wisconsin

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. Mail to: Editor, THEATRE ORGAN, 4633 S.E. Brookside Drive, #58, Milwaukie, OR 97222. Phone: 503/654-5823.

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For some time the ATOS membership renewal form has listed different categories of membership, with a request that you contribute beyond the basic dues to assist ATOS in accomplishing its goals.

Response to this request has grown each year. We are pleased to recognize those who have responded by publishing the following list, and we thank you for taking the extra step.

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Burned, Shot & Mangled ... and Survived

by Ruth Villemin Dresser

My brother, Richard Villemin, will long be remembered for his outstanding talent in the area of voicing, tuning, regulating and installing pipe organs. In 1988 he received posthumously the ATOS Award for Technical Excellence. Many people are also aware that Richard was an outstanding organist, and some will recall that he played a concert at one of the ATOS conventions when the scheduled artist failed to appear. He received a standing ovation for that impromptu concert.

When Richard gave his sister, Ruth Villemin Dresser, the Wurlitzer four-manual console from the California Theatre in San Francisco, along with many of the pipes, he hoped that she would allow organists to play this magnificent instrument on a continuing basis. Upon his sudden demise in 1987, however, the installation came to a halt. It was then that organ technicians throughout California came to the front and continued the installation to completion.

Lyn Larsen created the tonal design and stop registration. Ken Crome of Crome Pipe Organs voiced and tuned the completed instrument. Tim Rickman of Devtronix Computer Relay Systems installed the state-of-the-art computer system. Bob Rhodes of Schoenstein Pipe Organ Company in San Francisco lent his talent as advisor and consultant. Tom DeLay of Moller Pipe Organ Company in Fresno was also a consultant on the installation. Dick Schroeder of Tarzana worked on the keyboard and console. Dave Schutt of San Jose helped with the programming of the computer system. The major installation was done by Joe Lambarena of Villemin Pipe Organ in Porterville, with a crew that had been personally trained by Richard Villemin.

This fine old instrument breathed its first breath (literally) in 1917 in the California Theatre in San Francisco. When Fanny Wurlitzer formulated the specifications for this organ, it was the largest ever built for a theatre by the Wurlitzer Company and was of sufficient importance that Fanny himself came west to complete the \$45,000 transaction.

With the advent of the sound track, this elegant old Wurlitzer fell silent. Years passed and the theatre was scheduled for demolition. However, a small, but dedicated, group of organbuilders

was able to remove most of the pipe organ and save it from total destruction.

Eventually, the console came into the hands of Richard Villemin who, in turn, gave it to his sister, Ruth, who is an organist in her own right. The console, with its 180 stoptabs controlling the 24 ranks and complete toy counter now sits majestically in her home in Malibu where it shares a music room with a nine-foot Baldwin concert grand piano, a seven-foot Mehlin grand piano, a six-foot Gulbransen piano (which is connected to the console), an exquisite toy piano from Germany, two concert harps, two reed pump organs, a collection of East Indian musical instruments and assorted musical toys. Perhaps the

most outstanding collectors' item is the Wurlitzer pipe organ roll player, complete with the collection of Jesse Crawford rolls that can be played through this console using the combinations originated by Crawford.

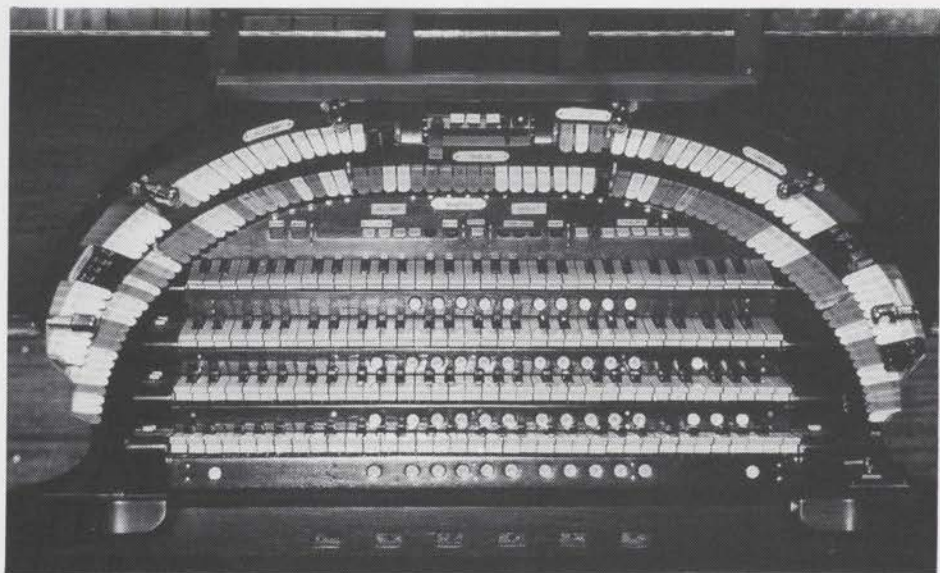
Adjacent to the music room is a garage which houses the Dresser family car from 1929 (original), an early Hammond electronic organ and an old Weber upright piano. As one walks into the hallway from the music room, one finds another upright, an antique Crown with four pedals — one of which turns the sound into the old barroom "rinky tink" of the early 1900s. Ruth rescued this gem from a saloon in Porterville. Her son, Mark Villemin Dresser, has the task of maintaining all of these instruments and organizing the concerts which began in 1991 and will continue for many years to come.

Mark was responsible for installing the "Surround Sound" in the music room to re-establish the reverberation lost by carpeting. This was custom-made by Yamaha for this particular room. Mark also made by hand the exquisite custom-designed rolltop desk that houses the Devtronix Relay. A piano roll player is hidden in the relay room, but can be played from the console using standard piano rolls.

As one walks through the pipe chambers, blower room and relay rooms, it can be readily discerned that extensive fire protection has been provided.



Richard Villemin at home in Porterville (circa 1940) playing his first pipe organ. This instrument has been donated to a museum in Fresno.
Photos by Mark Dresser



Wurlitzer keydesk.

Mounted to all ceilings are the HALON gas-type automatic fire extinguishers which activate with a heat sensor to emit a fire-suffocating form of gas (not foam) which will not harm the wood of any pipework. There is no water involved. These are the state-of-the-art in fire protection. The chambers are separated by sliding doors of tempered glass. A sump pump has been installed in the chambers in case of flooding (Malibu has had its share of floods and fires).

In addition to the relay room containing circuit boards for the Devtronix system, the blower room is something to behold! The 10hp Spencer Turbine blower is cooled by a special four-ton air conditioner which is activated whenever the organ is turned on. The room also houses a small, 3hp air compressor which is used to play the great steam train whistle. The entire room was designed and built by Mark Dresser. The walls, ceiling and floor were constructed of plaster finish which then had acoustical tile laid over it. This was covered with carpet layers and then another layer of dry wall overall. The finished surface consists of six-inch heavy Sonics Studio sound insulation acoustical sheets which are manufactured in Texas. With this extensive

sound-proofing, the blower and static reservoir cannot be heard at all, even though it is adjacent to the music room and accessible from the hallway. The silence makes the \$35,000 investment well worthwhile. The luxury of soundproofing and temperature control is not cheap. The blower room maintains a temperature of 68 degrees, and the cooled air going into the chambers maintains the pipes at 70 degrees.

Finally, a palette was added to the console to control the special effects; this was easily wired to the Devtronix System.

When the organ was ready for presentation, the Valley Organ Society was invited for a "crawl" which they thoroughly enjoyed. This was followed by a small, private concert by Hector Olivera. The formal dedication was played by Lyn Larsen in March 1991. Then in June, Gaylord Carter played two concerts for invited guests of Ruth Dresser. Concerts are now being scheduled for every three months in celebration of this magnificent instrument.

Guests at the Dresser home are always notable: the Mayor of Malibu, Walt Keller; recording artist Salli Terri, harpist Phyllis Benson, organists Malcolm Benson, Korla Pandit and many others. Ruth is married to the well-known motion picture screen writer Orville H. Hampton (*Perry Mason, Hawaii Five-O, Lassie, Mission Impossible*). All members of the family are musicians. Ruth earned her Masters Degree in music (pipe organ) from Columbia University, but had her first lessons from her brother, Richard, when she was ten years old.



Desk built by Mark Dresser to house Devtronix computer.



View of chamber from music room.

L to R: Marc Dresser, Hector Olivera, Tina Gotlibowski. Tina helps with tuning.

Some unusual things have happened to this very special console . . .



Child movie star Gloria Jean with friend Korla Pandit.



Some unusual things have happened to this very special console. Shortly after it was removed from the California Theatre, it survived a fire, and it had to be refinished at that time. Then, while it was stored at Richard Villemin's pipe organ factory in Porterville the police were pursuing a fleeing gunman down the street and two bullets blasted through the window and entered the back of the console. It survived again. Still in Porterville, one night a drunken motorist failed to make the corner and literally plowed through the wall into Richard's shop, running into the console. Again, it survived with only minor damage.

So this is the console that was burned, shot & mangled — and survived! Now it is in a warm, loving home with appreciative people taking care of it, sharing its sound and beauty forever.

Lyn Larsen, Ruth Villemin Dresser and husband Orville Hampton.



Chambers of the Malibu Wurlitzer



TONAL RESOURCES OF THE MALIBU WURLITZER

MAIN

16' Diaphonic Diapason
 16' Viol d'Orchestre
 Viol Celeste
 16' Flute
 Flute Celeste
 8' Trumpet
 8' Tibia Clausa
 8' Orch. Oboe
 8' Clarinet
 8' Salicional
 8' Oboe Horn
 8' Vox Humana
 Xylophone
 Glockenspiel
 Sleigh Bells
 Chrysoglott

Sleigh Bells
 Chrysoglott
 Marimba
 Harp
 Piano
 Percussions
 Vibraphone
 Tambourine
 Castanets
 Chimes

SOLO

16' Tibia Clausa
 8' English Horn
 8' Brass Trumpet
 8' Tuba Horn
 8' Open Diapason
 8' Saxophone
 8' Kinura
 8' Solo String
 String Celeste
 8' Vox Humana

PALETTE

Bird Whistle
 Surf
 Little Train Whistle
 Great Train Whistle
 Great Train Bell
 Siren
 Gong
 Cuckoo
 Doorbell
 Thunder

Little Train Whistle
 Great Train Whistle
 Great Train Bell

There are two 32' electronic stops, a Bombarde and a Resultant.



A Labor of Love: The Fucci's 500th

by Bob Legon and Rosalie Fucci



The Fucci's music room with seven-foot Italian chandelier.

A lifelong dream of Patsey Fucci of Sudbury, Massachusetts, was to own a pipe organ and to entertain people . . . 500 pipe organ programs later, here is his story.

Pat's love of the organ began when he was a youngster and got to see silent movies, accompanied by an old pump organ, in a local church in his home town. However, like a number of organists, his first musical instrument was an accordion. He later bought a Conn Serenade, which was satisfactory until he was introduced to ATOS. The bug bit hard, and when he learned that the 4/20 Robert-Morton in Loew's State Theatre in Providence, Rhode Island, was for sale, his dream began to come true. On February 9, 1963, the first truckload of organ parts arrived at the Fucci home in Waltham. Patsey, his wife Rosalie, and their three daughters, together with friend Richard Grenier, began to unload and to fill their playroom with the thousands of parts that made up the organ. Then, with great enthusiasm and patience and determination, they set about the task of cleaning, releathering, repairing pipes and preparing them for installation in the cement chambers that Pat had prepared.

There was also a nightmare element to this dream. The Robert-Morton console had been destroyed during the 1955 flood caused by a hurricane. "It was a pile of kindling wood," said Patsey. A lesser devotee might have called it junk, but Pat was determined. He even used to repair pouches while riding on the bus to Waverly and Harvard Square leaving his fellow passengers wondering what he was up to.

The Morton console proved to be useless, and Pat soon purchased the three-manual, burned out Wurlitzer console from the Colonial Theatre in Phoenixville, Pennsylvania. It was only a shell, with three keyboards and the stops, but Patsey's vision and insight enabled him to see its potential to become a beautiful instrument. He purchased a fourth keyboard and sent all of them out to be refurbished while he stripped the console down to bare wood and began the tedious job of expanding and sectioning in order for the console to accept the four manuals and the 220 Robert-Morton stoptabs.



Organist Maurice Cook at the console of the Robert-Morton. This picture was taken in 1938 the night before the Loew's Theatre was flooded.

Photo courtesy of Providence Performing Arts Center

The organ first sounded in 1967 for the Eastern Massachusetts chapter. The sound was confined to a seven-foot ceiling. Pat said it was like "trying to fit a dinosaur into a phone booth." He soon made plans for an addition to his home, an extension 76' x 29' with an 18' ceiling, but the era of the NIMBYS (Not in my back yard!) had begun and Pat had to wait until 1981 to begin construction. Huge laminated arches form a cathedral roof and the chambers measure 39' x 12'. As a result, all 20 ranks plus six 16' ranks can be accommodated.

Originally, Pat couldn't get three-phase current so he rigged up a Chevy truck engine to power the blowers. He claims he had the only theatre organ that got fifteen miles per gallon and needed a 1000-mile check up. Then Pat was told about a "fake" DC system. He acquired two 10 hp motors, each developing 2400 cpm. The AC current is fed through ten 1200 volt diodes, five for each motor, converting the AC to "fake" DC current at 40 amps per motor. Pat says, "I never tell the motors this, and they just keep on going."

Other features on Pat's installation are a Marshall & Wendell piano, a set of 18 Swiss Bells made by Moller, and a surf mechanism installed outside for animation. The present relay is a Peterson, and the combination action is Wurlitzer (from the 4/20 formerly in the Oakland Paramount).

Several friends of the Fuccis have helped during the installation and reinstallation of the Robert-Morton. Bob Legon says he learned most of his organ expertise by working with Pat since 1964. Bill Bunch, of Seattle, Washington, was Pat's technical advisor; Dr. Alan Goodnow and Harry Jacques were frequent helpers. Royal Schwieger, of Stoneham, Massachusetts, became Pat's "eyes" as he finalized Pat's console. Mr. Schwieger did the final hookup to the new relay, wired the combination action to the console, connected the piano and made the new housing for the motors. All parts work properly, and there never seem to be any major problems when playing the Morton. Pat Fucci truly appreciates the help of Mr. Schwieger.

Five hundred programs have been played here since 1967. Audiences have included senior-citizen groups, church groups, organ clubs and ATOS chapters for a total of some 33,928 people. On March 1, 1992, the 500th program was presented with several organists playing: John Cook, Mike Bigelow and his father Myron, Bob Wambolt, Don Phipps (chairman and one of the founders of Eastern Massachusetts Chapter), Bob Legon and a ten-year-old student of his, Casey Carter.

The availability of this beautiful musical treasure makes it possible to bring young and old to the joys and the challenge of a real theatre pipe organ and to insure its future. We salute the entire Fucci family, Pat, Rosalie, and their three daughters, Ellen, JoAnne and Barbara for truly exemplifying the ATOS goal of preserving and sharing the wonderful music of the instrument we all love.



At the Fucci's 500th program: Backrow (L to R): John Cook, Rosalie Fucci, Patsey Fucci, Don Phipps. Front row: Bob Legon, Mrs. Rita Paoline (vocalist), Casey Carter (age 10), Mike and Myron Bigelow.



Mike Bigelow at the Fucci's 500th program.

Barbara Fucci photo

TONAL RESOURCES OF THE FUCCI ROBERT—MORTON

MAIN	SOLO
16' Oboe Horn	16' Tuba
16' Flute	16' Tibia
8' Horn Diapason	16' Open Diapason
8' Tibia	16' Gamba
8' Saxophone	8' Post Horn
8' Clarinet	8' French Trumpet
8' Concert Violin	8' Kinura
8' Salicional	8' Viola Celeste
8' Viol d'Orchestre'	8' Vox Humana
8' Viol Celeste*	
8' Vox Humana	
* Amplexed	

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

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

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

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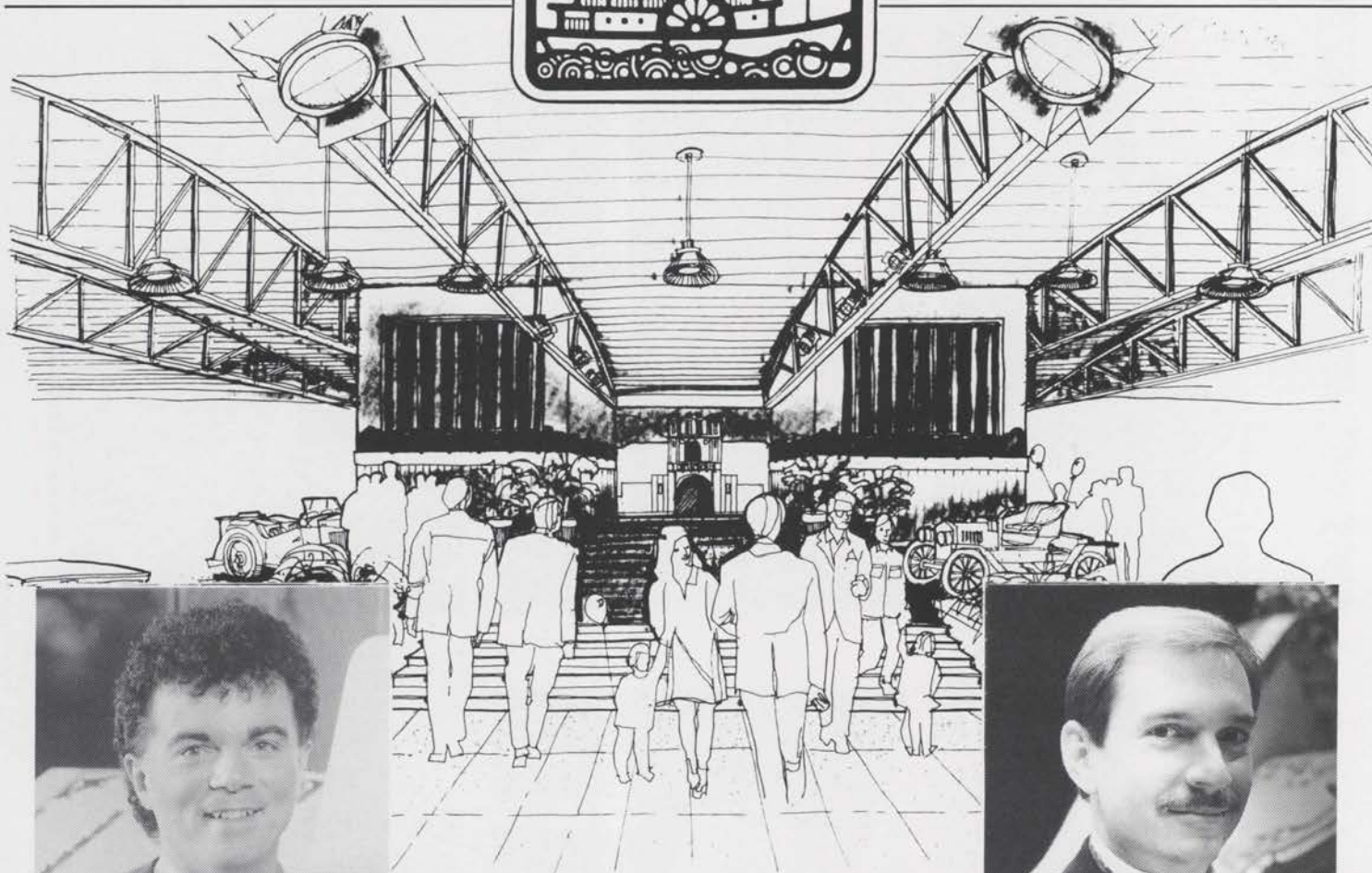
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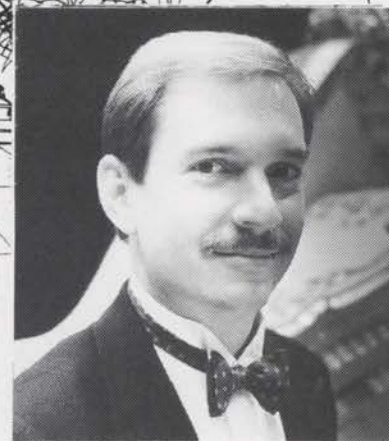
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Welcome To Sacramento Sierra All Theatre Organ Regional Convention October 16-18, 1992

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installed in the Towe Ford Museum in Sacramento, California*

Come to California in October

SACRAMENTO SIERRA REGIONAL

OCTOBER 16-18



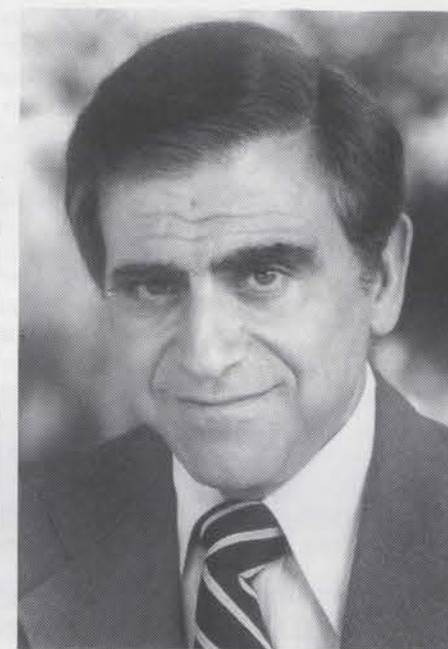
Sierra Chapter has scheduled a 100 percent theatre pipe organ convention in Sacramento and vicinity October 16-18. Headquarters hotel is the Capitol Plaza Holiday Inn. The registration desk will open Friday at 11:00 a.m.



