

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

SEPTEMBER/OCTOBER 1992





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JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

VOLUME 34, NUMBER 5

SEPTEMBER/OCTOBER 1992

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

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COVER PHOTO:
The ATOS organ which will be
installed in the Towe Ford
Museum in Sacramento.

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President's Message



From time to time I hear the comment that National ATOS does little or nothing for the chapters. It is true that in the past, very few services were available to chapters. However, due to Officers and Board members who have a genuine desire to improve ATOS, more and more direct services are available to chapters.

One of the first things to be developed, and made available to all chapters, without cost, was the Chapter Handbook. This handbook provides chapters with the help necessary to conduct the routine business of the chapter. Included in the handbook are many samples of contracts, legal documents, and forms required to operate a chapter in today's complex business world. The President of each chapter was sent a copy of this handbook. If for some reason a copy of the handbook sent to your chapter cannot be found, contact Bob Markworth, Chairperson of the Chapter Relations Committee.

National ATOS pays ASCAP fees for all chapters. Our contract with ASCAP makes it possible for local chapters to present public programs without paying the fees. By completing a simple form, and submitting it to our Executive Director, the fees that the chapter would have had to pay to present a public program are paid by national ATOS.

The radio program, THEATRE PIPES, is produced by national ATOS and is available to radio stations throughout the country. By getting this program on the air, chapters benefit by being able to reach more people in their area. This results in increased attendance and interest in chapter events. Chapters are encouraged to contact their local radio station, meet with the program director and request that the station broadcast the ATOS radio program. We have twenty-six half hour programs available now. Soon, we will have another twenty-six half hour programs completed and ready for broadcast. For further information, contact Russ Hamnett, Chairperson of the Radio Programming Committee.

In July, the Board of Directors ap-

proved the establishment of the ATOS Endowment Fund. This fund has the potential to provide direct financial help to our chapters. Starting next year, chapters will be able to apply for grants or low interest loans to help them with local theatre pipe organ projects. I might add that only chapters that are in compliance with the Chapter Charter Agreement and the ATOS Bylaws, will be eligible for such help.

More detailed information about the Endowment Fund will be forthcoming. You will learn how you can become a part of this effort to assure that ATOS and the preservation, maintenance, and public presentation of the theatre pipe organ will continue into the twenty-first century. It is important to understand that the greater the participation by members, the greater the financial help can be to chapters.

Because of the nature of our society's operation, change comes slowly to ATOS. However, I am pleased to report to our members that your Officers and Board of Directors are committed to providing more and more services to the chapters. At the present time, several projects are being developed that will result in additional services to our chapters in the future.

Being a part of a dynamic and progressive national organization has many advantages for chapters. There is strength in numbers. By working together in cooperation and good will, our society will grow, and the theatre pipe organ music we love so much will be heard and appreciated by more and more people each year.

Vern Bickel

See you in



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Letters To The Editor

Dear Editor:

I suppose I'm one of the dreaded purists Daniel Costigan expected to provoke with his comments in the July/August issue, but his is not a letter I can get myself irritated by, only disappointed that he holds such a low opinion of the theatre organ and its audience, present and potential.

In any audience can be found an un-discriminating segment which mistakes bigness, loudness and gaudiness for quality. It is easily satisfied, as none of these has ever been in short supply. If this is the audience to which Mr. Costigan would have us pander, we can relax and safely lower our standards. If he is right, and feeding on the bottom is what the theatre organ must do to survive, perhaps it should be left to die a natural death.

This is nothing I wish to be a part of. To survive and flourish, we must aspire to higher, not lower, standards. The theatre organ can be an effective and appealing medium when it is played with accuracy, imagination and elan, and when it is conceived, maintained, regulated and tuned with all the expertise we can command. This is hardly a secret: it is a time-honored formula, by no means precluding the big, loud and gaudy, embracing as well the small, soft and subtle, but leaving no room whatever for the slapdash, meretricious and second rate. The theatre organ will ultimately be taken only as seriously as we take it ourselves.

On the other hand, his observations on showmanship are entirely to the point: we need as much of the real thing as we can get. As he notes, audiences today are continually exposed to production values of the highest caliber and should not be disappointed by our presentations. An organ concert needs to be a show, not just two hours of somebody playing the organ. Effective lighting, smart timing, good pacing and all the other skills are not impossible to learn and practice.

Sorry, Mr. Costigan, we *are* antique collectors: theatre organs are not being made any more, and most of the music suitable for them is already out there. This is nothing to be ashamed of; I, for one, revel in it.

Sincerely,

Steve Levin

Port Townsend, Washington

Dear Editor:

The letter in the last issue from Daniel Costigan does not go far enough. Why stop with the scrapping of fixed (or not

fixed) two-manual walnut (or mahogany) consoles? Why stop with three manuals? Let's get up-to-date and make the theatre organ a standard 5/55! In addition to being easy to type, all organists would know these instruments as clones and one standard set of registrations would do all. Do not excuse my sarcasm!

One of the creeds of ATOS is "preserving the tradition of Theatre Organ." Key word here is preservation. We are, by our very nature, "antique collectors" — or preservationists! So be it! I subscribe to the faithful, literal preservation of the theatre organ. This conservative approach is far from out of favor, thankfully, with a growing number in ATOS.

Actually, Wurlitzer built many style 235 and 260 three-manual organs. Very few two-manual style 216, ten-rank organs were built. I would stack these 2/10 instruments against any stock 235 or 260 for sheer musical variety and color — in some cases even brute power. The "visual impact" idea is far from new, however. We had one organ in Fresno that was built by Robert-Morton as a 5/12. It was a three-manual organ with two, two-stop coupler manuals — something to look at, but little to listen to. It assumed junkpile temperature way back in the thirties. I recall even Kimball produced a 4/10 for a theatre in Chicago. And I'll not even comment on the stupidity of a digital wonder organ surpassing a vintage instrument!

Further, in its heyday the theatre organ was not the show as it is today. It was PART of the show! "Don't change a thing?" Well, we already have changed by making the theatre organ the whole show. We of ATOS are specialists — perhaps self-appointed — nonetheless specialists. Arena-filled light and sound shows would likely do little to present the theatre organ to more people. However, exposing the theatre organ to neophytes might best be done through the medium for which it was first intended — SILENT PHOTOPLAYS. Novices first hearing the organ as part of a silent film program might be sufficiently enthused to subsequently explore a theatre-organ-only program. There are actually more film buffs than theatre organ fans. The understated film work of Carter, Erwin, Weiler, Vaughn and others might be having far more of an impact than ever expected. Our best-attended programs have been a solo organist presented WITH a silent film.

Finally, I'll gladly continue to do wrong in Mr. Costigan's eyes and pre-

serve any two-manual theatre organ I can find. In fact, our crew is presently installing a style 200-special (ex-style F) in the State Theatre in Monterey. We have already committed a similar egregious "error" by installing a 2/10 style 216 in the FOX Hanford, and I'll stack the "whopper . . . big finish . . ." of our little 216 against any and all — given its intent and environment: preservation of a theatre, an organ and a musical style. This is not the "spirit" of the theatre organ that Mr. Costigan calls for, it IS the theatre organ.

Sincerely,

Thomas L. DeLay

Fresno, California

Dear Editor:

I have just spoken with Jack Moelmann regarding the electronic organ group he recently formed. He is really inspired about the prospects of this branch of ATOS, and I don't blame him! I, too, am an electronics engineer and foresee many more advances in the art of MIDI as well as pipe organ voices in a "box," and at a price comparable with the Commodore 64, for example. I do not believe the CPU will replace the pipe organ, but I do know that the present electronic and even pipe organs will be able to be enhanced by these MIDI adjuncts. The theatre organ market is unlike many other electronic ones — TV, radio, etc., and manufacturers simply will not invest capital in lesser markets — so thanks for supporting Jack's "baby." I think it shows much wisdom. After all, how else are we to attract young folks to our love of pipe organ/electronic pipes? The computer via MIDI is an excellent mechanism!

Sincerely,

Dave Taylor

Scottsdale, Arizona

Dear Editor:

Recently we returned from a tour of Minnesota, North Dakota and Idaho. After breakfast in Fargo, North Dakota, we took a walking tour of Fargo to check on the theatre. We learned it had a Wurlitzer pipe organ. We were told that Lance Johnson, who has an organ shop, was the man to talk to for a visit there. While at lunch at Fargo Elks Club, I called Mr. Johnson. He returned my call within two minutes and told us to go to the theatre and see a Dave Knutson. Dave not only gave us a look at the console but also played a twenty minute private concert for us. The original organ

(continued)

LETTERS cont.

was a 2/7, referred to as a style E. In 1979, the ATOS members installed the three-manual console.

In Boise, Idaho, we stopped and talked to Paul Winthers and his mother in their piano and organ store. Needless to say, we told them of our love for pipe organ music. In twenty minutes we were talking to Marvin Scifre, the projectionist at the Egyptian Theatre. Marvin also gave us a twenty minute concert on the 2/8 Robert-Morton there.

Tora and I can't thank the aforementioned in Fargo and Boise enough! If at any time any of our members happen to visit these places, look these folks up — they will be happy to see you.

Sincerely,
"Tiny" Hiserman
Long Beach, California

Dear Editor:

We particularly enjoyed "Stanleigh Malotte: Theatre Organist," by Stan Malotte, Jr. in the May/June issue. When I say "we" I include my wife, Jane, who never actually heard him as I did, but heard me talk about his legendary performances at the Seattle Paramount in the thirties where he played for a few months billed as "world premiere organist."

Sound pictures were in, of course, but Stanleigh would play the Wurlitzer through the opening title and credits of the feature until the recorded dialogue would begin — thus giving the picture more dramatic "class."

Another "show biz" stunt was a local newsreel with Stan at the console microphone, down out of sight, wired through the big stage speakers, giving the news commentary "live" (know your Seattle), without playing the organ at all.

Yet another version was clips of old-time silent film music with console down, Stanleigh playing only the piano stop in a rink-a-tink style and his mike commentary on "History of Entertainment." And finally, in his own words, "Then came forth the mighty organ — Stanleigh Malotte, I command you to come forth!" and then the organ broke through with an uproarious console raiser for the solo spot!

Thanks to Stan, Jr. for evoking all these memories of his dad — truly a "world premiere organist" — musician and showman.

Sincerely,
Homer R. Johnson
Tacoma, Washington

Dear Editor:

June 20-24, Lyn Larsen conducted a

workshop on the theatre organ at Colorado State University, Fort Collins. This annual event has been advertised in the Journal in the hope of drawing interested participants from the ATOS, and the 21 people who attended experienced first an outstanding concert on the 3/19 Wurlitzer, followed by three days of lectures, demonstrations, and master classes. I attended and as a teacher I benefited by observing another teacher's approach, as an organist I benefited by listening to and learning from one of the best, and as an ATOS member, I benefited by hearing other members' ideas on methods of bringing the pipe organ to the public more successfully. Also, I met and became acquainted with some very nice people! I cannot help but wonder why there were only 21 participants, when there are so many in ATOS who play and would benefit from this type of opportunity. Several of my private students attended and they were delighted with the entire experience. I hope the CSU workshop in June 1993 will draw more participants, as I can PROMISE it will be a worthwhile experience.

The National ATOS sponsorship of the Young Theatre Organist competition is a wonderful way to encourage youngsters to pursue theatre organ, and the scholarship awards enable these young people to continue their education. I would highly encourage the Scholarship Committee to consider awarding the most promising young talents a trip to and registration in the workshops currently being offered by some of our finest organists. In that way the young artists would have the opportunity to be musically guided by those most respected in the profession.

Sincerely,
Patti Simon-Zollman
Colorado Springs, Colorado

Dear Editor:

A letter by R.V. Sanders in the May/June issue intrigued me because of the nearly parallel course he and I have run. In 1970 I completed a three-manual Artisan theatre organ. In 1981 my wife, Connie, passed away and in 1984 I completed an organ for our church in her memory. It was a two-manual Wicks console that needed refinishing. It had 72 Syndyne dual magnetic stop actions and a Devtronix combination action with two memories. There are three sets of each of Devtronix independent tone generators and divider generators. All of the electronic equipment was supplied by Devtronix including tremulants, power supplies and amplifiers.



Artisan organ

The instructions were straightforward and relevant, and the PC boards were of the highest quality, but the best thing about Devtronix is that Ray Devault was, and is, always there to help me by letter or by phone — a rarity in today's impersonal business world.

Also in 1984, I sold my Artisan and purchased a Paramount, three-manual, scroll-type console from Devtronix and modified the console to accommodate 225 stops including couplers. It is unified for all independent tone generators and each division has two sets of divider generators. The Pedal division has one divider generator in addition to independent generators. This required a fantastic array of diode keyers and coupler systems, not to mention miles of wiring.

Again, Devtronix to the rescue with the Multi-Action computer control. Just imagine, a flat, 26-wire ribbon cable from the console to the computer and from the computer to the chambers. As luck would have it, I met pipe organ and computer technician Robb Kendall who had just installed the Devtronix system in the Granada Theatre organ in Kansas City and was working on the World Theatre Wurlitzer in St. Paul. He stayed with me and helped me by wiring the console and chamber for the computer control. The organ was playing in May 1988 thanks to Robb and his meticulous workmanship. In June 1988 Mike Erie of Land O'Lakes Chapter played the organ for the chapter members, and an open console was enjoyed by all.

On June 28, 1988, the organ was crated and shipped to Kingman, Arizona, where I now reside. I have since added a Devtronix MIDI interface and connected a



Deutronix organ.



Larry Koch at console of church organ.

Roland SC-55 and a Yamaha TG-77 synthesizer, playable from the organ. I use the crescendo pedal for volume control.

I think anyone who truly wants to can build exactly what they want and, in general, be capable of tuning, adjusting and servicing their own equipment.

Anyone interested in knowing more may write.

Sincerely,
Larry Koch
3855 Burro Drive G.V.S.R.
Kingman, Arizona 86401

Simonton Says . . .

Twenty-five years ago in the ATOE publication THE TIBIA, Richard Simonton, one of the founders of our organization, and President at that time, wrote the following as part of his "President's Column."

"In the beginning, it was decided that the ATOE would be an organization formed solely for pleasure purposes — there would be no formalities, no critical comments regarding the efforts of any artist to please his listeners — either through recordings or live concert — no attempt to 'regulate' the pleasure of any enthusiast in the pursuit of his chosen hobby. We . . . shall do our utmost to proceed along these lines."

(We've come a long way! Ed.)

From The Wurlitzer Cookbook

FRUIT CAKE

1 lb. butter; 1 lb. dark-brown sugar; 1 doz. eggs; 1 wine glass brandy or whiskey; ½ lb. citron, orange, and lemon peel, mixed, chopped fine; 1 lb. almonds, chopped, or figs can be substituted; 1 lb. currants; 1 lb. seeded raisins, chopped fine; 1 lb. dates, chopped fine; 1 tablespoon each cinnamon, allspice, nutmeg; 1 lb. flour.

Butter and sugar, stirred to a cream, with eggs stirred in gradually, stirring all vigorously. Flour all the chopped fruit before mixing so it does not stick, then stir in flour. Paper the pans with oiled paper. Bake 3 hours.

Wash all fruit and dry day before. Oven not too hot; can increase heat later. Slowly decrease before it gets too brown.

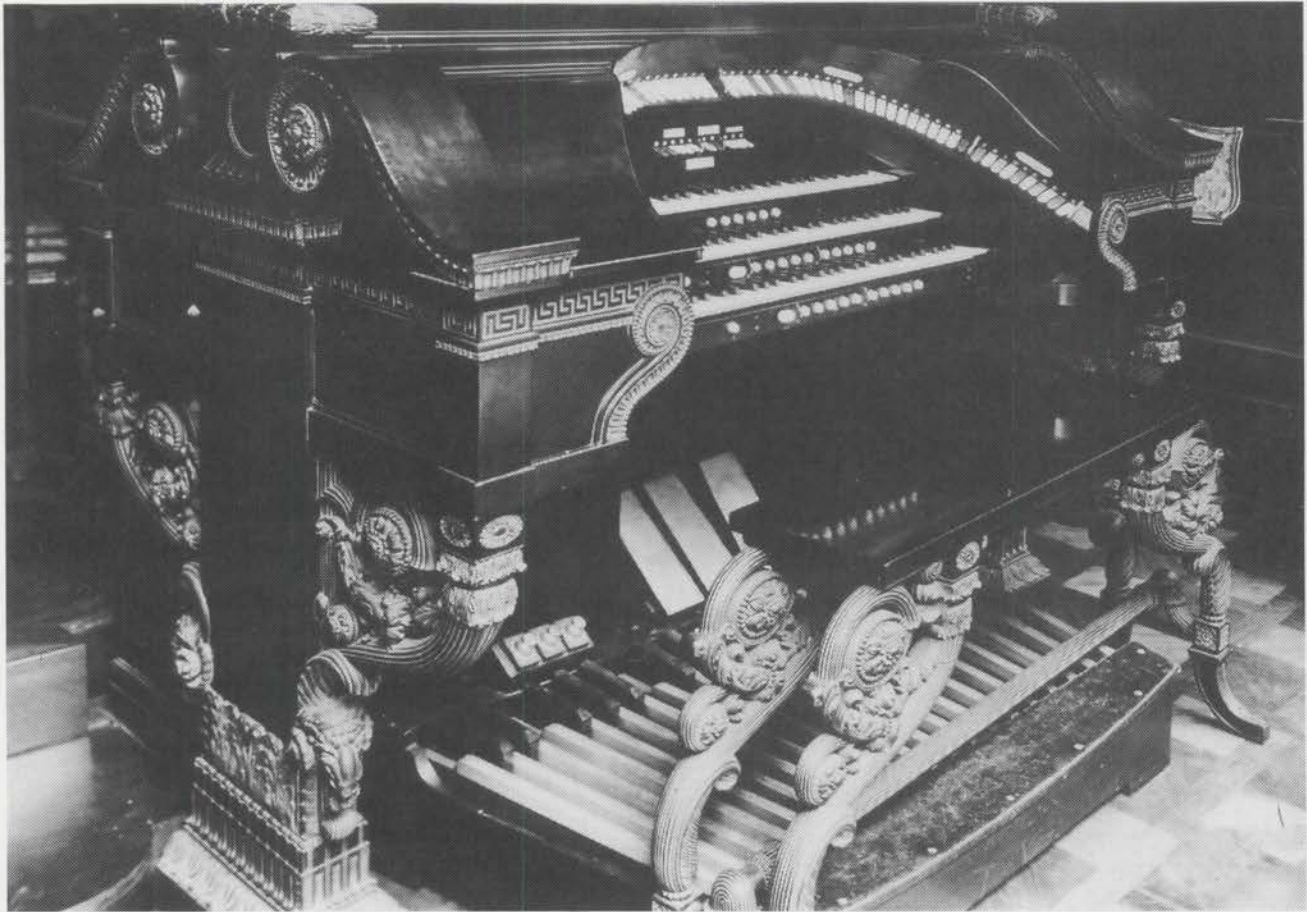
FINE SPONGE CAKE

(Recipe from Grandma Farny)

12 eggs; ¾ lb. powdered sugar; flavor with vanilla; 6 ozs. flour.

Stir yolks and sugar ½ hour; beat whites to a stiff froth; add flour to sugar and eggs, then whites. Bake in moderate oven. Rub the tin with butter and powder with sugar before putting in mixture. Do not touch pan while baking.

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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Not a Standard Scheme

MAIN - CHEST ONE:
 Trumpet, Viol D'Amour,
 Open Diapason,
 Capped Metal Flute

MAIN - CHEST TWO:
 Voix Celeste, Salicional,
 Concert Flute, Vox Humana

ECHO - CHEST THREE:
 Gamba, Gamba Celeste,
 Stopped Wood Flute, Oboe Horn

TWO PEDAL EXTENSIONS:
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No other photos available.

ATOS Organ Scheduled To Debut



The highlight of the Sacramento Regional Convention to be held October 16-18 will be the introduction of the first theatre organ to be installed by the American Theatre Organ Society.

This installation brings to fruition seven years of looking at this and other sites by the national board for such a project.

A vision of many ATOS members has been the establishment of a national headquarters to house the archives, administrative offices and a representative theatre organ. While this venue does not meet all of the requirements, it is a beginning. Time and careful planning by future leadership will determine other steps to be taken.

Historical Background

At the ATOS board meeting in 1986, a memo outlining the development in the Old Town area of Sacramento was studied by the Board. It identified the area as one of the nation's unusual museum areas with the presence of a world class railroad museum, the oldest theatre in California, the Crocker Art Museum and the selection by Edward Towe as the location for the Ford Museum. Contacts were made with city officials to determine the possibility of adding a theatre organ to something in the area. It was through these sources that the first meetings were held with the Towe Ford Museum Board. The person heading that development, Carl Amundson, was once a theatre operator and was a supporter of a possible connection from the beginning. In 1987 Jack Moelmann scheduled a meeting of the executive committee in Sacramento, and the board decided to continue studying the area, but also to look at several other potential sites across the country. The Sacramento advantage was the existence of the other attractions that often attract people who also may be interested in theatre organs. The railroad museum, for instance, draws 500,000 paid admissions annually. The whole Old Town area is easily the leading tourist attraction in the area. The Board asked Doug Fisk, Executive Director, and Dale Mendenhall to pursue the possibility of a joint development with the Towe Ford Museum. Progress was slow but kept going. When John Ledwon became president, he visited the area and added his support to the project. In 1990 and 1991 the ATOS Board budgeted funds to get an organ ready and to build the physical facilities necessary.

The Building Process

The museum is owned and operated by the California Vehicle Foundation (CVF) and it was with that board that agreements and plans were made. The major display is the Towe Ford collection covering all Ford models from 1902 to 1952. Many different plans were drawn, discussed and discarded before the final plans were agreed to by CVF and ATOS in 1990. A portion of the museum area was dedicated as a "special events area" to house the organ, provide a stage and dressing rooms and seating for three hundred. It was then necessary to draw an agreement acceptable to both boards (not an easy task) and get plans drawn and approved by the city. Bids were called for in 1991. All were first rejected as they were well over the estimates, but with some modifications bids were again requested and the low bidder selected late in 1991. ATOS paid for the mounted chambers, the console storage room and the blower room outside the building. CVF paid for the dressing rooms below the chambers, the 70' long stage and all of the decorating to make it like the stage of the Alhambra Theatre. The Alhambra was the last great theatre in Sacramento and fell to the wrecking ball about 10 years ago. It is fondly remembered by local residents.



Cliff Edstrom rebuilding regulator.



John Carlton regluing chest screw inserts.



Vern Betourne (top) and Tom Norvell stripping off old wire on percussions.



Andy Munyon re-leathering inside regulator.

The Organ

John Ledwon, ATOS president 1988-1991, secured the 2/8 Wurlitzer theatre organ, first installed in the home of Cecil B. DeMille, as a donation to ATOS. The organ was owned by Lester and Olive Pepiot, ATOS members, and they made the donation. It was around this instrument that the present organ has been developed. The console was replaced by a three-manual console donated by Dale and Mary Ann Mendenhall which had been in their home for many years. Other parts have been donated, traded and purchased to bring the installation to an all-Wurlitzer 3/16. It is computer equipped and can be used with no organist present to provide background music in the museum when desired.

Dave Moreno, a widely known and respected organ technician located in Sacramento, was employed to manage the installation. Sierra chapter members volunteered to work on the organ. Space was provided in the museum for the work to be done on much of the instrument, and there was additional work being done in the homes of a few chapter members. Without the able and enthusiastic support of chapter members, the organ would not be ready for the regional convention. As in so many chapters there are some very skilled members who make things happen.

Advice was sought from many outside sources which has been used to modify the organ to make it an excellent example of a Wurlitzer organ.

L To R: Kathy Williams, Zane Cooper, Andy Munyon, working in the shop at Towe Ford Museum.



Ray Anderson putting new hinges on regulators.



The People

It is not possible to credit all of the many members who have helped bring this project to completion. But the local "key" throughout the project has been Dale Mendenhall. His leadership, enthusiasm, gifts and hard work have been important in every phase. The business side of the project has been handled by Doug Fisk, ATOS Executive Director. ATOS presidents Jack Moelmann, John Ledwon and Vernon Bickel have all visited the site and have devoted many hours to helping solve problems. The Towe Ford Museum director Ernie Hartley, and the CVF treasurer through the contract stage, Ken Shrewsbury, have been supporters throughout.

The organ has been installed in a museum devoted chiefly to another product, but we think they complement each other and can expose the theatre organ to wider audiences than could be done by having one in an isolated situation. Careful examination of how it is used in the future will give us answers and ideas for other possibilities. Then the decision regarding other future installations can be decided from a better information base.



Tom Norvell rebuilding Diaphone chest.



Craig Peterson cutting leather for regulators

Sacramento Regional Schedule

Friday, October 16

11:00 a.m. - 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

9:30 a.m. Group 2: Hartzell, LEW WILLIAMS, 3/15 Morton
 10:00 a.m. Groups 1 & 3: Pizza and Pipes, DONNA PARKER,
 4/20 Wurlitzer
 2:00 p.m. Group 1: Hartzell, LEW WILLIAMS, 3/15 Morton
 2:00 p.m. Group 3: Museum, KEVIN KING, 3/16 Wurlitzer
 2:10 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. Jam Session (Optional)

Sunday, October 18

9:30 a.m. Group 3: Hartzell, LEW WILLIAMS, 3/15 Morton
 10:00 a.m. Group 2: Pizza and Pipes, DONNA PARKER,
 4/20 Wurlitzer
 10:20 a.m. Group 1: Fair Oaks, STAN KANN, 3/13 Wurlitzer
 1:30 p.m. Groups 1 & 2: Museum, KEVIN KING, 3/16 Wurlitzer
 1:50 p.m. Group 3: Fair Oaks, STAN KANN, 3/13 Wurlitzer
 8:00 p.m. Berkeley, WALTER 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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“A virtuoso is a musician with real high morals.”

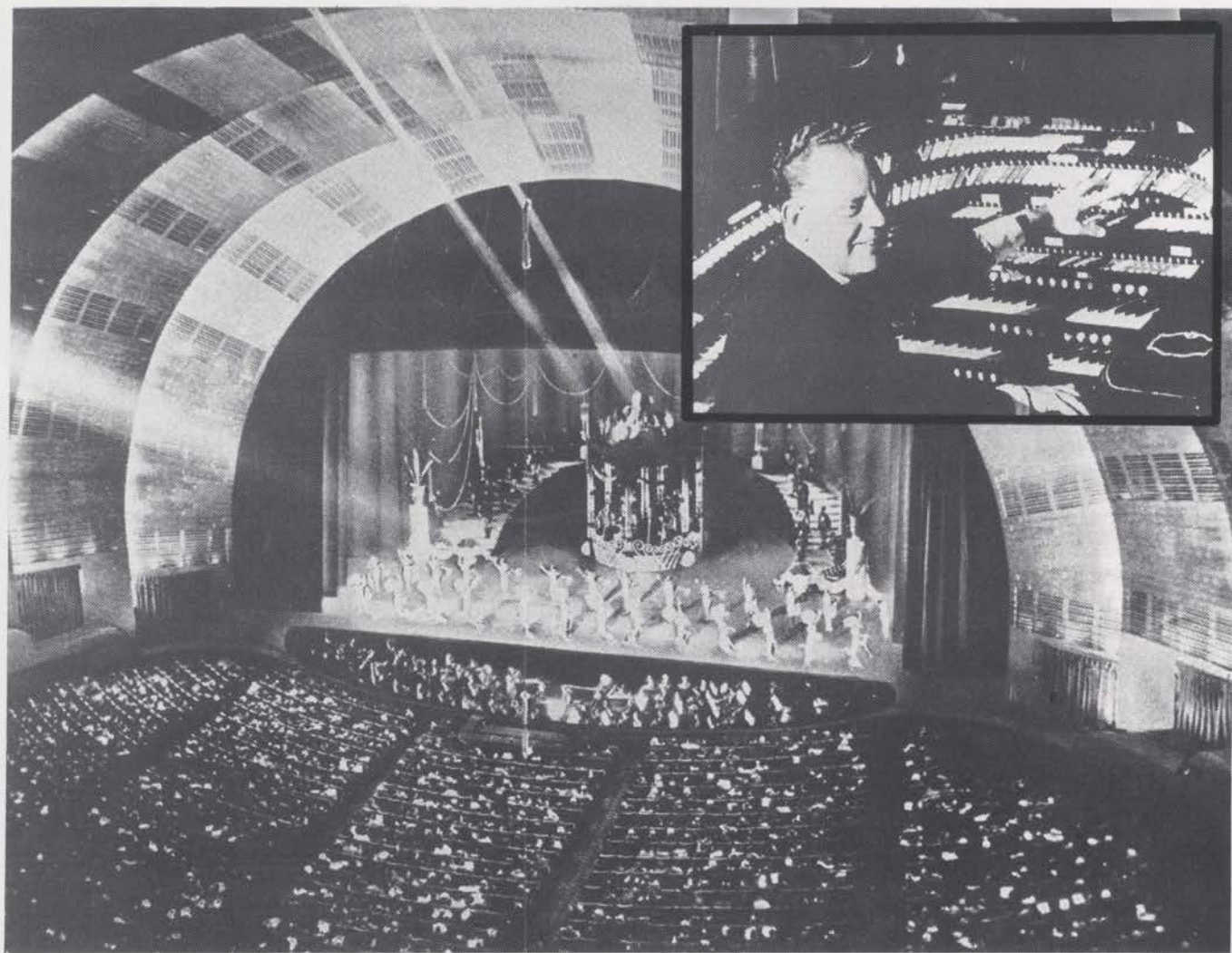


Actual quotes from grade school essays on classical music.

- Agnus Dei was a woman composer famous for her church music.
- Refrain means don't do it. A refrain in music is the part you better not try to sing.
- J.S. Bach died from 1750 to the present.
- Handel was half German, half Italian and half English. He was rather large.
- Beethoven wrote music even though he was deaf. He was so deaf he wrote loud music. He took long walks in the forest even when everyone was calling him. I guess he could not hear so good. Beethoven expired in 1927 and later died from this.
- Henry Purcell is a well-known composer few people have ever heard of.
- Aaron Copland is one of our most famous contemporary composers. It is unusual to be contemporary. Most composers do not live until they are dead.
- An opera is a song of bigly size.
- In the last scene of Pagliacci, Canio stabs Nedda who is the one he really loves. Pretty soon Silvio gets stabbed also and they all live happily ever after.
- Music sung by two people at the same time is called a duet.
- I know what a sextet is but I'd rather not say.
- Caruso was at first an Italian. Then someone heard his voice and said he would go a long way. And so he came to America.
- Most authorities agree that music of antiquity was written long ago.
- Probably the most marvelous fugue was the one between the Hatfields and the McCoys.
- My favorite composer is opus.
- A harp is a nude piano.