Walt Strony will play the Berkeley Theatre's 4/34 Wurlitzer.



Rex Koury will play the Grant High School 4/22 Wurlitzer.



Stan Kann will play Sierra Chapter's 3/13 Wurlitzer in the Fair Oaks Community Club House.



Friday night the opening concert will be very special. With Clark Wilson at the console of the Wurlitzer organ in the Towe Ford Museum, this dedicatory concert will signal the completion of the installation of this historic instrument, sponsored by the American Theatre Organ Society. (See Vern Bickel's article, March/April 1992).

During the day Saturday and Sunday, attendees will be divided into three groups to tour locations in Sacramento, plus a very special site near Lodi, just south of Sacramento. (In the same THEATRE ORGAN see Tom DeLay's feature on the Lodi organ).

The Saturday night concert will bring past National President Rex Koury to the console of the 4/22 Wurlitzer at Grant High School, the instrument so strongly identified with George Wright.

The Sunday night concert is at the Berkeley Theatre, with Walt Strony playing the impressive 4/34 Wurlitzer. Again, Sierra Chapter thanks NorCal Chapter for their fine cooperation.



Lew Williams will play Bob Hartzell's 3/14 Robert-Morton in Lodi.



Donna Parker will play the 4/20 Wurlitzer at the Pizza & Pipes.



Registration fee for the Sacramento Sierra Regional is \$95. This covers all admissions and transportation, except for the optional feature offered Saturday night — a Jam Session from 10:30 p.m. until 12:30 a.m. at Pizza & Pipes. Included in the \$10 admission fee is transportation and a buffet.

As with most ATOS regionals, you'll be kept very busy. Plan to spend a few extra days in Sacramento to enjoy the myriad of interesting and historical features of the area. The headquarters hotel is within walking distance of one of the finest railroad museums in the world. It's located in Old Sacramento, which is also full of historical and interesting sites. Easy bus trips are available to the state capitol and Sutter's Fort. Plan to spend some extra time in Sacramento.

For more information contact June Anderson, 6416 Everest Way, Sacramento, CA 95842. 916/332-5352.

To send your request via FAX: Jim Hodges, 916/649-0243 (make sure that transmittal sheet mentions Jim Hodges).



Sacramento Regional Schedule

FRIDAY, OCTOBER 16

11:00 a.m. to 6:00 p.m. Registration
 6:00 p.m. Tour Towe Museum
 8:00 p.m. CLARK WILSON Concert, 3/16 Wurlitzer

SATURDAY, OCTOBER 17

9:25 a.m. Group 2: Hartzell - LEW WILLIAMS, 3/14 Morton
 9:30 a.m. Groups 1 & 3: Pizza & Pipes - DONNA PARKER, 4/20 Wurlitzer
 1:30 p.m. Group 1: Hartzell - LEW WILLIAMS, 3/14 Morton
 Group 3: Museum - KEVIN KING, 3/16 Wurlitzer
 1:30 p.m. Group 2: Fair Oaks - STAN KANN, 3/13 Wurlitzer
 8:00 p.m. Grant Union - REX KOURY Concert, 4/22 Wurlitzer
 10:30 p.m. - 12:30 a.m. Optional Jam Session

SUNDAY, OCTOBER 18

9:25 a.m. Group 3: Hartzell - LEW WILLIAMS, 3/14 Morton
 9:30 a.m. Group 2: Pizza & Pipes - DONNA PARKER, 4/20 Wurlitzer
 9:30 a.m. Group 1: Fair Oaks - STAN KANN, 3/13 Wurlitzer
 1:25 p.m. Groups 1 & 2: Museum - KEVIN KING, 3/16 Wurlitzer
 1:35 p.m. Group 3: Fair Oaks - STAN KANN, 3/13 Wurlitzer
 8 p.m. Berkeley - WALT STRONGY Concert, 4/34 Wurlitzer

Each registrant must stay in their assigned groups for all morning and afternoon concerts. Your badge will be coded for each group. Record shop will be available.

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Important Special Information

■ Hotel rate of \$69.00 single, double or triple will be good until September 17. After that date, any of our block of rooms not used will be available to other organizations and the hotel will not guarantee this rate after this date.

■ Registration of \$95.00 is good until September 17. After this date a \$10.00 late charge will be in effect.

■ Due to limited space in some venues, members will be assigned to one of three groups for the Saturday and Sunday morning and afternoon concerts. Your badge will identify your group. Please stay with this group in order to attend all the concerts.

■ American Airlines has been designated the Convention Airline. You will get a special discount from them. Please use our assigned convention number, #S0802V0, no matter where you buy your ticket, either from the Town & Country Travel Bureau that is featured in the Journal or your own local travel agency. The convention will receive benefits for all tickets sold that indicate our assigned convention number.

■ Attendees coming by car can unload baggage at the hotel main entrance then proceed directly to the covered parking garage. All persons staying at the host hotel will have their parking ticket validated and parking will be free.

■ Amtrak is just two blocks from the hotel. Taxis are available but it is a nice walk in good weather.

■ Those coming by airline can get a shuttle to the hotel. A special rate of \$7.00 is available from Skyline Airporter. This shuttle leaves the hotel every 30 minutes from 5:30 a.m. to 10:30 p.m. every day.

■ Due to much competition, the coffee shop in the hotel will NOT be serving dinners. Please plan your evening meal in one of the many restaurants near the hotel.

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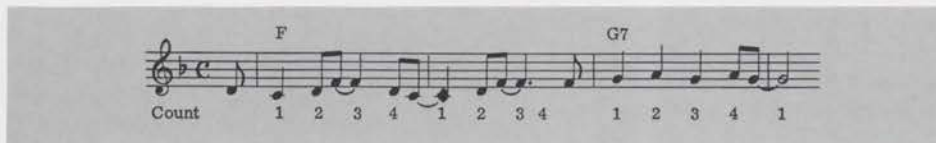
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SYNCOPATION CONTINUED

Syncopation is an important feature of many old and new popular songs. Two good examples are "I'd Like To Teach The World To Sing"



and "Killing Me Softly With His Song."



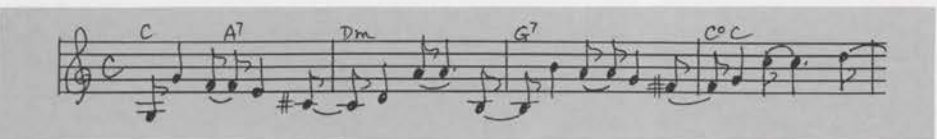
Count time carefully and LISTEN to the effect it produces. Almost every measure contains melody notes which move on "&" between the beats. Notice how the syncopation is important to the sound of each melody. Examine all the music you like to play and find other examples.

Once you understand how it works and practice the necessary coordination, you can add syncopation to any melody.

"WHEN YOU WISH UPON A STAR"



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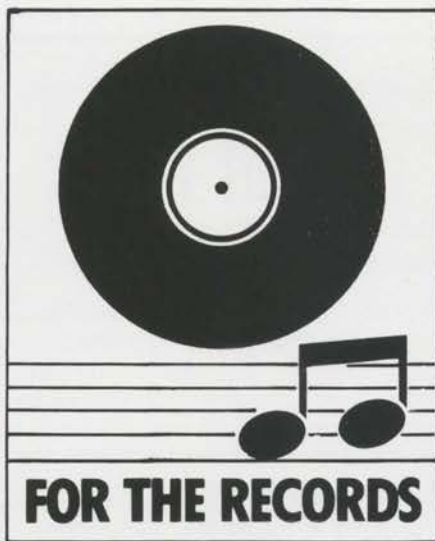
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GEORGE WRIGHT

The 50th recording by George Wright, due out this fall, will reveal a change in his studio organ that reverses the current trend. He has removed the synthesizer which was wired in like pipes and replaced it with a rare Robert-Morton French Horn (on a Wurlitzer chest). This French Horn came from the Praisewater Funeral Home in Van Nuys. It is, in fact the same Robert-Morton that George played for the funeral of Jesse Crawford. George has also added a set of Parsifal Bells and a set of English Hand Bells with Wurlitzer actions. All of the recording equipment being used in this project has been provided by Sony. Some fantastic sounds may be expected in this new CD!

ANY DREAM WILL DO. Robert Wolfe at the Wurlitzer organ of the Thursford Collection Norfolk. Available from: W. Potts, 42 Point Royal, Bracknell, Berkshire, RG12 4HJ, England. CD price 11 pounds sterling, postpaid airmail. Bankdraft, VISA or MasterCard. Selections include: Our Director, David's Theme, Golden Wedding Day, From A Distance, Chanson De Matin, Florentiner March, and many many medleys.

ORGAN: ★★★★★

PERFORMANCE: ★★

RECORDING: ★★★★★

There are many Robert Wolfe fans who will not be happy with my review, but I feel that much of his work while being technically accurate, is lacking in taste and judgement. I have trouble listening to a recording that is largely Blackpool Style dance medleys, and slam-bang marches. When Robert Wolfe does give us a ballad, it is very nice.

There was no information given in the liner notes about the organ so there isn't

much I can tell you. It's a good organ, tonally finished and well regulated.

The recording engineer did a very good job.

Robert Wolfe fans will want this recording, but there's nothing here out of the usual that would recommend this recording to anyone else.

NOT JUST ANOTHER ORGAN RECORDING. Trio Con Brio composed of Jonas Nordwall, Donna Parker and Tom Hazleton at the Organ Grinder 4/51, First United Methodist 4/91, Rodgers 945, C445 and C100. The C100 is a single keyboard sound module with 64 sampled orchestral voices. Available from: Trio Con Brio, P.O. Box 6103, Aloha, Oregon 97007. Prices are: Cassette \$14.00, CD\$18.00, postpaid. Add \$3.00 per item for Air Mail to Europe and Australia. Selections are: Thanksgiving, High Hat, Toccata in D Major, Symphonic Suite for Three Organs, Ritual Fire Dance, Dialogue Monastique, Fantasia in F Minor K.495, Honeysuckle Rose, Music Of The Night, Selections from the Carnival Of The Animals.

ORGANS: No Rating

PERFORMANCES: ★★★★★

RECORDING: ★★★★★

Half of the fun I had with this recording was trying to guess who was doing what on which instrument when? Sometimes I felt my guesses were correct; sometimes I felt they were just guesses. About the music; the Symphonic Suite For Three Organs was commissioned for the Trio Con Brio with a grant from the Rodgers Organ Company, and is a rather mind-boggling work. I've always enjoyed odd and unpredictable selection choices on recordings, but this is by far the oddest and most interesting recording I've reviewed to date.

To try and review the instruments involved would be an undertaking that I don't feel equal to, because it's really more difficult than you might imagine to tell what's what when listening to this recording.

The recording job must have been a massive job. It is very impressive. This is quite a recording. Be warned it is Not Just Another Organ Recording.

Bob Shafter

THE SPIRIT OF YOUTH. Simon Gledhill at the 3/13 Compton/Christie organ of Ossett Town Hall. Available from: Lawrence Whitfield, 11, Horse-shoe Drive, Etching Hill, Rugeley, Staffs, WS15 2RF. England. LP only, price \$14.50 airmail postpaid. Selections

are: March: The Spirit of Youth, Tinkles, All The Things You Are, Fantasia Impromptu, Selection: The Desert Song, Roller Coaster, Cole Porter Favorites, Punch from "Puppets Suite," I Pitch My Lonely Caravan, Premier Valse, My Funny Valentine, Danza Orientale, Overture: The Marriage of Figaro.

ORGAN: ★★★★★

PERFORMANCE: ★★★★★½

RECORDING: ★★★★★

This recording was done in 1986 when Simon was 19. All of the elements that made him so popular are in evidence here. This is my favorite Simon Gledhill recording because it is fresh and vital. Simon received a 3½ star review only because of his tendency to borrow so heavily from other organists.

This organ is yet another fine example of the British Theatre Organ. It is clean, bright, and powerful, all the things we have come to expect from well regulated, tonally finished English Organ.

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

This album is a must-have for Simon Gledhill fans, and for those few of you who aren't, you may want to give it a try.

HAMMOND TODAY. Carol Williams at the Hammond Super SX2500 with Leslie. Available from: Melcot Music, Bexmoor Way, Old Basing, Basingstoke, Hants, RG24 OBL. Cassette price is 5.50 pounds plus 1.50 pounds postage. Selections are: Tico-Tico, Fancy Pants, Dizzy Fingers, Unforgettable, What Now My Love, May You Always, Jumpin' Jupiter, Rhapsody Rag, Fools Rush In, Red Roses For A Blue Lady, We'll Meet Again, It's Today, Kitchen Rag, City of Chester March, Bess You Is My Woman, Promette, Brazil, White Cliffs Of Dover, Russian Rag, In The News, You and The Night and The Music.

ORGAN: No Rating

PERFORMANCE: ★★★★★

RECORDING: ★★★★★

It is my policy not to review electronic instruments that make no attempt to sound like a pipe organ. In this case I feel I must make an exception, because Carol Williams is such an extraordinary musician. She is technically gifted and has a very keen ear for orchestral registrations, thereby making this instrument something beautiful.

The recording is very well done, but there are no room acoustics to capture. The organ's reverb is state-of-the-art and sounds pretty good.

I enjoyed this recording very much.

TORCHLIGHT ON EDMONTON. Sidney Torch at the 4/15 Christie, in the Regal Cinema, Edmonton. 1934-1936. Available from: The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. Price \$29.00 CD only. Add \$3.00 postage per order. Selections are: Torch Song Parade (Medley), Love In Bloom, I Want To Be Snappy (Medley), Alone, I Hate Myself, When East Meets West (Medley), Bugle Call Rag, Lullaby Of Broadway, Orient Express, Temptation Rag, Film Hits Of The Moment (Medley), Goody Goody, Where The Rainbow Ends (Suite), Twelfth Street Rag, When Budapest Was Young, Wah Hoo!, Little Man You've Had A Busy Day.

ORGAN: ★ ★ ★ ★

PERFORMANCE: ★ ★ ★ ★

RECORDING: No Rating

A blast from the past. Even though many of these selections have been previously re-released on LP format, there is enough different material here to warrant its somewhat spendy purchase price.

Sidney Torch had such a unique style of playing that I feel it bears mentioning again. Clean and crisp, if somewhat frantic on occasion, but so technically demanding that there are few pretenders.

By now most everyone should know what to expect from a Christie, penetrating reeds and bright clean ensemble.

Even though the originals were in the 78 rpm format, the British record surfaces were clean for their time, and delivered a better signal to noise ratio than most of their American counterparts. The transfer to CD is well done and should not be a problem, except perhaps to the most finicky audiophile.

This recording is highly recommended.

Bob Shafter

Dear Readers:

A few years ago I acquired a record called "Listenin' to the Popular Organ," played by Patricia Wilde. I have played this recording for many people in an attempt to figure out what kind of organ was used, and I have asked many people if they knew anything about Patricia Wilde. This recording always stirs up a lot of controversy, but to date there haven't been any answers, just theories. If anyone has any information please write to me care of the editor.

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 American Organist, April 1991

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Dan skillfully demonstrates the many colors and varieties of this organ containing:

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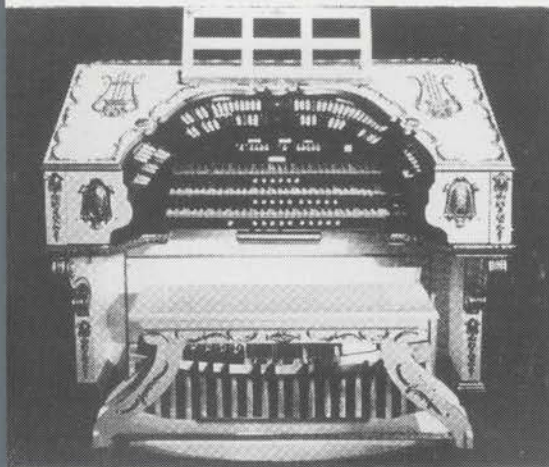
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Pipes & Personalities

Carpenter Center Celebrates The Return Of Its Wurlitzer



Console as it appeared when it left Richmond in early 1970s.



Eddie Weaver at Carpenter Center.
Photo Richmond Newspapers, Inc.

In the early 1970s, the 3/13 Wurlitzer in the Loew's Theatre in downtown Richmond, was spirited away one Sunday morning and was not heard again until this year. During its twenty year absence the theatre was sold and turned into a performing arts center. Millions had been spent on the theatre to make it a state-of-the-art facility, but it still had no organ! In 1981, a mostly Wurlitzer instrument was given to the theatre by a seaside hotel in New Jersey. But the restoration and installation of this organ proved impractical and the project was abandoned when the original organ was found in a warehouse in Tennessee. It was immediately acquired and brought to Richmond for re-installation in its original home.

On Sunday afternoon, April 5, 1992, a sold-out house, 2000 plus, came to hear the organ that had been missing for over twenty years. The organ has been completely re-built, including a solid-state relay system which makes it more functional and trouble-free.

*"It was an
afternoon of
memories and
nostalgia."*

The organ company in Tennessee that restored the organ came to Richmond and supervised its installation. The result of all this work is basically an old organ that has been made new again. For this special event, the console was moved to the center of the orchestra pit where it could be raised and lowered on the pit elevator. This made for a spectacular entrance for the console and organist as they rose into view in a blaze of light. At the console was long-time favorite, Eddie Weaver, who was asked to give the dedicatory concert since he had been staff organist at the theatre for twenty-five years when it showed movies. He also played at the Byrd Theatre for twenty years and is frequent organist at the Mosque.

It was an afternoon of memories and nostalgia as Eddie played all the old tunes for which he is so well known. He played everything from Wagner and Verdi to Andrew Lloyd Webber laced with a number of show tunes. This variety of music demonstrated the possibilities of

the organ, and everyone was enthusiastic with what they heard. Prior to the organ's removal from the theatre in early 1970, it had a reputation among those who had listened to many such organs, as having a "tubby" sound. Well, the tubbiness is gone and what we have is a tight, clear, up-front sound that does the theatre credit. The installation of a Post Horn rank is being discussed, and if it is made part of the organ, it will give it a real "kick"!!

All of the individuals involved in this labor of love deserve a lot of credit for giving our performing arts center a new dimension. As has been shown in the past, this will focus attention on the theatre like nothing else. Let's all wish it a long life and hope it is used often. As Ben Hall might say, "The soul has returned to its theatre." Richmond once again has its three Wurlitzers, all playing and sounding great.

*Miles Rudisill
Richmond, Virginia*

Symphony Orchestra And Theatre Organ Join Forces

On April 8, in the Rockford, Illinois, Coronado Theatre, over 4,000 school children and their teachers had a rare opportunity to see and hear the Coronado's 4/17 Barton theatre pipe organ join forces with the Rockford Symphony Orchestra. The opening work, which called for organ and full orchestra was "Also Sprach Zarathustra" by Richard Strauss. The sparkling off-white console, raised to the level of the stage must have been quite an impressive sight to many. The organist, Kay Hotchkiss, an area organist as well as a cellist in the Rockford Symphony, received rousing applause from the audience at the conclusion of the work as the conductor motioned towards the console and the spotlight shined on her. The conductor, Stephen Larsen, wrapping up his first season with the Rockford Symphony, is to be commended for his decision to use the Coronado's organ as an integral part of the orchestra for this work.

While the Barton organ does enjoy occasional solo spots, this was the first time it has joined forces with the Rockford Symphony. Children and teachers came from school districts in and around the Rockford area as far as 30 some odd miles for this annual concert making it necessary to have two performances to accommodate them.

Donald P. Robinson



Fund-raiser for Mighty Kimball held at Basilica of Saint Mary in Minneapolis.

Stand-Ins

Until the Mighty Kimball restoration is completed and she can once again touch human souls, she has had some outstanding stand-ins. In March, the four manual Wicks at the Basilica of Saint Mary's took her turn as stand-in with Philip Brunelle, Ed Berryman and Kim Kasling displaying their virtuosity. Michael Barone, host and creator of *Pipe Dreams*, and the mayor of Minneapolis, Don Fraser, hosted the Americana Celebration. The fun was put into fund-raising with the 1,000 participants marching through the basilica while Philip Brunelle set the pace with a medley of Wagner, Sousa, Sullivan and Mendelssohn marches.

Kim Kasling, director of liturgical music studies at St. John's University, resident organist at the Chautauqua Institute in New York and the organist at the basilica, added to the fun by making his appearance in his long black cape, and offering the audience his rendition of *Phantom of the Opera* and "Stars and Stripes Forever." With the city of Minneapolis having hosted virtually every major "ballgame" within the past year, it was appropriate for Ed Berryman to ignite and delight the crowd with, "Take

Me Out to the Ball Game." The supporters of the Mighty Kimball responded with resounding voices.

Those of you who have ever planned an event, know there is one factor that we have no control over. The weather. This is a concern for all people, regardless of geographical location, but in Minneapolis it is paramount. Especially in March. In March the gods were with us. The almost forgotten and welcomed sun sent the thermometer rising to the 50 degree mark. The sunny day coupled with the special beauty of the Basilica of Saint Mary, offered everyone an afternoon of joy.

Work to restore the dome and replace the roof of the basilica had begun the week before the fund raiser. The interior scaffolding and the giant construction crane were dramatic evidence of the ongoing work to restore the basilica's classic beauty and structural integrity.

The restoration of the Mighty Kimball is not as visible as the basilica renovation is. However, the work is as constant and conscientious. Mike Rider informs us that the main winding system, the lungs of the Mighty Kimball, is complete and work has begun on the Solo chamber.

For many years the City of Minneapolis has demonstrated leadership in assisting with saving historic treasures. In November of 1991 the historic State Theatre was reopened. On April 12 the Minneapolis Organ Trust held a Silent Film Festival fund raiser at the State. Jeff Weiler, well known for his silent film work, accompanied the films from 12:00 to 7:00. A brilliant and marathon performance. The program included Buster Keaton, Charlie Chaplin, Harold Lloyd and Cecil B. DeMille. The truly greats in the silent film world. The event brought together several generations. People who had come to the State Theatre to hear Eddie Dunstedter in the 20s wanted to relive those moments. The young audience was eager to see and hear what they had only read about. They were not dis-

appointed. This time the stand-in organ was an Allen, loaned by the Northwestern Bible College. (The State Theatre is hopeful an organ will be in place in 1993.) Ed Berryman was responsible for the loan of the organ and also offered his talents by accompanying Laurel and Hardy's, *You're Darn Tootin'*. Performing as a silent film accompanist was a first for Dr. Berryman. He liked it. Maybe he's found a new career.

Steve Adams, technical editor for the journal of the American Theatre Organ Society, assisted with the program and offered me a great deal of moral support. Theatre goers were offered rides with the mayor, in a 1937 black Packard sedan. Polaroid photos with the mayor were also offered as a fund raiser.

As the development director for the Mighty Kimball, I would like to speak of the importance of the volunteer's commitment. We are extremely grateful for the constant and dependable leadership of Michael Barone, Philip Brunelle and Dr. Ed Berryman. All of you who have ever served on a committee, know that it takes more than three people to keep the energy level high. A nucleus of about 15 dedicated women and men have stayed with the project for five years. Their commitment is commendable. I am also grateful for the many who have come forward when called for a specific purpose. Many hands do make light work.

When the Mighty Kimball renovation is complete, there will be an even greater need for volunteers. The Kimball belongs to the city of Minneapolis and the city is the people. The questions are already being asked, "How often will the organ be played?" "Who will be in charge of the maintenance?" "Who decides who will play the organ?" With these questions in our mind we will be forming a new group, "Friends of the Kimball." I welcome everyone's input.

With \$58,000 remaining of the \$1,000,000 goal, donations continue to be sought. All gifts of \$1,000 or more will receive permanent recognition in the Minneapolis Convention Center.

To make a donation of any amount, simply mail a check with your instructions to: The Minneapolis Organ Trust Fund, 315 East Grant Street, Minneapolis, Minnesota 55404.

Cassettes of concerts by Dr. Berryman, Mike Vickery, and Tom Hazleton, in addition to T-shirts and buttons, can be purchased from the Trust. Cassettes — \$12.00, T-shirts — \$10.00 All prices include postage and all monies directly benefit the Kimball project. For further information, call: Rosemary Dineen, 612/348-8300.



Minneapolis Mayor Don Fraser with patrons of the Mighty Kimball.

LATOS Railtrip An "Organ-ized" Success!

On Friday, May 1, forty LATOS members climbed aboard their two private railroad cars for a fabulous three day weekend in the Bay Area.

On this second trip north for a Paramount Theatre organ concert we had the former Pennsylvania Railroad lounge car Colonial Crafts and the ex-Union Pacific dome diner Columbia River. We were the 15th and 16th cars on Amtrak's Coast Starlight to Oakland.

Once again it was deluxe service all the way with wonderful meals and refreshments served by a staff of six attendants. Our Oakland hotel again was the Thunderbird in Jack London Square.

In our free time Saturday most took the new ferry boat directly from the motel to "The City." Some rode cable cars; others toured Fisherman's Wharf, and a few elected to enjoy the sights from the revolving restaurant atop the Hyatt Hotel on the Embarcadero.

Most took advantage of Nor-Cal Chapter's gracious invitation to visit and tour their four-manual Wurlitzer in the Berkeley Community Theatre. Crew chief Bill Schlotter, assisted by Rudy Frey and Ed Stout, gave the history of the unique building and its organ while other NorCal members conducted tours of the chamber. This was followed by a delightful mini-concert by Kevin King.

In the evening our charter bus transported us to the highlight of the trip — Lew Williams in concert at the Paramount!

The Sunday trip home was every bit as scenic with its sweeping views of the lush Salinas Valley followed by the descent down the spectacular Cuesta Grade north of San Luis Obispo and the hundred plus miles along the blue Pacific's shore.

Special thanks for this wonderful weekend go to Rod and Ellen Fishburn (owners of the Colonial Crafts) for organizing the trip, and to Nor-Cal Chapter and Lew Williams, from the LATOS members who had a truly fabulous weekend!



Left to Right: Carl Hackert, Ned Spain, George List at Round Lake Auditorium.

An Unlikely Union

A pipe organ used for theatre organ is quite unseemly. Using a tracker with an inoperative swell pedal is even a bit more unlikely. Combining the tracker with a theatre organ is unheard of to most people. Yet all of the above have been done in a tiny Victorian village near Albany, New York. The tracker pipe organ in Round Lake Auditorium was built a half century before Hope-Jones created the theatre organ. After considerable restoration, three-quarters of a century later it is still going strong. With the cooperation of the Hudson-Mohawk chapter, the Round Lake Auditorium is helping to bridge the gap between the American Theatre Organ Society and the Organ Historical Society, whose aims for the savings, restoration, preserving and relocating of organs in America are very similar.

The possibility of this unusual combination emerged during the 1985 Antique Organ Concert Series at a recital by Robert Waller of Hoosick Falls, New York. Near the end of his recital some of the audience began making their way to the exit. He assessed the situation, scrapped his encore and broke into a theatre organ tune. Those who were departing were so startled that they returned to listen and applauded vigorously. Mr. Waller was familiar with theatre organ technique since he often entertained himself on a Wurlitzer he kept in the basement of his New York City home. Afterwards, he was invited to further demonstrate his skills at a pie social.



For many years church organists had played the Ferris organ at Round Lake during the annual Antique Festival. The Antique Festival committee asked to have more popular music. William Hubert, ATOS/OHS member, helped locate volunteer theatre organists from the Hudson-Mohawk chapter. Thus began a chain of events leading to this unlikely union.

Encouraged by the weekend success, a full recital on the Ferris was shared by Carl Hackert, Ned Spain, Bill Hubert and John Wiesner. Virtually all of the music was newer than the instrument itself. Performing popular music on the Ferris tracker pipe organ presents an enjoyable challenge to organists who are accustomed to having multiple swell chambers, tremolos and electric stop action. However, the sonorities of many of the stops of the Round Lake organ can provide a very satisfactory effect with popular music.

A casual suggestion about importing a theatre organ became a reality in 1989 through the generosity of the Carl Hackert Allen Organ Studios. Through an error by the media the word 'Dual' became 'Duel' for a most successful concert. The Allen Organ Company speeded up the production on the newest state-of-the-art theatre organ for Carl Hackert to use in the July 1990 concert. That momentous organ event featured the oldest original three-manual tracker pipe organ and the newest three-manual digital theatre organ playing themes from *Phantom of The Opera*, which sold out the house. Adding Ned Spain at the piano and flag-waving marchers from the Musical Nursery School for "The Stars and Stripes" made a spectacular finale. The 1991 concert leaned more toward classical works. However, on a repeat of the finale, the audience strolled out lustily singing "God Bless America" for a truly inspirational close.

Round Lake Auditorium has a history of presenting innovative programs, especially American Premieres of unknown, newly discovered, seldom performed or rarely heard works for organ, jazz, folk and country music. Also, the very nature of theatre organ playing fits neatly into the Auditorium plans. It is the only place in the U.S. where one can experience the sound of a 19th century organ and orchestra work that nearly duplicates the sound which the composer wanted to express. The new sensational sound of the combined organs can be experienced exclusively at Historic Round Lake Auditorium.

The sale of the Allen Theatre Organ gave rise to a totally different concert. On

August 16, 1992 at 8:00 p.m., Round Lake Auditorium will offer the first organ trio to use a theatre organ, an electrical classical organ and an antique pipe organ. Guest artist, Michael Stairs, official organist of the Philadelphia Orchestra, will join Hackert and Spain for a unique program of pops and light classics. This unprecedented event is sure to attract a large audience. Since seating is limited, early arrival is recommended. Auditorium parking for cars and buses is conveniently located just off Northway I-87 Exit 11 on Round Lake Road. Further information and advance ticket sales can be obtained by calling Round Lake Auditorium at 518/899-7141.

Edna Van Duzee

Allen Organ News

Internationally acclaimed musicians Diane Bish and Susann McDonald presented an evening of organ and harp recently at Allen Organ's Octave Hall in Macungie, Pennsylvania.

Bish, whose television show "The Joy of Music" is seen weekly by millions of viewers worldwide, is one of the most widely recognized organists in the world today. Her renditions of some of the famous church music and classics were bright and exhilarating on the large four-manual Allen.

Accompanying Bish during much of the performance was McDonald, one of the world's foremost performers and teachers of the harp. She is currently chairperson of the largest harp department in the world at Indiana University, where she holds the title of Distinguished Professor of Music.

Before a sellout audience, Bish and McDonald each performed solo works and teamed up to perform their own duet arrangements of many sacred favorites.

Strader Organ Scholarships Announced

Three students have been chosen from the finalists to win the 1992 Strader Organ Scholarship Competition at the University of Cincinnati College-Conservatory of Music (CCM), where they will enter graduate or doctoral studies in organ this fall.

Each winner will receive a full-tuition scholarship and the top two were awarded a monetary prize, through the generosity of Cincinnati organ-music patrons Mr. and Mrs. John J. Strader.

This year's first prize (\$1,500) went to Kevin Ballard, who will pursue a doctoral degree in Organ. Mr. Ballard currently attends Mankato State University (MN), where he studies with Dr. Linda Duckett.

Second prize (\$1,000) went to Julie Shelton, who will work towards a master's degree. Ms. Shelton currently attends Columbia College (SC), where she studies with Dr. Edmund Shay.

Third prize went to Quincy Dobbs, who will pursue a master's degree in Organ Performance. Mr. Dobbs currently attends Valdosta State Collge (GA), and studies with Dr. Ruth Sisson.

Contestants performed at the Cincinnati Christ Church, where they were judged by Larry Smith, Indiana University; Melvin Dickinson, University of Louisville; and Robert Town, Wichita State University. Repertoire required for the competition included one Baroque organ work, one Romantic work, and one work published after 1930. The announcements of the winners were made at the home of Mr. and Mrs. Strader during a reception in honor of the contestants.



A Unique Blend of Art and Science

A unique blend of art (music) and science (psychology) will occur on Sunday, August 16, 1992, at 4:45 p.m., when Dr. Thomas R. Clark, clinical and police psychologist, plays a concert on the Great Organ of Washington National Cathedral in the nation's capitol. This concert is of interest because, in addition to its celebrating the American Psychological Association's Centennial National Convention (August 14-18, 1992) in Washington, D.C. (where Dr. Clark will be speaking that Sunday morning), the concert is officially dedicated to law enforcement officers throughout the United States.

Many police officers from the Detroit metropolitan area will be attending — representing several dozen police and fire agencies for whom Dr. Clark has consulted over the years — ranging as far north as Waterford Township and as far south as Tranton (and even as far away as Halifax, Nova Scotia).

Dr. Clark is Organist of Grace Chapel Evangelical Presbyterian Church in Farmington Hill. In addition to performing major organ works by Bach, Buxtehude, Dupre, and Mulet, Dr. Clark will play an organ fantasia of his own creation based on themes from the popular Andrew Lloyd Webber musical, *Phantom of the Opera*.

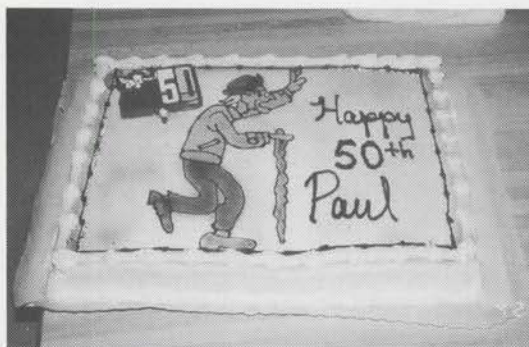
Washington National Cathedral is the sixth largest Gothic cathedral in the world and was completed in 1991 after eighty-three years of work (with temporary stoppages during two world wars). The visual and sonic splendor of the Cathedral must be experienced to be believed and will be a thrilling spectacular environment for Dr. Clark's concert. The great Ernest M. Skinner/Aeolian-Skinner organ is universally recognized and admired as one of the finest in the world and now comprises 188 ranks and 10,450 pipes (including three grand solo reeds — Trompette-enChamade, Tuba Mirabilis, and Post Horn). The instrument now has complete MIDI capability and multiple levels of memory in the combination action. It is one of the great masterpieces of American organ building in this century.

Fiftieth Milestone

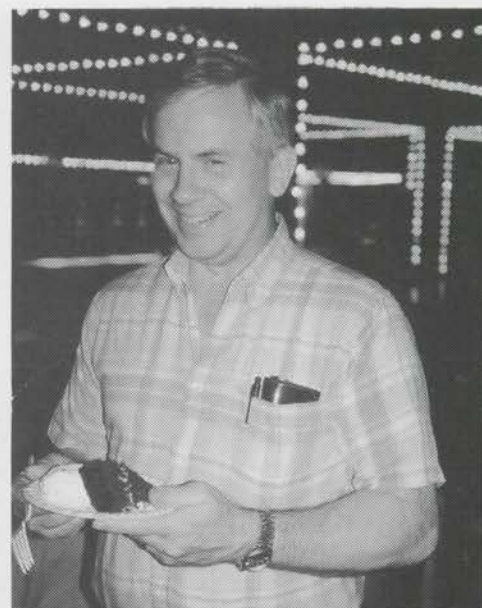
On April 21 Organ Grinder owner Dennis Hedberg threw a 50th Birthday Bash for organist Paul Quarino. Pizza, cake and ice cream were served to fifty of Paul's friends at the restaurant where Paul has been playing since 1973.



Dr. Thomas R. Clark



Two of the Organ Grinder's first staff organists: Paul and Jonas Nordwall. *Erv Ewen photos*



Host Dennis Hedberg.



Stephanie and Jay Hedberg supervise the lighting of the candles.

Top Organ/Orchestra Show Promotes Talk Of Building An Organ To Travel

An outstanding organ/orchestra show presented last May 16 by Los Angeles Theatre Organ Society, featuring Lyn Larsen and the Rhythm Kings Orchestra, a popular Southern California musical aggregation, has generated such popular response the Society has already booked them for a show again next year. And the orchestra head, Don Wolfe was so enthused, not only with the acclaim the show received, he has stated he is considering having a travelling theatre pipe organ built so the show can go on the road!

Larsen and the orchestra rehearsed under the baton of Jack Bethards in one brief session on Saturday afternoon and then presented the show that night in Sexson Auditorium at Pasadena City College.

Pop Music Sells Organ Program

Philadelphia's Civic Convention Hall dual Moller organ that has been under restoration and is now being used, is administered by Irvin R. Glazer, Restoration Coordinator for the Civic Center Organ Restoration Committee.

Glazer is contacting various musical groups, such as the Philadelphia Pops Orchestra, headed by Peter Nero, to include use of the instrument in what he is promoting as innovative pops concert programs. He is emphasizing use of the theatre portion of the organ.

Since the instrument has been returned to playing condition, he has compared classical and popular music being played for various programs. "On a recent Sunday, Nelson Buechner, who is curator of the famed Wanamaker Department Store organ, played for one hour preliminary to a college commencement and was given tremendous applause and cheers from 10,000 people," Glazer explained. "Other graduations using the hall and organ had organists who played heavy classical literature and the response was less than enthusiastic."

"We have eight more commencements coming up and I will work with each organist to promote context of the successful Buechner program," he added.

Fire Destroys Pizza Console, Piano

Fire, believed to have been started by an overheated DC power supply, destroyed the four-manual console and the grand piano of the Wurlitzer organ in Springdale Pizza Parlor, which is located in the suburban area of Cincinnati, sometime Friday, June 5 after the eatery had closed for the night. The interior of the restaurant sustained limited smoke damage, it is reported, but was not damaged by the flames. It was also reported that a search is underway to find a replacement console. However, this was not confirmed at press time and it was not learned how soon the restaurant may be reopened for business.

Church Honors Fred Hermes

Fred Hermes, well-known member of Dairyland Chapter, was recently honored by his church where he has been "on the bench" for the past 30 years on Sundays playing hymns and assisting the choir. He does this routinely then 'retreats' to the lounge for coffee.

His routine was interrupted by the pastor who blocked his exit and then devoted Fred's break time to expounding accolades and testimonial congregational recognition. He was given a gold ring.



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Home Owner Group Welcomes Owners Throughout World

In answer to a letter sent by a British member of ATOS regarding involvement in the group consisting of those members who own pipe organs and have them installed in their residences, Laurel Haggart, who heads the sub-club of ATOS, told the NEWS that any member owning an organ installed in their home is most welcome to join.

The Britisher notified the NEWS that he had written several times to obtain information about the club, but had never received an answer and wondered if the club might be only for those living within Continental U. S.

Haggart said that all those who are signed up in the club receive mailings of The Glue Pot. The newsletter contains information about activities, helpful hints, etc. and is the line of communication for everyone.

She may be contacted by addressing letters to P. O. Box 902, Lake Arrowhead, Calif. 92352.

Miller, Weiler and Melcher Winners In Board Election

Allen Miller, Byron Melcher and Jeff Weiler were winners in the recently concluded election for Board of Directors positions.

Total results of the voting are expected to be announced at the membership meeting in Philadelphia.

Famed Historic Spot To Go On Market Early Next Year

An ATOS landmark will be placed on the market early next year when Mrs. Helena Simonton plans leave her 10100 Toluca Lake Avenue residence to move into a smaller home, it was learned last month.

The widow of the late Richard C. Simonton stated the Toluca Lake home is now too large for her since her two sons and two daughters now have their own places.

It was in the living room of the residence that ATOS—then known as ATOE—was organized on the evening of February 8, 1955.

The residence presently has a classic 4/63 pipe organ in the living room and the 4/36 Wurlitzer in the residence theatre. The theatre has a seating capacity of 100 and is equipped for showing 16mm, 35 and 70mm film.

The classic organ is currently listed for sale. But the Wurlitzer will remain in the theatre to be sold, hopefully, as part of the residence.

WRIGHT'S HI-FI RECORDS COULD BE PUT ON CDs

George Wright's Hi-Fi recordings of the San Francisco Fox Theatre and Vaughn Wurlitzer organs possibly can be re-mastered for compact disc recordings if there is someone or a group willing to take on the project.

This interesting news developed late in May when the NEWS received two letters from members Bill Lamb, of Princeton, Ill., and Howard F. Grote, Jr., of Ft. Bragg, Calif. Coincidentally, both letters were written on May 27, and even though the two members were not acquainted, their request for information was as coincidental as the dates on which they wrote the letters.

They both wanted to know who owns the master tapes of Wright's —See HI-FI GEMS, page 4—

ATOS Organ Given Wurlitzer Piano

Donation of a Wurlitzer organ piano to the De Mille Wurlitzer organ now being installed by ATOS National in the Towe Ford Museum, Sacramento, California Old Town district, was announced late in May. The instrument was given by member Duane Searle of Denver, Colorado.