“My very best liked piece is the Bronze lullaby.”



The Leibert Legend!

by Donald Fitzpatrick

1903 - 1976

It was late in the year 1932 when Richard William Leibert, then resident organist at the Brooklyn Paramount theatre, first entered the stage door of the yet-to-be-completed Radio City Music Hall. Dick Leibert was there to audition for a job as a member of the organ staff of the "Roxy" family. Mr. "Roxy" (Samuel Rothafel) had conceived and largely designed the functional aspects of this soon-to-be showplace supreme, along with its companion Center Theatre just south on 6th Avenue. It would be Mr. Roxy and Erno Rapee, Director of Music — along with other Roxy Theatre expatriates who would make the decisions on Music Hall staffing. Among others brought over from the Roxy were William "Bill" Stern, stage manager (later to become one of the most prominent sports media figures of all time); Russell Markert, Director of the Rockettes, and Leon

Leonidoff, Producer. No one was prepared for what followed. There were apparently nine applicants including some from other countries. A staff of four, for both theatres, was to be chosen and, since some of the applicants were from the Roxy, the deck was loaded. Young Mr. Leibert, then in his late 20s, went last, and finished his playing with a medley, composed on the spot, of the showpieces of each of the preceding performers! Dick, in a conversation with the writer many years ago, recalled that, despite the impending opening of the Hall on December 27, 1932, much construction was yet to be completed; many of the seats were not yet installed. Open it did though, with all in place, including the twin consoles of Wurlitzer's largest and most unique theatre organ, seated at which were Richard Leibert and Arthur Gutow. While the Music Hall's opening program, long and tiresome as it was, got tepid reviews ("The elephant labored

and brought forth a mouse.") the music portion, and especially the organ stylings of Mr. Leibert, were acclaimed. From that date, the face of organ music in the theatre was forever changed. Largely because of Dick Leibert's captivating improvisations, the organ, long having ceased being the musical mainstay of silent movies, took on a new and important role. It became a very real part of the main performance itself and was no longer just a novelty or utility item.

The program for that night, by the way, lists, besides Leibert and Gutow, C.A.J. Parmentier (a Belgian with a Mus.D degree) and Betty Gould. Richard Leibert had been named chief organist and, as such, had primary Music Hall duties. Since nothing comes from nothing it is rewarding to look back at Leibert's earlier life.

Richard Leibert was born in Bethlehem, Pennsylvania, in 1903, son of Austro/German parents who were not pro-

fessional musicians but who loved the art form. They were active in the Moravian Denomination of the Protestant Church, and thus young Richard's introduction to music by his parents led him first into devotional music. Records indicate that he was very accomplished, even with no more than local instruction and the pressures of his folks, and that he gave at least one well-reviewed piano concert in his teens. He also, naturally, played for hymn-sings in the church and in one instance found himself temporarily grounded for yielding to temptation and creating a jazzy version of "Onward, Christian Soldiers." These experiences probably explain why, all his life, he was intrigued by hymn tunes. Even after his retirement from 40 years at Radio City Music Hall, and his move to a small South Florida city, he delighted church members with his ability to create diminutive harmonic labyrinths from familiar hymns. Oddly enough, after he had become prominent in New York theatre circles, he was called upon to play for the wedding of some then well-known radio personalities and quipped that this was his first experience at playing the organ in a church.

Dick Leibert's post high school years found him involved with uninteresting work, culminating in a sales job for newspaper advertising. He loved the movies, though, and often spent dead end parts of the afternoon watching the silents. Since he knew the local theatre organist, it was natural, when the latter became indisposed, that Dick leapt into the breach and a new career was launched. He studied at the Peabody Conservatory in Baltimore but had to drop out for economic reasons and it was logical to land in the sister city, Washington D.C. It was also preordained that he was once again seated at an organ — this time the Washington Palace. This was the mid-twenties and he garnered an incredible fan club which embraced many of the Washington elite — including Mrs. Calvin Coolidge, wife of the taciturn president. A scout for the Loews chain heard him, and Richard Leibert's next stop was resident organist at the Loews Penn Theatre in Pittsburg. He was so good, both musically and with stage presence, during sing-alongs and the like, that the Paramount people wooed him to their Brooklyn Theatre as resident. That organ was still in existence in the gymnasium of Long Island University which was built on the site of the former theatre. During this post high school time, all was not apple pie. The depression was building and, with a wife and baby, Dick fell gravely ill for an extended



Dick Leibert with Ray Bohr his assistant at the R.C.M.H. organ.

period. It is, when one reads the records, a miracle that he survived, but survive he did, and a newly dedicated person arose. The curtain had really just risen.

Following the restructions of the Radio City Music Hall into the "movie cum stage show" format which was to be its benchmark for nearly 40 years, life intensified for all its employees. Nowhere was that more the case than with Dick Leibert. Besides the four or five shows a day at the Hall with only one or two days relief — he would repair to the top of the RCA building and to the newly opened "Stratosphere Room" (later to be renamed the Rainbow Room). It is hard to conceive a full scale, four-manual (about 20 rank) organ up there but there was one AND it fed a "Color Organ," through microphones which controlled light intensities and colors according to frequencies.

In those days you could get an evening of Dick Leibert, an orchestra and other entertainment, including cover charge, for \$3.50. Luncheon at Luchow's was 35¢. Now, to top it off, Leibert's popularity was reaching such heights that radio began to make its demands, and there was a period when, in addition to the Music Hall job and that at the Rainbow Room, he was playing 24 hours a

week — even on Saturdays and Sundays. How and when the man slept, I will never know, but he always claimed he needed only a little sleep and this writer can recall, when after spending the night at the Leibert home in Wilton, Connecticut, in 1947, he arose at dawn only to find Dick busily making popovers in the kitchen!

Over the years, Richard Leibert's contributions have ranged far beyond his performances. He was a composer with the amazing abilities at intricate harmonies of a Leroy Anderson. I've listed some of these at the end, and any aspiring young organist who does not go out and make every effort to get copies should be cast into outer darkness forever. His best known, "Come Dance With Me" is still very much in print as are some of his collections. He composed for a prospective New York musical called *Cross Town*, which never got off the ground because of lack of financing. This ability at composition helps explain the unique nature of his performances. Leading the profession in abandoning the "gliss" made famous by Crawford and worked almost to death, and reserving pyrotechnics for the occasional "effect," he concentrated on double, triple and even four part "voice lining" by splitting his hands across two and even four manuals. He



Dick Leibert at R.C.M.H.

didn't need "Second Touch!" His ability to transpose and pick up on any song, familiar to him or not, made him a natural for the show, *Sing For Your Supper*.

Finally, unlike many of the top musical performers of the past and present, Dick was not singlemindedly, or slavishly, devoted to this one activity — music. While he valued it above all else, and even had his hands insured as far back as 1934 (unprecedented then), he was literally "into everything." As has been said of Virgil Fox, there was no Plain Vanilla to Richard William Leibert; it was double chocolate with whipped cream, syrup and a cherry on top. The depth of his outside interests though, was not that of a mere dabbler. He was head-

over-heels into golf, sailing (for which the writer best remembers him), auto racing (Jaguars), speedboating, private flying, motorcycling and even chess. Fishing was a consuming passion with him all his life and at one time he had a part interest in a sporting goods company because he wanted to help re-design fishing rods! His interest leaned to the technical and the inventive, and the writer can recall driving him from NYC to Wilton, Connecticut, in the late 40s (the traffic was even then appalling) and Dick got so interested in my description of thesis work I was doing in ultra-high voltage transmission systems, that he forgot to give me the usual lecture on how badly I was driving — not going fast enough! I often think about what he

would have done with the MIDI concept as it exists today! I wish he'd done the talking and not I, for his descriptions of events were invariably colorful and hilarious.

Somehow, wound into this frantic life, Dick Leibert found time to raise two families; two girls, Maryette and Joan, with his first wife and two boys, Rick and David, and a girl Linda, with his second wife, Rosemarie. Rosemarie, a Rockette, lives in Southwest Florida where Linda is a college student. Had I asked Dick Leibert what she was studying, his answer probably would have been — "Anarchy!"

Someone once said "When some folks retire, the organization never notices they have gone." The world, musical and otherwise, knows Dick is gone. He has left us something very few do — lasting beauty, in both his works and his family. I recall a friend, upon losing someone of value who, at the services said — "There's only one wish I can wish you, and that wish I hope will come true; May the sunshine you've shone upon others, reflected, shine ever on you!" Dick Leibert spread sunshine, and it reflected.

Music by Richard Leibert

Come Dance With Me
Marionette
Maryette
Valse Rythmique
Under The Christmas Mistletoe
The Singing Tower
Rosa Maria
English Lavender
Peaceful Valley
You Were A Dream
Once In A Dream
In A Little Clock Shop
Radio City March
Bacchanale
Virginia Hoedown

Member Donald Fitzpatrick is an Engineering Consultant residing in south Florida. His musical background started with piano at four and organ at ten. Although his profession is engineering, he spent some time as a member of the RCMH staff following WWII, an experience he treasures. His only negative memory is of the number of times he banged his head on the infamous "tunnel" which led from backstage to the rear of the organ alcove. Sometime later, he says, Dick Leibert did the same thing and the entrance was abandoned in favor of sneaking around the edge of the P-side proscenium. He submits this article as a small snapshot of a most unusual man.

Our 1992 Contestants For The National Young Theatre Organist Competition

INTERMEDIATE WINNER AND OVERALL WINNER

Rich Lewis

Sponsored by Delaware Valley Chapter

Rich, 17, is a graduate of Newark High School in Newark, Delaware, and made his recording on the 3/41 Kimball at Dickinson High School.

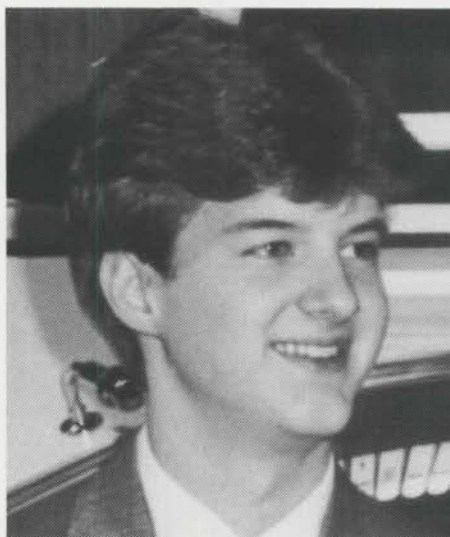
Rich's parents first realized his talent when at the age of two he would sit and pick out simple melodies on his mother's Lowrey spinet. This led to lessons at age six, through which he learned "just the basics." As his interests grew and changed, Rich left the organ and tried his hand at other instruments including the clarinet and violin.

He fell in love with the theatre organ when, in 1988, the Delaware All-State Junior and Senior Chorus concert was held at Dickinson High School. He immediately began organ/piano lessons and that fall, his freshman year of high school, joined the DTOS organ crew and has been graciously permitted to play and practice upon the Kimball ever since.

Rich is primarily a self-taught theatre organist (due to a lack of theatre organ instruction in his area) but has been very fortunate to have only the finest role models to learn from through the Dickinson concert series. Closely watching them and listening studiously while they practice has been his only form of theatre organ education. His other instructors include Mary Proud; Dr. Robin Dinda, F.A.G.O.; Dr. Richard Allen, A.A.G.O.; and Rena Hardy, piano.

In high school, Rich participated extensively in the music program, playing clarinet in the award-winning Marching Band, Symphonic Band, and Wind Ensemble, clarinet and harpsichord in the Orchestra, and singing in the Concert Choir and Vocal Expressions, a jazz show choir. He is one of three top young tenors in the state, a role he shares with two of his classmates.

Rich also performs frequently in his church, and often for Dickinson auditorium functions, including a convocation for all Red Clay School District employees at which the Governor was present, and a special mini-program for the school's Theatrical Arts classes.



Rich Lewis



Sean Henderson

JUNIOR WINNER

Sean Henderson

Sponsored by Australia-Felix

Sean (pronounced shorn), age 13, is a student at Eltham High School, Melbourne. He was born in New Zealand and showed an interest in music at an early age. He began formal instruction on electronic organ at age six but is completely self-taught on theatre organ.

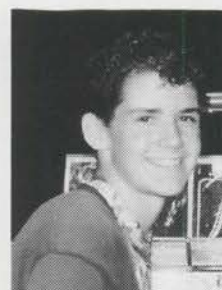
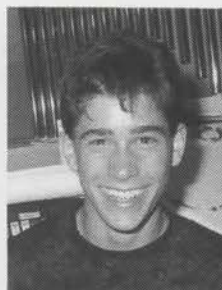
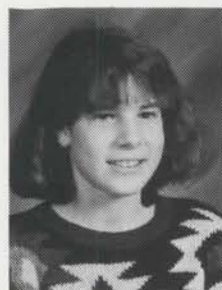
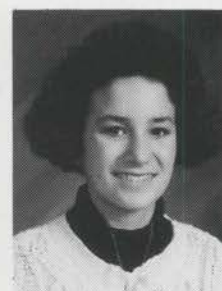
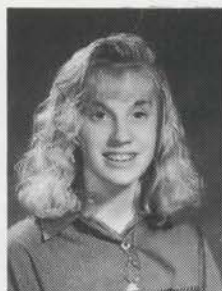
He began playing theatre organ at age seven on the Wurlitzer in the Hollywood Cinema Auckland and in 1988 was invited to perform for the Theatre Organ Society Australia convention held in Canberra. In the same year he gave his first full concert on electronic organ.

Sean moved with his family to Melbourne, Australia, in 1989 to further his studies and is currently studying electronic organ and piano with Ronlyn Adams. In 1990 he became an Associate of the Yamaha Music Foundation on Electone and has won many competitions including the Open Classical and Open Theatre Organ sections at the prestigious Ballarat Eisteddfod in 1991.

Since moving to Australia he has performed for many organ clubs and has been greatly encouraged by the opportunities given to him by TOSA Victoria.

Below: (Clockwise from top left) Andrea Welk, Junior Division; Andrew Seditas, Junior Division; Susan Lewandowski, Junior Division; Sara Harvala, Junior Division; Travis Lange-meir, Intermediate Division; Bradley Treloar, Intermediate Division; Matthew Baskerville, Intermediate Division.

1992 ENTRANTS



*They are all winners . . .
They have worked hard.*

Andrea B. Welc

Sponsored by Dairyland Chapter
ENTRY IN THE JUNIOR DIVISION

Andrea is fourteen years old and a freshman at Troy Athens High School in Troy, Michigan. She is a member of the swim team and holds a 4.0 grade point average. She has been a student of Melissa Ambrose Eidson for four years.

Andrea has competed in two previous Young Theatre Organist Competitions, twice locally and once nationally. She has played in a Fourth Sunday Concert at the Royal Oak Music Theatre in Michigan and at several private homes. In addition to the organ, she has had five years of experience on the clarinet.

Andrea feels theatre organ has nearly limitless possibilities as to the type of music that can be played upon it. She hopes she will be able to share her talent with others through competitions, concerts and private playing — it is a goal she strives for. As Andrea continues her musical education, she feels she will have a firm background to continuously build upon and something she will always have as a part of her life.

Andrew Seditas

Sponsored by London and South of England
ENTRY IN THE JUNIOR DIVISION

Andrew is fourteen years old and lives in Ayr, Scotland. He has been playing electronic organ since he was six years old, but since attending the ATOS Convention in San Francisco in 1991, he started taking theatre organ lessons. He was so overwhelmed by the versatility and scope that these magnificent instruments offer, that on his return he contacted Edith Rawle to seek her advice on acquiring a suitable tutor. She recommended his present teacher, Joyce Alldred, who lives 250 miles away in England. His lessons started in September, 1991, and weather permitting, he travels down once a month for a lesson.

Andrew loves to arrange music for theatre organ from piano and orchestral scores, due to the versatility and range of sounds and effects that can be achieved from these amazing instruments.

His ambition is to pursue a career in music and to become an expert on theatre organ and appear in concert as often as possible.

Susan Lewandowski

Sponsored by Motor City Chapter
ENTRY IN THE JUNIOR DIVISION

Susan is thirteen years old and attends St. Vincent Ferrer School in Madison Heights, Michigan. She is an honor roll student and is the eighth grade class representative for the Student Council.

Susan has been under the tutelage of Melissa Ambrose Eidson for the past three years.

Susan has performed at the Member's Concert at the Senate Theatre and the Fourth Sunday Concert at the Royal Oak Theatre. She has played several times, at members' homes and for the Wolverine Chapter.

Susan delivers the Royal Oak Daily Tribune to 47 customers in Madison Heights.

After Susan graduates from college, she would like to perform in concert at various theatres. She feels playing in front of an audience takes a lot of courage, but she hopes to build up that courage in herself so that she can share a variety of music with others.

Sara Harvala

Sponsored by Land O'Lakes Chapter
ENTRY IN THE JUNIOR DIVISION

Sara is thirteen years old and will be attending Berkley High School in Michigan in the Fall. She is in the program for the academically talented and is an honor roll student.

Sara has studied organ for the past six years under the tutelage of Melissa Ambrose Eidson. As a member of MCTOS, Sara has competed in the local competition.

She enjoys music, both organ and choir. Sara plans to continue her education in music through high school and college. Becoming a church organist and teaching younger children to play organ are two of her dreams.

Hobbies include organ, baseball, bowling and track.

Travis Langemeier

Sponsored by River City Chapter
ENTRY IN THE INTERMEDIATE DIVISION

Travis is sixteen years old and attends Fremont Senior High School in Fremont, Nebraska. He has been a student of Robert Tookey of Fremont, Nebraska, for approximately four years.

This year Travis was in Orlando, Florida, with the Fremont Marching Band. He plays the bass drum, trumpet and baritone. The band performed for Universal Studios and the Disney Easter Parade.

Travis enjoys his music, school studies and as a hobby collects baseball cards. His goals are to continue his music and to be a lawyer or mathematical engineer.

Bradley Treloar

Sponsored by Australia-Felix
ENTRY IN THE INTERMEDIATE DIVISION

Eighteen-year-old Bradley is attending the Galaxy School of Music in Victoria, Australia. He has been studying electronic organ for ten years. His present teacher is Myrtle Cox of Ballarat. For the past five years he has been studying piano with Beryl Little of Geelong.

Since his first entry in a musical competition in 1983, Bradley has achieved many successes, most recently, third place in the Ballarat section of the 1991 Yamaha International Electone Festival. As a member of the Grovedale S C Concert Band, he toured Asia in 1988.

As well as playing at private functions, Bradley since 1989, has been rehearsal and performance organist for productions of the Geelong Society of Operatic and Dramatic Arts and Geelong Musical Comedy Company, organist for the Rotary Clubs "Carols by Candlelight" and electronic organ accompanist at Geelong Performing Arts Centre's 10th birthday concert.

For relaxation, Bradley plays golf. His main hobby is computer programming.

Matthew Baskerville

Sponsored by Joliet Area Chapter
ENTRY IN THE INTERMEDIATE DIVISION

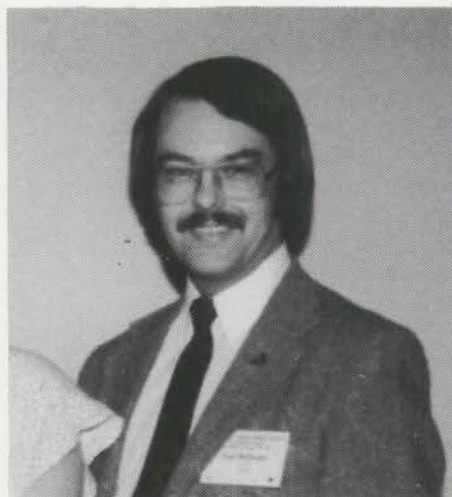
Matthew is sixteen years old and a sophomore at Wilmington High School in Wilmington, Illinois. His recording was made at the 4/21 Barton organ in the Rialto Theatre, Joliet, Illinois.

His musical background includes eight years of piano and one year of organ studies. Matthew has been involved in his church's music ministry for the past two years, and has volunteered his services as organist when needed.

He heard his first theatre organ concert at the VanDerMolen residence in Wheaton, Illinois, with Simon Gledhill at the console, and was mesmerized by the sounds of the theatre organ as well as Simon's expert technique.

Matthew is currently an honor student, holds a seat on the student council, and is a member of the Spanish Club at his school. In his spare time, he enjoys his membership in a show car association, as well as traveling and fishing. His theatre organ instructor is former young organist contestant, Donald M. Walker of Joliet, Illinois.

We Proudly Present Our Adjudicators For The 1992 Young Theatre Organist Competition



Dan Bellomy

Dan is a favorite theatre organist who has appeared in concert all over the world. He has made many solo appearances and has served as writer and musical director for several television shows.

A native of Houston, Texas, Dan started his professional career at age eleven. Dan Bellomy has served as record and concert critic for the international music magazines, *Keyboard World* and the *Console*. He has also contributed feature material to the *Theatre Organ Journal*.

Dan has six albums to his credit including *POWER PIPES* and the latest, *PIPE-POURRI* which was released on digital compact disc. Dan has recently moved to Texas. He was formerly teaching and coaching theatre organ in Portland, Oregon, where he was also on the organ staff of Uncle Milt's Pipe Organ Pizza Company and the announcing staff of KMHD-FM and KKEY-AM.

His comments: "I thoroughly loved hearing what some of the young people are doing with their music. There is some wonderful talent out there and I can only hope that they got as much of participating in the Young Theatre Organist Competition as I did as a judge. It was great fun and my positive thoughts and encouragement go to all the entrants."

The Young Theatre Organist Committee

Melissa Ambrose Eidson, Brian Carmody, Jelani Eddinton, John Ledwon, Jack Moelmann, Jim Riggs, Steve Schlesing, Lois Segur, wish to sincerely thank the chapters that sponsored the contestants, the contestants themselves and the members of ATOS for their continued support.

Dorothy VanSteenkiste, Chairman



Dr. Glen A. Douglas

Dr. Douglas started piano at an early age and began playing the organ in high school. In undergraduate school he had included applied organ and other music studies along with his major in biology for medicine. He substituted in many Little Rock churches and played regularly at one for over a year. He has studied privately with Glenn Metcalf and Robert Bennett and since being introduced to theatre organ, has become quite involved with learning new techniques.

Dr. Douglas wants to encourage students to play. He hopes to initiate and sponsor a local competition soon, making his residence organ available to those who have had little or no exposure to one.

His home contains a large Devtronix Multi-organ system, with 75 ranks in seven divisions on four manuals and pedal. He is in the process of remodeling the console to accommodate a new String division and additional stops to expand it to about 120 ranks. A toy counter is in the near future.

His comments: "Thank you for the opportunity of participating as an adjudicator in this year's competition. It was a very enjoyable learning experience for me. I hope that I was not too hard in the scoring. I listened to each of the tapes several times and scored in several ways and came to the same conclusion each time. At least I was consistent with myself in that regard. I was certainly sure of the two I considered the best and there were several others who were also very good. The hardest part for me was to some extent ignore the size of the organ and the influence that has on the sound. The organs in two of them were either badly out of tune or the recording tape speed was not consistent. Again, thank you for the chance to be part of the competition."



Jelani Eddington

A student of noted theatre organ teacher John Fersuson of Indianapolis, and also a piano student of Dr. Ron Sloan of Taylor University, Upland, Indiana, Jelani's awards have been numerous, both musical and otherwise. The Overall winner in 1988 of the ATOS Young Theatre Organist Competition, the recipient of a Scholarship of the ATOS, a finalist in the Disney World Dreamers and Doers Competition, a Hoosier Boys state delegate, and captain of his school's champion Quiz Bowl team for the past three years . . . the awards continue on . . .

Jelani has performed at several national ATOS conventions and is in growing demand as a concert artist throughout the country.

This fall Jelani will enter Indiana University, Bloomington, Indiana, to begin studies in political science and foreign language. Future plans include combining a career in international diplomacy with continuing the career as a theatre organ concert artist.

Recently Jelani was named a Herman B. Wells Scholar at Indiana University, providing him with an all-expenses scholarship for his four years at Indiana. In addition to his musical and academic pursuits, Jelani has been active in his church youth group, serving as treasurer for the past two years. He has given leadership through membership on boards and committees and has served as a peer tutor at his school. He enjoys computer programming as a hobby.

His comments: "It was a great pleasure for me to listen to this year's cassettes. I'm glad that there is still such an interest in theatre organ. My sincere congratulations to all the entrants. Thank you once again for having me judge this year's competition."



Lyn Larsen

Named as "Organist of the Year" recently by the American Theatre Organ Society, Lyn continues to gain in stature as a premier theatre organist world wide as evidenced by his continually successful tours throughout England, Australia, and Europe. The first theatre organist to have a compact disc released by a national recording company, Lyn has now made over nine of these silver magic sound-wonders, one of which rated in the "Top Ten" of the music industry's widely respected BILLBOARD magazine. Besides the recent CDs, Lyn has made over 30 record albums and cassettes, in which he has displayed his talents not only as a stellar keyboard master, but as a composer and arranger. His most recently published work is entitled "Theatre Organ Gems." Lyn has also just released his first "live concert" video-cassette, "Lyn Larsen in Concert."

Besides performing everywhere an organ beckons, Lyn's other talent related to the theatre organ finds him in much demand as a consultant in the tonal design and organ layout of both new pipe organ installations and restoration of historic instruments all over the United States.

His comments: "It is my great pleasure to participate, once again, in the Young Theatre Organist Competition. This provides something to work towards, for the young player, and opens a door to the public for the winner each year."

A Sincere Thank You to our Adjudicators

The number of hours you have donated in dedication to the goals of our organization will be long remembered. Sharing your artistic talents with these contestants is a great encouragement for them to continue their studies. Our adjudicators completed a very difficult task. Their evaluation of the tapes of all the contestants, plus the written comments, meant a great deal to these young people. They have a great deal of talent. Reading their backgrounds and history make us very proud that they are the future organists of our society.



Dr. Chester J. Summers

Dr. Summers has been associated with the pipe organ since he began taking lessons at the age of 13. He was a substitute organist at various churches in the Archdiocese of Detroit while he was in high school, and was the organist at St. Mary Student Chapel while he attended the University of Michigan, where he received his D.D.S. degree in 1961.

In 1970, Dr. Summers rebuilt and expanded a 3/28 Austin organ in his private residence, an old Catholic church building, in Fowlerville, Michigan. In 1987, he installed a 2/9 Wurlitzer in his church-residence. Annual organ concerts were held and also Dr. Summers opened his home to meetings of the various organ clubs, including the Board of Directors during the 1989 ATOS National Convention in Detroit.

In 1990, Dr. Summers retired from his private practice of dentistry and sold his residence. He has taken a position as dental officer with the Centers for Disease Control in Atlanta, Georgia. He is presently installing a 2/7 Fauser pipe organ in his new home.

His comments: "I really appreciate being a judge for the 1992 Young Theatre Organist Competition. One of the benefits of being a judge was to hear ALL of these talented young individuals. After I judged the entries, I listened to the recordings a second time — just for my own enjoyment. With talented organists (and their teachers) as these, I am very optimistic that the theatre organ will live on forever."



The Goals of our Organization:
"Preserving the tradition of the theatre organ and furthering the understanding of this instrument and its music through the exchange of information."

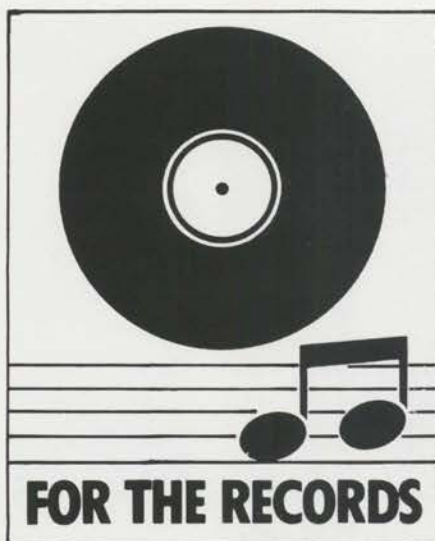


Clark Wilson

A native of Ohio, Clark Wilson began his musical training at the age of nine. During high school he accompanied music productions and held organist posts at three churches. At this time he was listed in "Who's Who In The Midwest" and "Men of Achievement."

Being involved in the reconstruction of several pipe organs, Clark accepted a position with the Schantz Organ Company as a Reed Voicer and Tonal Finisher. He traveled extensively for Schantz and during this time began a five and one-half year association with Pipe Organ Pizza in Milwaukee, Wisconsin, as their featured organist. A busy concert schedule finds him touring cities from coast to coast and in Canada to play some of the finest theatre pipe organs. Clark has been a featured performer for Milwaukee's AGO Chapter, the Organ Historical Society Convention, the ATOS National Convention in San Francisco and the ATOS Regional in Milwaukee. Clark heads his own pipe organ company and is increasingly in demand as a tonal consultant and finisher of both theatre and classical pipe organs. He currently serves as Vice-President and Technical Director for the Kimball Theatre Organ Society.

His comments: "It's been a pleasure to be associated with the Young Theatre Organist Competition. It's so important that we work with the next generation of artists! We need to make sure that the very high standards set forth by many great past and present-day organists are upheld in the years to come. I think the Y.T.O.C. is a strong means toward this end. This year, I've heard many different styles and levels of ability and some very interesting and well-produced ideas. All of the contestants are to be congratulated for their hard work and contribution toward "keeping the torch burning." My hope would be that they will all continue to strive to play to the best of their abilities and never lose the tremendous interest in performance that has allowed each of them to contribute their talents to the Young Organist Competition."



BOOK REVIEW

TRIUMPHS & TRIALS OF AN ORGANBUILDER by Jerome Markowitz. Order from: Vox Humana Press, Inc., 150 Locust Street, Macungie, Pennsylvania 18062. Price is \$20.00 postpaid.

Mr. Markowitz has four stated reasons for writing this book: 1) to answer those who have asked him, "How on earth did you get into the organ business; 2) to provide "useful, meticulously researched information about some recent history of the organ industry from his unique vantage point; 3) to share his experience as a businessman, and 4) to extend the reader's knowledge "into the mysterious world of organbuilding." It is, indeed, fascinating to read the history of the Allen Organ Company as seen through the eyes of its founder.

Markowitz was, himself, one of the "giants" in the electronic organ industry. His adventures started in 1936 when he was inspired by two early electro-mechanical instruments, the "Rangertone" and the Hammond organ, and subsequently obtained his first patent for a "stable oscillator." At times the reader may feel that there were more "trials" than "triumphs" in the ensuing years, but the man was an inventive genius and his years of experience make most interesting reading.