CIC To Buy Rank For School Organ

Members of Central Indiana Chapter have voted unanimously to purchase a Tuba Mirabilis rank for the Manual High School Wurlitzer organ, it was disclosed in the current issue of Ciphers, chapter newsletter.

Cost of the new rank is \$3,680. It will be purchased from Trivo Organ Co.

Rich Lewis Wins '92 Competition

Rich Lewis, 17-year-old Delaware Valley Chapter contestant in the 1992 ATOS Young Theatre Organists Competition, has been declared overall winner and also took top honors in the Intermediate Division (ages 16 to 18). Junior Division winner is Sean Henderson, age 13, who was sponsored by Felix Chapter, Australia.

Judges were Dan Bellomy, Dr. Glen A. Douglas, Julani Edgington, Lyn Larsen, Dr. Chester (Chet) Summers and J. Clark Wilson.

Kann Plays For Classic Car Club

Stan Kann excels in two fields—one hobby, the other professional—with an aside sphere on the avocation level. He is well-known as a musician and theatre organist. And he has eminence in the 5,000-member Classic Car Club as a collector of antique autos. The avocation side also has a large group—Mr. and Mrs. John Q. Public know him as a gadget and vacuum cleaner comedian on television.

Recently his professional bent melded with his hobby life. He attended the auto convention in St. Louis and also appeared in concert playing the mighty 4/36 Fox Theatre Wurlitzer, plus accompanying the silent classic *The Phantom of the Opera*.

"His show was the outstanding event of the meeting and he was acclaimed as "our own member" in Side Mount Mirror, the official newsletter of the Club's Southern California Chapter. Kann could easily be honored by ATOS for his excellent promotion of T.O.!

Tom Gnaster Back; In Concert July 31

Tom Gnaster, a well-known name in the theatre organ concert field six years ago, is returning to the concert circuit July 31. He will play a program for Chicago Area Chapter at the Van Der Molen residence in Wheaton, Ill. at 8 pm.

Boston Is Bare Of Organ Sales Stores

It is reported that electronic organs are no longer sold within the city limits of Boston, Mass.

According to organist Bob Legon, during the 50s and 60s there were over ten organ dealers, but today it is necessary to go outside the city to find any stores that sell organs.

"Gee Dad" Gets New Host; Founder Moves To Phoenix, May Start Another Show There

What is probably the nation's leading radio theatre organ show, *Gee Dad, It's A Wurlitzer!* lost its founder-host Hal Sanguinetti at the close of the May 31 program over KPCC, 89.3 FM in Pasadena, Calif., and the show is now to be hosted by Steve Bramall.

Sanguinetti has moved to Phoenix, Arizona where he has opened a distributing business. He told the NEWS he plans to send tape segments to Pasadena from time to time for use on the program, and that he expects to start a similar radio show in the Valley of the Sun region.

The Pasadena show was off the Air June 14 due to a special KPCC two-day show and Bramall returned to the air with it June 21.

Well Traveled Organ Now In Clubhouse

Wurlitzer organ opus 1840, a four-rank Model B instrument went to Cottrell's Opera House in Thomas, West Virginia in 1928. A year later talkies arrived and the organ went back to North Tona-wanda where a Tibia and some percussions were added to it.

The organ sailed off to England and the Regal Cinema in Colchester, reportedly the home town of organist Simon Gledhill. Opened during 1931, it was played by Tom Walker for the next 32 years. Then the cinema was renovated and the 2/5 went into the home of an airline executive, who also owned Compton and Christie organs as well.

In 1987 another buff purchased the Wurlitzer and in 1989 it went into storage. Recently it came out again and is being installed in the new Pavilion Clubhouse of a golf course near Brighton.

It will retain its two-manual console, but the five ranks will be linked with ten more Wurlitzer ranks and a three decker console with illuminated surround that is mounted on a lift.

—from News South

Dennis James With Symphony At Orpheum

"Dennis James and the 50-piece symphony were outstanding at the Vancouver, B. C. Orpheum Theatre May 29," stated well-known buff Steve Levin, who writes *An Acre of Seats In A Palace of Splendor* in T. O. The film was *Flesh and the Devil*, and the accompaniment was superb—it followed the action superbly," he added.

Two more shows are slated for next year with James and the orchestra furnishing accompaniment for *The Thief of Bagdad* and a double feature Buster Keaton program—*The High Sign* and *Sherlock, Jr.* The orchestra will also accompany *City Lights* without organ assistance.

Two ATOS Chapters Visit Big Wurlitzer And Massive Rail Layout

If you have wondered about the ads that have appeared in magazines recently trumpeting recordings made on the Bruce Williams five-manual Wurlitzer organ—and where the instrument is located—wonder no more!

On May 24, Delaware Valley and South New Jersey Chapter members were hosted by Williams (Zaccagnino) and his wife Betty at a joint open console session in their home at Flemington, which is about 10 miles northwest of Trenton.

The 5/39 Wurlitzer, construction of which started in late 1983 with the acquisition of a 3/9 Wurlitzer, and an upgrading through three different consoles and gathering of 143 ranks of theatre organ pipework, will grow to 55-60 ranks when completed.

The organ isn't the only attraction at the Williams manse. There is also an eleven (11) basement train display that constitutes the largest HO train collection in the world!

Compact Discs Costs Are Higher In Australia

Noted in the May issue of TOSA News, official newsletter of the New South Wales Division of the Theatre Organ Society of Australia, is the cost of compact discs. Two U. S. CDs—one with Ann Leaf and Gaylord Carter, and Richmond theatre Organ Society's Ron Rhode platter *The Byrd Sings*, are selling for \$26 apiece.

Two Organists Try Out Big Civic Organ

A recent tour of the massive Atlantic City Convention Hall organ by members of Delaware Valley Chapter took in the eight chambers of the huge instrument of over 33,000 pipes and its main seven-manual console.

Blind organist Candi Carley-Roth and Andy Kasprian braved complications of the 400-plus stop tablet console and played the organ. "No romantic ballads were performed," it was reported in *Lift*, Delaware Valley newsletter.

Larsen In England For Tour, Teaching

Lyn Larsen held a theatre organ workshop at the Colorado State University June 22 through 24 and then went to Great Britain for a brief concert tour and master organ class.

On July 5 he will play a concert at Worthing Town Hall and on July 11 he is slated to conduct his theatre organ master class in London.

His organ/orchestra show in Pasadena for Los Angeles Theatre Organ Society last May has been rated as one of the finest of its kind ever presented. The show has been signed to play again in Sexson Auditorium next year.

Denver Paramount Wurlitzer Awaiting Damage Payment

Denver's Paramount Theatre Wurlitzer suffered water damage due to carelessness of roofers last fall and the instrument remains unplayable. There was extensive damage caused to the relay system, wiring and solo chamber pipework.

It is reported the Historic Paramount Foundation and the theatre's staff have had countless meetings with representatives of the insurance companies that have policies on the theatre building, but settlement of the claims has not been reached. The Board of the Paramount Foundation is working hard for a settlement so the organ can be repaired and used again.

The organ is one of the few remaining original installations and is one of only two twin console organs in a native theatre environment. From its opening in August 1930 into the 1940s the organ was played nightly by organists Eloise Rowan and Jackie Kaderly. They were advertised as Jackie and Jean, according to information published in *Pipes Along The Rockies*, newsletter of Rocky Mountain Chapter.

RTOS Has Decals

Rochester Theatre Organ Society now has a static cling decal that can be placed on a car windshield. It is easily removed a number of times and can be moved to other cars or windows. Each member of the Society recently received a decal in the issue of the newsletter. The new type decals are also for sale by the Society and can be purchased for fifty cents apiece, it was announced.

A Barton-Beat Adds To Dance Class Instructions In Illinois



TEACHER -ORGANIST Cary D'Amico at the console of the Barton organ in the Elmwood School of Dance, Elmwood Park, Illinois teaching a tap dancing class. The organ is used six days a week.



FLAPPING SCENERY—At the south end of the dance studio is this trompe l'oeil scene framed by a valance and curtain. It is painted on the Barton swell shades

San Diego Summer Organ Festival Set

San Diego's famed Spreckels Outdoor Organ in the Organ Pavilion at Balboa Park is the scene of the fifth annual Summer Organ Festival July 6 through August 31.

Classical concert presentations will be heard July 6, 20, August 3, 10 and 31. On the lighter side, pop style entertainment is set for July 13, 27, August 17 and 24.

Gaylord Carter appears July 27—*Movie Night*—and will accompany Harold Lloyd's *Safety Last* and *That's My Wife*, a Laurel and Hardy comedy.

On August 17, Tom Hazelton plays a program ranging from Bach to Vienne to Gershwin and Andrew Lloyd Webber.

Carter Given Big Ovation At Orpheum

Gaylord Carter received a prolonged standing ovation June 3 at the Los Angeles Orpheum Theatre following his accompaniment of Buster Keaton in *The Camera-man*, a Disney silent cartoon, and sing along. It was the opening program in the Los Angeles Conservancy's *Last Remaining Seats* film series that are shown in four of the big movie palaces on Broadway in the downtown area.

Carter, who is advertised as a National Treasure, also garners wild acclaim when he plays the silent series at the Ohio Theatre, Columbus, in August each year.

In Elmwood Park, Illinois at 7332 Diversy Avenue, there stands a nondescript building—just another store building—that houses the Elmwood School of Dance. The facade is plain. In fact, the dance studio reception room looks like most other office reception rooms; just a regular office.

Anyone walking in front of the building would probably never consider there is anything unusual about it unless there happens to be a dance class in session. Then there's a decided difference noted—organ music is heard. Most people would credit the sound to a loud stereo playback system. Even if they walked into the studio, they still might believe it to be a stereo system because of the deep resonance and some vibratory sensations.

And they could still have the same idea if they glanced straight into the studio proper until they noticed the trompe l'oeil scene at the far end of the room continually disappearing and reappearing and causing the music to undulate between loud and soft

The mystery of the music would finally be solved should they turn their heads to the left. They would see an organ console with an organist—teacher Cary D'Amico—playing and instructing his students. It is really a Barton beat.

Actually, the organ is opus 181, a 2/9 Barton that was originally installed in the Harvard Theatre, now demolished. Marc Hansen and owner Cary D'Amico rebuilt the chests, relay, trap actions, etc., during a period extending from 1981 through 1984. Jim Gruber, Gruber Pipe Organ, located missing pipework for the instrument; about 60 pipes were not in the organ when D'Amico acquired it. It was finished, up and playing, finally, in 1986.

The swell shade opening was reduced to four feet high by eight feet wide so that the organ doesn't blast the ears of pupils. The painting on the swell shades was done by Paul Punke.

Used six days a week, for approximately four hours each day, the Barton has been trouble free except for the blower. It has been in the shop three times in the last five years! The instrument has never ciphred, D'Amico says.

This is believed to be the only dance studio in the world having a theatre organ that is used during class instruction. Although the instrument has decidedly quite a bit more volume than a piano it is not overbearing and students enjoy the uniqueness of having theatre pipe organ music for practice.

If you happen to be in the neighborhood during the week, stop in and have a look and listen. You may not hear a formal concert, but you will certainly hear a Barton that's paying its way!

Leslies Are Still An In Thing In Australia

Leslie speakers are still an item in Australian organ circles, according to an article published in VOX, the official newsletter of the Victorian Division of the Theatre Organ Society of Australia.

The Pakenham Organ Club has membership in the Victorian division and sent word that they had held a successful function which raised money towards purchase of a Leslie tone cabinet 700 series to add to the Hammond the club uses at the Pakenham Bowls Club.

There appeared to be one slight problem—Pakenham people cannot find a 700 series Leslie! Word has gone out throughout Australia to locate a unit, but nothing has turned up.

Is there anyone in the world of ATOS who can help them? If so, please send the information to ATOS International NEWS and it will be forwarded to Australia.

Collection Sold Out!

In previous issues of the NEWS it has been noted John Ledwon had assembled a collection of Style D Wurlitzers. This was true, but no longer. He has sold the last organ which was purchased originally to keep it from being broken up.

Ledwon is now down to one organ, his residence Wurlitzer, and that keeps him busy. It has grown to 43 ranks and a new console.

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Editor.....Tom B'hend

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

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

Hi-Fi Gems

—continued from page one—

Hi-Fi recordings and wouldn't it be wonderful if these musical gems could be produced on compact disc format! The NEWS staff sent word to Robert Power, who owns Banda Records and has been closely associated with the famed organist. It was not known by the staff at this time who owned the original master tapes or where they were located.

On June 3, Power called the NEWS to express his appreciation for receiving the information and disclosed that he had purchased all the Hi-Fi masters from the estate of the previous owner.

He said he had thought of re-issuing the recordings but felt the master tapes really belonged to Wright and that he had subsequently sold them to him.

Upon receiving the information about the two ATOS members who had written the NEWS, he called Wright to tell him about the letters and questioned if consideration had been given to putting them out on CDs. "The tapes are in beautiful condition with very little hiss that would be no problem to clean up," Powers said. "But George told me he isn't interested in doing this himself," he added.

But then he disclosed what could amount to an excellent opportunity. "George said that if anyone wants to take the responsibility to re-issue them on CDs, he is willing to discuss selling the entire set of tapes," Power said.

He invites those who are interested to write him in care of Banda Records, P. O. Box 392, Oxnard, Calif. 93032.

Hospitality Evident In Beaumont

William Newton recently had to make a trip from Duncannonville to Beaumont, Texas. While in Beaumont, he contacted Floyd Broussard, President of Southwest Texas Chapter and learned the monthly meeting coincided with his trip. It was being held at the Jefferson Theatre where the unit maintains the 2/8 Robert-Morton organ. He was invited to stop by and visit.

"The organ was great. Everything worked. The acoustics were superb and chapter members were most cordial. It's well worth taking time to visit there—and many of the members are talented organists, too," Newton said.

HAZELTON JOINS ALLEN ORGAN CO.

On Monday, June 22, G. Thomas Hazelton joined the Allen Organ Company after resigning his position as Tonal Director of Rodgers Instrument Corporation in Hillsboro, Oregon.

He is moving with his family to the Allentown, Pa., area and will utilize his talents in the marketing and organ performance divisions of the Allen Company, it was announced.

Who Has A Copy Of Cinema Fanfare?

"I've heard Leon Berry and others play *Cinema Fanfare*, but can't locate the music anywhere," member William M. Newton wrote the NEWS. He has picked out the tune by ear, but still has hopes of finding the music. Can any member help him by telling him where it can be purchased? His address: 1730, Cliffcrest Drive, Duncannonville, Texas 75137.

Maes Is Still Finding Long-Stored Organs

It has been said there are more organs in storage than there are up and playing—and organ broker Bob Maes seems to agree. He's recently been from one end of the country to the other and has purchased two large Wurlitzers.

During May he was in California—Sacramento to be exact—and bought the 3/16 Style 260 Wurlitzer owned by Bob Hagan who reportedly has had it in storage for the past 12 years. It was originally installed in a New York theatre.

The second purchase, also a Style 260 was the 3/19 stored in Cincinnati, Ohio which came from a theatre in Philadelphia. It also had been in storage for a number of years.

Also, while in Cincinnati, Maes uncovered and purchased a collection of old electrical theatre fixtures. He noted they are decorative golden era movie palace pieces.

Organ Concerts Are Better If They Have Features, Several Artists Say

Recent organ shows with orchestras have promoted talk to the effect that many patrons are happier when concert presentations include additional features in addition to just the organ.

One well-known organist told the NEWS, "There are darned few who will sit through two hours of the Wurlitzer, unless they share our undying passion for the instrument. But many enjoy a wide range of music that could be part of a theatre organ show." He was referring to the organ/orchestra combinations that have been presented.

The recent success of the Larsen/Rhythm Kings show in Pasadena last May 16 has prompted the idea of a traveling organ to go on tour with the orchestra.

A similar concert at Long Center in Lafayette, Indiana featured Ken Double at the console and the 16-piece Long Center All Stars Big Band. It was acclaimed by patrons and consideration is being given to taking this show on the road.

Organ and silent film presentations are popular. There are other possibilities for organ coupled with various attractions. How do you feel about having something added to a solo theatre organ presentation? Write and give us your opinions. Letters should be addressed to—ATOS International NEWS, P. O. Box 40165, Pasadena, CA. 91114.

COS Splits Work And Play School Planning

Cinema Organ Society officials, concerned that the Annual Workshop had lost its direction, in that it had become more of a social event than—as originally intended—a genuine workshop aimed at helping organists improve their technique, have decided to separate the two functions.

The Workshop will now be developed more on the lines of the USA master classes idea. Social events will be organized for those not wishing to have such in-depth instruction, it was announced in the June issue of COS Newsletter.

Moller Kin Returns To East After Calif. Stay

Peter Moller Daniels, former senior vice president of Moller Organ Co., and one of the last of the family owners of the firm, has moved from California to Chambersburg, Pa. He had been involved with an organ building firm in the west, but it is not known if he will become associated with any attempt to assist the present owners of the nearby Hagerstown firm. It is reported the present Moller owners are seeking financial assistance from state and local sources to enable them to restructure the company.

In its early history the Moller firm founder was involved in the production of automobiles in addition to organ building.

Eddington CD Will Be Sold At Conclave

Joint planning by Central Indiana Chapter and 18-year-old organist Jelani Eddington to produce a compact disc and cassette tape recording on a 50/50 basis has resulted in the artist creating an excellent musical treat that will be available at the ATOS National Convention in July.

Titled *Here's Jelani*, a review copy of the tape version was sent to the NEWS staff. There is no doubt but what it and the compact disc will prove to be excellent selling items.

Robert Ridgeway, who engineered the recordings, said Eddington was one of the easiest people he has ever recorded; it was all done in one or two takes. "What a pleasure he was to work with. I am certain he will go far in our Society since he is both competent and gracious—an unbeatable combination!"

Eddington played the Manual High School Wurlitzer for the recordings.

Three Organs Heard Regularly In Chicago

Two theatres—the Arcada and Patio—are using their theatre organs for intermission solos. The third instrument is heard every Sunday at Hotel Baker in suburban St. Charles during the brunch period. The Chicago Theatre Wurlitzer is heard during special shows presented in the theatre.



Barry Baker

ATLANTA

Georgia

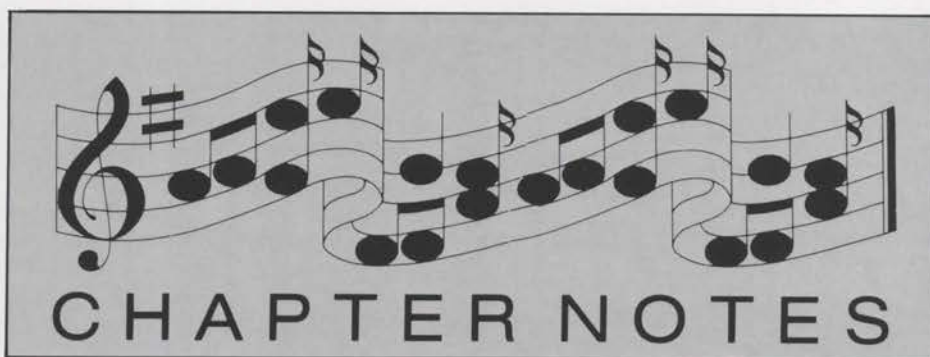
404/928-1513 or 404/641-7159

The well-known Barry Baker of Ft. Thomas, Kentucky, who had played for us magnificently in April 1990 and August 1991, did it again March 29. This time we met to hear him at Theatrical Paraphernalia, where sits Charles Walker's 3/9 mostly Morton with Kimball console plus xylophone, harp and glockenspiel. With his imaginative registrations and harmonies, his fast and frequent registration changes, his flexible runs, his nimble footwork and his virtuosity in any and all of the twelve keys, Barry made that organ sing.

Since we last reported on Barry (THEATRE ORGAN, Nov/Dec. 1991), he has been graduated by Southern Ohio College (Cincinnati) with an Applied Business Degree in Audio/Visual Production. Last year he completed two and a half years of extensive classical piano studies with the noted teacher, David Hobbs, Professor of Music at Eastern Illinois University. He is currently Principal Organist at First Church of Christ, Scientist in Newport, Kentucky. He is also House Organist at the Ronald F. Wehmeier Residence in Cincinnati, where he has presented many concerts on the immaculately restored Wurlitzer — one of the largest theatre organs in the Midwest.



Rick McGee at the 2/6 Marr & Colton of the Gainesville Whitmires. Clay Holbrook photo.



Barry's program included a variety of favorites, for example, "At Long Last Love," "They All Laughed," "A Corner of Heaven With You," and "What Is This Thing Called Love," and, in memory of the late Dave Junchen, "Dancing in the Dark." He wound up with "Do Nothin' Till You Hear From Me" and "The Slap Happy Polka," encoring with "Of Thee I Sing." It was an exciting afternoon and we thank Barry Baker for the return engagement. (B.H.)