One delightful anecdote was a story about Virgil Fox's "touring" Allen which survived a rather traumatic truck accident in New Mexico and was able to be played in San Antonio, Texas, a few days later.

The most intriguing chapter, I found, was entitled "Adventures at Sea." Here Markowitz tells of some of his other inventions, including a 1940 air-raid siren using the Allen oscillator, an electronic calliope, a carousel (sort of a one-man-band), and a bomb detector. He was as

creative an individual as might be found in the modern musical field.

Anyone who is captivated by the "Great American Dream" will want to read Markowitz's book. The American industrial community is no place for the shy and timid, and this is a story of one man's remarkable achievements in a highly competitive arena. It is well worth reading.

Gracie McGinnis



Dave Junchen and Walt Strony

THE MODERN THEATRE PIPE ORGAN: Walt Strony at the Gilson 4/27, Sanfilippo 4/28, and Krughoff 4/33 Wurlitzer pipe organs. Available from: Walter Strony Organ Concerts, 320 W. Cypress St., Phoenix, AZ 85003. CD \$20.00, Cassette \$12.00 postpaid. Overseas add \$3.00 per item. Selections are: selections from *Phantom of The Opera*, *From This Moment On*, *Liebestod* from *Tristan and Isolde* (Wagner), *Land Of The Pharaohs Fantasy*, *Improvisation on Shenandoah*, *Puttin' On the Ritz*, *Bess You Is My Woman*, selections from *The Merry Widow*, *Nola*, *Not While I'm Around* from *Sweeney Todd*, *Hooray For Hollywood*.

ORGANS: ★ ★ ★ ★

PERFORMANCE: ★ ★ ★ ★ plus

RECORDINGS: ★ ★ and ★ ★ ★ ★

Bravo, Walt, Bravo! This recording is dedicated to the memory of Dave Junchen, who installed and finished all three instruments. In my opinion this recording has everything it takes to become a "Classic." Brilliant playing by Walt throughout and with the possible exception of "Phantom," which may become dated, none of the material is dated. I was particularly impressed that Walt was able to do justice to the mauling of Wagner in "Liebestod."

The three organs used here represent some of Dave Junchen's finest work. One of the instruments stood out to my ear as "The Best," but each listener will probably have his own favorite.

The recordings were done by two different people, and I think the difference in quality is quite evident. That's why I gave the recordings two different ratings.

Truly a spectacular work, and a **MUST HAVE** in every library.

UNMISTAKABLY ASHLEY: Ashley Miller at the Senate 4/34 Wurlitzer. Available from: Midnight Productions, P.O. Box 68, Waldwick, NJ 07463. Prices are \$18.00 for the CD, and \$12.00 for the cassette, postpaid. Selections are: *From This Moment On*, *Lover Come Back To Me*, *Spanish Flea*, *Till*, *The Most Beautiful Girl In The World*, *Carioca*, *I Get A Kick Out Of You*, *Trees*, *Hungarian Dance No. 5*, *Stella By Starlight*, *Take Five*, *You'll Never Walk Alone*, *Strike Up The Band*, *Contrasts in 3/4 Time* (medley), *Liebestod*, *Musical Grab Bag* (medley), *Gershwin Finale* (medley).

ORGAN: ★ ★ ★ ★

PERFORMANCE: ★ ★ ★

RECORDING: ★ ★ ★

This recording has some live performances included in it, so audience noise and the few inevitable fluffs are to be expected. Ashley should be pretty much known to most theatre organ people, so I don't need to go into a detailed description of his style, but rather note that he is up to his usual excellent standards.

The Senate organ has been reviewed in this column before. I can still say without fear of contradiction that it is one of the finest in the country.

The recording engineer did a good job of getting the organ, but room presence was a little lacking, in my opinion.

This recording is recommended.

THE CARPENTER CENTER PROUDLY PRESENTS EDDIE WEAVER AT THE CONSOLE OF THE MIGHTY WURLITZER: A video concert to rededicate the organ at Carpenter Center. Available from: Design Recording, 2576 Liberty Hill Rd., Powhatan, Virginia 23139. Price is \$34.95 prepaid via UPS. Selections were not included as part of the liner notes.

ORGAN: ★ ★ ★ ★

PERFORMANCE: Not Rated

RECORDING: ★ 1/2

VIDEO: ★ ★ ★ ★

This offering is the live and complete dedication concert held April 5, 1992. It includes all of the long-winded congratulatory speeches, about a half-hour's worth. Here's where the fast forward will come in real handy. Eddie Weaver came out of retirement to do this concert. He is still a lot of fun, and has enough energy to do anyone half his age proud. I did not rate his performance because he is past his prime, and I'm sure was doing someone a favor, but there is still plenty there.

The video work on this recording was very good. The cameramen (there were at least two) got great shots and interesting angles. The editing was also well done.

Pet peeve number 368. Why do organ videos have such inadequate sound? Every video I've reviewed has been inadequate at best, and this one is no exception.

All in all, this was a fun concert, and perhaps your last chance to buy a recording of the great Eddie Weaver.



HAPPY DAYS ARE HERE AGAIN: Nicholas Martin at the Wurlitzer Organ of Turner's Musical Merry-Go-Round. Available from: Lawrence Whitfield, 11 Horseshoe Drive, Etching Hill, Rugeley, Staffs, WS15 2RF, England. Prices are \$21.00 for CD and \$14.50 for Cassette, airmail postpaid. No credit cards. Selections include: The Black Horse Theme (Sleepers Awake), Rondo Alla Turca, The Wedding, Buffoon, Light Foot March, Eleanora, Waltz Of The Flowers, Tiger Rag, Ecstasy Tango, Peanut Polka, Kitten On The Keys, Valley Of A Thousand Palms, Forgotten Dreams, Fiddle Faddle, and 4 medleys.

ORGAN: ★★★★★

PERFORMANCE: ★★★

RECORDING: ★★

Nicholas Martin is no stranger to the theatre organ world. This recording is one of his better efforts in my opinion. It was produced by Bob Barratt and has fewer interminable dance medleys than his most recent recordings. One piece that I took exception to was "The Black Horse Theme (Sleepers Awake)." A rather distressing arrangement of "Sleepers Awake," I'm afraid. It wouldn't have been that much more difficult to play "Sleepers Awake" the way Bach did it. Other than that, everything else was well done.

The organ at Turners Musical Merry-Go-Round has been reviewed in this column before. It is a very nice, well finished instrument.

The recording job was not as good as other recordings of this instrument. It sounded like it was recorded not only too close, but there was a certain muffled quality or lack of brilliance, if you will.

Overall not a bad recording, but it was a little disappointing.

J.S. BACH FAVOURITE ORGAN WORKS: Carlo Curley at the 4/116 E.M. Skinner at Girard College, Philadelphia. Available from your local record store. Decca 430 746-2. Selections are: Toccata and Fugue in D Minor, Air on the G String, Fugue in G Minor, Jesu Joy of Man's Desiring, Toccata, Adagio and Fugue in C, Prelude and Fugue in A Minor, Liebster Jesu, Wir Sind Hier, Sinfonia in D, Arioso, Awake Thou Wintry Earth, Wachet Auf, ruft uns die Stimme, Wir glauben all.

ORGAN: ★★★★★

PERFORMANCE: ★★★★★

RECORDING: ★★★★★

It is not all that often that I feel compelled to review a classical recording, but this is one of those exceptions. Carlo turns in a splendid performance, on a beautiful orchestral instrument, that is very well recorded.

Those of you wishing to add to your classical collection won't be disappointed with this recording.



Margaret Hall

KITTEN ON THE KEYS: Margaret Hall at the Orion Centre 3/17 Wurlitzer. Available from: Margaret Hall Music, P.O. Box 443, Riverwood, N.S.W. 2210, Australia. Cassette \$14.00. Postage to US add \$3.50, to Europe add \$4.00. Send Bankdraft in Australian dollars. Selections are: Fanfare From Music for the Movies March, Someone to Watch Over Me, Serenata, The Continental, Irving Berlin medley, Somewhere Out There, Kitten On The Keys, selections from Me and My Girl, Am I Blue, Row, Row. Row, Calling All Workers, The Voices of Spring, What a Wonderful World, Bandstand Boogie.

ORGAN: ★★★★★

PERFORMANCE: ★★★★★

RECORDING: ★★★★★

Margaret Hall turns in a very creditable performance. I did however find her phrasing to be a little stiff in places. I don't think it's the sort of thing most people would either notice or care about however.

The organ is beautifully finished and is

quite typical of the work I've heard coming from Australia lately. Originally the organ was a 3/15. A Solo String Celeste and a Post Horn were added.

The recording quality is excellent. The recording engineer captured a very live sound.

This recording would be a nice addition to any library.

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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Pipes & Personalities



Donna Explains The Trio con Brio

Tom, Jonas and I formed the Trio con Brio (the musical term con Brio meaning, "... with verve, vivacity, energy...") last year to present concerts that would generate enthusiasm and interest in organ playing. We use three organ consoles plus MIDI sound modules for orchestral effects, and it is an impressive sight when we all set up. The sound and musical arrangements are works no single artist or duo team could do on their own, hence something totally unique for a change. This is not three artists playing three organs together producing a glob of sound, but rather musically thought-out more along an orchestral line, each artist having specific instrumental parts to perform. The result has been totally exciting, different than anything any of us has experienced to date in either listening or performing.

I approached Richard Purvis at convention last year in San Francisco with our Trio idea, and the result was a wonderfully informative talk on sound, combinations thereof, orchestral arranging and concern we did not just produce a mess of sound. He wrote the *Symphonic*

Suite for Three Organs for us, which includes *Fetes Joyeux*, *Rushing Rivulet*, *Cancion Catalan* and *Tarantella Valsante*. They are each very different in mood and feel and have been well received by our audiences.

The programming is chosen to fit the audience, whether their preference is theatre organ or classical music, since all three of us are equally adept at either style of music. We have performed at First United Methodist Church in Portland, Oregon, using the 4/91 Collins Memorial Pipe Organ plus two electronic organs, and the Alabama Theatre in Birmingham using the Wurlitzer theatre organ plus two electronic organs. We have another concert scheduled at the Embassy Theatre in Fort Wayne, Indiana, on January 24, 1993, which will make use of the Page there, and we are currently booking other dates as well. If anyone is interested in concert booking information, they can contact me at the address below.

Our new recording has just been released, "Not Just Another Organ Recording." With the above explanation, one can understand how we arrived at the title. We just want people who consider organ music "dull" or "boring," only to be heard at funerals or in church, to experience what an exciting instrument this really is. If we can accomplish that, we've done what we have set out to do and had a lot fun in the process.

More Music For Children

by Tim Needler

On March 24 and 25, a total of nearly 800 Indianapolis grade school music students spent one hour in the auditorium of Manual High School listening to organist Dwight Thomas at the console of the 3/25 Wurlitzer and learning much about a theatre pipe organ. The program was jointly sponsored by CIC-ATOS, the Indianapolis Chapter of the American Guild of Organists, and Young Audiences of Indiana — a non-profit organization (one of 34 across the country) dedicated to giving young people exposure to the arts through direct interaction with the highest quality artists.

The music teachers of the various grade schools had spent the weeks prior to the program educating the children about pipe organs and their music. As a result, the audience participation was great when Dwight asked for names of instruments of an orchestra which he then demonstrated with the organ ranks.

The program began with a rousing

arrangement of the theme music from *Star Trek* that captured the interest of the young listeners immediately. Dwight Thomas then explained the history of the theatre pipe organ and how it evolved from church organs to simulate an orchestra. He demonstrated the various families of tone by having students blow into the sample pipes assembled on stage. Perhaps the highlight for the students was Dwight's accompaniment of a portion of the short silent drama, *Teddy at the Throttle*, which elicited screams and cheers from the involved students. He also performed a portion of Bach's "Tocatta & Fugue in D Minor" (the "Phantom" music familiar to many of the students) and the Bach "Gigue Fugue." To show off the traps, he played "Take Me Out To The Ballgame" with the attendant sound effects.

All too soon, the hour was over and the students reluctantly filed out to their waiting buses. Their exposure to a real theatre pipe organ had been a fine success, and CIC-ATOS is eager to work with the AGO and Young Audiences again next year to repeat the program for a new set of students. Dwight Thomas is to be commended for his easy rapport with the students and his obvious ability to demonstrate the Manual Wurlitzer with such proficiency. If your chapter has a branch of Young Audiences in your town, an accessible theatre pipe organ, and a willing demonstrator who can effectively communicate with students, by all means schedule such a program for your grade school music students. That's what ATOS is all about!



Dwight Thomas with interested youngster at the console of the Manual High School Wurlitzer.
Young Audiences of Indiana photo



Organ Returns To Its Maker

by Jay Nies

One of the precious few Wicks Theatre Pipe Organs has returned to meet its maker.

The Wicks Pipe Organ Co., a family owned and operated company, now into its third generation, recently repurchased, refurbished and installed an 18-year-old Wicks 2/6 theatre instrument at its corporate headquarters in Highland, Illinois.

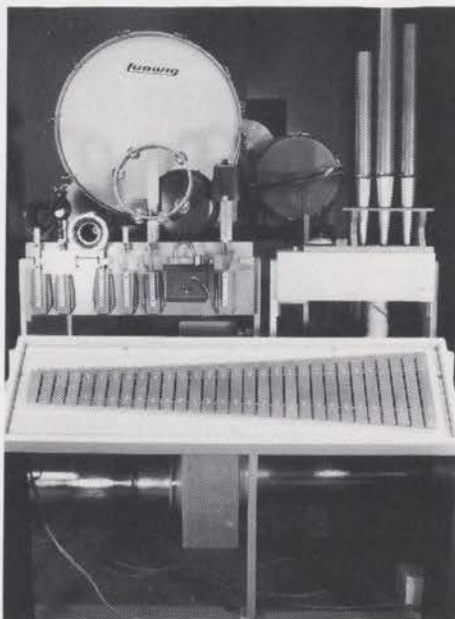
The instrument was originally designed in 1974 by former ATOS President Judd Walton, Wicks California Director, who, along with Bob Jacobus, had been maintaining the Wurlitzer 4/36 Fox-Special at the venerable old Fox Theatre in San Francisco. They designed the new instrument specifically for the California pizza parlor market to old Wurlitzer specifications and incorporated reproductions of Wurlitzer parts, including tremors, regulators, and pipework. The theatre organ in the Wicks warehouse at the present time was originally made for the Pizza Machine, a store at 84 Concord Avenue in Pleasant Hill, California, and purchased for that establishment by Peter Decker. The organ number is #5349.

Wicks reacquired the instrument earlier this year. Martin Wick, President of the family owned business that primarily builds church organs, had the instrument installed inside a gorgeous new case with glass swell shades in a warehouse adjacent to the Wicks factory.

The instrument consists of six Wicks-produced reproductions of Wurlitzer pipe ranks: Concert Flute, Diaphonic Diapason, Vox Humana, Gamba, Tibia Clausa, and English Horn, in addition to a glockenspiel, xylophone and complete traps.

It is a sheer delight to hear and play. This writer could have sworn that he was listening to and playing an original Wurlitzer. According to Martin Wick, "It's amazing how many people have shown interest in seeing it and playing it." He is also amazed at the number of offers to purchase it that are coming in!

This is not the only theatre organ the company has produced since it was founded in Highland, Illinois, in 1906. In their factories, Wicks produced photo-players, which were the fore-runners of theatre pipe organs. Besides building the Wicks Theatre Organs, they built a number of the Robert-Morton instruments. During the early 1970s, Wicks produced a number of theatre type instruments for pizza parlors. Wicks also built a theatre instrument for Oral Roberts, and an in-



strument that was exhibited at a number of home shows in different locations of the USA. Also a number of theatre-type instruments were produced for residences. Wicks recently rebuilt the 3/12 Moller organ installed in a Baptist Church in Mt. Vernon, Illinois. This instrument once entertained patrons of the Fox Theatre in St. Louis as they passed through the opulent theatre's lobby. The company's most recent contribution to theatre organ enthusiasts was the production of the poplar wood resonators for the 32-foot pedal reed on the 5/76 organ that Dave Junchen was building for the Sanfillipo residence in Barrington, Illinois.

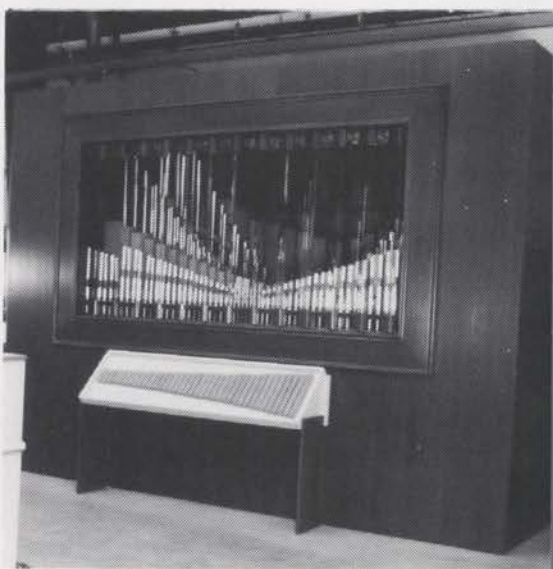
"It just goes to show the versatility of the company," Wick said. "We produce the classical voices for churches, and also the romantic sounds used in theatre installations and residences." Sometimes very unique requests come in for large classical instruments that are to have "special" voices that allow for the instru-

ment to be capable of playing all types of music. Recently on an organ of about 60 ranks, six ranks of theatre pipes were requested including the Wurlitzer style Tibia Clausa. Martin Wick said, "We have been replacing Wurlitzer pipes on special order for years. We can duplicate anything that has been built."

A tour through the factory, and the quality and craftsmanship that goes into every Wicks organ becomes very apparent. Wicks is one of a very small handful of pipe organ builders that starts with the raw materials and produces a finished organ. From the woodworking shops that produce the gorgeous millwork and fine cabinetry and consoles to the metal production division that involves the mixing and pouring of their own metal for the pipes, Wicks does it all.

Wicks is the largest builder of church organs to use the patented "Direct Electric Action." In 1916, when the electro-pneumatic action was established as the standard for the industry, Wicks went about the business of perfecting the patented Direct Electric Action that has been the company's hallmark ever since. Direct Electric Action eliminates the perishable components of the old electro-pneumatic actions. For this reason, Wicks actions are considered to be the most trouble-free in the industry. This advantage led to the replacement of the recently perlex-ravaged action of the organ in the National Cathedral of Sts. Peter and Paul in Washington, D.C. with Wicks Direct Electric Action.

Cutting the ties between the windchest action and the wind supply that blows the pipes has offered the Wicks pipe voicers more flexibility, which is evident in the generally lower wind pressure in the Wicks organs. "On higher wind pressure, the lip of the pipe has to be cut higher," Wick said. "This results in the



loss of some of the very subtle harmonic elements."

The entire Wick family is involved in the operation of the organ company. Both Martin Wick and his wife, Barbara are avid lovers of pipe organs. Both are very competent at the keyboards. Mrs. Wick has degrees in classical organ, and is an accomplished concert artist. The Wick children are also active in the business and are helping to carry on the family tradition.

Hints From Hugh

by Hugh Lineback

Opening the chamber door to reveal the ranks for visitors is sure to bring expressions of amazement, but attempts to explain the Kilgen relay usually bring responses of puzzlement. Recalling a visit to the Salt Lake City Organ Loft where patrons could watch the Wurlitzer relays operating under glass, I replaced the top panels with quarter-inch clear plastic pieces. And to show how the skinny little pneumatics worked the switch arms, I also cut out a small section of the side bung and plasticized it too. Incidentally, the keyboard shown is for testing (made by combining two 37 note units) and is handy for demonstrating the Kilgen action as it acts.

The hidden inner workings of the swell engine (mounted near the ceiling to save floor space) were also cleared up by a clear plastic side.



Dr. John Fenstermaker

"Hunchback" Back at the Cathedral

by Dr. Edward J. Mullins

Silent movie accompaniment is a diversion for Dr. John Fenstermaker, Organist and Choirmaster at San Francisco's Grace Cathedral, and Organ Conservator for the San Francisco Symphony, who played the 4/27 Wurlitzer theatre organ at the Oakland, California Paramount Theatre February 1.

He opened with Leo Sowerby's "Comes Autumn Time." "Bolero de Concert" by LeFebure-Wely followed. On the lighter side was Rudolf Friml's "Echoes of Spring." The last piece before the silent film was "Carillon-Sortie" by Henri Mulet.

The 1923 silent film *The Hunchback of Notre Dame* was the first major film version of the Victor Hugo classic novel. It was actor Lon Chaney's first big picture and made him an international star. Fenstermaker's own original score, using several recognizable themes from noted classical works, heightened the drama and action on the screen.

Dr. Fenstermaker will accompany Lon Chaney thrillers again but this time at Grace Cathedral's 5/123 Aeolian-Skinner Casavant classical pipe organ. *The Hunchback of Notre Dame* will be back at the cathedral October 21, 23 and 25 at 7:30 p.m. each night. *The Phantom of The Opera* will be un-reeled during Halloween week with 7:30 screenings October 28, 30 and November 1.

Persons attending the ATOS Sacramento Sierra Regional convention are invited to extend their visit to San Francisco and attend the performances. The Cathedral carillon will be used with the "Hunchback."

The Halo of the Organ

by Enid Weicher

Hush fills the hall with her quiet darkness.
Silhouettes hover first there then here.
Walls of pale yellow,
dark curtained windows
Surround silent forms in their silent chairs.

Hear a cough, a shuffle, soft applause
When in circle wide and round and high
Bows the silent form of the
evening's musician
To answer, as lover, the organ's deep sigh.

Captured in wood, keys of black,
keys of white,
Keys that long to sing each vibrating note
Amid glittering bronzes,
through pipes of brass,
To escape through signs
the composer wrote.

Embraced, enthralled, enraptured,
entranced,
They smile, they hum,
they clasp hand to hand
To dream in the music reaching each heart,
To live for the moment in a musical land.

The form in the organ is lost as a dreamer,
Tapping, caressing, now forcing his might
And glows with the sound
in the halo of organ
Embraced by the lover that is his for
for the night.

(Inspired by hearing an
Ashley Miller concert.)

The organ is in truth the grandest, the most daring, the most magnificent of all instruments invented by human genius. It is a whole orchestra in itself. It can express anything in response to a skilled touch. Surely it is, in some sort, a pedestal on which the soul poises for a flight forth into space, essaying on her course to draw picture after picture in an endless series, to paint human life, to cross the Infinite that separates Heaven from Earth! And the longer a dreamer listens to those giant harmonies, the better he realizes that nothing save this hundred-voiced choir on earth can fill all the space between kneeling men and a God hidden by the blinding light of sanctuary. Out of the dim daylight, out of the dim silence broken by the chanting of a choir in response to the thunder of the organ, a veil is woven for God, and the brightness of His attributes shines through it.

HONORE de BALZAC

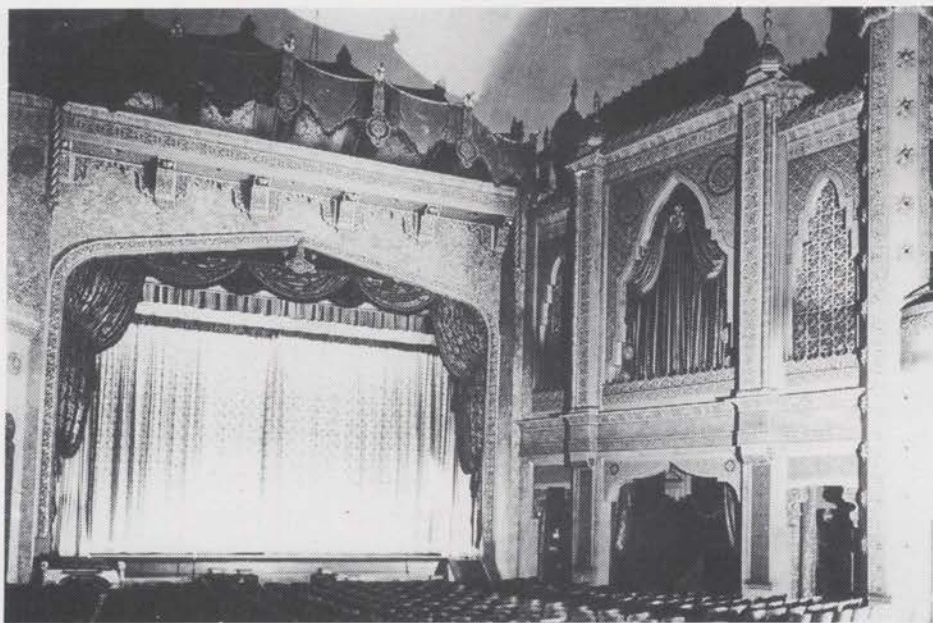
THEATRE ORGAN

Good News!

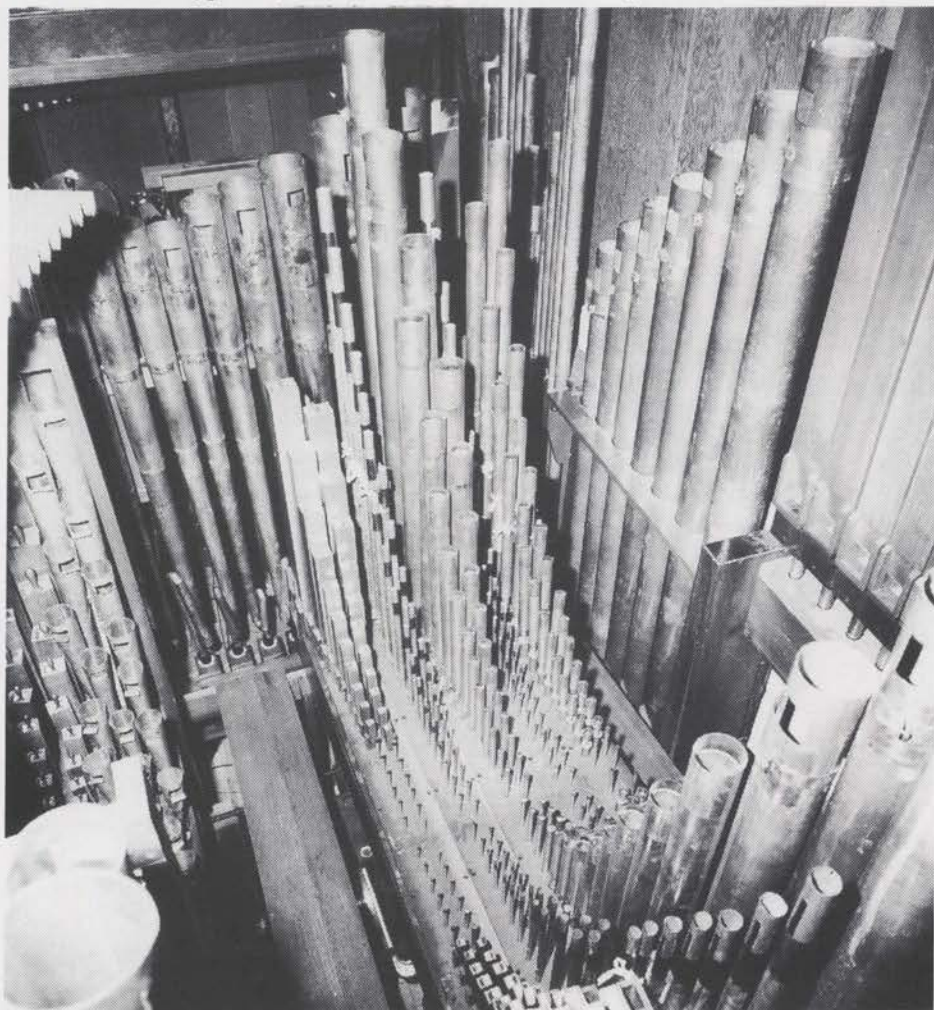
Lowell Ayars' Wurlitzer to go to Smithsonian



Lowell Ayars



Rio Theatre in Appleton, Wisconsin; Wurlitzer in lower left.



Pipes in chamber of Ayars' home.

Lowell Ayars left his home Wurlitzer to organman Brant Duddy, of Cedars, Pennsylvania, and Brant is most pleased to announce that the Smithsonian has accepted the instrument for installation in the Carmichael Auditorium there. He says that Lowell's one wish was that an organ such as his should be in the Smithsonian, because the smaller organs really comprised the bulk of the entertainment provided in the early days. Brant also acknowledges the invaluable assistance of ATOS members Brian Jensen and Richard Neidich in getting the acceptance through in a record time of three months.

Lowell's organ, a Model 190 opus 2070, was installed in the Fox Theatre in Appleton, Wisconsin. During the depression, the theatre was sold to a man from Milwaukee and the name of the theatre was changed to the Rio. When the theatre was sold, the organ was purchased by Chris Feiereisen and stored in his garage. In December 1959 Chris sold it to Lowell Ayars; in 1960 it was installed in Lowell's home in New Jersey. Lowell made every attempt to keep it as original as possible and it remains that way to this day.

An initial donation has been pledged by the Arcadia Foundation to allay the cost of the installation, and the Smithsonian will accept donations from theatre organ lovers everywhere. Checks must be labeled Wurlitzer Pipe Organ Fund and may be sent to:

MR. GARY STURM
Collections Director/Deputy Supervisor
Division of Musical History
Room 4123 MRC 616
Smithsonian Institution
17th & Constitution Avenue
Washington, D.C. 20560

Brant Duddy is extremely happy about this chance to preserve an authentic, intact Wurlitzer organ for future generations to hear. Theatre organs are, after all, indigenous American musical instruments, and at least one should be saved in its original configuration.

A Visit To The Jerome B. Meyer Pipe Company

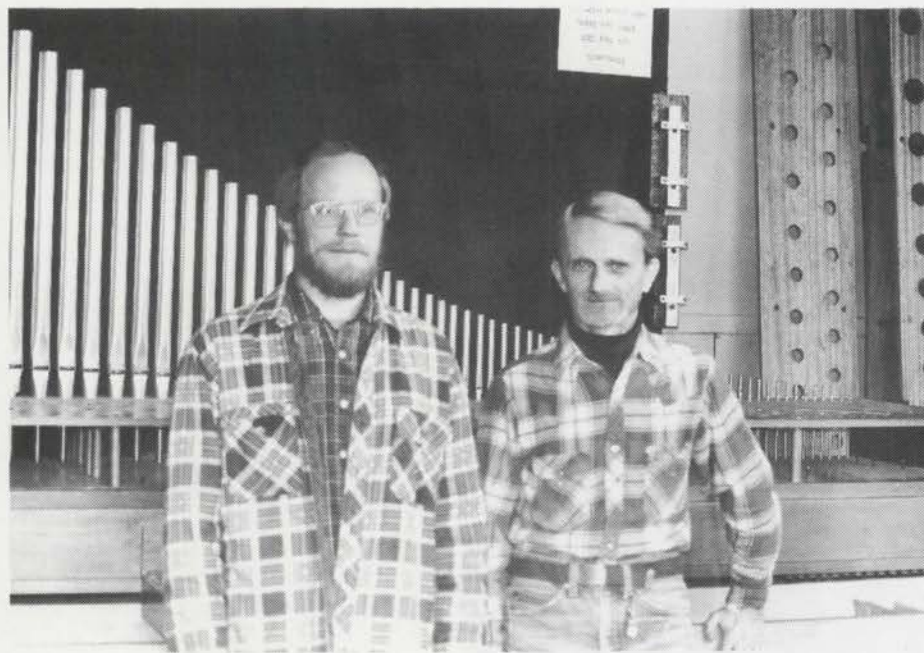
Photos by Paul Quarino



Gordy Meyer at work in his pipe shop.