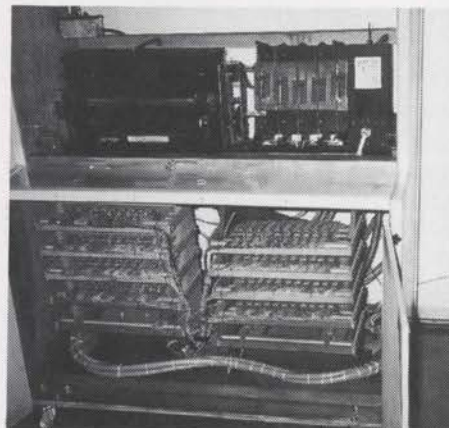
On what one observer called a lovely autumn day in April, a healthy number of chapter members drove the 54 miles northwest of Atlanta to Gainesville, Georgia, and converged upon the Whitmire Health Food store. Over the store is located chapter members George and Barbara Whitmire's 2/6 Marr & Colton pipe organ, Georgia's only M&C. It was originally installed in the Gaiety Theatre in Ottawa, Illinois.

The artist was our own multi-fingered and multi-talented Rick McGee. His unusual program went from "From This Moment On" to "That's All Right." He played the tunes in keys from A major to F minor and just about all the keys in between. His arrangements included the music of the rarely heard verses to the more familiar choruses. Rick's programs are always interesting and enjoyable.

Since our last meeting at the Whitmires, in November 1990, George has added to the organ a Clarinet, a Piano and a Whatzit. What's a Whatzit? It's an 88-note piano-player hooked up to some old teletype (yes, teletype) equipment that together permit piano and/or organ to be played by player-piano rolls! Our Charles Walker engineered this gizmo, and George used his Bell Telephone experience to put it together. Barbara and their daughter Kay Mumtowers used to be the only organists of the family, but now George can play the organ, too. And do those rolls have talent!

Afterwards there was open console and plenty of healthy snacks. Everyone enjoyed the great hospitality of the Whitmires. (C.H.)

Bill Hitchcock and Clay Holbrook



The Whitmire's 'What-Zit.'

CEDAR RAPIDS (CRATOS)

Cedar Rapids, Iowa

319/362-4093 or 319-4645

We have had a busy spring. On February 9, we had a membership meeting at the Paramount and featured Chris Nelson of Willowbrook, Illinois, as our artist. The program was well received and enjoyed by all those attending. A social hour and open console followed his concert, rounding out a fine afternoon.

On March 17, Simon Gledhil was the artist for our Spring Spectacular. It was a fantastic evening which brought many fine compliments. His performance and personality were the greatest. Many in attendance enjoyed visiting with him before, after and during the intermission of his concert. An "Afterglow" with some of the members and Simon was held at a local restaurant. We look forward to a return engagement!

Our March 28 social was at the home of Bill and Pat Peck — our chairman and secretary. They recently purchased a Rodgers theatre organ from Margaret Burkhart, whose husband, Bob, passed away last December 17. He was a former chairman of CRATOS. The Peck residence was filled with people and music with a few "die hards" staying beyond midnight! Both the organ and piano were made use of for solos and duets by various members. (continued...)



Jim Riggs "Old-Time Theatre Festival."



Simon Gledhill Spectacular.

On April 9, Jim Riggs flew in from Oakland, California, to perform for our fourth annual "Old-time Theatre Festival" program in conjunction with the Cedar Rapids Public School system. Approximately 1,900 fifth grade children from the local schools were there for the 9:30 a.m. performance and another 500 to 600 fifth graders from surrounding towns were in attendance for the 11:00 a.m. show. Jim did a fine job as he had done last year, giving a "tour" of the organ with the aid of colored slides of the various ranks of pipes and toy counter. Song slides were shown on the full-sized screen consisting of tunes the fifth graders had been taught at the schools relating to the 1920s. A few of the tunes were, "Yes, We Have No Bananas," "Tea For Two," "Margie" and "Sweet Georgia Brown." They outdid themselves singing and what a thrill to hear 1,900 young voices raised so enthusiastically! The short silent

comedy, *Liberty*, with Jim's accompaniment was well received by all. CRATOS is pleased to sponsor this with the public school system. All material for the students' study before the actual performance was prepared by the Cedar Rapids Community School personnel — John Fitzpatrick, the Fine Arts Program Facilitator (and a member of CRATOS) and Marva Livengood, Elementary Music Coordinator. The school system is considering changing the program from a spring event to a fall one. If that materializes, we will be sponsoring an artist for two shows this year!

Tours of the Paramount Theatre are given by me to groups upon request. After a tour of the building (including a visit to one of the organ chambers) I demonstrate the various ranks and toy counter effects of our 3/12 Wurlitzer followed by several selections and additional requests! Recent groups included

Rockwell-Collins retirees, a bus load of 48 from Moline, Illinois, and 60 third graders from one local elementary school. The third graders thought the Paramount and the organ were "really neat." All donations and/or per capita charges are deposited to our chapter bank account to help with maintaining the Wurlitzer.

Plans are being formulated for our annual picnic as well as our Christmas party. Contracts with artists for our 1993 Spectaculars have been signed. More about that in the next issue.

Our October 17 Spectacular will feature the artistry of Ty Woodward. We look forward to his return engagement. He performed here several years ago and received a fine review in our Cedar Rapids Gazette.

From the above, it's obvious we have had a busy year so far and it will continue as such. *George K. Baldwin*



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President Bill Shrive reports that the February meeting at the home of John Otterson was well attended and an open console was enjoyed by all. Bill hosted the March meeting and demonstrated his new roll-player unit. Plans for the May meeting are indefinite as of this date, but the June meeting is scheduled to be held at the Tampa Theatre. Meetings are held on the second Sunday afternoon of the month unless otherwise announced. Please contact President Bill Shrive for additional details (phone number above).

The City of Tampa has approved funds for repairs to the Tampa organ which was slightly damaged in an accident two years ago. Richard Gleason and his crew are continuing to chase down wind leaks in the chambers of the Tampa Theatre Wurlitzer.

The City Council of Pinellas Park has approved funds for adapting the Civic Hall to house our Baby Wurlitzer. Bill Shrive has refinished the top of the console. Bob Foody and Joe Mayer have rewired the contacts, rebuilt the manuals and spaced and mounted the stop action.

Visitors have been welcomed in recent months from Portland, Oregon; London, England; and several mid-western cities.

Several chapter members are planning to attend the Leroy Lewis concert in Orlando on April 26. Approximately eight members are known at this date to be planning to attend the National Convention in Philadelphia during the summer.

John Ambler

CENTRAL INDIANA

Indianapolis
317/787-4865 or 317/255-8056



In March we met at the Hedback Theatre where we heard a beautifully presented program by Tim Needler. His opening number was "Bojangles of Harlem" by Jerome Kern, a little-known composition. Then a medley by Harry Warren, "We're in the Money," "Jeepers Creepers," "You'll Never Know," "September," "Remember Me," and "Lullaby of Broadway." For a change of pace, Tim accompanied Sheila Hudson who sang "Danny Boy."

Some further selections included "Five Foot Two," "Laura," Cole Porter's "You Do Something to Me," and a dedication to former members and friends, "Here Comes That Rainy Day Again."

As many of you may know, Tim is very active with National, serving presently as Convention Planning Coordinator and has served as president of CIC-ATOS in the past for a total of six terms. It's always a pleasure to hear Tim play and the "little" Page organ at the Hedback is an instrument much appreciated by all who hear it and play it.

April saw members traveling to West Lafayette, Indiana, to the Elliott Music Hall on the Purdue University campus. There we listened to a wonderful program played by Jelani Eddington, who did a magnificent job on the new Allen Theatre organ. Jelani seems to improve with "age" (that's an inside joke, considering he begins college next September!).

Among Jelani's selections were "Anything Goes," "My Silent Love," "The Song is You," "Let's Fall in Love," and a

piano solo suggested by Tim Needler, which Jelani called a finger-buster — "Nannette." Indeed, a finger-buster and very well played. He closed with a medley from *La Cage au Folles* and encoored with a dazzling rendition of "Dizzy Fingers." Well worth the trip to Lafayette.

Chapter members approved two resolutions recommended by their board: 1) to purchase a Tuba Mirabilis for permanent installation in the Manual High School Auditorium Wurlitzer, and 2) to become partners in the production of Jelani Eddington's first recording, which will be on the Manual organ. By the time you read this, the cassette should be available for purchase. We are all looking forward to this recording event and to having a professional recording by Jelani in our music libraries.

Josephine Beeler

CENTRAL OHIO

Columbus
613/652-1775

March 22 it was our pleasure to host the chapter for its monthly meeting; on a pleasant (read that no rain) afternoon 32 members and guests journeyed to Urbana, Ohio, where we have a 3/14 mostly Wurlitzer in our home. Our "guest artist" and now we're pleased to say "member artist" was Mary Damron of Mansfield, Ohio. Mary did not escape our attention last year when she played for us at the Renaissance Theatre and it was with a great deal of pleasure we welcomed her back for this occasion. Early in her musical experience she studied piano and for the past 12 years she has been dedicated to the theatre organ, having studied under Mr. Gene Love, of the Mansfield area.

(continued...)

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CENTRAL OHIO cont.

So after our customary business meeting, we quickly turned our attention to the console as Mary opened her program with "Granada." Her selections included such beautiful numbers as "Begin the Beguine," "The Song is You," "You And The Night And The Music" and "Memory." And, of course, she had to play the host's favorite, "Laura." Using Tibias in low to mid-range with a carefully chosen counter melody she generated a beautiful haunting refrain that shall remain in our memory for a long time to come. In many of her arrangements, the strong influence of Bill Irwin could be detected. It was no surprise she was asked to do an encore; for this she chose "The Bumble Boogie" — a cute novelty tune.

After Mary vacated the bench it was open console time and it wasn't long before we heard from a number of member artists. Meanwhile, others filed one flight up for a delectable potluck meal. After you sample some of that cuisine you know all our organizational talent isn't necessarily at the keyboard.

It was the second time around for Melissa Ambrose Eidson at the console of the coveted Warner/Kearns/Carson organ. This beautiful instrument, restored by Mr. Ken Crome, continues to be the centerpiece of Mansfield's Renaissance Theatre. April 5, the next to the last of the season's organ series, we welcomed back this attractive, assured young lady. We won't give away her entire repertoire but we were especially impressed with her rendition of "Love

Changes Everything" from Andrew Lloyd Webber's production *Aspect of Love*, as well as the Glenn Miller theme song and all-time favorite, "Moonlight Serenade." The 8'-2" Tibia open harmony in Steven Foster's "Jeannie With The Light Brown Hair" was gorgeous and something we have come to anticipate in many of Melissa's arrangements. She's rapidly emerged as a confident mature performer and we hope to see her on an early return engagement.

The air was crisp but the day turned out beautiful with a clear blue sky as we converged on the Shady Nook restaurant near Millville, Ohio, on April 12. There to greet us was the very hospitable Van Jones, outgoing fun-poking resident organist and vocalist. Through a special arrangement, our 30 members and guests were hosted before the afternoon dinner crowd arrived so that we could have a turn at the fabled one time WLW studio Wurlitzer at open console. This venerable augmented 4/30 instrument, installed by the late Stanley Todd, features a four-manual keydesk from the Chicago Theatre that had the distinction of being Helen Crawford's slave console.

A short business meeting was conducted by President Betty Polsley after which we heard some of our members at the console, coaxed by Van to come forth regardless of their playing skill — but, alas — sometimes we're a timid group and this was one of those days; there weren't many takers. When it came to the cuisine and the service, however, we found we couldn't ask for anything

better — then add Van's playing and vocal skills to the mix and you had a delightful afternoon. We're all in agreement — we're going to make this a regular stop on the circuit. *John R. Polsley*

**CHICAGO
AREA**
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After a long winter's hibernation, spring is finally here. CATOE doesn't hold back its concert schedules, especially when the weather gets nice. As a matter of fact, they take advantage of it.

On March 8, we held our monthly social at Downers Grove North High School. Our artist for the day was Chris Nelson presiding over the 3/10 Wurlitzer (formerly from the Ohio Theatre, Lima, Ohio, this instrument was installed here in the late 60s and early 70s). Chris is a relative newcomer to our club. His father, Norm Nelson, was an early member of CATOE in the mid-1960s. Chris prides himself on playing upbeat selections. He leans to the standards and favorites of yesteryear and he describes his method of performance as "love songs with a schmaltz!"

Chris' good sense of humor was evident when one of the selections we would hear was "Whispering!" I'm sure all of us can relate to his statement about a proud mom listening to her son practice or play at a recital: "Oh, honey, please play 'Whispering!' That's my favorite and they'll love it, too!" *(continued...)*

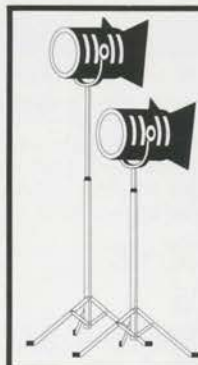
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CHICAGO cont.

CATOE changed its April social location from the Copernicus Center to the Patio Theatre. This swap was due to the organ being shut down for extensive restoration and reconstruction. It was at the Patio on April 5, that Jelani Eddington performed a superb mini-concert. Since Jelani's overwhelming win at the 1988 ATOS National Convention in Portland, his style, poise, and maturity are evident with one song after another. He never fails to amaze us. When Jelani arrived in the Chicago area, he began his practice sessions immediately. Chairman Bill Rieger joked that his practice on the 3/17 Barton lasted for over three hours the previous day. "Jelani enjoyed it so well that he decided to come back today and practice some more; this time with an audience present." Frankly, Jelani is so accomplished I don't think he needs any practice!



Clark Wilson at the Mundelein console.
Pat Roach photo

Although it was not a CATOE function, the Chicago Theatre and its management presented an organ concert with Jerry Nagano at the 4/29 Mighty Wurlitzer. Two stage acts were also presented as well as Buster Keaton's silent film classic, *One Week!* Due to poor press releases, attendance figures were a disappointment.

Program Chairman Mildred Berry continues to flourish as she was responsible for putting together our first public show for 1992 in May, billed as "Mundelein in Spring!" National favorite Clark Wilson presided over the 4/24 Wurlitzer-Gottfried at the University of St. Mary of the Lake Seminary in Mundelein. A beautiful time of the year to be out-of-doors and to take a drive into the country and enjoy the beautifully landscaped and well-manicured grounds. Clark, as always, presented an outstanding concert. Some of the selections were songs arranged and recorded by John Seng when John was associated with this instrument in the 60s. Our attendance was an overwhelming 640 people; nearly every seat occupied.
Jim Koller

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We presented Allen Mills in concert on March 21, at the Shelton High School. With the theme "The Theatre Organ Goes Hollywood," Allen presented a musical history of films beginning with Disney favorites and progressing through familiar movie scores accompanied by a slide show of rare and seldom seen photos of movie greats.

The April 5 meeting was held at the Thomaston Opera House and marked the first meeting there in quite some time. The opera house, built in 1884 on land donated by a son of clockmaker Seth Thomas, is considered acoustically superb, and we look forward to the resumption of concerts there now that the fire code has been satisfied. Our artist on April 5 was Joy Zublena, a musician and performer who has taught many of our members to play theatre organ. Joy delighted us with her renditions of several Leroy Anderson songs, a Dick Leibert composition, and concluded with a skillfully played "Toccatà" by Widor.

We were saddened to learn of the passing of Leonard Floyd Raver (1/8/27-1/29/92) who taught at Yale, Hartt, Juilliard and Union Seminary over the years. A memorial concert, played by his students, was given on March 28 at the Church of the Ascension in New York City. Anyone wishing to make a memorial contribution to Juilliard School should contact: Ms. Jane Gottlieb, Librarian, The Juilliard School of Music, 60 Lincoln Center Plaza, New York, NY 10023-6588.

On May 2 the Austin 3/12 at Shelton High School came alive under the skillful hands of Hector Olivera. Hector's program, a mix of classical and pops, demonstrated his fantastic ability to improvise and utilize every possible part of the instrument. His concluding number, "Tico Tico" ended with a bridge into "Flight of the Bumble Bee" which he played on the pedals. He received a well-

deserved standing ovation. Don't miss this fine performer when he performs July 8 at Dickinson High School!

CUMBERLAND VALLEY

Chambersburg, Pennsylvania

717/263-0202

The restoration of the original Moller theatre organ in Chambersburg's Capitol Theatre is approaching a significant milestone. With the installation of a Devtronix relay system well underway and the addition of a fourth manual nearly complete, the Solo chamber is expected to be in voice in the very near future. Components of the Main chamber are next in line for restoration. Chapter members are eagerly anticipating again hearing the Moller, which has been silent for over three years while undergoing a complete overhaul, redesign, and enlargement.

Bob Maney

EASTERN MASSACHUSETTS

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Our Babson March 14 concert had Jim Riggs at our Wurlitzer console for the first time. It was a cold night, but he soon warmed up his large audience as he came in wearing a hat, coat and gloves. This unusual entrance brought him good applause and many laughs. Jim opened with a rousing, fast-tempo "El Capitan March" by J.P. Sousa. This was followed by "The One I Love Belongs to Somebody Else" in the style of Jesse Crawford, the first of several identified with "The Poet of the Organ." A "Porky Pie" number with a mid-Eastern flavor, "She's The Girlfriend of the Whirling Dervish," clued us in that this artist enjoyed playing some of the more obscure selections — a refreshing change. A greatly embellished, "In a Cafe on the Road to Calais" was a production number to which he

had obviously given much attention and again to "On a Slow Boat to China" with his own individual stamp, also to "Lu Lu's Back in Town." Mr. Riggs gave us a fine Duke Ellington medley as well as ones by Walter Donaldson and Irving Berlin.

After intermission, our organist came in with an appropriate bright green bow tie and sox, being just before St. Patrick's Day, as he launched into "Silver Heels." This was followed by the second of two short sing-alongs with Irish numbers. Jim adequately showed his silent movie accompaniment ability as he cued a very comical *Liberty* with Laurel and Hardy.

One of Kate Smith's radio themes, "Twenty Million People," was heard for the first time in many years. "Lullaby of the Leaves" was the vehicle for some great pedal work and a jazzy treatment. One would not think this song to be appropriate for excursions, yet it came off. With the Berlin medley Jim's finale, the deservingly long, lusty applause and standing ovation brought him back for a great march which almost makes one get up and step off, "Nobles of the Mystic Shrine."

Mr. Riggs is much too young to have been on the scene during the heyday of theatre organs, yet his penchant for music of that era makes for authentic interpretations. Suffice it to say that he makes good, listenable music and what more can one ask?

Member Michael Bigelow was our capable March 22 meeting artist. A few of his program highlights were the Bugs Bunny and Sesame Street themes, "Ol' Man River," and his favorite, "The Lord's Prayer." Our Eastern Pipes editor, Stu Hinchliffe, had the honor of having "Happy Birthday" played for him with all present joining in.

Mike received "a good hand" for his efforts and had a lively, constantly increasing tempo, "South," for his encore. Bob Legon had a ten-year-old pupil, Casey Carter, play three selections and then repeated one as he played obligato.

(continued...)



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November 13, 14	Sacramento Symphony, Sacramento, California
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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

EASTERN MASSACHUSETTS cont.

This small lad has potential and was not the least bit intimidated by the large console. Carter's younger brother, Joseph, also had one number for us and their proud parents and friends beamed listening to the abilities of their offspring.

April 12 we heard two more members as our organists. The daughter of the late "Flying Fingers" Larry Bray, so well-known in this area, Carol Bray Moeller, led off with "Ukelele Lady" and included a medley of "Fats" Waller selections in her impish style. An Irving Berlin medley came off nicely on our 235 Special as did such nostalgic numbers as "When I Lost You," "This Year's Kisses" and "All Along." Carol ended her brief program with "All By Myself."

Myron Bigelow, father of Mike, invited us musically to "Come to the Cabaret" as his opener followed by a spirited "Hey, Look Me Over." Myron included a long medley of Victor Herbert favorites, a patriotic, "Oh Beautiful for Spacious Skies" and ended with two hymns — a good variety.

Stanley C. Garniss



Ashley Miller at Trenton War Memorial.
Jinny Vanore photos



Lew Williams at Trenton War Memorial Moller.

GARDEN STATE

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March 29, Ashley Miller — Trenton War Memorial. Although the temperature was hovering around 30° at night spring was just waiting to burst into color. What better way than to have concert artist Ashley Miller play a wonderful medley of "Welcome, Spring, Music." His great opening, lasting several minutes, was "Undeniably Ashley." His program contained an interesting, varied selection of music, all very enjoyable. After intermission, Ashley accompanied a sing-along slide presentation which gave all the would-be Pavarottis a chance to shine.

The last buffet on the stage for the season followed the concert. Evidently word of the excellent food has spread and many more members and potential members came and enjoyed the food and open console music.