Last fall, while attending the Milwaukee Regional, a group of members made a side trip to the Jerome B. Meyer Pipe Company. Steve Adams, Paul Quarino, Bill Taber and Harold Wright were given a tour of the factory by owner Gordy Meyer, grandson of the company's founder.

Jerome Meyer began his pipe-making career in the 1800s and in 1913 opened his own shop on the lot just south of the Wangerin-Weickhardt factory. His customers included the Wangerin Company and the Bartola Musical Instrument Company.

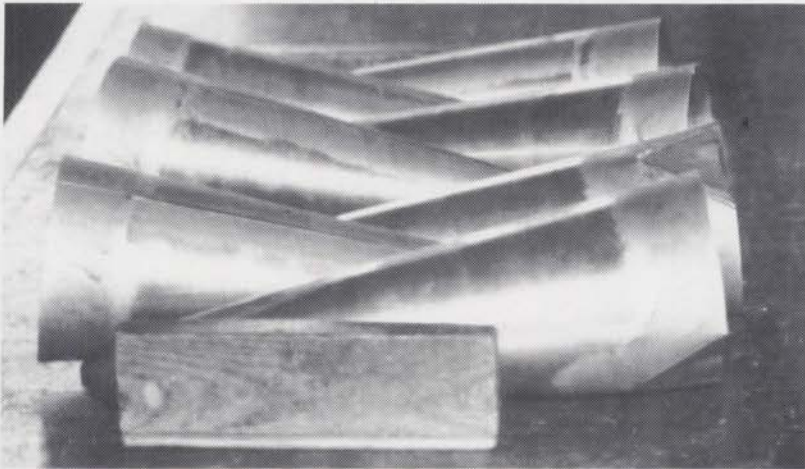


Although pipework for classical instruments comprises the bulk of his product, the Meyer Company does make new theatre ranks on request.

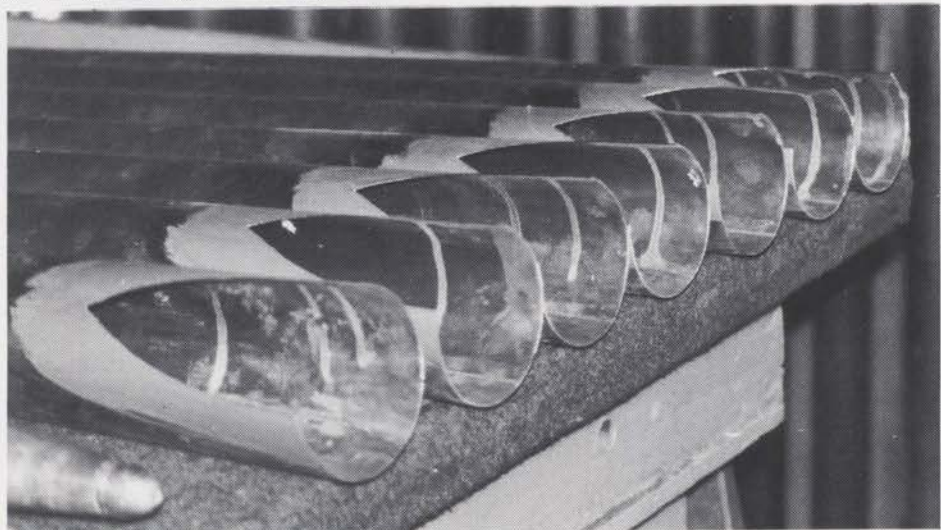
Anders and Gordy Meyer — fourth and third generation pipemakers.

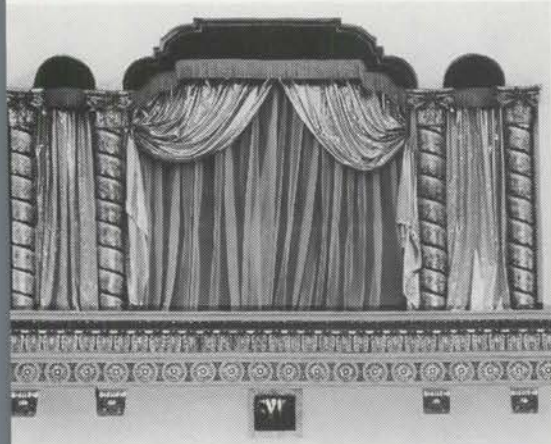


*Steve Adams, Bill Taber
and Harold Wright.*



Pipes in process





Another Success Story

by Terry Robson

Photos by Lisa Currier

Everyone has a dream! Mine has been to own a 1920s movie theatre (with an organ, of course). Well, I have come close. As manager of the Aladdin Theatre, one of Portland's few remaining intact operating houses, I have been privileged to oversee its renovation as well as its day-to-day operation. Sometimes it's more than I bargained for; sometimes it's my dream come true.

The Aladdin Theatre in Portland's close-in, burgeoning east side, was the cornerstone of the German-Catholic Brooklyn neighborhood in 1927. After suffering the fate of many neighborhood theatres, including twenty years as a porno house, it has been rescued and is once again a neighborhood landmark of which the residents can be very proud.

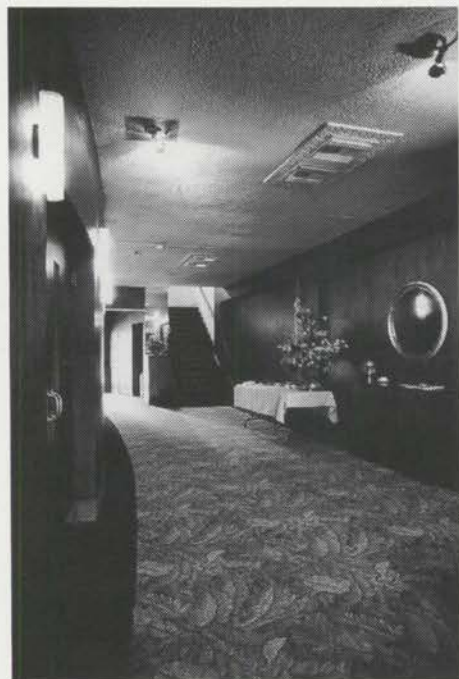
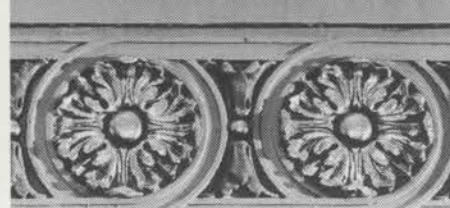
The original owner, Isaac Geller, also owned another Portland neighborhood theatre, the Walnut Park. Both theatres housed William Woods theatre organs. The Aladdin's was a 3/8 with piano. Unfortunately, no trace of this instrument can be found. Rumors are that it went into a funeral parlor, but no one knows for sure. At the moment we are using a Hammond; however, the future does hold in store a pipe organ.

Great pains have been taken to restore the auditorium to its original decor. However, because the theatre is used primarily for live performances, the overall effect of the auditorium renovation needed to be lighter than it was originally. Therefore, the walls and ceiling were done in a cream color with accents of pale green and two shades of blue with gold trim. Pale green carpeting replaced the old, dark red carpeting. The lobby has dark red mahogany paneling with dark green carpeting. We have added two new restrooms, new heating and air-conditioning as well as a completely new, modern concession area.

The Aladdin maintains a very busy schedule of concerts, lectures, business meetings and seminars. Whether by accident or design, the Aladdin has been blessed with excellent acoustics, and because of its intimate seating it has quickly become popular with local performers.

As with any new venture, we have had our share of pitfalls and false starts. We have been open since last December, and things are finally heading in the right direction. Dreams do come true, but they are an awful lot of work.

(ATOS member Terry Robson is the Advertising Manager for THEATRE ORGAN.)



Read these — and then listen.

by W. Lloyd Webber



*Taken from the book,
"Theatre Organ World,"
published in 1946
to benefit
English organists.*

*W. Lloyd Webber
is the father
of modern composer
Andrew Lloyd Webber.*

W. LLOYD WEBBER

Mus. Doc., F.R.C.O.

Organist:
All Saints', St. Margaret Street

Professor:
Royal College of Music

President:
London Society of Organists



What do we mean by the "Cinema Organ?" Once upon a time, in the dim 1920s, it meant an instrument that had been installed for the purpose of providing a varied accompaniment to the silent film, alternating with the orchestra.

When I was a schoolboy I spent many a Saturday afternoon watching the films and listening to the clever background provided by the organists; and there were some players who were extremely artistic and adroit at the job, too. I used to deputise occasionally for one, an old gentleman with a beard, who played an organ with a tremulant on it which shook the organist, the instrument, and the building.

I remember getting away late one night because the trumpet player in the orchestra had come back from the local rather the worse for drink, so they wanted the organ to provide his part, which it did with gusto.

Then came the talkies; and the orchestras and organs fell silent for a while. But, following the principle that the species always adapts itself to new conditions, what did the musicians do? Well, the players in the orchestra got themselves rapidly into dance bands which were springing up, or else they changed their nationality, put on a pretty costume, and became Don So and So and his band of Cuban Marauders.

And how about our friend the cinema organ? Did it fade out? Not a bit of it. The advent of reliable electric action made it possible to detach the console, place it on a platform-lift, and thus raise it up to stage level and train the spots on it. There you had the makings of the musical interlude so popular in many of cinemas today.

Just think for a moment how much value this one human touch has in the cinema, when everything else about it is canned. There are many theatres where there is a strong feeling of friendship between the resident organist and his audience, if he has adopted a policy which is suitable to the type of listener who normally comes to his particular house. Has the audience itself got to do anything in order to enjoy the performance of a clever organist?

Let me say straight away that I don't want to ram musical appreciation down the throat of Mrs. Smith, of Tooting, who goes to the pictures with the idea of escaping for two or three hours from the trials of trying to find a sausage for Mr. Smith and the other Smiths to eat. Nor do I particularly want to be educated myself when I go there. The business of the cinema is to entertain, and that applies to the organist as well.

But in view of the fact that a good cinema organ possesses such a wide range of colour, it is a pity to confine it to dance tunes and sentimental Irish airs only, and the audience should realise that it can provide a very wide range of musical entertainment.

For those of you who are interested in the repertoire of the organ, both light and serious, the best book to get hold of from your local library is the "Complete Organ Recitalist" by Herbert Westerby, which is a very comprehensive work, and has some fine illustrations.

If you are keen on the inner workings of the instrument and can possibly trace a copy of "The Electric Organ" by Reginald Whitworth, published by "The Musical Opinion," your energy will be well rewarded. There is also a quarterly journal published by "The Musical Opinion," called "The Organ," which deals mostly with church and concert instruments, but quite often has articles of interest to the general enthusiast.

There are, of course, many books available now to aid the music lover to understand the art as a whole. For serious attention I would suggest "The Growth of Music" by Colles, and for lighter reading a book like "The Musical Box" by Sidney Harrison. The choice is very large, however, and anybody who is really interested can always write to me c/o this publication. I shall be glad to help, if I can.

This short article was really written as from one who, whilst nearly all his organ playing has been done in the hallowed confines of a Church, nevertheless has always taken a keen interest in the growth and progress of the cinema organ.

"An Acre of Seats in a Palace of Splendor"

TWIN FOX THEATRES, Detroit & St. Louis

Opened: September 21, 1928 / January 31, 1929

Architect: C. Howard Crane

Capacities: 5045 / 5035

Organs: Wurlitzer 4/36 with slave console / Opus 1894 & Opus 1997

Lobby Organs:

Moller 3/12 with Artiste player

Opus 5287 & Opus 5286

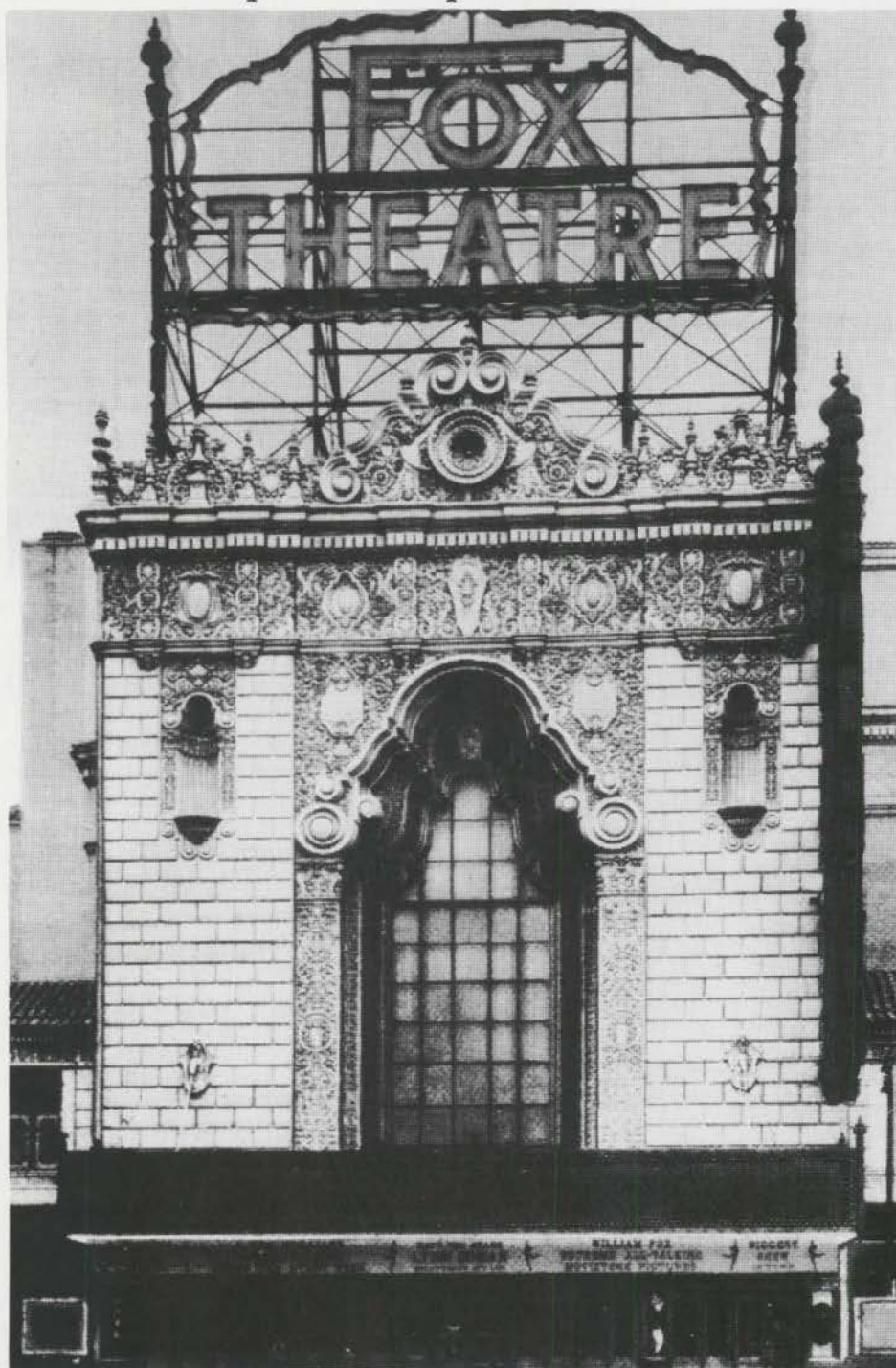
While many theatres within the oeuvre of the busiest designers (the Rapps come particularly to mind) were often suspiciously similar, none were quite so alike as this mighty pair, the fifth and sixth largest movie houses ever. (Just which is which is open to debate: Detroit has a few more seats, but St. Louis's longer lobby gives it a decent edge in overall bulk.)

St. Louis also sports a free-standing facade developed around a functioning window; Detroit, embedded in an office block, addresses the street more modestly, with the interior window space given over to a fanciful organ case, unrelated to the actual site of the organ, of the sort commonly found on greeting cards and record jackets.

Stylistically, the ecumenical mingling of Byzantine, Hindoo and other eastern conventions suggests a cultural union unsuspected until 1928 and, as of this writing, still unconfirmed. Crane, whose early work was as conservative as anybody's, must have come to relish this sort of thing: his 1928 Brooklyn Fox stood 42 years as a blatant challenge to archeological scholarship.

In the identical auditoriums, a cove-lit canopy, loftier than it appears, defines the entire perimeter, providing an openness which plays nicely against the massive scale of the proscenium and sidewall treatments. The only weakness of the scheme is in the organ grilles: far too narrow, they seem more like extensions of the proscenium than the fully developed elements they need to be. These gun-slits are not, however, the only tonal openings: large grilles speaking into the side galleries are also employed.

The Wurlitzers, of the celebrated New York Paramount type, are the only ones of the original five still en situ. Detroit also retains its lobby Moller; St. Louis's was removed, but has been supplanted by a Wurlitzer. (I have always suspected these lobby organs, and the one in San Francisco, to have been "sweeteners" related in some way to the Atlanta Fox contract. Anyone with better intelligence



The stylistic melange of the St. Louis Fox is not clarified by this facade, which suggests a Spanish exterior.
THSA Archives

is invited to come forth.)

Both houses, the largest surviving "period" designs, have been extensively renovated and are functioning as performing arts centers. Steve Levin

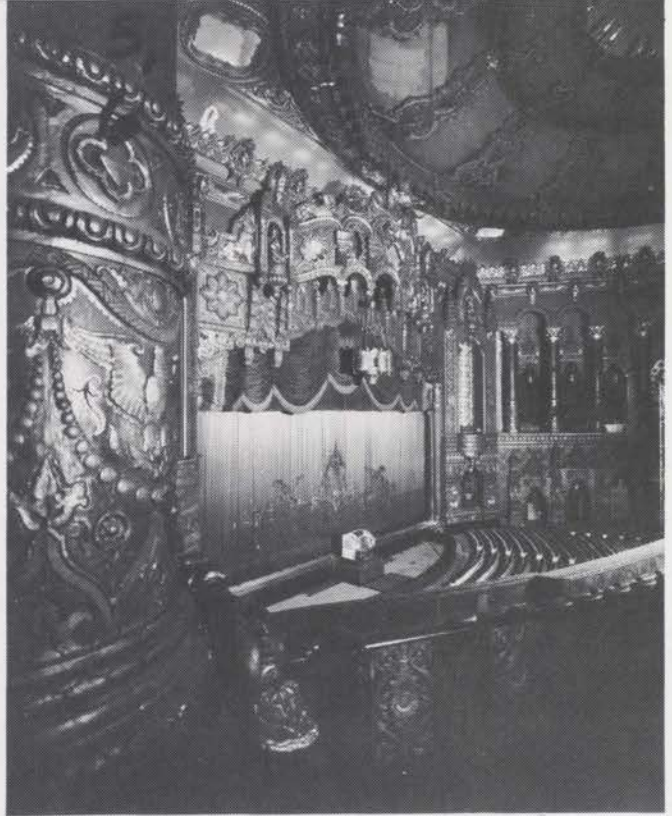
For membership information:

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



A particularly fine feature of both lobbies is a half-round mezzanine at the head of the staircase. Interesting views of the room are available from the corridor behind the four grilled windows.

THSA Archives

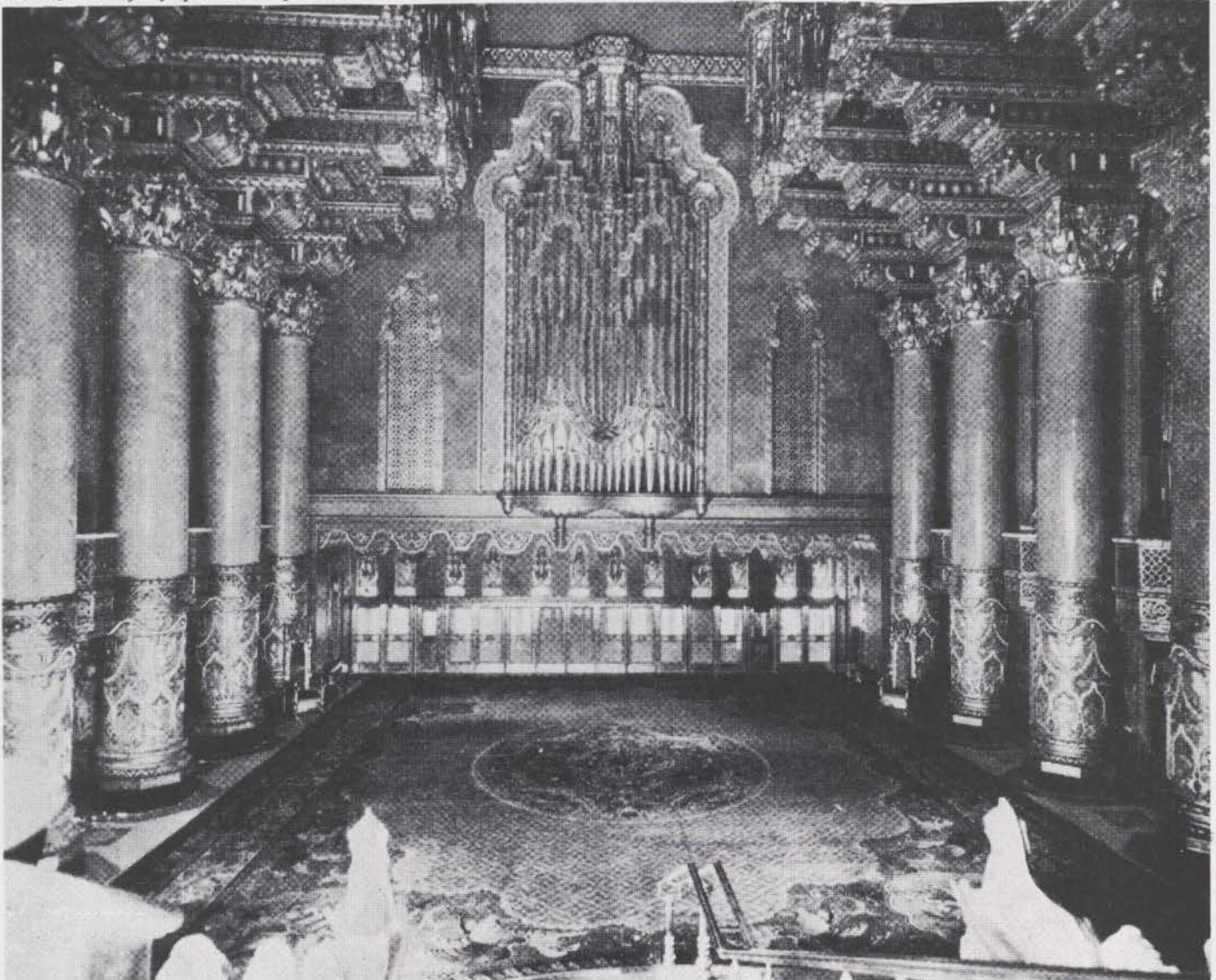


Console and curtain decorations are the best, perhaps the only, way of distinguishing the twin auditoriums. This is St. Louis.

THSA Archives

Photographs of the completed Detroit house found their way into advance material for the St. Louis unit. The organ case in this lobby view makes it as inappropriate as pictures of Olympic used to represent Titanic.

THSA Archives



Use Of An Electronic Device For Pipe Organ Tuning

by J.R. Zweers

It was in the interest of tuning an early Schoenstein, which I restored and installed in my residence, that I began to study and consider various means of organ tuning. I was also interested in utilizing my background as an electrical engineer in an effort to determine if modern electronics might be useful in helping to supplement the hundreds of years of experience in the art of tuning a pipe organ.

The mechanical tuning of organs is detailed in many well-known works describing the methodology of this somewhat arcane art. A number of procedures are described in the literature, and I am not qualified to add to this extensive library of practical knowledge in the art. In short, however, organ tuning consists of the following steps: a) "Laying the Bearings," in which the two middle octaves of a Principal 4-foot rank are tuned in equal temperament by counting the audible beats generated in a somewhat elaborate procedure of sounding fifths and fourths. The pipes are mistuned from the perfect pitch, sharpening or flattening notes by a specified number of beats, determined audibly. Subsequent notes in the rank in higher and lower octaves are then tuned in unison, where no beats are heard.[1] Other schemes are described in the literature. It is fair to say that these methods require an immense amount of skill and experience to implement.

(b) Once the Principal is tuned, other pipes in other ranks may be individually tuned in unison with the 4' Principal pipes, by mechanical adjustment of the pipe parameters to reduce the audible beats to zero.

Problems arise in that the classical methods require great skill and expertise. Further, the tuner will experience difficulty in tuning at the extremes of the ranks, the very low and very high notes. Human hearing is impaired, generally with age, particularly at the higher frequencies. It is very difficult to count precisely the required beats for sharpening or flattening in accordance with the procedure.

Ever-present temperature problems further complicate the work of the tuner. A pipe organ is likened to a large musical thermometer. Large variances in pitch occur over temperature changes. These changes affect different ranks differently. Reeds for example, are relatively stable with temperature, compared to labial pipes. It is difficult for the tuner to approach an organ which has previously been tuned at one temperature and to then be expected to retune it at another temperature.

I commenced a series of tests to determine if a solid-state electronic tuning instrument [2] could be used as an adjunct to mechanical tuning. Other instrumentation is or has been available for this purpose. [3] The electronic instrument chosen for testing lists specifications in the instruction manual which include the following (ranges given for A = 440 HZ):

Measurement Range:
32.70HZ (CCC) to 3951.07HZ (b4)
Measurement Accuracy:
±1%, 4 Octaves
Reference Tone Range:
64.406HZ (CC) to 987.767HZ (b2)
Calibration Frequencies:
430HZ to 450HZ

Use of the tested instrument involves two techniques. The first, a visual mode, being a visual indication by the instrument meter, which, after hearing the sounded pipe, will indicate the octave and note being sounded. The reading gives the number of "cents" (1200 cents equaling one octave) that the sounded note is sharp or flat. The person tuning the organ can then take appropriate mechanical means to flatten or sharpen the pipe emitting the note until the meter indicates that the cents are reduced to zero.

A second technique provided, an audible mode, is to cause the instrument to

emit a desired note from its built-in loudspeaker. The tuner then causes the organ to sound the same selected note. The tuner then proceeds to make the mechanical changes to tune the pipe to the instrument emitted tone by reduction of the audible beats to zero. This mode may be more sensitive to the tuning variance, however the instrument will emit tones only over the range of from 65.406HZ (CC) to 987.767HZ (b2). Outside this range, the instrument can be used only in the visual indication measurement mode (above), between 32.70HZ (CCC) and 3957.01HZ (b4).

A number of tests were performed to check the validity of the manufacturer's specifications.

These tests included:

1. Examination of waveform emitted by the instrument tone generator.
2. Verification of tone calibration frequency.
3. Verification of stated visual measurement frequency measurement range.
4. Verification of stated generated tone output in the audible measurement mode.
5. Verification of the tone output frequencies vs American Standard pitch frequencies for diapason A = 440HZ.
6. Audible beat detection vs indicated cent values.

Tests were conducted using the following instrumentation [4]:

1. Audio Tone Generator: Hewlett Packard Model 651B.
2. Digital Frequency Counter: Hewlett Packard Model 5345A/5355A.
3. Oscilloscope: Hewlett Packard Model 180A.

Tests revealed a number of results which should be of interest to the potential user of such equipment. The emitted tone of the instrument is very nearly a square wave, which is rich in harmonics and may closely simulate many of the tones generated by pipes, particularly the reeds. No apparent difference was noted in the tests, however, between measurements or tuning of reed or flue pipes.

The instrument specifications state that it covers the range from A = 430 to A = 450. Tests made of the designated audio frequency vs the true generated frequency over this range are shown in Table 1. The tests indicated that the indicated frequency did not exceed +.034%, which is much closer than it is possible to set the analogue meter which designates the calibration frequency.

Relative to the frequency measurement range in the visual mode, tests indicated that the instrument responded to tone frequencies from 32.703HZ (CCC) to 3951.00HZ (b7), with a maximum deviation of -.021%.

Tests of the audible mode indicated that the instrument would sound tones ranging from 65.414HZ (CC) to 987.801HZ (b2) at an average variance of +.010%.

The most important verification of the instrument may concern its comparison to established equal temperament tone frequencies as utilized in the audible mode. Reference is made to Table II which gives generated note audio frequencies for the American Standard Pitch (A = 440HZ). Measured variance did not exceed +.038%.

Tests were conducted to relate audible beats to indicated cents on the instrument meter. The tests indicated that the instrument cent indications were linear over the + and - indication scale (50 cents full scale). Studies have shown that the average person can detect a tone difference of about 1.75HZ at 440HZ [5]. This represents about 6 cents in tone. The instrument meter needle can easily be read to ± 2 cents. Unison tuning (zero beat detection) by the ear is very accurate,

and is better than 2 cents. However, sharpening and flattening the notes by a few beats per second, in order to mistune in the "fifths and fourths procedure," becomes very difficult audibly. These differences will represent as much as 15 cents by visual meter reading, an easy and repeatable measurement for the instrument.

Some of the features of the instrument which are useful are:

1. Initial "Laying the Bearings," particularly in unusual temperature situations.
2. Tuning very high and very low notes.
3. Verify current tuning frequency (A = 440?), at existing temperature.
4. Not pitch vs system pressure.
5. Tuning at temperaments other than equal.
6. Tuning by unison a soft stop against a loud stop (pulling effect).
7. Tuning in a chamber with a different temperature.



The tested instrument weighs about a pound, utilizes four each AA dry batteries, and has an AC adapter. Also provided are jacks for earphone input and for tuning an electronic instrument (electronic organ, guitar, etc.). The instrument also includes a dial light for use when needed. The circuitry includes a frequency stable quartz oscillator, a battery condition check and provision for zeroing the meter. It comes with a hard case for the instrument and accessories and a plastic case for the instrument itself.