Our record shop was delighted to sell all of Ashley's new recording, "Undeniably Ashley," which had just been released. All in all, another delightful Sunday concert experience.

The fifth and final concert for the season at Trenton was April 26. The concert artist was Lew Williams. Garden State members first heard Lew in concert back

in 1986. Because of many requests, he has been returning each year since, making this concert his sixth appearance. April is a wonderful month because winter is on its way out and spring is on everyone's mind.

After a rousing Sousa "Washington Post March," as a starter, Lew introduced a musical "Spring is Here" medley with even a clever, bright, descriptive grasshopper tune. The concert included selections ranging from pop to well-known classical selections all performed in the "Williams" style. Once again we enjoyed our special donated Sharp Vision Projector which presents a wonderful closeup of the artist's hands and registration. The stage was not available to us after the concert, but our VP Chuck McSloy and his partner Ron Abata graciously opened their Case Lido Restaurant for us.

We are looking forward to our Summer Concert Series at Asbury Park, New Jersey. Crew Chief Russ Sattur has continued enlarging and refining the Kilgen pipe organ to concert standard. Our GSTOS FREE Summer Concert Series begins Sunday, July 12, as 3:00 p.m. and continues every Sunday until September 6. The artists will be: July 29, Don Hansen; August 2, John Cook; August 9, Bob Legon; August 16, Lee Erwin; August 23, to be announced; August 30, Martin Boehling, September 6, Ashley Miller.

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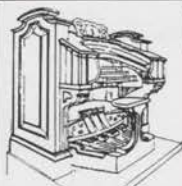
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It's summertime here now and the living is easy. Work is at a standstill until our next concert which will be Ken Double, doubling (if you will forgive the pun) morning and evening to entertain on our wonderful 4/25 Robert-Morton in our historical, restored, Emile Weil-designed Saenger Theatre here in Pensacola.

Our Prez-of-many-hats, Scott Brodie, arranged for 1700 school children to see and hear Ken in the morning, before he took off for a month in Hong Kong. The Prez, that is, not Ken. We had school officials, police guides, ushers, etc., to arrange to transport these middle-school children to the theatre for a program planned just for them. (Hope we don't run out of popcorn).

Being a pro at the microphone, I am sure Ken will find this duty a "piece of cake." We are counting on having new theatre organ fans. We will tell you all about it in our next notes.

Our last board meeting welcomed a new member, Rabbi William Schwartz. His wit and expertise will add to our standing roster of outstanding local men in the professional sector.

Curt Goldhill, our great assistant to our main technician, Jimmy Scoggins, took slides of our chambers so Ken Double could show our school crowd just what the pipes look like up there in that dark room above the stage. The word "chamber" will be strange to them. Also, we have some "real" pipes to have on stage to demonstrate what a pipe of a pipe organ looks like.

We have lined up Ty Woodward, Kevin King, and Clark Wilson who all follow Charlie Balogh who plays for us next. This will include an open console, which has proved successful the past two years. Bring your music and come on down!

Dorothy Standley



John Weisner at Hammond organ and Yamaha keyboard at Rollorama. *Mina Lungen photo*



Ashley Miller wearing T-shirt presented to him by Ned Spain. *Ira Freedman photo*

HUDSON— MOHAWK

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On March 30, we met at Rollarama, a skating rink in Schenectady. John Weisner, the rink organist, was our host for the evening. He played a Hammond B-3 plus a Yamaha DX-9 keyboard with Allen Organ amplification. Attendance was good. Many members put on skates and found they hadn't forgotten how to enjoy this type of exercise. Others were given the opportunity to exercise their fingers at the console. The variations in each organist's playing delighted the skaters and those of us who were spectators. Everyone, including the management, had a pleasant evening listening to the lovely skating tunes.

"Every seat in the house (Gus Pratt's house in Voorheesville, New York) was taken" on April 27 when Ashley Miller, famed Radio City Music Hall organist, spoke to the Hudson-Mohawk chapter.

Mr. Miller took members back to his early years when he played in a church on Sundays and in a theatre on weekdays. He told how a traditional organist friend used to remark, "Ashley plays legitimately on Sundays and illegitimately the rest of the week."

Dick Leibert introduced Mr. Miller to the 6,200-seat RCMH and its 4/56 Wurlitzer shortly after World War II. Miller was hired as associate organist in 1946, later becoming chief organist in the 50s. The club was delighted when Ashley played one of his RCMH medleys on Pratt's 3/10 mostly Wurlitzer.

Mr. Miller shared a fascinating assortment of facts about the theatre, its fabulous stage shows and, of course, the organ. Among them:

- He became acquainted with the organ and its capabilities by staying after the last show and practicing until 2:00 a.m.
- The RCMH organ is a one-of-a-kind instrument.
- Large, unfilled space between the curved internal walls of the auditorium and the straight external walls of the building affect the organ's volume.
- When RCMH was built, no provision was made for the organist to enter the curtained console alcove unnoticed by the audience. As a result, organists had to enter and leave via a hole that was knocked through the concrete fire wall.
- Miller and other organists used a rear-view mirror to watch the conductor when organ and orchestra played together.
- Besides overtures, stage shows, and special numbers, the big Wurlitzer was used to entertain departing patrons after the end of one performance and newcomers arriving for the next show.
- A Rockette (dancer), properly attired and seated at the second console, sometimes "played" a duet with Miller. She dramatically went through the motions and gave the illusion of an accomplished organist at work. Mistakes were no problem. The fuses in the console were pulled!

On behalf of the chapter, co-program chairman Ned Spain presented the guest with a T-shirt bearing the Hudson-Mohawk logo. Transportation for Mr. Miller was arranged by Joe and Jinny Vanore, while Helen and Bill Menz served the refreshments.

Mina Lungen and Ira Freedman



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

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The Jesse Crawford Archives thanks Mr. Len Eich of Snohomish, Washington, for donating sheet music of Crawford's "Old Virginia Moon" and many interesting items of memorabilia. Mr. Eich resided in Chicago in the 1930s while Crawford was there. Crawford opened studios for organ instruction in Chicago in 1936. A letter from Crawford to Eich states: "This is the first time in my entire career that I have given organ instructions . . ." There will be a special Chicago Convention issue of our journal, *The POET*, next year.

Member Charles Eiferle of Piedmont, California, is Past President of the Oakland Community Concert Association and is featured before each community concert playing the 4/27 Wurlitzer at Oakland's Paramount Theatre.

Eiferle hails from Lansing, Michigan, where he began piano studies with La Vern Hansen Allen. In 1937 he was organist at the REO Clubhouse Theatre in Lansing. After graduation from Lansing Central High School, he continued his studies in Chicago where he studied with Leon Rosenbloom at the Sherwood School of Music. Comedienne Phyllis



Charles Eiferle at console of Barton organ at the Michigan Theatre in Lansing, Michigan, 1940s.
Eiferle Collection Photo



Charles Eiferle at the Paramount Theatre, Oakland, California.
Eiferle Collection photo

THEATRE ORGAN



Depiction of Jesse Crawford commemorative stamp designed by Dr. Edward J. Mullins.

Diller sat behind him there; they are still friends. He also studied with Molly Margolies at the Chicago Musical College and theatre organ with Mildred Fitzpatrick. He enlisted in the U.S. Navy in 1940, spending over two years in the South Pacific during World War II. He organized a choir while serving in New Zealand and kept up his music as best as he could.

After the war he was house organist at the Michigan Theatre in Lansing where he did live radio broadcast on the three-manual Barton theatre organ, "Michigan Theatre Matinee," over radio station WHLS. Mr. Ransom Ili Olds, automobile pioneer (Oldsmobile and REO) and Lansing socialite, engaged Mr. Eiferle on the occasion of his wife's 85th birthday and the couple's 60th Wedding Anniversary, June 5, 1949, to play the pipe organ in their South Washington Avenue mansion for the occasion. Charles recollected that Mr. Olds requested that he play "When I Grow Too Old to Dream" while the couple held hands. Mrs. Olds passed away not long after their anniversary. The Olds mansion was demolished a few years later for a new freeway.

He also played the Aeolian-Skinner pipe organ in the 164-room Meadow Brook Hall, residence of Mrs. John Dodge Wilson north of Detroit. A 1954 news clipping shows him appearing as Hammond organist at Cunningham's Mariners Lounge at Fisherman's Wharf near Port Huron, Michigan, for the third season. Again he did live broadcasts every Saturday night over WHLS from the restaurant.

Mr. Eiferle taught at the Wilde Conservatory of Music in Lansing and the San Lorenzo, California, Adult School. He holds a California lifetime state teaching credential. He has appeared twice on the podium at the Oakland Paramount Theatre conducting his own 24-piano, San Lorenzo Adult School Piano Ensemble, in concert. He has performed throughout the country and plays professionally in the San Francisco Bay Area. Interestingly, he gave the first piano concert for women of the press and radio covering the first United Nations meeting in San Francisco.

The United States Postal Service will issue a series of commemorative postage stamps honoring American musical giants in 1993. In April 1992, there was ballotting on two versions of a stamp honoring Elvis Presley. The Jesse Crawford Theatre Organ Society has been trying to persuade the Citizens' Stamp Advisory Committee to recommend that the Postal Service issue a stamp honoring Jesse Crawford since 1987, before we affiliated with the ATOS.

ATOS President Vern Bickel recently wrote a letter to the Postal Service supporting a stamp to honor Crawford. The possibility of getting such a stamp issued is greatest at this time. If they don't include Crawford in this series, chances are they never will. We are urging ALL ATOS members to write a letter to the Citizens' Stamp Advisory Committee recommending that such a stamp be issued. Committee members are not postal employees but are the persons who make recommendations for commemorative stamps. A file was established in 1987 for Jesse Crawford. Correspondence is placed in this file for review by the committee. Please write to: Citizens' Stamp Advisory Committee, United States Postal Service, Philatelic Affairs Department, 475 L'Enfant Plaza, SW, Washington, DC 20260-6700. Ed Mullins

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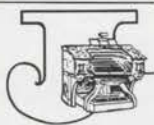




John Lauter at Krughoffs.

Hal Pritchard photo

JOLIET AREA Joliet, Illinois



Our traditional St. Patrick's Day party was celebrated in great style with John Lauter, staff organist at the Detroit FOX, taking command of the mighty Krughoff Wurlitzer. John was so impressed with the installation that he translated his feelings into some stirring renditions. The club is doubly grateful to John as he was our host during last year's bus trip to the Detroit area.

The April social took place at everybody's favorite watering place, the 19th Hole. Owner Bobby Roppolo and Don Springer treated us to some rousing duets on the fine Barton and a souped-up Hammond. Open console brought a parade of members to the console.

What a blast at the VanDerMolen studios to welcome spring! Wild Man Bill Tandy supplemented Martha Morton's super pipes with some of his electronic gadgetry and brought the house down with his inimitable, raucous jazz piano.

Meanwhile, work sessions continue every Monday night at the Rialto. Cookbooks are still selling well and the "Keep The Music Playing" raffle tickets are doing equally well. All of this activity is to raise funds still needed to bring the Barton into prime playing condition. The fund-raising effort was given a big boost when Lyn Larsen made an impas-

sioned plea from the console during his March 22 show at the Rialto and then brought President Lee Maloney to the stage and presented him with a crisp \$100 bill for the restoration fund. The audience responded by filling a brandy snifter in the lobby, which prompted Mildred and Leon Berry to donate \$500 to the cause. Thanks to Lyn, Mildred and Leon and all who are supporting this effort.

Hal Pritchard

LAND O'LAKES
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715/262-5086 or
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Spring has arrived in Minnesota — after a whole week of sunshine. Now, if we don't get an unexpected nippy night I might even have a bountiful showing of lilacs this year.

Had to miss an Organaires session at Ted and Marguerite Espe's home on March 19 because of a "swell-elegant" party hosted by Bob Hegland, a friend of mine who was celebrating his 25th service anniversary with 3M. Bob recently became a member of Land O'Lakes Chapter.

Simon Gledhill played for a full house at the Phipps Center for the Arts in Hudson, Wisconsin, on March 20. The audience was overwhelmed by friendly Simon and his wonderful efforts were rewarded with a standing ovation.

Great progress is being made in the renovation of the Phipps Center and it will be absolutely stunning on its completion.

April 12 was another exciting day — a fund raiser at the State Theatre in Minneapolis for the benefit of the Mighty Kimball being installed at the Minneapolis Convention Center. A silent film festival in continuous showings from noon to 7:00 p.m. included old timers with Buster Keaton, Charlie Chaplin, Laurel & Hardy, Harold Lloyd, etc., concluding with Cecil B. DeMille's *King of Kings* with Jeff Weiler, Ed Berryman and Mike Grandchamp accompanying the films and

a sing-along at a three-manual Allen theatre organ leased from the Maranatha Hall of the Northwestern College. Bill Eden, LO'LTOS associate, filled in for Joe Ducibella, ATOS, who was scheduled to present a history of the theatre organ but at the last minutes had to cancel. A shiny classic Packard was parked in front of the State Theatre to be photographed and available for any who wished to ride.

I arrived home from attending a grandniece's wedding in South Carolina in time to go to Bill Lundquist's home on April 23 for an Organaires session. The Conn Bill acquired from Clarence Munson several years ago is always a delight to play.

Lillian Swanson, longtime ATOS and LO'LTOS member, reached her 90th birthday on April 11, 1992. She has been clearing out all her musical treasures so that when "her time comes" her family will not have the task of sorting out, discarding, and deciding what to do with hundreds of organ records, organ instruction and exercise books, music folios of the 40s, sheet music, tapes, etc. Now, instead of scattered throughout her home, boxes and boxes are stored in my garage! Among the treasures were news clippings — a letter address to the Editor dated in June 1973 from Clarence Munson, former member of LO'LTOS and the Organaires, captioned "Save The Organ," referring to the municipal organ in the St. Paul Auditorium on 5th Street where many high school graduations took place to the unforgettable "Pomp and Circumstance."

Another news clipping dated December 6, 1974, described efforts to save the Masonic Temple, a sturdy, stone structure built in 1919, located on East Sixth and Smith in downtown St. Paul, which was scheduled to be demolished to make way for a new freeway (I-35), but instead was gutted by fire in 1981. The fire and destruction of the building was a big loss sustained by the City of St. Paul.

Enough now of history and days gone by, and I hope I haven't bored you by my ramblings.

Verna Mae Wilson

George Wesner

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Hal Sanguinetti, popular "Gee Day, It's a Wurlitzer!" radio show host, introduced Ron Rhode, former resident organist at the Organ Stop Pizza in Mesa, Arizona, on Sunday afternoon, March 15, when Ron played at Pasadena City College.

Although Mr. Rhode has played for LATOS before, this was his first appearance at the Ross Reed Wurlitzer. Ron presented an appealing and varied program with lots of show tunes and movie music from the 30s, 40s and 50s, as well as marches and classical and contemporary popular music. His opener, "I Feel a Song Coming On" was appropriately followed by "Red Lips Kiss My Blues Away," "Isn't it Heavenly," "Together," and "Please," a Bing Crosby song. "March of the Steel Men," as written for two bands, was outstanding, and a medley from *Phantom of the Opera* was a



Lyn Larsen and Jack Bethards at Pasadena City College.

Zimfoto

real crowd-pleaser. For his closing number Ron played the late David Junchen transcription of "The March and Procession of Bacchus" by Delibes as a tribute to David.

Dwight Thomas made his West Coast debut at San Gabriel Civic Auditorium on Saturday, April 11. He put the three-manual, 16-rank Wurlitzer through its paces. Dwight, a student of John Ferguson and a winner of the ATOS Young Artist competition, had the prestigious honor of having his "The All-American Music of Irving Berlin" compact disc sel-



Dwight Thomas

ected by *Time* magazine as one of the ten best of the year in 1991. A sizeable crowd came out to hear this young organist from the Paramount Music Palace in Indianapolis, Indiana. A very knowledgeable musicologist approach to his program made an interesting evening. Of particular note was the commentary concerning Franz Liszt's "Second Hungarian Rhapsody," which can be heard in a Daffy Duck and Donald Duck cartoon and also in the recent film, *Who Framed Roger Rabbit?* Dwight made numerous comments about Irving Berlin based upon his considerable research of the composer for the award-winning album. Of course, many Irving Berlin tunes were on the program as well as music from other composers of that era. An outstanding rendition of the theme from *Beauty and The Beast* was well accepted and his rendition of the toccata from Widor's *Organ Symphony* was very well done.

Hector Olivera will be at the big Moller console at Pasadena Civic Auditorium on July 25.
Wayne Flottman

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Patriotic Citizen Award presentation, L to R: Charles Ponzinipio, Robert Duerr and Don Lockwood. Dorothy VanSteenkiste photo

MANASOTA

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The May 3 meeting was held at College Hall on the campus of the University of South Florida, New College/Sarasota. College Hall was originally the summer home of Robert Ringling of circus fame. It is a fine example of luxury living in the late 20s.

We were treated to a tour of the components of the 30+ rank Aeolian player pipe organ that once sounded for the great and famous of an earlier era. The organ has been silent for several decades. Perhaps someday we can hear that splendid instrument once again sounding in its original setting. A tape of a 1910 Aeolian organ was played in the music room as a taste of what used to be.

Chuck Pierson gave a mini-lecture on the control features of a 1920s style pipe organ. Then, Mr. Richard Lyttle, Uni-

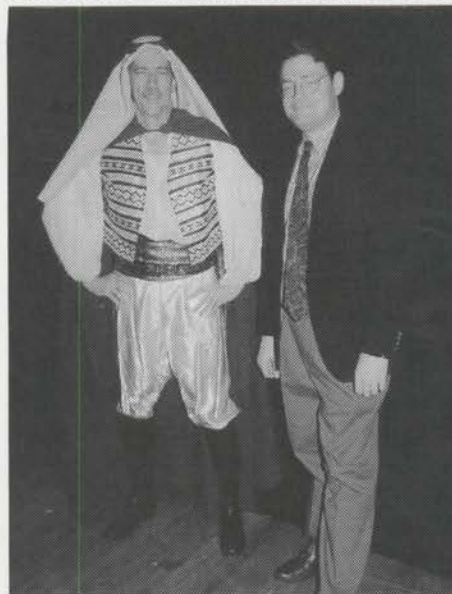
versity Architect, who had arranged for our use of the building, showed us the working areas of the organ installation. This led us from the music room to the third floor attic and back. Carl Walker

MOTOR CITY

Detroit
313/537-1133



The Young Theatre Organist Competition was held at the Redford Theatre on March 8. Susan Lewandowski won in the



Master of Ceremonies Don Lockwood, attired as a "sheik," with organist Steve Schlesing, who accompanied "Son of The Sheik" at the Redford Theatre in March. Ray Van Steenkiste photo

Junior Division and was chosen the overall winner. James Trenkle was the winner in the Pre-teen Division and Bill Armstrong won in the Hobbyist Division. The Pre-teen and Hobbyist divisions allow more people to become involved, but entrants are not eligible for the national competition. The use of student instrumentalists between organists was tried for the first time this year and added a variety to the program.

Steve Schlesing, former Tiger Stadium organist, accompanied Rudolph Valentino's last film, *Son of the Sheik*, at the Redford Theatre on March 27 and 28. Adding to the atmosphere, emcee Don Lockwood appeared on stage dressed as a "sheik." The event was promoted on WCAR radio on March 20 when Don and Steve, along with former Detroit Tigers radio broadcaster Ernie Harwell and Dorothy VanSteenkiste, were interviewed by Larry Benzmen on *Senior Spotlight*. Member Virginia Duerr was honored on the program as "Senior of the Week" for the countless hours she has devoted to the chapter, and later was presented with flowers and dinner for two.

We presented "Music to Enjoy," an evening with Don Haller at the 3/10 Barton, at the Redford Theatre on April 11. A long-time favorite of Redford moviegoers, Don played in his popular sing-along style while an array of between-reel, intermission and advertising slides from the 20s flashed on the screen. He also accompanied slides from the

(continued...)

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The Barbershop Quartet with organist Don Haller and stage manager David Martin (seated), with Master of Ceremonies Don Lockwood (left) and chapter member Brian Carmody (right).
Ray VanSteenhiste photo

MOTOR CITY cont.

Arabian Horse Show in Scottsdale, Arizona, where he performed as organist in February. The Senior Class, a barbershop quartet from the S.P.B.S.Q.S.A., also won accolades from the audience to round out an evening of good old-fashioned entertainment.

The YTOE members of the chapter presented "Cheers for our Volunteers" at the Redford Theatre on April 26. An audio-visual presentation, produced by Will Walther and David Martin, featured slides of chapter activities through the years accompanied by tape recorded remembrances of various members. Tony O'Brien provided background music at the Barton organ and accompanied the Charlie Chaplin silent film *The Bank*.

The chapter was given a Patriotic Citizen Award, for unsolicited daily display of the national flag, by the Veterans of Foreign Wars on April 27. Bob Duerr and Don Lockwood accepted the award for the chapter from Charles Ponzinipio, VFW Americanism chairman.