While an electronic tuner will never replace a skilled tuning person, it does deserve a place in the kit of accessories that a tuner might include to make that task easier.

TABLE I

Instrument Setting HZ	Frequency Indicated HZ	Variance %
430	430.146	+ .034
435	435.038	+ .009
440	440.010	+ .002
450	450.060	+ .013

TABLE II

Note	Diapason Instrument		Variance %
	Normal HZ	Output HZ	
CC	65.406	65.414	+ .012
AA	110.000	110.018	+ .016
A	220.000	220.036	+ .016
cl	261.626	261.642	+ .006
c#1	277.183	277.202	+ .007
dl	293.665	293.701	+ .012
d#1	311.127	311.138	+ .004
el	329.628	329.697	+ .021
fl	349.228	349.278	+ .014
f#1	369.994	369.973	- .006
gl	391.995	392.057	+ .016
g#1	415.305	415.404	+ .024
al	440.000	439.978	- .005
a#1	466.164	466.133	- .007
b1	493.883	493.901	+ .004
a2	880.000	880.337	+ .038
b2	987.767	987.801	+ .003

REFERENCES

- [1] George Ashdown Audsley, *The Art of Organ Building, Volume II*, Dover Publications, New York, NY, 1965.
- [2] Korg Model AT-12 Auto Chromatic Tuner, Korg, Inc., Tokyo, Japan.
- [3] Strobotuner, C.G. Conn, Ltd. Schober Autotuner, AT-1, Schober Organ Corporation, New York, NY. TLA Tuning Set Model CTS-4, Jesstetten, West Germany.
- [4] Laboratory instruments and testing courtesy Thomas M. Lott, San Mateo, CA.
- [5] Carl Emil Seashore, *Psychology of Musical Talent*, Silver, Burdett and Company, 1919.

(Editor's note: Mr. Zweers is an electrical engineer living in Milbrae, California. He wishes to share his own experience and knowledge with our readers and states that he is in no way connected with the Korg Company or Song of the Sea which advertises the product in THEATRE ORGAN.)



ORGAN-IZING

POPULAR MUSIC

by
AL HERMANN'S

INTRODUCTIONS

Most students and amateurs begin with the first note of a song unless they are playing a written arrangement which includes an introduction. There are four easy-to-learn chord sequences which can be used to improvise introductions to any kind of a popular song. The easiest and most useful of these is: I vi ii V⁷.

In order to explain all musical concepts so that they can be applied to songs in any key, Roman numerals are used to indicate which note of the scale a chord is built on. Capital Roman numerals I - IV - V indicate major chords. Lower case Roman numerals vi - ii - iv indicate minor chords. If you do not understand this, you cannot learn anything about harmony until you study and learn all about it along with the circle of 5ths.

The I vi ii V⁷ chords in each of the five most frequently used keys are:

I	vi	ii	V ⁷	←→	I
C	Am	Dm	G ⁷	←→	C
F	Dm	Gm	C ⁷	←→	F
G	Em	Am	D ⁷	←→	G
B _b	Gm	Cm	F ⁷	←→	B _b
E _b	Em	Fm	B _b ⁷	←→	E _b

In 3/4 time, this will require four measures. In 4/4 time it can be done in two or four measures. The vi and ii chords are usually minor chords, but either one or both can be m⁷ or 7th chords. The V⁷ chord must always be a 7th chord. This will always lead back to the I chord for the beginning of the song.

The first step is to learn to play these chords in 3/4 and 4/4 time with the left hand and pedals. Then improvise twenty or more melodies, first using only chord tones, and then passing scale tones and chromatics. Spend a week working in each key if necessary to become really proficient.

When you can do this easily, take the opening themes of songs you like, and alter the melody if necessary to sound good with these chords. Select songs which begin with a definite pattern of short notes. Not much can be done with whole notes. For musical examples and more explanation, see Lessons 52 and 53 in "ORGAN-izing Popular Music."

Introductions should be played with both hands on the LOWER manual so the listener can hear where the introduction ends and the song begins.

For those who take part in open console at chapter meetings, it is time to start reviewing and updating your arrangements of Christmas songs. Don't wait until December.

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Theatre Organ Is Now Assured Place In American History

Theatre organ lore is now assured its place in American history with the announcement by Brandt Duddy, well-known organman, that following a lengthy negotiation, the Smithsonian Institute has accepted the Style 190, 2/8 Wurlitzer which was owned by popular theatre organist Lowell Ayars. The instrument is an original model and Duddy noted that it is expected the organ will be installed in its theatre role. Complete details about the instrument and whatever exhibit arrangements are to be created for it will be announced in the near future.

NEWS Starts Its Seventh Year

NEWS staffers last month almost celebrated the publication's seventh birthday, which would have been in advance of the correct date. Issue numbers got ahead of themselves in the January issue. A last-minute check discovered the error. There was no celebration. This month a party would have been anti-climactic—so it was just another work session to get this issue ready!

Kann Returns To Fox St. Louis For Shows

A special 10th anniversary celebration has been announced for the St. Louis Fox Theatre marking the restoration and reopening of the cavernous entertainment palace under direction of the Strauss family. Stan Kann will be featured at the console of the 4/36 Wurlitzer during the festivities which run from Sept. 9 to 13.

Major films will be shown, there will be twice daily tours of the theatre and Kann will provide musical interludes. He also plays half hour solos each evening and will accompany "The Phantom of the Opera" at the Sept. 13 matinee. The film is being shown as an additional advertisement for the coming Andrew Lloyd Webber stage production of the Phantom.

While there, Kann will complete his recording work for the new CD he has planned. First recording sessions were held last July 28 when he was in St. Louis with Henry Hunt and Stephen Ross.

New Record List Now Available

Los Angeles Theatre Organ Society has just published the third edition of its Record List. All new organ recording releases are listed in the issue which is available for \$3 from LATOS Record List, P. O. Box 1913, Glendale, Calif. 91209.



Volume 7

September 1992

Number 1



A PLAYABLE MUSEUM PIECE—Now on its lift in Manchester's Granada Studio Tour, the console of the 4/14 Wurlitzer from the now demolished Gaumont Theatre is located in a reproduction of the foyer of the Granada Cinema, Tooting, London. Glass fronted organ chambers are behind the photographer. Story appears on page four.

Theatre Organ In Fall Course At College

"The Theatre Organ," is a new course being offered for the Fall semester at the University of Wisconsin in cooperation with Dairyland Chapter ATOS.

Students will learn about origins, background and construction of theatre organs and see and hear them demonstrated while discovering why and how they sound the way they do.

Registration is \$45 for five sessions from 9:30 to 11:30 a.m. on Saturdays from Oct. 3 through 31, it was reported in "Bartola," Dairyland newsletter.

SEEKING CRAWFORD TUNE

Who knows where a copy of Jesse Crawford's "My Love Song" can be found? Bob Longfield, 371 Tahiti St., Morrow Bay, Calif. 93442 would appreciate knowing so he can place an order for the selection.

Jensen, Giacchi Play In First Aussie AIDS Show

Neil Jensen and John Giacchi played in the first ever Australian AIDS benefit show Aug. 30. Held at the Orion Theatre, the two appeared with the 'Yellow Rolls Royce' dance band, an authentic 20s musical aggregation.

The two alternated on the organ and in the finale Jensen played piano and Giacchi was on the organ. Giacchi recorded 'Nightmoods' on this instrument.

Tech Ticker Temporarily TKO'd Carter

Gaylord Carter flew to Columbus, Ohio to play a week-long engagement at the Ohio Theatre. Instead, he landed in the hospital, Jeff Weiler took over the engagement and Gaylord, after several days sojourn in the hospital, returned to his home in San Pedro, Calif. His pacemaker had developed a problem and forced the change from organ bench to hospital bed. One week later he was going full blast again. His doctor assured him all is well. On Aug. 19 he played for Valley Organ Society in Burbank, Calif., and on Sept. 17 he's due to play a silent film at the Chicago Theatre, Chicago, Illinois.

Wonder Theatre To Get Wonder Morton

It has been reliably reported, but not confirmed, that when the former Loew's Jersey Theatre, Jersey City, N. J., has been secured as a performing arts center and restoration work has been started, a duplicate of the 4/23 Robert-Morton organ that once graced the movie palace will be available for installation.

The replacement instrument was originally installed in Loew's Valencia Theatre in Jamaica. Purchased by the late Peter Schaeble, he installed it in a studio addition to his parents' home in Rosedale, where it remains today. Schaeble died several years ago in an accidental hospital incident.

The organ is one of five built by Robert-Morton for the so-call five Loew Wonder Theatres—Valencia, Paradise, Kings, Jersey City and 175th Street. Only the 175th Street Morton remains in its original location. The Jersey City Morton is now installed in the Arlington Theatre, Santa Barbara.

Report von Schakel Breaks Leg In Accident

Organist Kurt von Schakel will not be pedaling for awhile. On Tuesday, August 3, he had an accident while riding his motorcycle and suffered a broken leg. The mishap was reported to have happened in Indianapolis.

New Chapter Being Discussed For K. C.

Members of the Granada Theatre Historical Society in Kansas City, Kansas are currently discussing formation of a local chapter of ATOS.

Its purpose would be to stimulate interest in theatre organ activities in the metropolitan area which includes Kansas City, Missouri.

Granada member Ruth Johnson has been asked to act as organizational president. Robert Maes is Granada Theatre Historical Society president.

September 1992

National Listing Ideas Sent To NEWS

Two rather elaborate ideas for national concert program listing were received by the NEWS in answer to a request last month for members having suggestions to send them for consideration.

Jack W. Barringer, Redlands, Calif., turned out a write-in calendar which was printed out on a dot matrix printer. It was for a three-month period and each day's space was large enough to record concert date information.

Marion Flint, Holland, Pa., has created an elaborate ATOS Directory that she uses when traveling. She has combined from Theatre Organ issues the names, addresses and telephone numbers of chapter presidents and secretaries, and the Pipe Piper listing of organs. She has given out many copies to traveling members of ATOS upon request. "Many would value this kind of publication," she says. "It shows who is related to what and how contacts can be made."

Her idea coincides with that of National officials who now plan to start by listing chapter phone numbers that may be called to learn if programs are scheduled at the time a member might be traveling through the area.

At the present time there is no provision for establishing an office that could process monthly concert announcements. Local phone numbers, however, afford the opportunity to call and learn if programs are being presented.

Pizza Organ Finds New Happy Home

Bellevue Pizza and Pipes Style 260 Wurlitzer, opus 1406, was reported to have been moved to another restaurant in Chelan, Wash. But this is not correct. The organ trucked on out to Silverwood Theme Park at Athol, Idaho.

It is resting comfortably, until installation time, in a heated airplane hangar with a bevy of beautifully restored vintage airplanes and other items. In other hangars are more airplanes, steam locomotives and coaches, all of which go to make a very busy bit of acreage (600 in all).

When the organ is playing again it will be in a brand new pizza parlor that enhances the vintage vivacity of this land of continual entertainment!



THREE STORIES FOR ORGAN PROJECT—This is the beginning of a 12,600-square-foot pipe organ production palace that adjoins the former Bob White Theatre in Portland, Oregon. It is a real fantasy for its owner Dale M. Haskins.

A Dream Scenario Is Alive In Portland With Two Organs And Room For More

Here's a dream-world scenario: A youngster, between the ages of six and seven, heard an electronic organ being played when he visited several county fairs. He became entranced by the sound of the instrument. It was a thrilling sound—so much so that he started playing them, and without taking lessons. He taught himself how to play and in due time graduated that love for organ into what is undoubtedly one of the world's most unusual "organ-ized" projects—a private theatre to house a huge theatre pipe organ, next door to the theatre a large three story annex that will house still another theatre organ, provide a commodious workshop area, and an extensive space for storing his large collection of theatre organ components. This is indeed a dream-world scenario which will become a reality in the very near future.

The youngster is now an adult, a parent of two children, and with completion of the three story addition to the theatre, he will embark on a lengthy installation program involving the two theatre organs mentioned above.

Dale M. Haskins is the person. The Bob White Theatre, at 6423 S.E. Foster Road, in Portland, Oregon is now his private showcase where he will be erecting the four-manual, thirty-seven rank organ that started its life in the Pantages/Orpheum Theatre on Market Street in San Francisco. In that location the instrument was a 4/22 Robert-Morton; now he has increased it to create the 37-rank giant that it is.

And upon completion of the annex structure, Haskins will set up a Style 235, 3/11 Wurlitzer in that building.

The organ bug bite that Haskins experienced was highly infectious and by 1959 he was a real victim. In the small town of Pacific City, Oregon, he made a deal with a dance hall operator. In return for doing all of the electronic and electrical work around the place, he was permitted to play the dance hall's LFA Lowery spinet organ. That was the start!

Many years later he became an entrepreneur and established his own boat and electronics businesses. He maintained his love of the "electronic" organ and about twelve years ago happened to read an advertisement offering a real pipe organ for \$1,200. "At that time I had no idea about the difference between classical and theatre-style organs," Haskins recalled. "At that time it really didn't matter, and still didn't after I answered the ad—the organ had been sold!" he added.

Shortly after that he heard about a 2/5 Robert-Morton organ being for sale in Bend, Oregon. He immediately called and learned the instrument was in a Catholic church. The price was \$2,000 and he bought it sight unseen. "There was only one catch to the deal," he said. "I couldn't take it out for six months, which was right after Easter that year. But I fell in love with the organ and after the six-month wait, I took it out and moved it here to Portland," he explained.

By that time Haskins had bought several other organs. He experienced no problems in storing his purchases—and in next month's installment the reader will understand why there were no problems.

Firm Name Changed Due To Dispute

Just after selling out the initial 1,000 copies of his "Shuffle Off To Buffalo" CD, Chris Elliott was arranging for a second pressing and had to change the name of his record company from Crystell Productions to CPE Productions.

This was due to a dispute with another firm called Crystal Records, Inc. It was claimed the name 'Cyrstell' infringed on the 'Crystal' trade marked name.

So the second pressing of "Shuffle" will be sold under CPE. The center panels of the CD booklet have been altered slightly—they contain the complete rank analysis of Shea's Buffalo Wurlitzer as well as chamber and console photos. It replaces liner notes written by friend Ruby Manners Winkler, a retired electrician, and is now a collector's item, Elliott informed the NEWS.

Elliott will be heard in concert September 26 at the Berkeley Community Theatre. The program is sponsored by Nor-Cal Chapter ATOS.

Omaha Goes Bigtime With Two Concerts

Omaha is going big time in theatre 'organing' with Jack Moelmann appearing in concert at the console of the 3/13 Wurlitzer in a session with the Omaha Symphony Orchestra at the Orpheum Theatre.

And just down the street, Jeff Weiler will hold forth on a large electronic accompanying "The Phantom of the Opera" in Witherspoon Hall. The dates are October 30 and 31.

Solos, Silents Featured At Milwaukee Avalon

Milwaukee's Avalon Theatre is featuring its Wurlitzer organ Saturday nights at 6:30 prior to the feature film presentation. Don Campbell presides at the console.

On Nov. 6, at 7 and 9 p.m., the silent film "Nasferatu" will be screened. Organist Clark Wilson will accompany the film playing his own score.

Chicago Has New Mngr.

Chicago Theatre operator Margery Abal-Chalabs has announced the appointment of Joseph Arneith, formerly of Milwaukee, to be General Manager of the big State Street playhouse. He replaces Larry Sode, who has resigned to pursue other career opportunities.

San Sylmar Organ Going To 40 Ranks

San Sylmar Museum visitors still enjoy Wurlitzer theatre organ music, but do not see the console of the instrument. Presently off its lift on the Cloud 99 level, it is undergoing almost total rebuild so it will be ready to play at least 40 ranks come Christmas. This is an increase of six ranks in the specification.

Stop rails have been shipped to Crome Organ in Reno, Nev., for installation of Syndyne actions. Hesco is engraving 40 new stop tablets that will be added, and the console, now in the museum's organ shop, is practically a gutted shell. All new key contacts, along with complete rewiring is in progress.

According to Organ Curator Gordon Belt, the wiring job is a nightmare of complexity. It will be a full Devtronix unit when remounted on the lift.

Organist Lyn Larsen was a recent visitor and came to check out and approve the new specification.

Ft. Wayne Embassy Considering Concerts

A series of theatre organ concerts are being considered for presentation at Fort Wayne's Embassy Theatre, according to Robert Goldstine, theatre official. He noted that Doris Stovall, who now manages the theatre, is working with him on this idea for public shows.

Wurlitzer Still In Travelling Mode

Early this year a story appeared in "The Horseshoe," New York Chapter newsletter, regarding Wurlitzer opus 1650, which was first installed in movie magnate William Fox's mansion at Glen Cove, Long Island.

In April, Dr. John Field of Santa Clara, Calif., disclosed he had the organ for a long time, but that it finally went to a friend, Mike Wittman in Santa Cruz, Calif.

Now, due to the death of Wittman's wife, Ann, the house may be sold and the organ may go somewhere else if the buyer doesn't wish to keep it. The organ is a late model Style D Wurlitzer, divided.

Water Is The Same When Wurlitzers Are Around

No matter where they're installed, theatre organs do have the propensity to attract their mortal enemy—water. And it seems that Wurlitzers are most negative and do attract it. Willi Weisinger, of Celet, Germany, has advised the NEWS he's discovered this to be true, even in Germany.

Last February 24, his cellar and annex music room, where about 60 percent of his Wurlitzer has been stored, was flooded. "Fortunately, the organ was stored on racks and didn't suffer damage, but the wooden floor of the music room was ruined," he noted.

The catastrophe has caused a delay of about four months in the organ installation work. He added that he has "good insurance" and now has an automatic pump that will function if the water level in the basement starts to climb.

B & K Music Library Donated To Chicago

Balaban & Katz theatrical music library has been donated to the City of Chicago Public Library and is currently being catalogued.

At the present time Cary D'Amico, who teaches classes in high school music, is copying arrangements for his students that will be for vocal, band and organ.

Organist Tom Gnaster, who has just returned to the theatre organ concert circuit with a successful concert, is helping D'Amico prepare vocal parts that will be used in school shows. The collection will be available to the public when ready.

Happy Birthday Plan

Eastern Mass. Chapter maintains a file of birthday dates and congratulates each member annually. Gene Dollof submitted the idea to do this. Ages are not entered on cards!

It's Jingle Bell Time In Contract Land

Christmas comes early in contract land. Rosa Rio, one of the nation's acclaimed artists, has just been inked to play a Christmas concert on the 3/12 Austin theatre organ at Shelton (CT) High School for Conn Val Chapter.

Rothschild Sells His Silent Film Theatre

Robert Rothschild has sold his Sherwood Oriental Theatre in Sherwood, Oregon. A dentist and local businessman purchased the house and requested the theatre pipe organ installed there be a part of the agreement.

It was not learned what plans have been made for reopening the theatre, which has been closed for several years. Sherwood is about 20 miles south of Portland.

Pizza Wurlitzer To Be Sold, Restaurant Closed

Springdale pizza parlor is closed and the Wurlitzer organ that was partially destroyed in a fire June is advertised for sale.

At press time the NEWS learned that bids have been placed by several interested buyers, but sale of the instrument apparently has not been finalized.

Letter Describes How Book Will Be Published

Showcase Publications is currently mailing a letter to all who have purchased volumes one and two of David L. Junchen's Encyclopedia of the American Theatre Organ. It explains how the Wurlitzer volumes (there will be three separate books) will be published on a subscription basis due to the limited appeal of the subject. They may be ordered now from Showcase, P. O. Box 40165, Pasadena, Calif. 91114.

Decatur Buffs Hoping For Twins!

In Decatur, Illinois the Lincoln Square Theatre at one time hosted a double console Barton organ. It is reliably reported this was one of three theatres in the entire country with such a dual Barton setup. Today, the theatre has been taken over by a not-for-profit corporation that plans to establish the house as a performing arts center. And figuring in the plans is re-installation of a theatre pipe organ.

When reopened and fully restored, patrons will enter through lobby doors and enter a magical place where the world outside can be escaped—and when the sounds of the mighty pipe organ pours forth, the enchantment will be complete.

Donations towards purchase of a suitable instrument may be sent to—Lincoln Square Theatre, Inc., P.O. Box 1469, Decatur, Illinois 62525.



GLENN THOMPSON, of Elizabethtown, Pa., seated at the theatre console in Philadelphia's Civic Auditorium Moller organ. He has headed maintenance of the organ since the death of Jim Breneman last year and makes a round trip drive of over 100 miles to work on the organ. He also heads the York, Penn., Capitol Theatre Wurlitzer installation.

All Work On Civic Dual Moller Organ Stopped

Shortly following the ATOS Convention concert in Philadelphia's Civic Auditorium, Irv Glazer, Coordinator of the Organ Restoration Committee, received a notice from the City advising him the Civic Center Complex "is under review" and that further work on the dual Moller organ be halted.

The city is considering sale of the property to the University of Pennsylvania. The auditorium would be demolished for construction of a medical complex adjacent to existing facilities.

"It is now more important than ever that we prepare ourselves for a campaign to save the building and the organ," Glazer advocates.

Crawford Took Tibia by Frank Cronican

Jesse Crawford opened the Balaban & Katz Tivoli Theatre and remained there but a short time until the big Chicago Theatre was ready to open.

When it was time to make the change, Crawford insisted that the Tibia rank in the Tivoli Wurlitzer Style 260 be moved to the Chicago—or he would remain at the Tivoli! A replacement rank was installed at the Tivoli, and Crawford moved to State Street!

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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

New Exhibit Idea Unveiled At Meet

An interesting addition was made to this year's convention at Valley Forge, Pa. It was an exhibit room where various chapters had on display flyers, brochures, etc., which promoted various projects that each had underway.

Space was made available for "Notes from East Coast Organs." Marion Flint described the exhibit as being for purpose of raising awareness, stimulating interest and encouraging visitation among theatre organ societies on the east coast.

The idea has great potential and could be expanded to include all chapters that might want to advertise what they are doing by entering exhibits. It could be similar to exhibit ideas at county and state fairs.

Quest For Speaker Unit Goes International

Publication in the July issue of a quest for a Leslie 700 series speaker cabinet unit for the Pakenham Organ Club in Australia generated a number of replies from U. S. areas.

Joseph Tardio in Westminster, Maryland, an organ store owner in Glendale, Calif., and the Keyboard Exchange International in Orlando, Florida, reported they either had a unit (or units) or knew someone who did. Their offers were forwarded to the club.

Lew Williams Will Play Fresno Warnor Morton

For those attending the Regional Meeting in Sacramento in October and who will be driving south, they will have an opportunity to stop over in Fresno to hear Lew Williams at the console of the 4/14 Robert-Morton organ in the Warnor Theatre.

The show is set for October 19 at 8 p.m. Admission is \$7. Sequoia Chapter and San Joaquin Chapter of the American Guild of Organists are sponsoring the concert. This instrument is one of the finest ever turned out by the firm.

Manchester's Singin' In The Rain—Again!

by John Potter

"Singin' In The Rain" was the well known theme tune of Manchester's famous organist Stanley Tudor, who broadcast and recorded many times on the 4/14 Wurlitzer in the Gaumont Theatre. It should be explained that U. K. mythology has it that it is always raining in Manchester (not true!), and certainly the sun is now shining as this is being written.

Thanks to a flying visit by Tim Rickman, the project to get this superb 1935 instrument restored after 15 years in storage, became a reality in July when it came forth with sounds that would thrill any organ buff. The organ is placed in a reproduction of the foyer of the Granada Cinema, Tooting, London. It forms part of the Granada Studios Tour complex and the public pass both the console and glass-fronted chambers on their way to a small cinema and then on into the very latest Motionmaster auditorium. The organ plays with or without an organist through the Devtronix system; the console is on its own lift. Even with more work to do in the areas of pipe restoration, regulation, connecting the piano etc., it is already evident there is a Wurlitzer that will take its place among the top ten in the U. K.

The instrument was designed by Granada Theatres for what was to be their Northernmost cinema, but just before the opening, for a reason that remains unexplainable today, the theatre was sold to Gaumont and remained in that circuit until it closed in January 1974. The building was demolished a few months ago.

Most of the chests and the console were destroyed in the storage location but a complete new console was built—the first full size reproduction Wurlitzer console to be built in England—by P & S Organ Supplies of Brandon, Suffolk, to the original design. It is an excellent reproduction.

There will be official opening concerts in November. The foyer is also known as The Wurlitzer Tea Rooms whenever teas are provided. The large, attractive Wurlitzer Tea Rooms menu is a collector's item.

It is interesting to note that the famed 4/20 Wurlitzer now in Manchester's Free Trade Hall was originally installed in the Paramount Theatre—and the Gaumont was just across the street from it! The two organs are now only a block or two away from each other.

Martin Harris Plays Video Background

"London's West End Cinema & Theatres," a new video produced by John Ferne'e, has been previewed by about 100 Cinema Theatre Association members in the Royal Retirement Room underneath the Odeon Leicester Square Cinema foyer.

The video is a mixture of video and stills with commentary and orchestral background. Martin Harris, young ATOS Young Organists Competition winner, is seen and heard playing the five manual Odeon Compton organ.

Balough Given Standing Ovation

Charley Balough made his first appearance on the West Coast Saturday and Sunday, Aug. 15 and 16 with the mighty blue Pacific for a backdrop. He presented three concerts on the Ruth Villemin Dresser 4/22 Wurlitzer. Those attending the final Sunday afternoon program were electrified by his dexterity in style and use of electronic additions to many of his selections. As he finished his last number the audience gave him a rousing standing ovation.

Chapter Has Free CDs

Eastern Mass. Chapter has a program for donation of compact discs of T.O. recordings to any public library currently offering CDs to their card holders on a "No Charge" basis. Any EMCATOS member may request delivery to a library of their choice. Requests are first come, first serve basis.

University Seeking Organist Material

by Don Keilhack

Does any ATOS member have information about Will or Bill Livernash, a Kansas City theatre organist in the 1920s? The University of Missouri (at Kansas City) Conservatory Library has a project to assemble biographical material and recordings of old Kansas City musicians.

A lengthy search has been made for information about Livernash, but without success. Anyone having such information is asked to contact the NEWS, P. O. Box 40165, Pasadena, Calif. 91114.

Another Buff Agrees On Concert Features

Patrick Taylor, Ft. Langley, B. C., Canada, agrees that organ concerts are better if they have added features.

But he qualifies this by adding that amateurs should not be featured with top-notch artists. "I prefer to hear and see the theatre organ artist perform with other instrumentalists, starting with a good drummer," he said. "Dan Bellomy and Bill Vlasak use drummers with good results," he added.

Gledhill In U.S. Oct. 25

Simon Gledhill will make one of his quick trips to the U. S. to play a concert at 2 p.m. on October 25 in Providence Performing Arts Center on the 5/21 Wurlitzer. General admission tickets are \$5 in advance and \$6.50 at the door. Doors open at 1:30 p.m.

Landmark Replica For Towe Museum

In Old Sacramento, the Towe Ford Museum will 'bring back' the Alhambra Theatre, which was a city landmark, by building a replica facade of the theatre's courtyard. It was known and loved by Sacramentans. It is this section of the museum where ATOS is installing its 3/15 Wurlitzer organ.

This section of the museum is its special events area. When completed, with its elevated platform, theatrical lighting, sound system and dance floor, it will be a popular Old Town attraction.

Organ Buff Was A Chime Creator

Richard Warburton, Sky-komish, Washington ATOS member, has built from scratch 25 or so sets of chimes, plus he has repaired many other sets. He learned his chime making from a man who was the chime maker for Deagan during the theatre organ era.

"I was told in straight English by this man just what I was doing wrong. I did it his way and discovered I could make very fine sets," Warburton said. He produced the sets during the time he operated a clock repair business.

"THEATRE ORGAN" BACK ISSUES ARE VALUABLE

In a recent issue of a chapter newsletter a collection of Theatre Organ Journal from 1955 to date is offered for \$250; and a 1962 to 1984 collection of The Console is listed for sale at \$200; shipping is extra on both collections.

CLOSING CHORD



William E. Taber, Jr.

Organist and organbuilder William E. (Bill) Taber, Jr., son of William E. Sr. and the late Ardelle (nee Tawney), stepson of Shirley, brother of Michael and friend of Harold Wright, passed away July 11 in Cleveland, Ohio.

Bill was born in Abington, Pennsylvania, a suburb of Philadelphia, in 1949. Growing up with the sounds of his mother's organ music and of theatre organs such as the Sedgewick Moller, the organ quickly became Bill's passion. In his teens he had the opportunity to play the Tower Theatre Wurlitzer style 260 in his native city, and was an ardent Wurlitzer enthusiast from then on. While studying organ, Bill quickly overtook his teachers and subsequently worked under the tutelage of Leonard MacClain, famous organist in Philadelphia. Graduating from Dublin High School in 1967, Bill continued his education at Montgomery Community College. By the time he finished school he had assembled his own Wurlitzer organ and installed it in the family garage. This was the beginning of his career as organbuilder. During this same time he worked for the Wurlitzer Company in sales and teaching at Plymouth Meeting, Pennsylvania.

In 1975 Bill moved to Cleveland where he became a respected organ teacher at the studios of Lukas Music. He also became a successful partner in the North Coast Organ Company.

As a well-seasoned concert artist, Bill thrilled audiences all across the Midwest with his rhythmical style. He even appeared with Bob Hope in Mansfield, Ohio. With three recordings to his credit, his favorite album was made on the 1929

Akron Civic Theatre Wurlitzer. As past chairman of the Western Reserve chapter and, since 1977, a member of the Akron Civic Theatre Organ Guild, Bill played regularly before and during intermissions of Akron Civic Theatre's weekend schedule of classic movies. He also played often at the Palace Theatre in Lorain, Ohio, Grays' Armory and his prized Kimball at Cleveland's Playhouse Square Center. A naturally talented musician and organ technician, he always insisted on perfection in his work. During his 17 years in Cleveland, Bill's wry wit and his thorough musicianship as a performer and teacher of popular music made him much in demand by many students of all ages.

In 1987 Bill went to work for the Rodgers Organ Company as an installer and tonal finisher of pipe organs, including the largest new pipe organ ever constructed at one time for the huge, 7000-seat Second Baptist Church in Houston, Texas. Later, he voiced several significant organs for the Moller Company.

Beyond his significant achievements in the world of music, Bill is most remembered for his untiring gift of levity. With his whimsical talent, he could instantly resolve any tense situation. He was a catalyst for any working group while always remaining the jokester. His unique ability for making people happy won him constant friends. Although his presence will be greatly missed by us all, the beautiful music of his laughter will never be lost.

Tom Helms

George Faxon

George Faxon, organist and teacher in Boston for more than four decades, died at his home in Chestnut Hill on June 25. He was 79.