It was with great sadness that we removed the Barton organ from the Royal Oak Theatre in April. Originally a 3/10 when it was installed in 1928, missing ranks were replaced and the instrument enlarged to 16 ranks after we began maintenance of the organ in 1968. The

organ was then graciously purchased by Marion Minor Cook and donated to the chapter. An impromptu three-hour farewell concert on March 10 featured many of the organists who had played for our Fourth Sunday programs at the Royal Oak over the years. Over 40 chapter members turned out for the around-the-clock removal and crating effort the last weekend in April, headed by Cornell Candea. The instrument is now in storage until a new home can be found.

The first phase of our heating and air-conditioning project at the Redford Theatre is now complete. A new boiler has been installed to heat the backstage area, the offices and storefronts. Funds are still needed, however, for the air-conditioning system and forced-air furnace for the auditorium.

Jack Moelmann will play for an all-Western sing-along as guest organist for Wild Western Nights, featuring *Hot Lead* and *The Man Who Shot Liberty Valance*, at the Redford Theatre on July 31 and August 1. Tony O'Brien will be heard in concert at the Redford on October 3 and Lyn Larsen will appear at the Redford for our Christmas program on December 12.

For more information write: Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219, or phone 313/537-2650. Don Lockwood



Among the organists who played the Royal Oak's 3/16 Barton at the impromptu farewell on March 10 were: (back row) Brian Carmody, Mark Smith, Paul Kline, Tony O'Brien, Steve Schlesing; (front row) Jennifer M. Candea, Margaret Tapler, Lance Luce and Michael Przybylski.
Laura Luce photo

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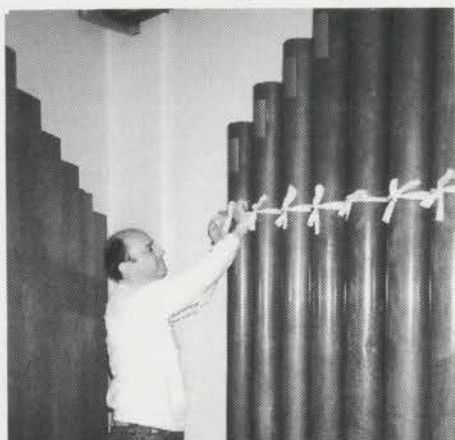


Bob Raymond, Jr. connects cable to the chrysglott in the Ben Hall Wurlitzer at the Lafayette Theatre in Suffern, New York.

NEW YORK

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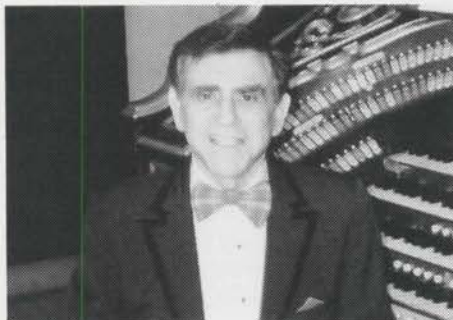
We welcomed spring with an April 5 concert by Stan Kann at the Long Island University/Brooklyn Paramount 4/26 Mighty Wurlitzer. Although Stan frequently appears on New York television in his comic role, this was his first New York appearance at the theatre organ. Stan combined musicianship, keyboard artistry, personality and humor into a performance that was not only excellent theatre organ, but was thoroughly entertaining. He opened with the up-tempo "It's Today," and played a balanced mix of selections that included such favorites as "Ice Castles," a toe-tapping rendition of "I'm Beginning To See the Light," with a jazz flavor, and medleys that featured Strauss waltzes and Latin tunes. Following intermission, Stan took a few minutes out from the music to entertain the audience by demonstrating some of the many "useful" household gadgets that he often brings with him on his TV appearances. The audience got a good laugh as he fumbled with his old vacuum cleaners, necktie presser and postage stamp lick. Back at the console, however, Stan instantly transformed himself from the fumbling gadget salesman to the accomplished master of the Mighty Wurlitzer. He closed his program with a rousing rendition of "The Knightsbridge March,"



Tom Stehle ties the last of the off-set Diapasons in place in the Ben Hall Wurlitzer.

followed by "Lover" in response to the audience's demand for an encore. In all, it was a delightful afternoon of theatre organ music and entertainment. And, thanks to the hard work of Bob Walker, Warren Laliberte and Keith Gramlich, the LIU Wurlitzer is sounding better than ever.

Meanwhile at the Lafayette Theatre in Suffern, New York, work is progressing well on the installation of the 2/9 Ben Hall Wurlitzer. The blower, swell shades and engines, off-set chests and percussions are all in place. A loft-structure to support the percussions has been constructed in the chamber, and the regulators and two main chests are currently being installed and will soon be wound. Crew members Bruce Courter, Roy



Stan Kann at the Long Island University 4/26 Wurlitzer.



John Vanderlee, Jr. (left) and Marc Erickson flank the restored console of Wurlitzer Opus 1861 on display in the lobby of the Bardavon Theatre in Poughkeepsie. *Chuck Zajicek photo*

Frenzke, Rusty King, Dave Kopp, Bob Raymond, Jr. and Tom Stehle have been at the theatre most weekends working on the installation. Crew chief Dave Kopp plans to have the organ playing later this summer.

Farther to the north in Poughkeepsie, at the Bardavon Theatre, the crew led by John Vanderlee and Marc Erickson are putting the final touches on the re-installation of that theatre's original 2/7 Style E-X Wurlitzer which now belongs to the New York chapter. The electronic relay is near completion, and the console, beautifully refinished in white and gold, is currently on display in the theatre's lobby. This installation is also expected to be completed later this summer.

Tom Stehle



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Chapter member and fine professional organist Bill Hanson played for our May meeting in the Lakewood Theatre, giving us the opportunity to hear Bill play our chapter's Robert-Morton. We can always count on him to prepare a new and novel program to delight our members. On this occasion, he presented several "theme" medleys. One of these used song titles with girls' names as the common theme. Since the selections were familiar, few titles had to be announced from the console and everyone had an easy time at this "guessing game."

In addition to taking a turn each month playing intermission music on our Robert-Morton in the Lakewood Theatre, Dr. Hanson is organist in two local churches. As if this were not enough to keep him more than busy, "Doctor" Bill also has a busy dental practice. To this, add much quality time spent with lovely wife Jean, and more children and grandchildren than you can count on one hand. In spite of all of these commitments, he is always quick to accept the call to play for a chapter program or to take an extra stint as intermission organist at the Lakewood. We salute you, Bill, for all you do for North Texas ATOS. *Irving Light*



Bill Hanson played for North Texas in May.

OHIO VALLEY

Cincinnati, Ohio

Another great concert was given by Father Jim Miller at Emery Theatre, February 22. He appeared again because so many of his audience last year asked for him. His infectious fun and masterful playing added up to a happy audience.

Just a few weeks earlier, the organ had endured a leak in two roofs — yes, two! Our chambers are in the extreme upstage area and are covered with a tar-paper roof — just in case the stage-house roof leaks. This time the rain came through both.

Bill Ahlert, organ crew chief, related it this way: "It was discovered when we noted two shades of the percussion chamber were not closing. Next I found 1/4" of water on its floor. Then we knew why we had so many dead notes in the Tuba Horn and Main Vox ranks. The roofing-felt was not expected to resist a lot of standing water. The stage-house roof had been leaking for a long time. After a heavy rain the water that had been standing on the chamber roof for some time, finally broke down the layers of felt. We immediately contacted the contractor who had built the chambers and in a few days we had a new rubber roof. The University of Cincinnati, owner of Emery Theatre, had a roofer patch the stage-house roof.

Thirteen pipes in the Tuba Horn chest were still damp when Greg Oswald took them apart. A hurried call to Dave Weingartner confirmed our methods. The wood wedges holding the reeds were swollen. Greg dried the reeds and resonators. The water did not get through the pipes into the chest.

In the Vox ranks the water went right through the flue pipes into the chest, wetting the pallets and secondary pneumatics which had to be replaced. Since the Vox chest is very narrow, replacing the pallets, springs and pneumatics blew our patience many times. The Tuba pipes were reassembled and Greg had all but

(continued...)



James Barton at the Emery Wurlitzer.



Spring rting winners Louis and Harriet Sensel.



Rodney Barbour (left) with Edwin B. Dooley.

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OHIO cont.

three speaking again. Dave Weingartner came to our rescue and got all 13 speaking again and re-regulated.

Water problems along with other maintenance gave us a lot of work prior to Father Miller's concert. On Saturday, February 15, we had Glenn Merriam, Greg Oswald, Don Campbell, Joe Hollman, John Hoffman, Dave Weingartner and myself. Two days before the concert Gene Wilson tuned the organ with "assists" from Art Kessler, Glenn Merriam, and myself. Gene also tuned and repaired the piano.

A new decorative cloak for the console made its debut at the concert. Thanks to Marilyn Brewer for making this. And thanks to Bill Ahlert and his whole crew who did what had to be done — when it was needed!

"Spring Fling" was the theme for a chapter meeting at Emery Theatre, March 29. It wasn't just another meeting, but was one of the best ever! A contest on wearing colorful spring clothes was won by Mr. and Mrs. Louis Sensel. They were attired in red and black plaid blazers, red sweaters and white shirts. They could have won at any spring style show!

Our guest artist for the day was Dr. Simon Anderson. Dr. Anderson wears two musical hats. One is as professor of music at the University of Cincinnati's College-Conservatory of Music. The

other is as one of the outstanding jazz pianists of the area. He discussed the period of the Big Bands, something many of us remember too well, and others know only by records. Though it lasted only about ten years, it was a "magical" music period. With Dr. Anderson's word pictures, you were there!

Dr. Anderson, who is an honorary member of the chapter, was joined by staff organist Rodney Barbour in organ and piano duets. Their "Deep Purple" was a beauty that just melted the audience. Rodney is organist for the Cincinnati Reds, and plays at Springdale Music Palace as well as being a church organist.

A real treat for radio and TV buffs was furnished by Ed Dooley, retired chief engineer of WLW-T. He presented a 1951 film of programs that were being shown locally on WLW-T and heard on radio over WLT — THE NATION'S STATION. Many nationally known stars such as Rosemary Clooney, Doris Day, and Andy Williams had their start at WLW. Live programming such as Rugh Lyons' 50/50 Club was common for many years. It was truly a trip down memory lane.

As part of the evening's programming, Joe Hollmann, Art Kessler, Greg Oswald, Jerry Dulski, and Jim Barton entertained at the console.

Any chapter that has been involved in movie booking already knows it is not

an easy task. But let us tell you more! Our President Jim Teague, for the past 11 years, has combined his administrative responsibilities with those of film booker. That means film selection, negotiating and actual booking. That's when the problems get tough! Will the films arrive on time? (Once the second film for the night arrived during the showing of the first film!) Then the problem may arise of bad prints, lousy splices, and the reactions of the audience who are paying to watch these films.

Jim has passed this job to another Jim — Jim Barton, who is a highly talented member of our organ staff and is thoroughly grounded in the movie business. For his long, hard years of booking, the chapter presented Teague with a clock in the shape of a movie reel.

Before Christmas the chapter had a dinner meeting at Emery with part of the dinner carried in, part of it catered. The emphasis was in introducing several working groups for all members to see in one group. These included the organ crew, organ staff, and Board of Directors. Organists for the evening were Joe Hollman, Art Kessler, Greg Oswald, Glenn Merriam and Claire Lawrence. Tom Marcum furnished piano music during dinner. Organists Jim Barton and Gene Wilson brought the evening to a close.

Hubert Shearin with assists by Claire Lawrence, Bill Ahlert, Jan Gavin

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Donna Parker and Jonas Nordwall at Cleveland High School Kimball. Roy Fritz photo

OREGON
Portland
503/771-8098



On April 24, we met at Cleveland High School for the final concert of the 1991-1992 series. Our featured artist was Jonas Nordwall, who is an alumni of Cleveland High. Jonas is a native of Portland. He keeps a busy schedule performing locally and abroad. In this performance he included selections from musicals, movies, opera, and several classical works. Jonas opened with "Yankee Doodle Dandy." From that moment on, we knew we were in for a treat. The organ responded to his every command and was especially impressive during Bach's "Fugue in C Major." The gracious and talented artist and now Portland resident, Donna Parker, joined Jonas for two selections performed on the Kimball and on a MIDI keyboard. It was a fantastic combination of musical abilities which left the audience wanting more. Mr. Nordwall put the organ through its paces with his arrangement of the silent movie march "The Burning of Rome." Jonas closed his program with Rossini's "Barber of Seville." For his encore he chose the rousing march "76 Trombones" from *Music Man*.

We are so fortunate to have Jonas Nordwall in our area. He is one of the most artistic and skilled organists performing today. He truly is an outstanding artist and he knows how to get the most out of an instrument. Rick Parks

ORLANDO AREA

Orlando, Florida
407/282-0911

Our DON BAKER MEMORIAL ORGAN project is starting to move along at a more rapid pace now. In March, we held our first all-member working session. Hazel Hensing, one of our hard-working and dedicated members, took on the job as coordinator of the work crews — not an easy task. The members were assigned various activities such as painting and sanding walls of the "console garage" and chambers, installing windlines, painting the blower, etc. This proved to be a very enjoyable and productive meeting.

During April and May, our Crew Chief Ted Campbell, with the help of Chuck Thomas, completed the windline installation above and across the 100-plus foot ceiling of the auditorium. Some of the chests were moved into the chambers to await connection. Cliff Shaffer is continuing his diligent work painting the console.

Our April meeting was held at the Dunn Music Company facility in Orlando. Owner/manager Mike Roberts invited our members to hear the new Allen (MDS-Theatre III) Digital Computer Organ. Leroy Lewis introduced the organ by playing a group of arrangements performed in his own inimitable fashion. Open console followed, and many of our members tried their luck with this very fine instrument, while the rest of us enjoyed refreshments provided by Hazel Hensing, who is always in there pitching.

On April 26, our chapter sponsored a benefit concert held in the Lake Brantley High School Auditorium, where the DON BAKER MEMORIAL ORGAN is being installed. Our very generous Leroy performed on his own "one-of-a-kind" instrument, a magnificent program as always. It seems that each time Leroy plays "Tea for Two" it is his best and it is perfect, but the next time he does it even more perfectly — if that's possible. The program was capped by a well-deserved

rousing standing ovation. Don't know where we'd be at this point if Leroy Lewis and Ted Campbell had not appeared on our scene a couple of years ago.

As always, Hazel Hensing and June Thomas very ably coordinated efforts for the small reception which followed the concert. The refreshments were provided by our chapter ladies who are always willing to jump in and help when needed.

The very welcome proceeds from the concert will be used to help to complete the installation of the DON BAKER. Unfortunately, we did not fill the 850-seat house as we had hoped. However, we did learn a little about running a theatre, and this experience served as a good "dry run" for future concerts when our theatre organ project is completed.

Our Publicity Committee, Wayne Tilschner, Ed Morganto, and Ron Bower, did a commendable job getting the concert advertised. As many of you more experienced chapters know, it takes many hands to put on such a program, e.g., ushers, ticket sellers and takers, light and sound men, greeters, etc. There is also the very necessary task of keeping the money and tickets straight. For this very involved job, we are indeed grateful to our able Treasurer Frank Norris. There are just too many helpers to thank each individual for fear of leaving someone out. But the board of directors and all the members of our chapter express sincere gratitude to all the people who pitched in to help make this concert successful. We are one step closer to our goal!

During the next few months our efforts will be doubled to complete our project. We are still very much in need of financial help to get to that point. However, positive thinking does wonders! In this regard, a vote of confidence from all of our members goes out to our president and prime mover on this project, Cliff Shaffer. He has done a fantastic job of keeping us all motivated through our rough times. Three cheers for Cliff!

Lois Thomson

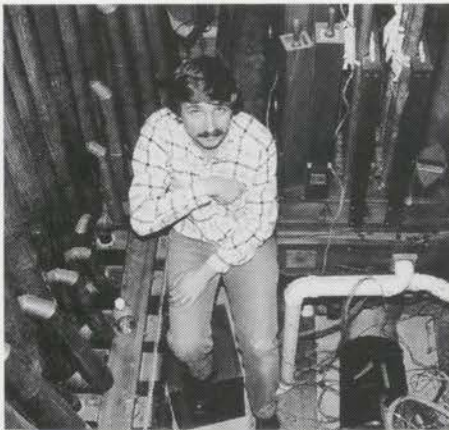
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Marc Hansen takes a break from wiring the Main Chamber.



Gary Jones at Dr. Paul Abernethy's Morton-Wurlitzer.



Greg Owen at the Robert-Morton.

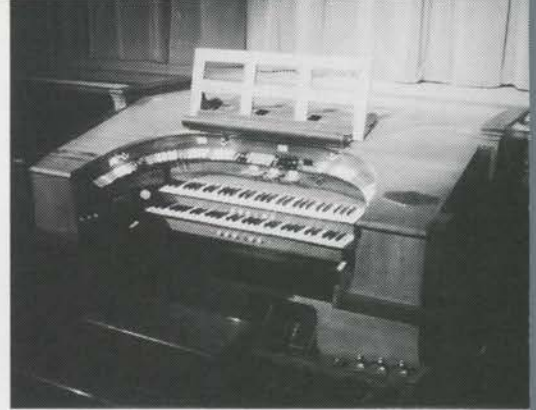
PIEDMONT

2222A Paterson Street
Greensboro, North Carolina

We have had a very busy quarter, starting last December with the dedication of the 2/8 Robert-Morton in the Carolina Civic Center in Lumberton, North Carolina. This was a free concert and movie given to thank the community for their help in installing the organ. Chapter member Greg Owen performed a seasonal concert and a silent movie.

On January 25, the city of Greensboro United Arts Council hosted "Arts Showcase '92" at the Carolina Circle Mall. Chapter members Mac Abernethy, Paul Abernethy, Ron Biddle, Buddy Boyd, and Don MacDonald manned a booth to help educate the public about the 2/6 Robert-Morton in the Carolina Theatre, Greensboro.

February 15 saw the first public performance of Dr. Paul Abernethy's 3/10 Morton-Wurlitzer. Gary Jones of Birmingham, Alabama, after being assured that just because we were north of Alabama we were still below the Mason-Dixon Line, came north to play for us. Fifty people were present in Paul's home, chapter members, friends from as far away as Baltimore, Maryland, and the



2/8 Robert-Morton in Lumberton.

AGO (that other organ club). This basic 3/8 Robert-Morton replaced the 2/8 Morton in the early 1980s. Then last year a Wurlitzer Clarinet and Tuba were added with a Devtonix Relay. Everyone says they never heard the organ sound so great. The organ now boasts five 16-foot ranks including a 16-foot Trumpet.

Work in Bristol, Tennessee, continues with plans to have the organ playing by the end of the summer. The winding is complete and all that is left is the rebuild of the console and Solo chamber to relay wiring. The chapter wishes to thank Marc Hansen for his surprise visit and help at Christmas.

We wish Buddy Boyd a safe trip as he travels to Israel again this summer for business.



Don MacDonald at the society's booth helping to get the word out.

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Ayup, we're still in business. We Downeasters take a bit longer, but we never give up. From 1991 to present, we meet April to December because of the snowy winters in these parts. Contact us if you are interested in our summer schedule — we'd love to see you.

Mighty nice things have been happening. We've been rebuilding the 3/13 Wurlitzer (former New Rochelle, New York, RKO). We releathered the relay and some chests, installed PVC windline, simplified the wiring, and had the organ tonally regulated. Tom Hazleton was the first to play it in the summer of 1991. He was pleased to find a 3/13 totally restored with no electronics.

Several demonstrations were given for local school children, sixth to eighth grades, by organist Bill Pilcher of nearby Saco, Maine.

A donated *Phantom of The Opera* film was played by Bob Legon and an old-time vaudeville show with Benny Rheel of Gardner, Maine, was presented in September 1991 with Bill Picher and John Cook playing historic theatre organ

music; silent film shorts featuring our "Swashbuckling" theme were cued by Bob Legon.

A new year started in April 1992 with the relay reassembled and working the same as it did in 1927.

Lots of plans are in the works, and the northern New England hospitality awaits you. Our meeting location is Old Orchard Beach Middle School. Call us for directions.
Bob Legon

POTOMAC VALLEY

703/256-8640 or 301/652-3222

We had a fantastic treat on Sunday afternoon, March 22, when Vice-Chairman Floyd E. Werle presented a special program of favorite music to celebrate 25 years as Director of Music for Faith United Methodist Church in Rockville, Maryland. This was a joint church/PVTOS event. Floyd played the 3/27 Marshall Stone hybrid instrument, now in its 14th year of operation. This informal program presented a mixture of classic and theatre selections. Among the items were music from a Sousa operetta, an on-the-spot improvisation of a hymn tune, a Frank Loesser medley, and a Bach

discovery called "Uncle Joe Has Lost His Trousers!" (PVTOS past chairman George R. Johnson maintains the Marshall Stone).