Mr. Faxon, a virtuoso organist, was a member of Eastern Massachusetts Chapter ATOS as well as the AGO, and was, for 26 years, organist and choirmaster at Trinity Church. At an AGO convention in 1976, he played the only theatre organ concert on the 3/13 Wurlitzer at Babson College. He had been E. Power Biggs' assistant at the Longy School of Music, had also taught at Boston University and Union Theological Seminary in New York. He was a voracious reader, a mountain climber and played piano and trumpet in local bands. He gave lectures, studied jazz piano and played the theatre organ.

In addition to his wife, Nancy, Mr. Faxon is survived by two daughters, Emily Faxon Gallo and Nancy (Penni) Golowka; a son, Walter George Faxon, and two grandchildren.



Lloyd G. Del Castillo

Lloyd G. Del Castillo

Internationally known organist Del Castillo passed away in Los Angeles on July 6. He had just celebrated his 99th birthday. He is survived by two daughters, Janet Strain and Elaine Stansfield, three grandchildren and four great grandchildren.

Del Castillo was born in Boston, graduated from Harvard in 1916, served in the U.S. Army in WWI, composed and conducted an operetta, *Chosen King* in 1923, and subsequently played organ in all the major theatres and established the first Theatre Organ School. Following the advent of talking pictures, he became staff organist and, later, production manager for CBS radio in Boston.

In 1941 he moved to Los Angeles where he composed and conducted music for the radio drama, "Stars Over Hollywood," Mr. Magoo cartoons and the Laguna Art Festival. He also maintained a heavy teaching schedule, wrote a book on *Organ Stops* and a regular column for THEATRE ORGAN. He was very popular with theatre organ buffs in the Los Angeles area and played several concerts at the Wiltern Theatre before that organ was dismantled. He was a real gentleman of the old school and will be missed.



George Faxon



National ATOS Committees and Chairpersons

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THEATRE PIPE ORGANS

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714/336-2909

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618/632-8455

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★ **Gary Jones**
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205/942-5611

Y.T.O.E. LIAISON

★ **Jack Moelmann**
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618/632-8455

★ **ATOS Director**

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*Australia Felix, Kiwi, Los Angeles,
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Gulf Coast, Manasota, Metrolina,
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1993 Young Theatre Organist Competition

THE AMERICAN
THEATRE ORGAN SOCIETY
Ages: 13 thru 21 (as of July 1, 1993)

THREE DIVISIONS:

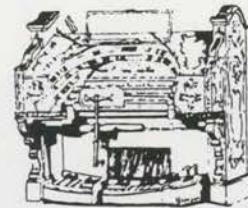
Junior 13-15
Intermediate 16-18
Senior 19-21

A chapter may submit as many entries in each category as they wish. Deadline for submitting entries is April 1, 1993. A chapter may sponsor a qualified candidate for another area.

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

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

Contact your schools, music studios and teachers. Make your theatre organ available to these students early so that they will be ready for competition. Will your chapter have a winner in 1993? Encourage your young people to try . . .



1993 Hobbyist Division of the Young

Theatre Organist Competition

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

The judges for this second annual hobbyist division competition will be John Ledwon and Dwight Thomas.

ENTRY REQUIREMENTS:

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

All entries must be played on a THEATRE PIPE ORGAN. (Sorry . . . no electronics, please!) Each individual entry must be submitted on a separate cassette tape. You must play TWO SELECTIONS OF YOUR CHOICE. (We suggest you select music that best shows off your playing ability.) Both selections combined MUST NOT EXCEED SIX MINUTES in length. If you use dolby noise reduction on your entry tape, please indicate the type ("B" or "C") on your tape. Please list the titles and composers of your selections on your entry tape. DO NOT write your name on your entry tape: Dorothy Van Steenkiste will be numbering all entries as they are received so as to maintain impartiality. DO include a separate piece of paper with your name, address and telephone number along with a listing of your selected tunes. Your entry tapes will not be returned. Each individual entry must be accompanied by a \$5.00 entry fee. (Make out your check or money order to: ATOS - Hobbyist Division.)

Send your entry to:
ATOS - Hobbyist Division
Dorothy VanSteenkiste, Chairman
9270 Reeck Road
Allen Park, Michigan 48101

All entries must be RECEIVED by
May 1, 1993 to be eligible.

All entrants will receive a certificate of participation. There will be a first, second and third place winner, with plaques awarded at the 1993 National Convention in Chicago.



Trio con Brio

ALABAMA

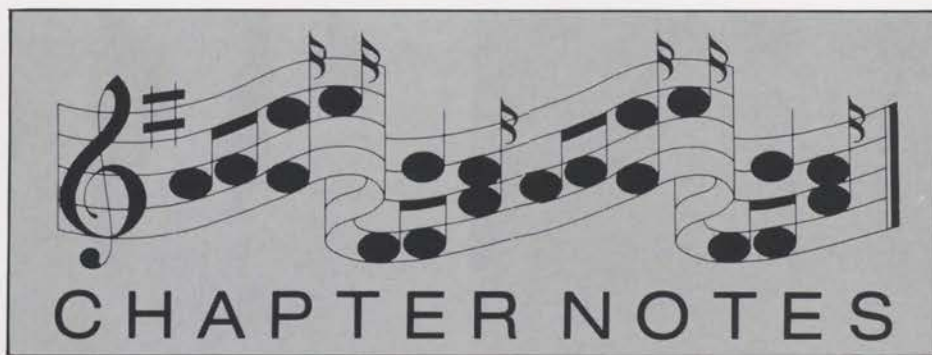
Birmingham

205/591-3445 or 205/870-8214

Our "Trio Con Brio" concert finally took place on June 28; the months of planning and final four days of hard work produced a highly successful concert. Tom Hazleton brought the Wurlitzer console up, and passengers Donna Parker and Jonas Nordwall then took their places at the two fine Rodgers instruments supplied by Marsh Piano & Organ, and riveted the attention of a very appreciative audience with a no-holds-barred rendition of "South." Other trio selections included "Ritual Fire Dance," "Music of The Night," selections from *Carnival of The Animals*, and the new "Symphonic Suite For Three Organs," by Richard Purvis, commissioned for the "Trio Con Brio" and made possible by a grant from Rodgers Instrument Corporation. There were several duets, and several solo selections by each artist at the Mighty Wurlitzer, giving the program extra variety and sparkle.

We can't thank the three members of the Trio enough for their help and cooperative attitude, as there was a play in the Alabama three evenings before, and the evening of, their performance. Practice time was difficult to schedule, and everything had to be moved out front for every rehearsal and then put away at the back of the stage. James Marsh and Charles Massey went far beyond the call of duty in providing, setting up, moving back and forth, and removing, two huge Rodgers consoles, two large keyboards, 28 speakers, and some miles of cable.

The audience was delightful as well as delighted; people came from far and wide, many on their way to ATOS National Convention in Philadelphia. Marion Flint added this concert to her itinerary; Madeline LiVolsi came from Phoenix; Peter Beames from South Aus-



tralia; and there was a van-load from Texas. Buses came from Huntsville, Atlanta, and Alexander City. Unfortunately, more people came from other places than from Birmingham; but about 400 folks certainly enjoyed a rare treat! Several other musical programs conflicted with our "Trio Con Brio" concert, but we always have difficulty getting the large audience deserved by such a knockout program. Perhaps someone in another area has some ideas.

We prepared for this great event by persuading Ken Double to drop down from Lafayette, Indiana, on May 2 for a marvelous chapter meeting. Ken is great to listen to whether he's playing or talking, and a large crowd (for a regular meeting) enjoyed such numbers as "Ol' Man River" and "Another Openin', Another Show." Our thanks to Ken, for making our April/May meeting a special one.

The Alabama is in the midst of the summer classic movie series; *Gone With The Wind* drew great audiences, as usual, June 12-16, and coming up we will show such favorites as *Casablanca*, *Paint Your Wagon*, and *Gentlemen Prefer Blondes*. One of our three house organists gives a mini-show on "Big Bertha" before and after each movie.

Looking ahead, make plans for the spookiest Halloween ever, as we present the silent classic *Phantom Of The Opera*,

starring Lon Chaney, with the unparalleled Tom Helms doing his own arrangement at the Wurlitzer, October 31.

Virginia Robertson

ATLANTA

Georgia

404/928-1513 or 404/641-7159

The well-known Dennis James, of Palo Alto, California, played the Mighty 4/42 Moller in Atlanta's Fox Theatre on May 22, and about 100 of the Atlanta Chapter and friends were in the audience, making it our monthly event. The event was a benefit for Atlanta's "I Have A Dream" Foundation, which guarantees to disadvantaged students the availability of funds for college education or vocational training if they successfully complete high school. The program was presented by the Brookwood-Midtown (Atlanta) Rotary Club, and sponsored by some 20 corporations and private foundations here.

Mr. James did what he always does to perfection, the accompanying of silent movies, in this case, Buster Keaton's *The General* and *The Boat*. He followed this with some concert selections of the style of 1926, and his rendition of "Baby Face," in particular, received much favorable comment.

(continued)



Off to Birmingham, Alabama.

ATLANTA cont.

It was Mr. James' twelfth appearance at the Fox, and the audience remarked that it was a very good, even brilliant performance, very much up to his regular high standards. One put it that his accompaniment blended in so perfectly with the movie itself that you really didn't hear his music as a separate element, which is as it should be. It was a great performance by the onetime ATOS Theatre Organist of the Year, and also brought about \$25,000 to "I Had A Dream."

In June, we crossed the tracks to see how the other side (classical organ) was getting along. At Clayton State College, in Morrow, some ten miles south of Atlanta, a beautiful, newly constructed recital hall, Spivey Hall, was opened in January 1991, and has been making a big contribution to the Atlanta area's cultural scene. By May 1992, the Albert Schweitzer Memorial Organ was installed and inaugurated. This is a 3/79 instrument (plus two 32' electronic pedal ranks) built for the hall by Fratelli Ruffati, of Padua, Italy. On June 14, the noted organist Ted Alan Worth, from California, described as Virgil Fox's "most celebrated pupil," performed on the Ruffati, as we were there. The organ is magnificent and the hall's acoustics perfect. Mr. Worth's excellent program included Purcell, Handel, Albinoni, J.S. Bach, Schumann, Mendelssohn, Delius and Mulet, and demonstrated his and the organ's capabilities well.

As one of his encores, Mr. Worth gave us a tour through the organ's families of timbres. He then dazzled us with a light-footed selection for feet only (sorry, forgot to get its name), ending with a series of two-footed, four-note chords. Our applause for Mr. Worth, and for the late Emilie Parmalee Spivey and Dr. Walter Boone Spivey, whose major gift along with other generous contributions provided the resources to bring the 400-seat concert hall and its organ to reality.

Then on June 28, we tripped off to the Alabama Theatre, in Birmingham, by chartered bus, to hear the Parker-



Ken Double



Ted Alan Worth



Dennis James practices on the Fox Theatre's 4/42 Moller.

Hazleton-Nordwall concert. (See Alabama Chapter's report.) A very enjoyable afternoon.

Finally, we note that the American Guild of Organists held its national convention here June 28 through July 2, featuring many of the area's pipe organs in 25 recitals, nine worship services and several choral programs. Hector Olivera gave the convention a theatre organ recital at the Fox.

Bill Hitchcock

CENTRAL FLORIDA

Tampa/St. Petersburg
813/546-0564



A contingent from Central Florida attended the Philadelphia National Convention led by Chapter President Bill Shrive. Those of us who were not privileged to take part are anxiously awaiting reports from our own members and THEATRE ORGAN.

The console of the Mighty Wurlitzer in Tampa Theatre is being rebuilt. Parts are on order, and the work is expected to take four to six weeks. The rebuild is specifically designed for this particular organ, and we are all waiting to hear the results later this fall!

The Tampa Theatre offers a schedule of outstanding American and foreign films throughout the summer months, the most spectacular of which is the original large-screen presentation of the 1939 film, *The Wizard of Oz*, to be shown in August, and many of us are planning to attend — and to take our children and grandchildren, for the epic!

The Tampa Theatre also sends out announcements of its shows and, in the most recent issue, included a summary of the work of our Society, and the names of the house organists from our chapter who play mini-concerts before the film programs. Thank you, Tampa Theatre!

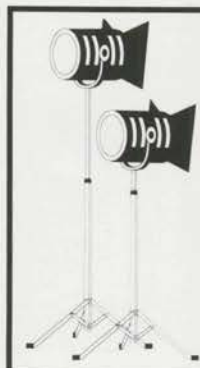
The June 14 meeting was held at the Theatre. We meet on the second Sunday afternoon of each month at the Tampa Theatre, and/or other locations. Call President Bill Shrive for details. We will be meeting monthly during 1992-93, unless there are major difficulties, and visitors are most welcome!

Work on the Pinella Park Mini-Wurlitzer is moving ahead, but not as rapidly as we had hoped. Additional details will be announced.

Winona Sullivan was a welcome guest at our June 14 meeting. Winona was our first Secretary/Treasurer back in 1979, and continues to live in Tampa.

Since there is an eight week lead time between the date this material is being typed and publication in September/October, your friends in Florida are "enjoying" ninety degree heat today. We are also extending a Central Florida welcome to 600 Olympic Athletes who are gathering at Busch Gardens/Olympic Village in Tampa — the gateway city to Barcelona, Spain. By the time you read this, the 1992 Summer Olympics will be history, but we still wish our athletes great success! And we hope they all enjoy theatre organ!

John Ambler



Ashley Miller

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June 14 saw the membership driving to Cincinnati to visit the beautiful home of Ron, Virginia and Elmer Wehmeier. Some of you may remember a visit there as part of the "Afterglow" at the last national convention sponsored by CIC in 1990. Ron and family have built a beautiful, large room addition which houses among other things a Wurlitzer organ, a Steinway baby grand, grand chandelier, and a gorgeous armoire with beveled glass in the doors which open to reveal audio recording equipment. One of the highlights of Barry Baker's program was his playing the Steinway piano along with his previous recording on the Wurlitzer of an allegro movement of a Shostakovich concerto. Another fun presentation was CIC member Martin Bevis playing the Hammond organ and Barry playing the Wurlitzer for a few duets. Barry's whole program was a delight and it was especially good to hear it in the Wehmeier's beautifully appointed "music hall." They are such gracious hosts and everyone had a delightful afternoon.

Among the guests were the president of Central Ohio Chapter, and Ms. Linda Pierce with her young son Dan, who seems to have a great interest in theatre organ.

Announcements: The 1993-94 Organ series at Manual Auditorium is being firmed up and we will be announcing more about that when plans are finalized. Helen Baker has made pen and ink etchings of both the Manual High School organ and the organ at the Hedback Theatre here in Indianapolis. Reproductions will be available for sale and for use in coming publication. Copies will make a valued memento for our members who have enjoyed listening to these two organs over the years.

The partnership venture of CIC with Jelani Eddington is coming along very

well and cassettes and CDs were available at the National Convention in Philadelphia. Also, the chapter is proud of the fact that CIC member Robert Glass was the winner of the recent "Hobbyist Competition" sponsored and judged by national officers.

I have just learned that Carlton Smith, CIC member, was named Technician of the Year at the Philadelphia Convention. Also, Bill Vlasak of our chapter and house organist at the Paramount Music Palace was named Organist of the Year. Way to go, CIC!! Sincere congratulations to Bob, Carlton and Bill from all your friends and fans. *Josephine Beeler*

CORRECTION: In the July/August report we incorrectly stated that dates of Tim Needler's program (it was March) and Jelani Eddington's program (it was April). *J.B.*

CENTRAL OHIO

Columbus

513/652-1775

It was really a unique opportunity: the chance to demonstrate our — and their — Worthington High School Wurlitzer to the student body. With school activity director Mark Hutsko's cooperation and Barry Baker's willingness to come up and play, we demonstrated to more than 400 students of the high school what theatre organ is all about. Barry had no difficulty rapping with the kids, and it was evident from their response and enthusiasm they enjoyed the entertainment. His 40 minute program featured marches, ballads, showtunes and a bit of the classics; one of the latter revealing Barry's talent as a pianist as well. It's something the high school wants on a continuing basis — a yearly feature — so we're going to make it happen. We've already been rewarded with some student interest in playing and in offering technical assistance.

In the Centerville area, south of Dayton lies the beautiful residence of member Bob Schmitt, and it was there that 20



Genial host and performer Bob Schmitt. *J. Polsley photo*

members and guests proceeded on May 10 for our monthly meeting. After the brief formality of our business meeting, Bob presented an hour of very listenable music on his 3/8 Kimball. Bob's rendition of Hoagy Carmichael's "One Morning in May" showed off those lush Kimball Tibias and believe us they'll compare favorably with any Wurlitzer we've ever heard. A toccata, a medley of polkas, the hymn "In The Garden" and the difficult "Whistler and His Dog" showed Bob's versatility in tackling a wide variety of music. And to make the day even more enjoyable, we had a warm day, pleasant sunny skies, and Bob and Jeanette's gorgeous back yard complete with poolside tables. From this vantage point while we enjoyed refreshments, we could hear lilt-ing refrains emanating from the organ as members took their turn at the open console. This is the way to start the summer season! Our thanks to Bob and Jeanette Schmitt.

We were privileged to attend the dedication of Karl and Barbara Saunder's 3/31 Wurlitzer in Zanesville, Ohio, on June 7. This pristine installation is the outcome of careful planning from the house blueprints on up. It is, in fact, the realization of one of organbuilder Allen Miller's fond aspirations, and certainly represents to Karl the achievement of a goal he has sought for a good many years. It would be wrong to characterize this organ as a restoration; it is a remanufacture — a refabrication — if you will,

(continued)

George Wesner

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Bob T'yo takes a turn at open console on Bob Schmitt's 3/8 Kimball. J. Polesley photo

of organs from three different sources and has been contrived to satisfy organists of both the theatre and the classical persuasion. We don't intend to intrude further with a description of this grand instrument other than to say it represents a "state-of-the-art" installation.

To have two great organists to entertain us was the ultimate joy. After a capsule history of the organ's background, Karl introduced Dennis James and Tom Hazleton. Leading off, Dennis played his familiar arrangement of "Beautiful Ohio," evoking nostalgic memories of his 15 years at Columbus' Ohio Theatre. On the last chord, without interruption, Tom slid on the bench and skillfully carried us into the next selection, "This Can't Be Love." The program continued with alternate artists; one of the highlights most certainly was Tom giving us "an organ tour" from the keydesk. He "walked" us through the component ranks with a demonstration of their musical effects, showed us what each tuned percussion contributed and let us hear those special effects in the toy counter. There were so many highlights: Dennis' "Dawn Patrol." Tom's medley of tunes from *Oklahoma* and the organ-grand piano duo by Dennis and Tom. To top things off we were served a delicious buffet and treated to a chamber tour. We are so thrilled that this grand instrument is "on line;" we hope it will serve to entertain theatre organ

enthusiasts for years to come. We expressly want to thank Karl and Barbara for hosting us.

John Polesley

CHICAGO AREA

709/953-2380
or 313/282-0037



Well! It's finally here! Summer! Hip, Hip, Hooray! Yippee! Warm weather! No more snow until December! I hope!

On May 17, CATOE held its annual election for the coming term 1992-1993. Our congratulations are extended to those who will lead CATOE in the ensuing year and prepare us for a successful forthcoming ATOS National Convention in 1993.

Long-time CATOE member Jack Olander presided over the brilliant-sounding 3/19 Wurlitzer-Kimball at the Copernicus (Gateway Theatre) Center. Many may remember Jack for his invaluable guidance when CATOers installed their very own 3/10 Wurlitzer at Maine North High School in northwest suburban Des Plaines. While the Wurlitzer was installed at the high school, it received plenty of exposure to both CATOE and the general public. Jack was a music instructor there where he taught his students many facets of keyboard music and theory. He also was instrumental in MONACEP, a night school of continuing education for adults. Many CATOers signed up for a ten week course to either "brush up their playing skills" or simply help them overcome their stagefright.

Jack's "laid-back and breezy" style was most satisfying and considered to be well-suited to the receptive acoustics of the Gateway. Two seldom-heard pieces Jack performed were from his ancestral heritage: "Varmland Du Skona!" (a melancholy folk song) and "Koster Vals!" (a lively dance-like tune). He explained that he learned these compositions on a recent trip to Sweden. It had been quite a while since we heard Jack perform, but he sure sounded great. Thanks, Jack!

Presently, our Wurlitzer, formerly from the Indiana Theatre of East Chicago, is being installed in the Tivoli Theatre in southwest suburban Downers Grove. Crew Chief Gary Rickert and his helpers are installing this same instrument and promising that it will be ready in time for convention next year. It is interesting to note that John Muri played this organ in the 1920s and some 52 years later he re-dedicated the same instrument at Maine North.

On Sunday afternoon, June 14 (Flag Day), CATOers were the guests of the Organ Piper Music Palace in the Milwaukee suburb of Greenfield. The organist, of course, was midwest favorite Dave Wickerham. If you attended the ATOS Regional Convention last November, you should remember how versatile this musician really is! Sharing in our good fortune were Dairyland Chapter and Kimball Theatre Organ Society members. Thanks for joining us!

Dave's program was based on American music written by American composers, past and present. Dave's treatment of the theatre organ warhorse "Slaughter on 10th Avenue!" was breathtaking and exciting. He utilized practically every stop individually as well as a combined unit. His keyboard prowess and his unique sense of memorization is truly uncanny. Thanks, Dave! And thanks to Gary Hansen, owner of this fine eatery, for having us!

Our master of ceremonies for the afternoon, was Past ATOS President Jack Moelmann. Jack welcomed us with his usual jovial jokes and musical mirth. His wit and good sense of humor are always welcome.

Our next public show is slated for September 20 at the Arcada Theatre (3/16 Geneva-Marr & Colton) in west suburban St. Charles. USAF Retired Col. Jack Moelmann has signed to play this event. Needless to say, we are looking forward to hearing Jack play this program in his return visit to this instrument and for a second solo public show in the Chicago area.

Jim Koller

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CONNECTICUT VALLEY

203/651-4813



On May 13, Joy Zublena, CVTOS member and frequent performer in the Torrington area, put the 3/15 Marr & Colton through its paces at the Thomaston Opera House for 170 Kindergarten pupils from Litchfield County schools. Joy's skills at the organ and rapport with children captivated her young audience. Chapter and Tuesday-night-work-crew member, Fran Dauphinais, arranged the event. We hope the performance will inspire some future keyboard players to learn to play theatre organ.

Our June meeting was a picnic at the home of Vice-Presidents Dick and Ginny Simko. In addition to the bountiful food, we enjoyed listening to a tape of our own Wade Bray's marvelous performance on the mighty Wurlitzer at the Providence (Rhode Island) Performing Arts Center. Wade was one of the artists who participated in the "brown bag" concert series presented at the Center during lunch hour on Wednesdays in June.

Plans for the coming year were discussed and include performances at the Thomaston Opera House on September 26 and 27 by Tom Hazleton.

Mary Jane Bates

CUMBERLAND VALLEY

Chambersburg, Pennsylvania

717/263-0202

Chapter members and friends spent an enjoyable Sunday afternoon in June at the home of Bob Leatherman near Thurmont, Maryland. The event was a joint visit with the Free State Theatre Organ Society of Baltimore and was well attended by both groups. Bob's 2/6 Robert-Morton was the center of attention, and its music brought many smiles to those present, young and old alike.

Bob Maney



Joy Zublena at Thomaston Opera House.

DELAWARE VALLEY

215/566-1764

In conjunction with Southern New Jersey Theatre Organ Society the Delaware Valley Society was hosted on May 24 by Mr. and Mrs. Bruce Zaccagnino (Mr. Zaccagnino is known professionally as Bruce Williams) at their home in Flemington, New Jersey, to hold open console on their 5/39 Wurlitzer. Additions from 14 other theatre organs have been incorporated into the basic Wurlitzer design to create the current instrument. Mr. Williams plans to augment the current pipe work to create about 60 ranks. He, himself, did about 95% of the work on the instrument. He feels that the instrument will continue to grow in size and, even more important, in quality. A photograph of the instrument appears on page 48 of the March/April, 1991 issue of THEATRE ORGAN. Readers who would like to hear the instrument can do so by listening to the recording made by Mr. Williams. Also, additional technical information is provided on the cover of the recording. Conventioneers who signed up for the tour of home installations also heard the instrument.

The organ is located in the residential theatre seating about 50 people. The decor of the theatre uses wood and mirrored panels which reflect the light of the enormous crystal chandelier. The theatre has side galleries and a rear balcony.

A brief article such as this one can only suggest the magnificence of and certainly cannot adequately describe this installation. The guest artists for the afternoon were Harry Ley and Joseph Dorsey.

The relationship between theatre organ

and railroads has been previously noted in THEATRE ORGAN and Mr. Williams is no exception to that relationship since he is the owner, the builder and the operator of the world's largest model railroad with 13,000 feet of track passing half-a-million trees. Railroad operation requires a crew of 81 people.

Again, brevity precludes giving detailed technical data, but the overall impression is one of breathtaking mountain country requiring spectacular bridges and unbelievably high trestles and outstanding engineering feats. The freight train is there not only for its own inherent interest, but also to do what a freight train is designed to do, and that is to serve all the different types of industries along the right-of-way, and each industry is authentically designed. The previously mentioned overall impression is one of realism.

Within the next few months Mr. Williams will move to larger quarters. The theatre, the organ and the railroad will then be seen (and heard) to even better advantage.

In other activities Society members were invited by fellow member Mr. Anthony Kutschera, who is also associated with the Atlantic City (New Jersey) Cultural and Heritage Board, to a program observing National Historic Preservation Week which was held May 11, in the Atlantic City Convention Hall. Mrs. Candi Carley-Roth appeared in recital playing the 5&7/452 Midmer-Losh organ, opus 5550.

Mrs. Carley-Roth always gives an outstanding performance and that fact was noted not only by her audience but also by the local newspapers which gave her excellent reviews accompanied by detailed photographs. Mr. Andy Kasparian was a co-recitalist on the program. A tour of the chambers followed the music-making.

Society members, as guests of Southern New Jersey Theatre Organ Society, visited the Broadway Theatre, Pitman, New Jersey, to hold open console on the 3/17 Marr & Colton. *Earl E. Strausser*



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EASTERN MASSACHUSETTS

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The many present at Babson on May 9 will long remember the first-time guest artist, Philip Kelsall, who came from the famous Tower Ballroom, Blackpool, England, just for this concert. Once in a while an outstanding organist comes on the scene and this man is phenomenal. He is a showman of the first order, an organist of exceptional ability, fast almost beyond belief, yet accurate and with feeling, exploitive of the organ's resources and with a great personality. It is easy to understand why he is constantly in demand for concerts in his native land, and why extra concerts had to be arranged at the Kirk of Dunedin to accommodate all those wanting to attend.

Phil was "right at home" at our 235 Special Wurlitzer console for the Tower has one much like it. His opener was the one which his illustrious predecessor, Reginald Dixon, always used, "I Do Like To Be Beside The Seaside." English organists like medleys and a group of marches followed with lightning-fast registrational changes. Our artist showed off some of our percussions with a delicate treatment of "Rag Doll" and concluded the medley with the swiftest "Hold That Tiger" one could imagine. Spontaneous applause broke out while he was still playing and long acclaim at the end.

Rodgers & Hammerstein, Andrew Lloyd Webber and other famous composers were included in another potpourri finishing with the "Phantom" theme. As Mr. Kelsall brought his first half to the end with a lively group of Broadway melodies in a display of such prodigiousness of cross-handed and legged playing that a deserved standing ovation showed an approval at intermission — very seldom given.

Phil almost danced with his body-English during a group of Strauss waltzes, sometimes with both hands on the bench

and with much double pedalling, as throughout the concert. Some Latin and South American numbers showed off other aspects of Mr. Kelsall's wide repertoire. A beautifully registered and delicate "Meditation" from *Thais* gave marked contrast as did other semi-classics.

A long medley of pops played at the Tower Ballroom with a variety of slow fox trots, waltzes and other tempi dance numbers in the tradition of Reginald Dixon was greatly enjoyed. Phil finished with his opening theme, but not before the "Twelfth Street Rag" tumbled from the chambers in an array of notes which put our organist and organ to the ultimate capabilities as his encore. Without exception his large audience arose as one and responded with a prolonged applause that left one's hands red. A collective "whew" was heard as one looked around in astonishment and disbelief at what we had just heard and witnessed. Rest assured that Mr. Philip Kelsall will again be among us in due time as he won several hundred more admirers. The accolades must have pleased his parents and fiancée who were among those present.

We held our last meeting for the season at Babson on May 31 with a catered luncheon and social. Pine Tree Chapter and Connecticut Valley Chapter were invited as well as SENETOS from Rhode Island and seven electronic organ clubs with about 150 in attendance. President Donald Phipps welcomed us, including several old members not often with us, with John Cook representing three clubs, leading off and was accorded the most playing time with "Swanee" his opener. This young man is always well prepared and can be counted upon to give of his best as he did in a great medley starting with "Moonglow."

Another talented member Mike Bigelow, representing the Cape Cod Organ Club, opened his brief portion with an appropriate, "On Old Cape Cod." Others heard were Chandler Noyes from the North Shore Organ Club, Dick Kenney from the Montchusetts Organ Club and

Bob Legon for us. Mr. Noyes contributed a mosaic of Bizet's *Arabian Suite* and Mr. Kenney a nice medley opening with "Where Fools Rush In." Bob played "One Fine Day" from Puccini's *Madam Butterfly* to begin his stint and later introduced a 10-year-old pupil of his with great potential, Casey Carter. This youngster accounted for himself very well and was not awed by our large console and audience. His last number, "It's A Small World," had Bob playing the Solo manual as Casey worked the Great and Accompaniment.

Mr. Cook was called to the console for a second time with "Spring Is Here" as his starter. Open console followed with Dr. Alan Goodnow from SENETOS leading the parade with "Once in a While" as we all munched lunch and listed to several styles of playing for a delightful afternoon with our guests.

Our Vice-President/Treasurer, David Marden, arranged a field trip on June 23 to Boston University Metropolitan Building in Brookline. Here two residential pipe organs have been beautifully restored and temporarily set up by one of the country's finest recognized specialists in this select field, Nelson Barden. He, along with a small crew, was commissioned by B.U. to restore a 3/12 E.M. Skinner and a three-manual Aeolian, each with roll players in their consoles. This monumental task required almost three years, but has resulted in two instruments now as good as factory new.

The 581st demonstration of what is now called the B.U. Symphonic organ was hosted by Mr. Barden who gave a very enlightening talk about residence-pipe organs in general and these two in particular. Each was badly damaged by water and neglect, but the university's desire to restore both look and sound has been achieved to their complete satisfaction. The Skinner, of 1930 vintage, was in a Greenwich, Connecticut, mansion of a Mrs. Rockefeller while the Aeolian came from the Schrafft residence (former chocolate maker). (continued)

Trenton Concert Series

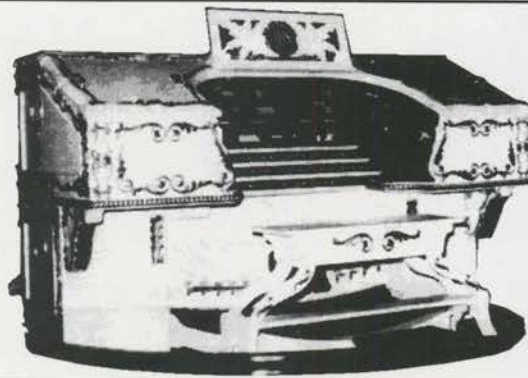
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EASTERN MASSACHUSETTS cont.

Several rolls were played, chamber tours given and even an old 78rpm disc was played on a console phonograph. Traps and percussions have been incorporated in this combined instrument for more versatility, and expense certainly was no factor in this massive project. These organs will be taken down and re-erected in B.U.'s Student Union building later this year for use in silent movie accompaniment, concerts, etc. This was an evening well spent and gave us an insight into the fourth type of pipe organ apart from theatre, church and concert. A special paid benefit concert by Lance Luce on June 28 was arranged for the Muscular Dystrophy cause. Our club ran an entire day's series of member organists alternating at the Wurlitzer on Labor Day last year for MD, and we are devoting Labor Day afternoon this year with all donations for fighting this dread disease. We can also profit by exposure to strangers of our theatre pipe organ and perhaps some might attend our concerts or even join our ranks.

Before the Luce concert, Dave Marden presented David Spellman, District Director of MD, a blown up symbolic check for \$2,700. Lance charged no fee for this appearance, and EMCATOS is giving all admissions and donations beyond expenses to this worthy cause.

Mr. Luce gave his sizeable audience a most varied concert played in a thoroughly workmanlike manner. He opened with a song statement describing our weather, "With a Wonderful Day Like Today." Lance featured certain ranks for particular selections like our new Brass Trumpet with "Rock Around the Clock" and our Vox and strings with "My Funny Valentine," as examples. When Lance was with us in 1990 he played "Tequila" which turned his listeners on with shouting the title and the new audience reacted the same way. "Sing, Sing, Sing" and "42nd Street" really put the organ through its paces as did a super-charged "Over The Rainbow" with many extra touches.

A medley of Irish songs is always popular with Boston audiences as green spotlights focused on the console. A blue spotlight moved across the upper stage wall with "Moon River," "Blue Moon" and "Blue Skies." The "moon" kept time moving up and down with "Blue Skies" as Lance played an upbeat version.

Our guest programmed something for everyone with waltzes, a hoedown, Latin and Spanish numbers, marches, Broadway showtunes, hymns, railroad, some most lively tunes, some slow, dreamy numbers, and the younger set with the Muppet Theme song, "It's A Small



Richard Chalfont at the 7/455 Midmer-Losh. Jinny Vanore photos



Robert Wickham at the 4/55 Kimball in Atlantic City

World" and the "Mickey Mouse" song. The final number was an increasingly faster-paced "Brazilian Sleigh Bells" ending with Lance receiving the audience's approval on his fine performance by a standing, shouting, clapping ovation. A moving, inspired, "You'll Never Walk Alone," was his encore closing a most pleasant afternoon's entertainment for such a worthy cause: Muscular Dystrophy.

Stanley C. Garniss



Garden State Vice-President Chuck McSloy (left), Tim Hoag, organist. Jinny Vanore photo



Margaret (Joy) Stephens viewing Boardwalk from balcony of Atlantic City Convention Hall.

GARDEN STATE

New Jersey

609/888-0909 or 201/445-1128



When Atlantic City is mentioned, everyone has a vision of ocean, wide beaches, the Boardwalk, Miss America Pageants and the famous, fabulous gambling casinos which rival Las Vegas. Unfortunately, many are unaware of the Convention Hall on the boardwalk and centered in all the activities, which houses a world famous 4/455 Midmer-Losh Pipe Organ.

On May 19 members and friends from Pennsylvania, Maryland, Delaware and Virginia gathered in the foyer. After being greeted by Crew Chief Dennis McGurk, all entered the hall surrounded by the sound of the organ played by Tim Hoag, an assistant crew member. At this point we were aware of only one large chamber speaking and all wondered what it will sound like when all chambers are restored.

Several members were brave enough to play this monster organ. Flash light bulbs lit the area. Many will proudly show their pictures of this enormous console. The group was divided, with some touring the chamber while others went to the large ballroom and had opportunity to play the 4/55 Kimball organ. The afternoon just seemed to fly by. All had an opportunity to play the Kimball and everyone really enjoyed the tour. Many thanks to Dennis McGurk and Tim Hoag who gave generously of their time and answered innumerable questions.

After the session, many took advantage of dining in the casinos which all featured excellent food and lured us to the one-arm bandits or gambling tables. Return visits are being planned for the members who missed out on this date.

Our chapter is looking forward to the nine free Sunday Concerts being held at the Asbury Park Convention Hall, starting after the National Convention, July 12 through September 6. Jinny Vanore

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GULF COAST

Pensacola, Florida
904/932-3133 or 904/433-4683

We did it! We did it! How sweet it is! The poet Kilmer said he had never seen anything as lovely as a tree. Well, I am here to tell you, there IS something as lovely, if not lovelier. The answer is: (No need to open an envelope here) a full house when you are sponsoring an event on your beloved theatre organ in your beloved Saenger Theatre, in downtown Pensacola, Florida.

We here in Gulf Coast Chapter, and most specifically, our Prez-of-many-hats, Scott Brodie, finally managed to tie in all loose ends to bring about a morning program for local middle school-age children. Everyone pitched in to help, of course. Our technician, Jimmy Scoggins, had the organ in top-notch shape, and the ushers were at their posts, when the first of the familiar yellow school buses began arriving at the theatre for a 10:00 a.m., Ken Double school kids' program. Oh! how our hearts did swell to see the seats fill up. Ken was greeted first by a photographer from the local news media, to capture on film, his beginning explanation to the kids of how the organ worked. Then he brought some of the students from the audience up to the stage and explained some of the interest-attracting features of the organ to them and the crowd as a whole. They loved the bird whistles, train hoots and the Model A ahoogahs, plus the rest of the sound effects they could actuate at the buttons on the funny boards of the console. After some music to entertain their ears, Ken demonstrated the ranks of the organ to coordinate with the slide presentation prepared by our own Curt Goldhill, of these ranks. Not one child in the audience had ever seen an organ rank so this was news to them. Ken carried this out very well. The kids were thoroughly entertained. You know how it is. But the best was yet to come. In due time, the main curtain went up, the silver screen came down, and he accompanied a funny, silent comedy for

the kids. His excellent playing added a yet different dimension for these young viewers to perceive. In a word: great!!

We have worked with the greats, (that word again), and now we can add one more great. Ken Double outdid himself with his ease to work with, his level of skillful playing and general great-person attributes all around. Here in the South, you would say, "This man is a gentleman, suh." We were more than pleased with his presentation and performance for the youngsters. When he played for the general public that evening, we could sit back and listen to our wonderful Robert-Morton to our hearts' content. How sweet it was. (Again with apologies to the late Jackie Gleason).



Ken Double at the 4/25 Robert-Morton in the Saenger Theatre.

Now to mundane things, before our next zap of information concerning our organ. We must mention our latest board meeting, conducted by aforesaid Mr. Brodie, at the home of our console-builder veep B.D. Rhea, MD, with the full board attending. This is wonderful. We do have excellent cooperation, and since we are all in this venture to help the organ, we put our best effort in it. Plans were firm for the then coming Ken Double events, and for the succeeding dates with Charlie Balogh in August. This latter will feature an open console on Saturday morning before the main performance Sunday afternoon. These open console opportunities have proven quite successful the years we have done it before. You know, it is amazing how many have wanted to

try their hands at playing our instrument. This includes a tiny, three-year-old last year who brought the house down, to a very senior young-at-heart who did the same. This sort of participation warms our heart, of course.

When the local Arts Council ran a yearly rundown of their events in the local newspaper, the picture they featured was this mini-Mozart who performed so well at our open console. Were we proud! Naturally, this was a human interest item. Who wouldn't love to see this beautiful, little girl enjoying playing our organ over some ugly something-or-other? They know good stuff when they see it. We were fortunate to get the publicity our local newspaper generated. There are many potential organists out there; our open consoles welcome them.

To further promote the open console features, Scott Brodie and Dorothy Standley will record a tape for another segment of their ongoing segments broadcast by local radio station WCOA, to advise the general public of these events on the organ at the Saenger. It is rather nice to be driving along and hear these announcements on the car radio. We think, we hope, we wish, that all who hear them could be as affected by them as we are. This is a public service provided by the station. We are grateful for it, believe me.

We were absolutely delighted and thrilled when the Saenger Theatre management called us at the 11th hour to ask if we could provide a short organ interlude prior to their coming seminar for the International Association of Auditorium Managers. Could we? You bet your boots we could. But how? And on such short notice. After a few fast phone calls, much agitation and some misunderstanding, we ironed it out enough to make it work. At first, we didn't realize we would be able to bring the organ out of its "garage" under the stage. This information was wrong; we could bring it out and up. The management arranged to remove that part of the stage Sunday night before the organ was to be played at 8:00 a.m.

(continued)

— Concerts —

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L to R: Father Gerard Kerr, Bertie Newton and Dr. Ed Mullins at Hansel & Gretel's in Powell, Wyoming. Steve Plaggemeyer photo



L to R: Steve Plaggemeyer, Dr. Ed Mullins and Father Gerard Kerr high above Billings, Montana, in Lucky Diamond Restaurant. Nelson Cahill photo

GULF COAST cont.

the following morning. A panic call to Al Martin, who filled in for us on a former glitch situation, and we were set. I was to meet Al at the theatre at 7:00 a.m. Monday morning for him to practice a bit, which he didn't need but took, and he was set to play at 8:00 a.m. How about that? The attendees loved it. Al played one showtune after another, non-stop, and all ears were thinking it was "lovely." At 8:15 he asked if he could play another 15 minutes. Now, mind you, when he came to the theatre at 7:00 a.m., he had worked at his cocktail lounge job until after midnight the night before. When asked if he could be there at seven to get ready, he replied it would be a pleasure. He was thrilled to be asked. When the additional 15 minutes was needed, he replied, "I could play this instrument all day." Such humility. We were happy to have our organ played and shown so effectively with his lively music.

Til we meet again. *Dorothy Standley*

JESSE CRAWFORD

Montana-Northern Wyoming
406/248-3171 or 406/269-5555



The 1991 Cue Sheet edition of our journal, THE POET, featured silent film star Lon Chaney. On February 1, Dr. John Fenstermaker, organist and choir-master at San Francisco's Grace Cathedral, accompanied Lon Chaney's silent classic film *The Hunchback of Notre Dame* on the 4/27 Wurlitzer at the Oakland, California, Paramount Theatre. The Paramount kindly sold the cue sheet addendum of "Hunchback" in the theatre lobby the evening of the performance.

British charter member, Father Gerard Kerr of South Woodford, London, England, visited chapter headquarters in Billings, Montana, June 24 to 28. He was fascinated by Jesse Crawford's scrap book covering his tour of England and visit to Paris in 1933. Wyoming member Bertie Newton treated him to lunch at Hansel & Gretel's in Powell, Wyoming. He then visited Bertie's lovely home in the Crawford subdivision of Powell where she played her Baldwin electronic organ.

June 27, Father Kerr and Ed Mullins drove to Hardin, Montana, for the Western Days parade. Actor Jack Palance was Grand Marshall and rode a wagon in the huge parade. He will host a new program on The West over American

television this fall.

On June 28 chapter officers took Father Kerr on a walking tour of downtown Billings. He saw the old boarding house where Jesse Crawford lived in 1913 and the site of the Gem Theatre where Crawford began his career as a theatre organist at the age of eighteen. He also saw the site of the Acme Theatre where Charlie Chaplin and Stan Laurel appeared in vaudeville in 1912, on the same block as the Gem.

A chapter brunch was held in Father Kerr's honor, and President Steve Plaggemeyer pointed out the auditorium where we hope to install a chapter organ in the not-too-distant future.

Member John C. Ellis of Lolo, Montana, died July 1 at the age of 48 in Missoula of an AIDS-related illness. Professor Ellis was a faculty member of the University of Montana Music Department since 1969. Born in North Dakota, Ellis earned his bachelor's and master's degrees from the University of Michigan and his doctorate from the University of Kansas. He taught organ, harpsichord, carillon, music theory, form and analysis. Ellis was widely known in Missoula, Montana, for playing the 3/10 Robert-Morton in the Wilma Theatre and for over twenty years was organist at the Episcopal Church of the Holy Spirit. He was internationally known as a carillonneur and served on the Board of Directors of the North American Guild of Carillonneurs. He will be sorely missed.

Ed Mullins



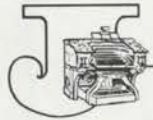
(Left) Ken Double before children's program. (Right) Dr. John Fenstermaker accompanied "The Hunchback of Notre Dame."

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JOLIET AREA

Joliet, Illinois
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We have kept busy during the summer months with socials in May, featuring Bill Tandy, and June, with Perry Petta.

Bill played for a very enthusiastic crowd at the Wheaton Fox, the VanDer Molen home, on the 3/21+ Robert-Morton. His performance will be remembered for quite some time by those who attended.

Perry Petta played on the 4/24 Wurlitzer/Gottfried organ at St. Marys of the Lake in Mundelein. Right from the opening number, "Wake Up and Live," we knew we were in for a special treat. Perry did not waste a lot of time talking to us, but instead spent his time making music on the Mighty Wurlitzer. Let's hope we hear these two very talented gentlemen again soon!

The membership of JATOE approved the replacement of the Barton Relay on the chapter's organ with an electronic relay. The task has already begun, and the club is planning to have the relay completely installed by early April 1993. This will require a huge effort by everyone in the club to install the relay as quickly as we can if we are to keep the Barton operable. It is still played before each show, and at intermission, as well as on radio station WJOL each Sunday afternoon.

Taylor Trimby

LAND O'LAKES

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



We enjoyed hearing Dwight Thomas, a talented young organist, at the Phipps Center for the Arts in Hudson, Wisconsin, on June 13.

Then on June 18, Gerald Orvold, organ technician/organbuilder, who also maintains the big Wurlitzer at the Phipps Center, and his wife Elaine entertained the Organaires for the first half of our evening at the Atonement Lutheran Church on the old Shakopee Road in Bloomington. Jerry described the organ as a "middle-of-the-road" Heinz with 28 ranks, beautiful sounding and with a grand piano alongside it. Jerry and Elaine played an organ and piano duet first and then we all took our turns, rather intimidating but fun to play. We all proceeded to drive to their home nearby for a delicious strawberry cheesecake dessert and coffee and then on to play the organ.

On June 29, a gloomy, misty morning, 65 members and friends gathered in Mike Erie and Roger Dalziel's church/residence garage for the beginning of a Chapter Event. This included a cocktail hour, luncheon buffet and garden tours to look at Mike's gorgeous flowers — many, many varieties. And then the sun came out just in time for our cruise on the St. Croix River aboard the "Spirit of the Croix," a beautiful U.S.C.G. certified vessel. Member Burt Frank brought his



Jean Schober and Mike Erie making the rounds. Thelma Weber in foreground at chapter party.

sister, Ruth Graham, from Los Angeles Chapter along for the event. Ruth was planning to attend the National Convention in Philadelphia with Burt's wife, Jean, and another sister, Dorothy Rasmussen. An enjoyable day, indeed.

I will not attempt to write about the wonderful organs and artists we were privileged to hear in this convention; will leave that up to Steve Adams! But I definitely agree that "Philadelphia was the place" to be for the 37th ATOS Convention. Returning home on July 9 was such a letdown after a fun week of visiting with friends such as Eric Schroeder from South Africa, Jim and Dorothy Shean of Levittown, Pennsylvania (who belong to our chapter), Joe and Jinny Vanore of Delaware Chapter and Herb Stockinger of Los Angeles. Our little group from Land O'Lakes Chapter was really pleased to see Michael Barone from St. Paul's Minnesota Public Radio, Rosemary Dineen and Mike Rider of the Minneapolis Convention Center and Bob Swaney from the Century Pipe Organ Co. in attendance. *Verna Mae Wilson*



JEFF WEILER

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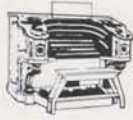
We have ten \$500 scholarships available for qualified students.

(Initial scholarship, received in 1992, may be continued if the student shows exceptional progress — at the discretion of the committee.) Moneys granted in this scholarship may be applied toward an approved theatre organ workshop.

Applications must be submitted by May 1, 1993, and following review of the committee members, recipients will be awarded their scholarships by June 1, 1993. Rules and regulations have been sent to chapter presidents and may also be obtained from chairman: **Dorothy VanSteenkist** - 9270 Reeck Road, Allen Park, Michigan 48101. Phone 313/383-0133.

LAND OF LINCOLN

Rockford, Illinois
815/963-4640



The Coronado, Rockford's Wonder Theatre, opened October 9, 1927. October 18, 1992, our members will host a celebration of the 65th anniversary of the opening. This magnificent atmospheric theatre, replete with Moroccan village, Chinese dragons, Spanish dancers, Egyptian frieze and star-studded sky has never been remodeled, renovated, or even repainted. It stands today as it appeared at the grand opening. Frederic J. Klein of Peoria was the architect. Walter Scott Bell, the plaster contractor, said this was the most beautiful job done under his direction during his long years as a theatre worker. All of the plasterwork throughout the house is the work of Arthur Butner, a sculptor on Bell's staff who had studied in Italy and under some of the world's most famous teachers.

The mighty Grande Barton Organ made in Oshkosh, Wisconsin, was formally presented by Dan Barton at a show on October 23, 1927. Recently the stop-action cable had become wet and shorted the wires. During the past year members have replaced the cable. The combination action is in the process of being rebuilt now, and will be in excellent condition for the show.

Ty Woodward will be guest organist for the anniversary program. Also appearing will be the Pipe Band of the Scottish Educational Society of Rockford under the direction of Robert Stormont, pipe major. Originally, the Clan Mc Alpine Pipe Band, the fraternal order was organized in 1908 by immigrants

from Scotland. During the Second World War it ceased to function, and in 1947 only three of the original members remained. A younger group of industrialists rejuvenated the group and worked to buy uniforms and equipment. The Pipe Band consisting of pipes and drums will have 14 members participating.

We would like to invite you to enjoy this celebration with us. Tickets are \$10, (\$8 if you buy them in advance of the show) and are available at Box 118, Rockford, Illinois 61105. *Marty Mangas*

LONDON & SOUTH OF ENGLAND

081-422-1538 or
0932-560108



The committee were extremely sad to have to postpone our Maytime Safari, but the recession has hit so many businesses that conditions were too difficult to make it successful as we would have wished. However, the chapter has been kept very busy with dinner and dance and concert at Barry with Len Rawle at the Christie in concert and David Redfern at the Christie for dancing.

Our Maytime concert at Kilburn was a winner with Michael Wooldridge fresh back from his tour of Australia for the Gold Coast Convention. His program was a delight, and it was certainly good to have one of our competition winners performing all over the country.

We have been lucky, too, with concerts by three lady organists, Joyce Aldred, Doreen Chadwick, and Ena Baga. All these ladies have music in their hearts and are great favorites with the patrons.

Long may they reign to give us such pleasure.

Our Tech Teams are kept busy with tunings, etc., and the burning of midnight oil at Wurlitzer Lodge on work nights goes on with endless jobs. Plans are being drawn for future installations, and the Team are waiting for the word, GO.

Len Rawle recently gave two concerts, one on the fine Compton in the South Hampton Guild Hall and the other at the Museum with a fine difference to celebrate 60 years of the fine Wurlitzer installed there. A recreation of a broadcast of a program from Kingston upon Thames Theatre featured narrator Richard Cole on a 50-year-old speaker. It was cleverly done, even to the red light coming on to commence the broadcast just as in the old days. A few tear-jerking tunes and we were all wallowing in nostalgia — with a crackling loudspeaker.

Our next promotion will be at the Cannon Theatre Harrow with the versatile William Davies who will put the eight-rank Wurlitzer through its paces. We are very pleased with the cassette that Bill has done for the chapter on the Kilburn Wurlitzer. There are two volumes and we are selling them for six pounds each plus postage. Lots of favorites, superb playing and excellent recording. Write to ATOS Cassettes, Wurlitzer Lodge, 47 Doncaster Drive, Northolt Middx UB54AT, England.

Keep those pipes warbling! *Edith Rawle*



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Gaylord Carter and sister Florence at Wilshire Ebell.



Lyn Larsen and Jack Bethards at Pasadena City College. Zimfoto



Elementary school students prepare to enter the auditorium on an outing to the Redford Theatre. (Above) Steve Schlesing explains how an organ pipe works to Holcomb School students. (At left) Rob Richards at the Redford.



LOS ANGELES

Glendale, California
213/217-9202 or 818/792-7084



On Saturday evening, May 16, LATOS presented Lyn Larsen and the Rhythm Kings with Jack Bethards at Pasadena City College. Lyn and Jack did a fantastic job blending the orchestra and organ. Even though there are some who object to anything other than a pure organ concert, with more than 700 in attendance, the event has to be listed as a smashing success.

That energetic little elf of some eighty years plus, Gaylord Carter, was our artist on June 14 at the 3/13 Barton in the Wilshire Ebell Theatre. This was a Sunday afternoon of short films starring Buster Keaton, Laurel & Hardy, and Harold Lloyd. Gaylord's accompaniment of the silent films was excellent as usual, but the highlight of the afternoon was the presentation of his sister, Florence, playing bluegrass fiddle accompanied by Gaylord on the organ. Florence is retired from the Los Angeles Unified School District where she taught music for a number of years. Playing bluegrass fiddle has become a retirement activity of hers and she does it well!

Wayne Flottman

MOTOR CITY

Detroit
313/537-1133



Rob Richards performed in concert at the Redford Theatre on May 9. Featuring the 3/10 Barton first as a solo instrument, Ron then used electronic digital accompaniment to augment the Barton in an exceptional *tour de force*. The audience obviously enjoyed his lively, upbeat program, and it is hoped he will return soon.

The chapter hosted 450 students from Holcomb Elementary School, who walked, with police escort, the several blocks to the Redford Theatre, on the afternoon of May 21. Organist Steve Schlesing played music familiar to first, second and third-graders who sang out boisterously to sing-along slides. The children were also treated to silent cartoons and a Buster Keaton silent short, courtesy of Amy Coryell. Steven then described briefly how a theatre organ works and chose student volunteers to blow into several organ pipes. Coordinated by Dorothy VanSteenkiste, acquainting school children with the theatre pipe organ has been an ongoing project and we are looking forward to more schools participating in this educational endeavor.

Our almost-annual garage sale, held at the Redford Theatre on June 5 and 6, netted the chapter some much-needed revenue and involved the participation of well over three-dozen members. Coordinated this year by Mel Tressler, organists who played the Barton organ throughout the event were: Jennifer M. Candea, Gil Francis, Pat Hunter, Evelyn Markey, Jerry Muethel, Mike Przybylski, Margaret Tapler, Bob Zilke and Morand Zimmer.

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 313/537-2560.

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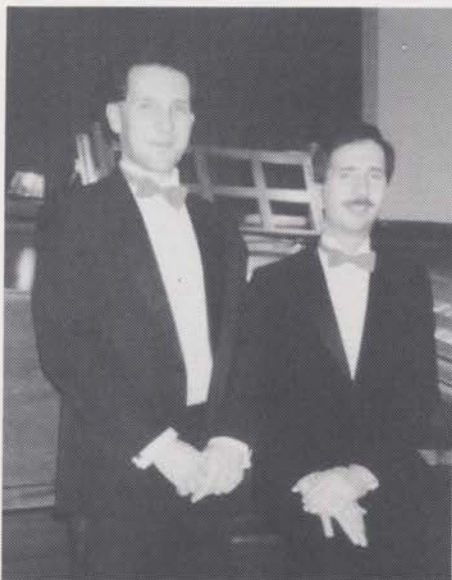
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NEW YORK

914/457-5393 or 201/305-1255

Our May activities moved to the Mid-Hudson region just north of the city with a May 16 concert featuring Bob Maidhof and Dave Messineo at New York Military Academy in Cornwall-on-Hudson, and open console at the Middletown Paramount.

Bob and Dave, both regulars at the Radio City Music Hall organ, performed splendidly on the Academy's 4/31 Moller. Their program included a wonderful balance of musical selections, some performed as organ solos, others as organ and piano duets, and still others with Dave doing vocals or with both artists at the console. Dave opened the program with "Veradero," then taking full advantage of the Moller's orchestral qualities, continued with a superb arrangement of "Slaughter On Tenth Avenue." Bob then took over at the console with a beautifully lush "Moonlight In Vermont," followed by several other selections, all impeccably executed. With Dave at the grand piano and doing the vocals and Bob at the Moller, the talented team performed a medley of Irving Berlin hits, closing with the classic, "God Bless America," with the audience enthusiastically joining in



Dave Messineo and Bob Maidhof at the New York Military Academy 4/31 Moller.

on the vocal. Other highlights included Dave's majestic rendition of Elgar's "Pomp and Circumstance," and Bob's delightful medley of popular Gershwin favorites. A Liberace-style organ/piano duet of "Blue Danube," followed by Dave and Bob's organ duet disco arrangement of Bach's "Tocatta and Fugue in D Minor," brought the appreciative audience to their feet demanding more. The

artists obliged with Sousa's "Stars and Stripes" as an encore. Thanks to the efforts of Bob Seeley and Tom Stehle, along with crew members Lowell Sanders and Bob Welch, both the NYMA Moller and the Paramount Wurlitzer were in fine form for the day's activities.

June 13 marked a return of a long standing chapter tradition — a "members only" open console session at Long Island University, formerly the Brooklyn Paramount. An opportunity to play this unique and original 4/26 Wurlitzer attracted both experienced and first-time players. Chapter Chairman Dave Kopp opened the day with an informal talk about the layout of the console. Dave's talk entitled, "Pass the Pizzacato — Hey, What's on that Backrail, Anyway!", helped take some of the mystery out of the what and where of the Publix #4's stoprails and vast tonal resources. For those who were interested in seeing the "works" of the organ, the morning's activities included a tour. Crew chief Bob Walker took the curious through the immaculate chambers, blower room and relay room. Bob, now in his 23rd year as crew chief, has been working with his crew members, Warren Laliberte and Keith Gramlich, to keep this Mighty Wurlitzer in top shape. *Tom Stehle*



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Bay Area

415/282-3183



David Reece played a concert for the chapter May 31 on the three-manual Wurlitzer at Bella Roma Pizzeria in Martinez. The organ was tuned the night before by member Kevin King, who also plays two nights a week at Bella Roma, and it sounded better than it has in many years. David's program included such tunes as the bluesy "Hard-Hearted Hannah," with just the right amount of "Sleeze," a great transcription of "In The Mood" that showed off the lovely piano in solo, and "Cry Me A River." In a quiet romantic vein were "Just A Memory," "Through The Eyes of Love" and "Bella Notte." "Los Altos Train," a tradition at Bella Roma, and "Sadie's Shawl" completed the first half of the program. After intermission, there was a wonderful, long medley of tunes from Broadway musicals, along with "When David Plays His Songs," written for David by a Bella Roma "regular." A beautiful, flowing melody played in a mood of affection and admiration, it brought out most of the organ voices. The concert was played beautifully, and was greatly enjoyed.

A somewhat different concert was played two weeks later, on the Cap'n's Galley Wurlitzer in Redwood City, by member Dean Cook, a young organist who has come far in the last few years. His program included long, lovely med-



Dean Cook at the Redwood City Wurlitzer.
Rudy Frey photo

leys from *Fiddler On The Roof* and *The King and I*, and featured seldom heard numbers as well as favorites. They were enthusiastically received by the audience. Where his program differed from others was in his use of recorded accompaniment in "Don't Be That Way" and "Unforgettable." Some of the recorded "help" was electronic, but most of it was from instruments normally found in orchestras. In contrast to some concerts by other artists who have attempted this, the recorded material didn't replace any instrumental sound found on the Wurlitzer. Dean also integrated the recording into his arrangement to the extent that the result sounded very orchestral and "normal," and didn't rely on the recording to carry the pieces while he largely rested. "Puttin' On The Ritz," "A Nightingale Sang In Berkeley Square," "Sabre Dance" and "One" were played on the organ alone. "Harlem Nocturne" and "The Girl From Ipanema" featured live solos played by Dean on the saxophone, with recorded

accompaniment; the second saxophone part in the latter number also being recorded earlier by Dean. Thus, he was able to play a sax duet alone. In these numbers, also, the live and recorded portions were carefully integrated. While I'd object to such innovations being used extensively in what is being billed as a theatre organ concert, it does offer a change of pace and an orchestral effect not available on the organ alone. Carefully done, it can be quite enjoyable.

Evelyn Woodworth

Chapter Correspondents Please Note:

To help ease the burden on the editorial staff of THEATRE ORGAN, please observe the following: Type all copy, double spaced, on letter size (8½"x11") white paper, leaving 1¼" margins on top, bottom and both sides. Do not use erasable paper. Please include your name, address and telephone number. Type photo captions on Scotch (3M) Post-it Note sheets (#654, 3"x3" or #655, 3"x5") and attach to BACK of photo. DO NOT use any kind of tape or rubber cement to attach captions to photos, and DO NOT attach photos to sheets of paper.

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NORTH FLORIDA

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Though this chapter has yet to embark upon a theatre pipe organ project, it continues to thrive on nourishment gained from sociability and the sharing of wonderful music played by spirited chapter organists on wonderful electronic theatre organs. The board of directors continues to explore possibilities for the installation of a theatre pipe organ in a public place.

In January we met at Dave Walters' home where "Big Jim" Lawson, member from Palatka, gave us imaginary moments in the theatre as he coaxed the grandest of sounds from Dave's Conn 650 playing through the Leslie Model 600 space-generator system, while at other times he transformed Dave's home into an intimate club where we heard small combo sounds such as those of The Three Suns. Then at open console, the usual competition began between lively conversation among the members chewing on tasty snacks and the organ being played by other members. Treasurer Dianne Meadows braved the "jungle" noise by favoring us in song. At this point, fortunately, the noise level subsided with all ears perched to capture the sounds of the beautiful voice of our resident songbird.