April 25 was the date of PVTOS' Seventh Annual Bus Trip to John Dickinson High School in Wilmington, Delaware. Thirty-five of our members and guests attended this fabulous event which featured Tom Hazleton and Jonas Nordwall at the dual consoles of Dickinson's famous 3/42 Kimball theatre pipe organ. The two main consoles, a Kimball and a Moller, were used in this extravaganza. Both artists are among the most famous theatre organists in the world and have had extensive experience in playing together, and it showed in this lavish event.

Jack Little



Floyd Werle at the 3/27 Marshall Stone.
Dan Swope photo

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88-year-old former theatre organist Ed Zollman with Walt Strony.

PUGET SOUND Federal Way, Washington

At last we know the destination of the Bellevue Pizza and Pipes Wurlitzer, and it's not as bad as it could have been. Within a year it will be reinstalled in a duplicate setting in the Silverwood Amusement Park in Athol, Idaho, just 15 miles north of Coeur d'Alene. Soon we can plan one of those delightful over-the-mountain trips to visit it.

Meanwhile, we're enjoying it to the fullest, and it does seem it never sounded better. There was a pizza party March 8 for the chapter, sponsored by owners Russ Evans, Gregg Smith, and Jerry Gould: Open console (limit two numbers at a time, then back in line) and all the pizza you could eat. How gratifying it was to discover so many budding talents within our own chapter! "Talky" Rock took a turn on the mike to explain to new members the workings of the instrument, until time was finally called in favor of members still clamoring to play.

The final concert came on March 29 featuring the extravagantly gifted Walt Strony with a convention-quality program. Once again the sign on the door said "Open to the Public at 5," the raucous electronic games were silenced, and food preparation and service were halted. What a delight to hear this perfect organ in concert, really hear it! Many thanks to the owners, and Walt, too, for caring enough to always give his very best.

The final goodbye came on June 5 with all the organists who had been associated with Pizza and Pipes taking turns to play down to the deadline. Dismantling of the organ commenced the next morning.

On May 4 we traveled to Tacoma to the newly refurbished Temple Theatre. The whole Masonic complex, including the theatre, had been purchased by a Tacoma jeweler and an antiques show promoter from Seattle. The formerly dingy theatre is newly painted throughout in ivory and buff, with touches of Mediterranean blue and ruby. The decor is Egyptian, of course, and there's a most marvellous scene of the Nile with its fellucas, temples, and such on a backdrop which covers the entire width of the stage.

The organ is the familiar 2/9 Kimball, the original installation dating to 1929. Our member Homer Johnson has cared for it the past 30 years. Andy Crow played the concert, fresh from his morning stint at the First M.E. Church in Olympia. He presented a varied collection of things chosen specially to showcase this particular organ. He closed with a cluster of show tunes.



Walt Strony at Bellevue Pizza & Pipes.

We emerged into the bright sunshine, (what is happening here? It's supposed to rain all the time) and met again at Tacoma Pizza and Pipes. Don Wallin' was playing. He has become a regular, and took turns with Jane Johnson and Andy to keep the music flowing.

Genny Whitting



Andy Crow at Tacoma Temple Theatre

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RED RIVER

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A special guest at our February chapter meeting in the home of David Knudtson, Fargo Theatre manager, was a foreign exchange student, Daniel Espinoza, from Panama. Dan was spending two months with the Gene Sweeneys and has an active interest in music. He spent some time with Gene at the theatre, trying the lobby grand piano and the two organs.

This spring another wedding took place at the theatre for a couple whose first real date was at the theatre during their high school days.

It's hard to believe our 36th show is history, but April 10 and 11 marked another enjoyable Silent Movie Night production. This time the program began with an old-time vaudeville act. Emcee Dale Lammi with his comic remarks got the mood rolling, and then Larry Olson began his juggling and comic routines with his flirtatious flapper assistant, Julie Cadwell, and with Lloyd Collins at the organ. Larry is the manager and founding member of Plain People, a group made up of jugglers, mimes, actors, magicians and singers. The juggling consisted of balls, scarves, pins, sticks and baton, and boxes as Larry delighted the audience. Their portion of the program closed with Larry and Julie singing, "Ain't She Sweet." As the console rose from the pit, Lloyd bowed and doffed a gleaming white hard hat. Can't be too careful.

Next up was the 1920 Keaton short comedy, *One Week*, in which Buster tries to build a model home by numbered cartons, with disastrous results. Lance Johnson provided the score for this and the Keaton feature film, *Sherlock, Jr.* from 1924. In this, Buster is a movie projectionist who wants to be a detective. Pre-show and intermission performances on the lobby grand were by Gene Struble. A reception on the mezzanine followed the Saturday show. *Sonia Carlson*



Dan Espinoza at the 2/7 mezzanine organ, Fargo Theatre. *Gene Sweeney photo*



Dan Espinoza at the 3/15 Wurlitzer, Fargo Theatre. *Gene Sweeney photo*



Jack Moelmann at the Orpheum Theatre Wurlitzer. *Tom Jeffery photo*

RIVER CITY

Omaha, Nebraska
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Bill and Maurine Durand shared their lovely home and their three-manual Allen Digital Organ once again by hosting our March 21 chapter meeting. Our guest artists were members Warner Moss and Ann Harnett. Warner opened his portion of the program with an old favorite tune, "Who's Sorry Now?" followed by "Marie," "Sentimental Journey," "My Happiness," and a multitude of sentimental hits. He closed with "Bye, Bye Blues." Then Ann Harnett entertained us with a clever audience participation version of *Name That Tune*, with the theme, "The Sounds of Love." Ann played 15 songs with the word *love* in the titles, beginning with "Love is a Flower" and ending with "Love is a Many-Splendored Thing." The contestants were given a scrambled, cryptic list of the titles as clues; for example: LOVE SI A NYAM PLEDERONDS GINTH. The proud winners received Easter candies in keeping with the season.

Our April 9 meeting at Bob and Joyce Markworth's home did include melodies played on the Markworth Kimball, but was primarily an opportunity to discuss important chapter business, including several public theatre organ concerts planned for 1992 and work assignments for Jack Moelmann's April 12 concert at the Orpheum Theatre. A detailed master plan for the professional restoration and augmentation of the Orpheum Theatre's Wurlitzer was summarized for the membership, and the members voted to proceed with the next step in the process — to submit the formal proposal to City Government for review. The membership also received exciting news that Bill and Maurine Durand have plans to construct a building on their property to serve as a club meeting room for River City Chapter; the room would include chamber space for a small theatre pipe organ presently being acquired for RCTOS. *(cont.)*

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RIVER CITY cont.

Then on April 12, Jack Moelmann returned to Omaha for his eighth concert at the Orpheum Theatre. Jack opened his show with a medley of Gershwin tunes, including "Of Thee I Sing," "Who Cares" and "Strike Up The Band." Medleys from *Oklahoma* and *Phantom of the Opera* followed. For a change of pace, Jack presented 13 great TV advertising jingles from the 50s and 60s while projecting a slide of each company's logo; for example, "I Wish I Were an Oscar Meyer Wiener" and "Use Ajax the Foaming Cleanser." Jack concluded the first half with a sing-along, several beloved hymns and the lively "Washington Post March." After intermission Jack brought the console up with "The Trolley Song" and the "Nebraska Fight Song." For a Spanish flavor he offered "Granada" and "Lady of Spain." Then he cued Charlie Chaplin's 1916 silent, *The Rink*, to everyone's delight. Jack closed the concert with his legendary *Tribute to America*. For an encore he offered Sousa's "Stars and Stripes Forever." An "afterglow party" followed the concert at Markworth's home.

Tom Jeffery

ROCKY MOUNTAIN

Denver, Colorado
303-422-4263 or
303/233-4716



Our winter and spring seasons have been filled with many fun-filled musical events and much hard work. The chapter continues with the Wicks Theatre Organ Project and its installation into Denver's East High School. Many of the board members have found themselves helping resolve the endless amount of red tape dealing with the Denver Paramount's Wurlitzer settlement and repair.

Members and friends of the chapter said farewell to the Bob Porter home installation with club favorite Patti Simon at the console. Bob will be well remembered for his many years of service to the chapter and the theatre organ community.

Having joint meetings and concerts with other organizations is a very important part of the chapter's programming. Keeping with this tradition, Wells Music Stores and organist Chuck Shockney treated the electronic organ enthusiasts as well as the chapter's members to the wonders of the electronic organ. A great change of pace.

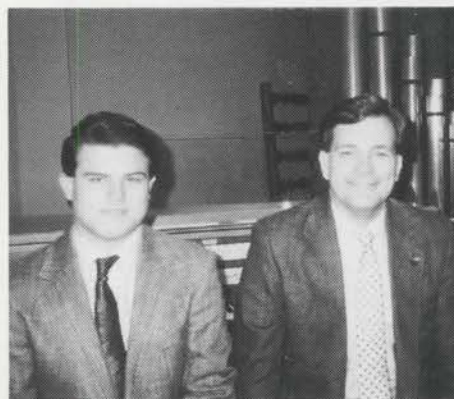
Like many older chapters in the ATOS, Rocky Mountain members voted to rework its business set up and expand its public relations and programming. To keep this meeting from becoming all



DeLoy Goeglein



Joel Kremer



Bill Bridegroom (left) and Mark Gifford at Rodgers Organs of St. Louis.

C. Wiltch photo

work, DeLoy Goeglein presented a wonderful theatre organ program at Priscilla Arthur's Wurlitzer.

The loveliest of spring days found members and friends at the home of Joel Kremer in Parker. Joel has developed a grand style of playing over the years. He and his 4/28 theatre organ treated all to a wonderful and exciting program. This was the first time that many members heard the wonders of Joel's new addition of the MIDI program to his Devtronix computer relay.

The spring and summer seasons will be filled with much music and guest artists. If you have the opportunity to be in the Denver area, feel free to look us up and see what is going on.

David Love



Joe Barnes at the April meeting.

C. Wiltch photo



Members at Wells Music.



Fran Ettling leads the sing-along at the Ryan Wicks.

C. Wiltch photo

ST. LOUIS

Missouri
314/469-6319

Our March meeting was held at the studios of Rodgers' Organs of St. Louis. Our host was company Vice-President Mark Gifford. In addition to several Rodgers organs, there were keyboards, and a complete pipe organ set up. Mark's program was a variety of popular and classical pieces, punctuated with his witty remarks and jokes. During the program, Mark had one of his many students, Bill Bridegroom, do a solo number, and then Bill and Mark did a trumpet/organ duet. It was a delightful afternoon.

April found us at the home of Jim and Dee Ryan, to debut their newly installed Wick's pipe organ. Joe Barnes and Fran Ettling shared the spotlight. Joe did several less-known numbers from his extensive music collection, and then Fran followed up with old favorites, as well as a sing-along. The organ behaved flawlessly, thanks to the relay which was completely designed and built by Jim Ryan. This relay will eventually handle up to 25 ranks, and several organ builders are currently field-testing this innovative design here in St. Louis. Thanks to the Ryan family for inviting us to their home.

May is a historic month for our chapter: the debut of our very own 2/11 Wurlitzer in the FOX Theatre Lobby. More on this in our next issue.

Chuck Wiltch



Jim Riggs — the swinging organist.

SIERRA

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

It was a stormy April 12, but that didn't put a crimp in our concert featuring Jim Riggs at the Hartzell Blue Barn Studio in Lodi. The crowd was overflowing. Jim Riggs is one organist who knows how to use second touch and plays correct counter-melodies in good taste. He also knows what the audience wants to hear — and plays it for them!

You might call Jim the "Swinging Organist of The Theatre Organ." His upbeat tempos had the crowd tapping their feet and calling for more. His program was composed of good old movie title selections, and one thing the audience loved was his many medleys of old tunes and novelty selections. Jim could do no wrong with his winning personality and great talent. The audience applauded him vigorously throughout the program.

A big thanks to Kay Ruland and Louise Daggott for their help with the punch and cookies, to Jim for a great program and to Mr. Hartzell for his hospitality and the use of his beautiful Robert-Morton.
Bub Taylor

SOONER STATE

Tulsa, Oklahoma
918/742-8693 or 918/437-2146

Our meeting for March was held at our Broken Arrow Vo-Tech installation where Sam Collier presented an enjoyable mini-concert on our own 3/10 Robert-Morton. Sam is a delightful artist, and his program consisted mostly of popular standards. His closer was "Harlem Nocturne," with the melody played on the 16' Diapason and 8' Tibia, "and a little Kinura in there, too," he said. Seven persons played at open console.

In April we met at Central Assembly of God Church, where Dick Van Dera entertained us royally on the 4/14 Robert-Morton. He played a little bit of everything — opening with "S'Wonderful" and running the gamut from old time standards to Bette Midler's "The Rose," Jesse Crawford's "Open Your Eyes" was especially lovely, as were his encore selections of three Gospel hymns.

Then the console was open, and we heard music from eight people. Carolyn Craft's accompaniment of her husband Paul's singing of "The Holy City" was a beautiful highlight of open console time. We also enjoyed a couple of songs sung by Bonnie Duncan, with accompaniment by Katie Dennis on the grand piano.

And would you believe — we had 24 guests present.

John McConnel held an Organ Chamber Cleanout celebration recently at his Orpheum Theatre in Okmulgee. Six people from our chapter attended to admire his progress.

In the words of chapter President Lee Smith, "The only trouble was that the celebration was held in the chambers — reached by climbing forty feet of ladder whose one-inch diameter steel rungs were imbedded in the brick wall! I hate heights of that nature! In climbing, the toes of my big feet hit the brick wall be-

fore I felt I had enough of my foot on the rung . . . could my foot slip off? I made it to the chambers, but I'm sure there are finger and toe impressions left permanently on the rungs!"

We are delighted and proud of John, however (of course!) . . . his theatre will probably be the first one in Oklahoma to again have a theatre pipe organ installed in it. And Miami, Pawhuska, and Ponca City shouldn't be too far behind.

Dorothy Smith

SOUTHERN NEW JERSEY

P.O. Box 2305
South Vineland, New Jersey 08360

Our April meeting was held at the Broadway Theatre in Pitman, New Jersey. The theatre has a 3/8 Kimball in its original setting and in unaltered condition. The meeting began with open console with a few of our members and guest members from Delaware Valley Chapter holding forth at the console.

The business portion of the meeting was devoted to discussion concerning the restoration of the Kimball organ to its original condition. A committee was formed and a meeting arranged with the theatre owner to discuss the restoration effort. All present felt it would be a worthwhile endeavor as the theatre and the organ are in very good condition.

Following dinner at O'Henry's in Glassboro, we traveled to the home of Mary and Howard Mintzer for an open console session on their newly acquired Gulbransen Rialto II. This and dessert at the Mintzer's residence topped off a great spring Sunday.
Joseph E. Rementer

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Dolton W. McAlpin, *MCATOS*, March 1992

GETS BETTER EVERY TIME

There are many artists on the theatre organ circuit, most of whom are very good; however, Bob Ralston falls into a select group of great ones, who progressively improves every time you hear him.

Fran Verri in "*Pipes of PATOS*" May 1992

BOB RALSTON

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TOLEDO

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Our spring concert featured "Mr. Paramount," Virg Howard, the last organist at the former Toledo Paramount Wurlitzer in its final days before the theatre was demolished in 1965. The show, entitled *Now Is The Hour* — Virg's theme song and the title of his last album produced on the Toledo Paramount organ — opened with a nostalgic audio-visual presentation of the Paramount, then right into Virg at the console of the chapter Marr & Colton. Drawing from the original Lucky Strike *Your Hit Parade*, Virg performed the "Number One" hits through the years beginning with 1935. Who could forget songs like "A Nightingale Sang in Berkeley Square," "Don't Fence Me In," and "Tumbling Tumbleweed?" Then the audience put its hands together and helped with the critical clapping sequences for "Deep In The Heart of Texas."

Virg's wife, Karen, opened the second half with a medley of Latin-American numbers, ending with "Tico-Tico." Calling on the audience to join in, Virg brought out the slides for an old fashioned sing-along. Finally, he revived some truly fond memories with "Moon River," a combination recitation of the original poem and an organ solo of "Caprice Viennois," by the late Fritz Kreisler and the theme of the old *Moon River* show on WLW Radio. That show was heard every midnight on the Cincinnati-based station with the house Wurlitzer providing accompaniment.

Now Is The Hour was the best attended show in recent years and was the first of the 1992 season. Virg and Karen will be playing a piano/organ duo June 20 at the Senate Theatre in Detroit.

The organ was used pre-show and during intermission for the Ohio Theatre's production of Meredith Wilson's *The Music Man* in May. Several members volunteered to play for the live stage show as a goodwill gesture to the theatre — the home of the TATOS installation.

Ever since the 4/10 Marr & Colton went on line and became playable, one major limitation has been the lack of combination action. The original mechanism was somehow lost when the organ was removed from the Rivoli Theatre and placed in storage for restoration. Although the stop rails have always been wired and ready for newer electronic presets, the organ crew has long sought to install presets, but the cost has been prohibitive.

Finally, at the April meeting, Paul

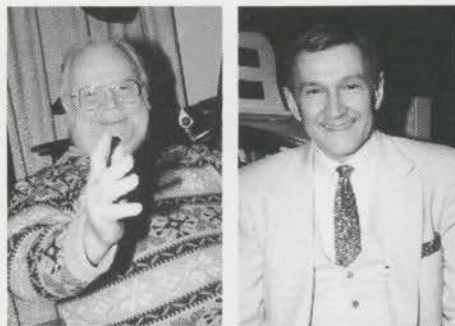
Wasserman proposed the addition of combination action, and the suggestion was unanimously approved. But the biggest surprise came when Frank Hayes, a long-time TATOS member and theatre organ buff, announced that he would pay for the entire installation as his "gift" to the society. This is not Frank's first major contribution to the cause; he donated the pedalboard back in the early days of the organization. This most recent generous contribution was truly "above and beyond." At the May meeting, the board honored Frank with Lifetime Membership status in TATOS, only the third such in the group's history.

The parts for the presets were ordered immediately, and Wasserman will supervise the installation of the electronics. All four manuals will have combination action, but because of space limitations on the lower key rail, the pedals will be set from the accompaniment pistons using second touch. Many original Marr & Colton installations followed this standard, creating what they called "suitable bass." Paul plans to install the action over the summer to minimize downtime and have it totally operational for the fall concert.

The organ crew has been working diligently to correct many of the early installation *faux pas* and to bring the workmanship up to the standards being established and encouraged by ATOS. The days of duct tape, crazy glue, and liquid nails are long past, and it is the organ crew's belief that all work — present and future — should be of the highest possible quality — which lends integrity to the installation.

Although the club takes a hiatus for the summer months, many events are in the planning stages including a repeat of a highly successful riverboat cruise down the Maumee River, a trip to the Senate Theatre in Detroit to hear the magnificent 4/34 Wurlitzer and/or to Columbus for a visit to the Ohio Theatre and a possible excursion to The Music Palace in Indianapolis to hear Dwight Thomas.

Bill Coine



(Left) Toledo area member Frank Hayes was made an Honorary Life Member of the chapter. (Right) Virg Howard at the Toledo Area Concert.



Virg and Karen Howard at the 4/10 Marr & Colton.



Wolverine annual meeting, L to R: Lucille Morton, Tony O'Brien, Margaret Tapler, David Martin.

WOLVERINE

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After revisiting St. Gabriel's Episcopal Church, East Detroit, in February, where Organist Brian Carmody played a well-received, varied program of popular and classical music for us, the Wolverines returned to the home of charter members Bob and Pat Burk in March. Here long-time Wolverine Grace Joslin entertained us with music from Rombert's *Desert Song*, Waldteuffel's spirited polka, "L'Esprit Francais" and other selections. As an add-on to Grace's program Wolverines Delores Malhoit and sister Lucille Morton decked themselves out as dashing young Irish lasses and presented a short program of Irish songs in recognition of St. Patrick's Day. It was with great pleasure that the few Wolverines in attendance (because of really bad weather) welcomed former Wolverines Lawrie and Rosemary Mallett back as chapter members.

In April, charter Wolverines Roger and Sue Mumbrue once again were host to the chapter. Melissa Ambrose was the featured organist. After her program, including a "Hoedown" in which she really blew the dust off of some of the 3/39 Wurlitzer's toys and traps, Melissa left ample time for open console. Twelve players signed up, including four of Melissa's students.

Charles Baas

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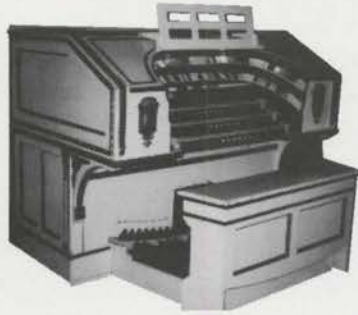
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