Since the chapter organ had suffered a mysterious malady and could not be used for the February meeting, Erle Renwick presented recorded excerpts of various theatre organists playing in their characteristic styles from silent movie days to recent times. President Elmer Osteen provided the high fidelity stereo system which sounded realistic in the large Wesley Manor River Lounge. Polling the members and guests revealed a preference for organ styles of the 50s and early 60s — the renaissance period for theatre organ.

As the organ was still "under the weather" for the March meeting (even after "Experts" Erle Renwick and Elmer Osteen had devoted many hours of trying this-and-that-to-no-avail labor toward repair), Wesley Manor resident Ora Bohley came to our rescue by hosting the chapter and other guests in a small lounge associated with her residential wing of the Manor. Mark and Carrie Renwick were featured artists, Mark playing Ora's 1965 Conn theatre organ, a vacuum tube instrument producing great almost-forgotten sounds, and Carrie singing almost forgotten songs from the great wealth of music-Americana. This is a musical team without peer, and we of North Florida Chapter acknowledge our good fortune in having these



"Big Jim" Lawson

two fine artists in our midst.

The April meeting at Marge and Erle Renwick's home was the occasion of coming to grips with the chapter dilemma of having a chapter organ that is in need of serious repair by a real expert. By the time of this meeting the chapter organ had been moved back to Dave Walters' home for his second extended repair/rejuvenation session. During the time required for repair, we plan to meet in our various homes where there are organs. There was plenty of good music with organists Mark Renwick, Dave Walters and Elmer Osteen serving their turns at the console of the highly modified Rialto K.

Warm weather had begun to set in by the time of the May meeting. "Big Jim" Lawson, living in a small retirement home at Villa Farms, Palatka, hosted

chapter members and some 35 guests from the surrounding retirement community. Knowing that he couldn't provide seating space for all the guests anticipated, "Big Jim" had organ technician Bill LeVey "crank up" the volume level of his Conn 653 (equipped with two large Leslies) in order to radiate sound through the walls and open windows to the out-of-doors where the beasts and birds of nature, including organ buffs, could hear the organ. Nearly all the guests sat outside under the porch roof or under the blue. Though the temperature was high, the air vibrating from the energy of the pedal notes created enough breeze to keep everybody and thing cool.

Our June meeting, the last of this season, was held at Dave Walters' home where Dave had two organs available for us — his now-familiar Conn 650 and a newcomer, a several-year-old Allen church organ getting its trem experimentally from a Leslie. The Tibia was nice. Dave in a pensive and sentimental mood played a program reflecting his mood, favorite melodies including melodic hymns. Dianne and Dave teamed up to render a couple of favorite tunes, one "The Lord's Prayer." Dianne receives many requests for this selection.

Erle Renwick



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In June we were treated to a program played by John Batten, John is one of the professional organist/members who volunteer to play intermission music at the Lakewood Theatre on our chapter's 3/8 Robert-Morton. We haven't had the opportunity to hear John play for a chapter meeting since he first played for us two years ago. At that time, John had just "found" our organization as the result of a chance meeting with one of our members while John was playing his Hammond at the Texas State Fair. He was invited to attend one of our chapter programs, very much liked what he heard and immediately joined North Texas Chapter. John has had many years of musical experience as a solo entertainer and as keyboardist in his own dance bands. From this experience he has developed a great musical style and a very sizeable repertoire of popular music and show tunes. As would be expected, John's intermission playing has afforded him more familiarity with pipe organ regis-



John Batten played for North Texas in June.



V.P. Irving Light (left) teamed with Lakewood Theatre manager, Mike Garcia, to serve early morning coffee and donuts to NTC members.

tration and, in particular, our Robert-Morton. This familiarity emboldened him to stray from his standard repertoire and to play an even greater variety of popular standards and show melodies for our enjoyment. We are fortunate, indeed, to have this fine organist in our organization. Thank you, John, for sharing your musical excitement with us.

At this June meeting, President John Beckerich highlighted the little-known fact that NTC member, Earl "Mac" McDonald, is a Charter Member of ATOS (ATOE) as well as a founding member of North Texas Chapter. Mac got bit by the theatre pipe organ bug at a very early age (as did many of us). What made Mac's enthusiasm unusual was his purchase of a 3/8 Robert-Morton pipe organ before he reached voting age! He had plans to build a home for this organ (and himself) someday, but at the time of the purchase had to persuade his grandmother to let him store it in her garage. Later, after marriage and home ownership, the organ was transferred to his own two-car garage where its storage displaced his and his wife's cars for more years than they care to remember. This organ, thanks to the McDonald's generosity, is now North Texas Chapter's own instrument and installed in the beautiful 1000-seat Lakewood Theatre where it is played regularly for the movie patrons as well as for chapter meetings. Mac keeps in touch with the Robert-Morton as crew chief and mentor, spending many hours helping to keep it tuned and in presentation condition.

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OHIO VALLEY Cincinnati, Ohio



If you listened "way back when" to Cincinnati's WLW Radio, you probably listened to *Moon River* heard nightly at midnight with luscious organ music and poetry. It has been gone for 20 years — but not forgotten! The Ohio Valley chapter will stage another of its *Moon River* revivals on the Emery stage using the 3/27 Wurlitzer on Saturday, November 21. *Moon River* was first heard on WLW about this same time in Oct. 1930.



Bill Myers, former announcer on WLW's "Moon River," introducing a revival of the show in Cincinnati's Emery Theatre.

Featured will be several chapter members including Gene Wilson, organist, and Bill Myers who will read the poetry. Bill was the last announcer on WLW to do this show. This is our chapter's sixth *Moon River* revival at Emery. Prior to those, one was done at Shadynook Restaurant where the organ was one of three WLW studio organs. ATOS Hall of Fame member Lee Erwin played the show for over ten years.

Chapter President James Teague has gone through a protracted sick spell this spring, with a long period in the hospital. Jim is always on hand at Emery whenever we are involved in a show, and that includes many shows not of our making, but where we furnish an organ interlude.

One of our aims ever since we went into Emery Theatre has been to see Emery a busy place. We have wanted to see other groups enjoying the performing-arts gem that it is. Maybe we have succeeded too well, as it has been so busy with bookings in May and early June that we have not been able to present our "Nostalgic Film" series. However, we were back in business in mid-June and film bookings are set throughout the summer.

Hubert S. Shearin

OREGON
Portland
503/771-8098



On May 15, several of our members gathered at Cleveland High School for an open console session on the 3/25 Kimball. Each one who participated was able to experience playing a theatre pipe organ in an acoustically live setting. Paul



Quarino provided drinks and cookies which made the evening even more enjoyable.

We met at the Organ Grinder on June 20 to hear Don Feely in a mini-concert. Don is a staff organist at the Organ Grinder and is a very talented individual. He received a degree in music from Lewis and Clark College in 1984 and then began playing at the Organ Grinder. Don teaches music for the Oregon City School district and is director of music at his church. He is currently working towards obtaining his Master of Education degree. Don played a very well-rounded concert that included several classical pieces including J.S. Bach's Dorian "Toccatà" and from Handel's *Solomon* oratorio, "Arrival of The Queen of Sheba," which



Zachary Feely (1) prepares to enter the Young Theatre Organist competition in 2005.

Paul Quarino photo

(At left) Don Feely at the Organ Grinder Wurlitzer.

Roy Fritz photo

demonstrated his classical training.

Don also played some beautiful ballads, including "Unchained Melody" from *Ghost*. He ended his program with selections from *The Little Mermaid*. For an encore he played the bouncy gospel tune "How Majestic is Your Name." Don gave us a top-notch performance. You can tell that he knows this instrument well. Open console followed the concert, and six of our brave members experienced the thrill of playing the 4/51 Wurlitzer.

We would like to thank Dennis Hedberg for opening his restaurant to allow us to experience this wonderful event.

Rick Parks

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Tom Hoehn

ORLANDO AREA

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Our DON BAKER MEMORIAL ORGAN project continues to make strides on the many odds and ends of large and small things that go into such an ambitious time-consuming task. Numerous and varied roadblocks have had a way of keeping the project from proceeding as rapidly as we would have wished, but it is moving forward despite the temporary impediments.

One of our main concerns, as always, is lack of adequate funds. We are constantly attempting to come up with money-making projects to help alleviate this problem. Along these lines, John Smart has once again very generously offered the chapter the use of his lovely

Lake Helen home and his magnificent Wurlitzer for two benefit concerts. The proceeds from these concerts, of course, will temporarily help us with our financial dilemma.

The first of these concerts was held on Sunday, June 7. The performing artist was Tom Hoehn. Tom was new to most of us on the East Coast of Florida, but we certainly enjoyed a very special treat. Every seat in the house was filled, with the overflow standing in the foyer. Tom is a young man (as you can see from the picture). He lives in Bartow, Florida, with his wife, Patty, and their three children. He has had wide organ experience in the Tampa/Winter Haven/Clearwater areas of Florida. He played organ for the Tampa Bay Rowdies at the Stadium, was Musical Director at the Florida State Fair for eight years, played for the Boston Red Sox in Winter Haven for five years, and also played at J. Burns' Pizza and Pipes for seven years. He currently is actively working in the electronic organ world, but says he still prefers the unequalled rich sound of the theatre pipe organ. His colorful styling and excellent technical ability were displayed beautifully. The appreciation of his artistry was enthusiastically evidenced by the standing ovation he received at the conclusion of his performance.

During intermission, refreshments were served by the chapter ladies, while John Smart conducted tours of the organ chambers for those interested. John is very proud of his installation, and rightfully so. After intermission, John took time out to acknowledge the important role Ted Campbell and Leroy Lewis have played in correcting problems and in the voicing of this beautiful instrument, making it possible for us to enjoy such beautiful music.

During June, Frank Norris and I manned an OATOS display booth at Orlando's 1992 Senior Fair. Our display included the continuous showing of the ATOS VCR tape on theatre organs around the country. Our purpose was, of course, to try to make the general public more aware of our DON BAKER PROJECT and the goals of the ATOS in general.

Many of you are aware, I am sure, of the worldwide scope of our ATOS Journal. This fact has been brought home to me over the past months. Inquiries about our chapter have been received from ATOS members from Scotland, England, Australia, and throughout this country as well. This type of communication surely adds to the excitement of being actively involved with the ATOS.

Lois Thomson

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Walt Strony with Patti Simon after Walt's concert at Colorado Springs MSF Auditorium.

PIKES PEAK AREA

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Greetings from the scenic Pikes Peak region! Although it has been a good while since our chapter last submitted Chapter Notes, it does not mean that we have been inactive. Our chapter maintains two fine theatre pipe organs and regularly sponsors or participates in concerts and benefits using the instruments.

Our 3/8 Wurlitzer in Colorado Springs City Auditorium was last featured when well-known local artist Tom O'Boyle played for the Annual Foster Children's Christmas Party. This instrument under the command of Mr. O'Boyle has also been featured at several Lon Chaney silent film events at the auditorium. Tom has gained renown here through his long time association with the famous Broadmoor Hotel where he now performs nightly in the Terrace Lounge. Tom has also been our featured artist at several of our fund-raising concerts held in October at our MSF Auditorium.

This spring, local resident and well-known ATOS favorite, Patti Simon, presented a program for our chapter and the local American Guild of Organists chapter on our MSF Auditorium 3/19 instrument. Patti's program included showtunes, marches, rags, some classical selections and the accompaniment of a short Buster Keaton comedy. Patti was excellent as usual and the program was well received and appreciated by all.



Chairman Gene Fuhlrodt with Walt Strony at the MSF Auditorium 3/19.

Our technical chief, John Grunow, presented a brief explanation of the history of the theatre organ in general and its features and operation. Open console and refreshments followed the program.

On May 17 our chapter hosted a seminar on Theatre Organ Registration presented by Mr. Walter Strony. Then, later in the day, the PPATOS presented a concert featuring Mr. Strony. The morning seminar was attended by 18 attentive individuals, both chapter members and other interested organists.

Walt's concert later that afternoon was outstanding. After bringing the console up with "Another Openin', Another Show," he played a fabulous medley of music from Andrew Lloyd Webber's *Phantom of the Opera*. The first part of the program also included delightful and complex arrangements of "Nola," "Tico Tico," and a Gershwin medley. After intermission, his program built to the climax of "Victory at Sea" with special (real) thunder and lightning effects almost at perfect cue provided by Mother Nature. At the end of his program, our appreciative applause was rewarded when Mr. Strony returned to the console and, after taking several requests, played a medley of the requested songs including "Stormy Weather," "Satin Doll" and "The Stars and Stripes Forever." What a concert! What an artist! Thanks, Walt, for an amazing performance.

Dave Weesner

PINE TREE

Old Orchard Beach, Maine

207/283-1140

or 297/967-3534



On June 21 we were at Old Orchard Middle School. A special report on Bill Picher's music for the June 10 Band Arts Day was well-received. The young people were surprised to hear the ex-RKO Procter, New Rochelle Wurlitzer for the first time. Our contract with the town of New Rochelle was renewed for another year.

New meeting notices were sent out to Portland area newspapers and Rotary Club meetings. This resulted in four new members, including Mr. Alex Cote, a noted pianist in this area.

Our players for the day were John Cook, Chet Ellison, Bill Pennock and Bob Legon.

An outline of future organ repair projects was presented. The next project will be console releathering and stop expansion to make it more reliable and musically flexible.

The summer series at the Portland City Hall Kotzschmar Austin (with percussions) is now in session on Tuesday evenings through September 1.

All's well here Downeast. Ayup.

Bob Legon

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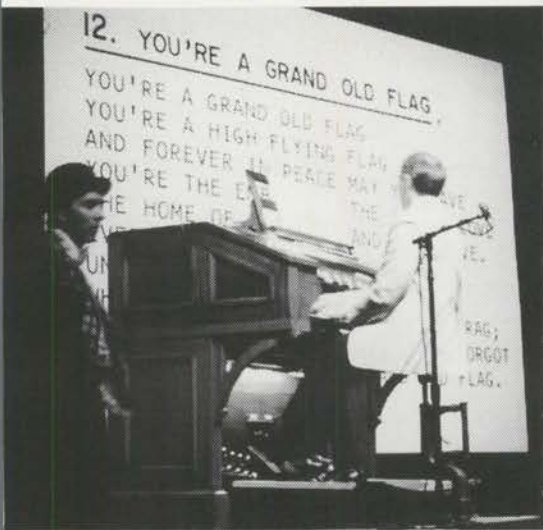
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Bob Arndt helps the barbershop quartet.
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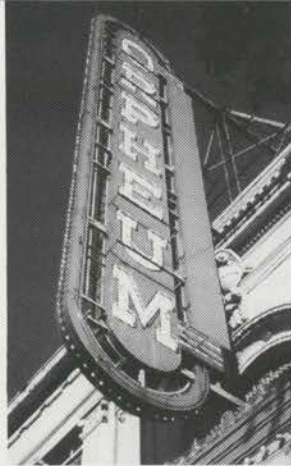
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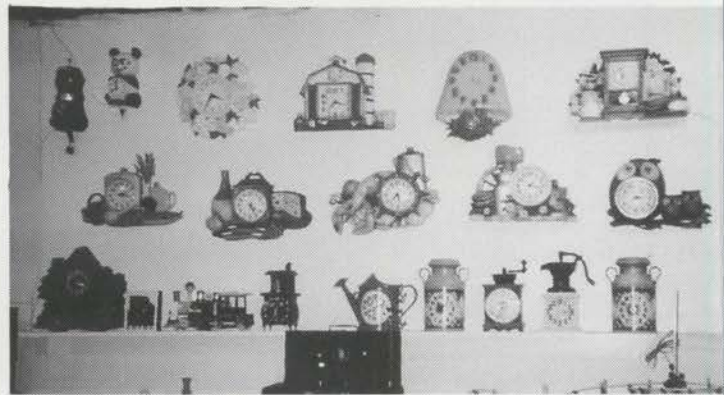
On May 17, we recreated the atmosphere of a vaudeville theatre in the 1920s at the Harris Theatre of George Mason University, Fairfax, Virginia. Bob Arndt, who is most famous in the Des Moines, Iowa, area, as an organist and President of the Arndt Organ Supply Co., put our chapter-owned 2/8 Wurlitzer through its paces. Also featured was a local barber-shop quartet known as "50% Off" whose format is early 20th century travelling salesmen who will sell anything. In addition, there was a pair of lady tap dancers from a group known as "Stage Crew." Bob Arndt had his own sing-along slides, as well as a fascinating repertoire of familiar tunes. Our larger-than-usual audience was really enthusiastic in its response.

On June 1, we had a joint meeting with the Northern Virginia chapter of the American Guild of Organists (AGO). After AGO chapter business, our Vice-Chairman, Floyd E. Werle, played a rousing assortment of music on our chapter-owned 2/8 Wurlitzer at the Harris Theatre. He also presented a verbal discussion contrasting theatre pipe organs to the church variety, and a rank-by-rank and percussion-by-percussion demo, concluding with items not usually found in church pipe organs, to the entertainment of all present. Floyd then played pop music, classics, sing-along slides, marches, and accompanied Laurel & Hardy in their silent classic *The Finishing Touch* and then ended with Irving Berlin's patriotic uplifters to top off a fantastic evening. Following sustained applause, he encored using "Knights of the Mystic Shrine" for a perfect ending.

Jack Little



Orpheum Theatre,
Vancouver, B.C.



Becvar display of novelty clocks.

PUGET SOUND

Federal Way, Washington

Friday noon on May 29 a busload of chapter members headed for Vancouver, B.C., with a stop in Bellingham for an early dinner. Destination: Orpheum Theatre and Dennis James' presentation of *Flesh and The Devil* featuring John Gilbert and Greta Garbo. It was accompanied by Dennis at the organ and the Vancouver Symphony under the direction of Carl Daehler.

Since 1978 Dennis has been collecting classic films, composing new scores as needed with Daehler, and presenting them in various theatre venues with the local symphony. The result is a very professional presentation revealing for present-day viewers the true luxury of "big theatre" in olden times.

The Vancouver Symphony plans a series of three silents with pipe organ for next year. Way to go, Vancouver! How about the rest of us?

The month of June was devoted to a revised Home Tour format. Members with organs were invited to volunteer to hold open house one weekend day from two to five, and accept phone reservations, specifying the number of people who could be comfortably accommodated. These people would bring a plate of snacks each. It worked out very well: relaxed, and plenty of time to visit and take turns at the organ, and not so much time spent driving.

The first week featured Beth Adkison's home in Port Orchard with her 2/7 Wurlitzer and other assorted instruments. We visited this new installation last September. The next week was Jack and Marylou Becvar's home in Kent with its 2/12 Wurlitzer from the Seattle Blue Mouse. This installation is in the process of re-installation in enlarged chambers in a new addition to the house. Also featured are a Hammond, a Conn, player piano, and any number of ancient artifacts. Do we have a museum in the making here?

Russ and Joanne Evans of Kenmore filled the next weekend slot with their 2/13 Wurlitzer and piano in their lower level music room. Their beautiful home has often provided shelter to our visitors from Australia, and they keep in touch with the rapid developments in that area.

Mel and Diane Whipple volunteered for the last weekend. They live in the spacious countryside of Auburn, south of Kent. They have a specially designed 340 Rodgers with an Alesis reverb system, equivalent to a 3/19 pipe organ.

This plan worked out very well for home visitation. Other chapters may wish to try it.

We're sorry to report that long-time member David Molony died on June 5 after a long illness. He was born and grew up in Palo Alto. As an only child, he was allowed by his progressive parents to follow his early interest in music by venturing alone to San Francisco to the famous Fox. Here and at other theatres he experienced such performances as we just enjoyed in Vancouver. He and his wife Ruth were charter members of the Granada Organ Loft in Seattle, and upon its demise, joined Puget Sound Chapter. Not a player, not a technician, he was an enthusiastic listener, the very backbone of our organization. Genny Whitting



Becvar music room in process.

QUAD CITIES

319/359-3526 or 319/284-6723



Last year John Connelly came to Davenport, Iowa, and leased the Capitol Theatre. This year Mr. Connelly did not renew his lease and, due to the death of Mr. Henry Wurser, Manager of the Kahl Estate, the Capitol Theatre is now closed. The Kahl building management is again looking for a long-term tenant for the theatre. This, at the moment, leaves us in the wings awaiting their operating decisions. We are hopeful that we can resume our long-standing relationship with the Grand Old Wicks.

We did enjoy a great relationship with Mr. Connelly and his manager, Marjean O'Brien. We had practice times, meeting dates, and three great concerts — a spring show with Bill Vlasak, a wonderful Christmas show with Bob Ralston, and a farewell performance to the theatre with Dave Wickerham.

In May our chapter was singled out by the Scott County Historic Preservation Society, Inc., and given four awards in recognition of our outstanding community service in maintaining the 1928 Wicks theatre organ. Our dedication to this organ and what it provides to our community has kept us together for over twenty years. We hope to continue to make the "Music of the Night."



(Left) Bob Ralston the "phantom" at our Christmas special. (Right) Dave Wickerham in concert.

Dwight Minkler photos

Bob Ralston was our "Phantom." Lady Luck may come again to help us and if we "Wish Upon A Star" someone somewhere will know the value of this wonderful theatre and keep it open. It was encouraging this past year to see so much public interest in the Grand Old Wicks.

There is always that magic moment in the theatre when the lights go down, the audience gets quiet waiting for the curtain to rise and the show to begin, but the theatre is closed again.

I stood at the door looking into the darkened theatre. The tiny light on the organ seemed very far away. I could hear the voices and laughter of times past and the swells of sound that surrounded us



Bill Vlasak setting up Wicks organ prior to show

every time that grand old organ was played. The great chandeliers still twinkled though covered with dust. I watched the organ light go off as the huge black cover was placed over our now silent lady. I wondered whose fingers will lovingly caress her again to "Make the music of the night."

Days and weeks have passed but will the theatre open again? Mirrors twinkle-flowers bloom on the new carpet; the walls shine from fresh paint and paper — all is in readiness for a new tenant. There in the pit our grand old organ is still covered, still silent, and waiting.

We know she is just waiting for our return. Who could deny this lady her place to make music so glorious and desire to hear again the "Music of the Night?"

I wondered what will happen to this organ. She is waiting for someone to come and save her again in her beautiful surroundings where she will once more be a Jewel in our Midst. For a moment I could almost see the Phantom on stage with fingers hushed against his lips, speaking:

"Open up your mind, let your fantasies unwind / In the darkness which you know you cannot fight / The darkness of the music of the night."

Many loving hands have made magic on that organ. Father Miller teased us with his "Hard-Hearted Hannah" that vamp from Savannah, the "Circus" came with Lee Maloney, the artistry of Bob Ralston and many more have entertained us. That great theatre organ has made lasting friendships among our members. We have mopped and scrubbed, vacuumed and polished, climbed the ladder with letters for the marquee, popped corn, made coffee, served sodas, taken tickets, ushered people to their seats, just to hear Gaylord Carter play for the silent flicks and sing-alongs.

It is our dream that we can once again make music on this great organ. Will a new tenant hear the real Celebrity of the theatre, the Wicks organ saying to all of us: "Help me make the music of the night." Can our dreams come true, Phantom, will we make the music of the night?

We are keeping our spirits up by enjoying a great summer picnic at Dean and Selma Johnson's and an old fashioned Ice Cream Social complete with homemade cakes and pies from the ladies at the home of President Arthur and Ruth Felts. Does anything compare to that nostalgic sound of a hand-cranked freezer? We are formulating plans for a fall show and Howard Adams and Dwight Minkler are busy with organ maintenance. Our organ chapter believes we will again be making "The music of the night."

Helen Alexander

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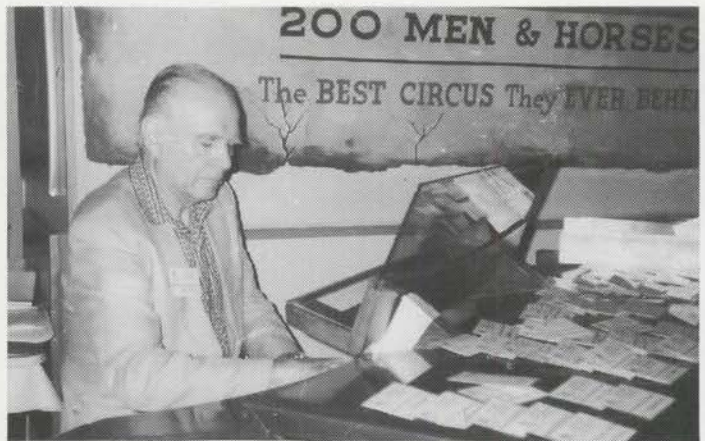
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L to R: Harold and Mary Kenny and Maurine and Bill Durand enjoy their meal with organ accompaniment.
Beverly McAdee photo



Dick Zdan entertained during the dinner hour and cued our silent film.

Beverly McAdee photo

RIVER CITY

Omaha, Nebraska

712/328-8725 or 402/453-7769



The threat of possible tornados in eastern Nebraska failed to deter stalwart members and friends from attending our May 15 meeting at the Holiday Lodge in Fremont, Nebraska. Lois Thomsen once again hosted our meeting in the Circus Room where she entertains at the console of her Hammond Regent on Friday and Saturday nights. Following our delightful buffet dinner, Lois opened her program with a medley of spring songs, including many old favorites like "April Showers," "Easter Parade," and "I'm Always Chasing Rainbows." Then Lois dedicated several songs to Mother's Day: "Mother Machree" and "That Wonderful Mother of Mine." Lois offered a medley

of love songs, and rounded-out her concert with a sing-along and closed with her theme, "Til Tomorrow," which she uses as a closing number every evening. Then Dick Zdan gave an admirable performance at the console, cuing the silent film, *The Count*, written by, directed by and starring Charlie Chaplin. The evening was concluded with open console.

Our chapter president, Greg Johnson, arranged a special treat for our June 20 meeting — an Organ Safari to Lincoln, to tour the Gene R. Bedient Organ Company. The Bedient Organ Company is a noted builder of tracker (mechanical action) instruments, and is located at Air Park, a former air base in Nebraska's capital city. The tall parachute rigging tower serves, admirably, as an erection area for complete tracker organs. Skilled artisans at the Bedient Company design and manufacture all components for the

tracker organs, from the delicately and intricately-carved wooden cases, the keyboards and wooden pipes, to pouring the 85% tin/15% lead alloy used in fabricating metal pipes. One Bedient tracker, built in the 18th century French organ building aesthetic and commissioned for 150-year-old St. Mark's Episcopal Church in Grand Rapids, Michigan, was featured in the Nebraska ETV production, *The Wind at One's Fingertips*. This program was widely-seen on public television in the United States. Following the tour the group had lunch at a local restaurant and conducted a business meeting to elect new officers. The trip also included a stop at Lincoln's First Presbyterian Church to see and hear a very large, original, Aeolian-Skinner organ installation. Many thanks to Greg Johnson for arranging a very enjoyable day.

Tom Jeffery



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Les Hickory at Chuck Wiltch's Rodger's 660.
C. Wiltch photo

ST. LOUIS Missouri 314/469-6319

The May meeting was scheduled as the official premiere of the club's 2/11 Wurlitzer installed in the St. Louis Fox Lobby. As fate would have it, a scheduling conflict came up with the theatre at the last minute, requiring a change in locations. Program Chairman Chuck Wiltch grabbed the first option he could think of: his home. Scheduled artist Les Hickory quickly adapted his program to Chuck's Rodger's 660 with five ranks of pipes added. Les' program consisted of selections from the Big Band Era as well as favorites from the 80s.

June found us at the home of Leroy and Fran Ettling. They have recently installed the Conn 650 formerly in president Dennis Ammann's home. The program was performed very ably by Dennis, and included two silent movies, *The Great Chase* with W.C. Fields, and a Laurel & Hardy short. Fran Ettling joined Dennis at the piano for a number of old-time duets. Thanks to the Ettlings for their hospitality.
Chuck Wiltch



Jim Brown —
local boy
makes good!

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

This was a case where "Local Boy Makes Good," when member Jim Brown presented a fine program on June 14, Flag Day. His selections were varied, including a number of classical pieces along with some popular numbers. He honored Flag Day with fine arrangements of the "National Anthem," "America," "God Bless America" and "Under The Double Eagle." Other crowd pleasers were "Somewhere in Time," "In A Persian

Market," and "Spanish Flea." His "Pomp and Circumstance" had the audience fascinated with his pedal line. It was exceptional! Jim also played a few duets with himself on his Korg T-3 which made for an additional crowd pleaser. His registration of the two instruments blended very well.

His encore, "Tiger Rag," left the audience wanting more. We thank Jim for a great afternoon and hope he'll play for us again soon.
Bud Taylor

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

Carolyn Craft played a delightful mini-concert on our 3/10 Robert-Morton at Tulsa Vo-Tech for our May meeting. She played a varied program, opening with an upbeat "There's No Business Like Show Business" and George Cohan's "Give My Regards to Broadway." "Basin Street Blues," "More Than You Know," a couple of gospel numbers, "Climb Every Mountain" . . . there was something for everybody! Husband Paul joined her for vocals on several love songs, and we all chimed in for an enthusiastic "Kiss Me Once and Kiss Me Twice." It's always great to hear Paul sing, and even greater when we can sing with him!

Five people played at open console, including Martha Lou Nelson for her first time ever on our "beast." And Paul Craft sang a repeat of "The Holy City" (with Carolyn at the console) as a special request for those who hadn't heard him the month before.

In June, members journeyed to Pryor, Oklahoma, for a meeting in the lovely home of Hervey and Janice Barbour. Hervey presented an entertaining mini-concert of popular standards on his 2/11 Kimball. This was followed by open console, at which three people played.

Your writer attended the Theatre Organ Workshop presented by Lyn Larsen at Colorado State University in Fort Collins, Colorado, held the latter part of June. Lyn is a marvelous teacher — we learned all kinds of things about registration and arrangements, and his critique of those brave enough to play for him was very gently done! As always, Professor Bob Cavarra had arranged an excellent program, the group was great fun to be with, and you can't beat Colorado for scenery (even if it did rain some of the time).

Meanwhile — work is proceeding on the up-grading of our Vo-Tech installation. Crew chief Harry Rasmussen, assisted by president Lee Smith, J.A. Swartz, Louis Chalupsky, and Sam Collier, have re-leathered pouches for the Tuba rank, and re-glued some leather on a couple of regulators. Harry has about finished re-leathering the three-rank chest that was donated to the chapter, and Sam has been working on cleaning and repairing the metal pipes that will go on it. They will have to totally re-leather at least one other regulator, however. Three rank-drivers have been ordered from Z-Tronics. Plans are to purchase 125 solenoid magnets for the stop tabs in the console, with members invited to donate funds for this.
Dorothy Smith

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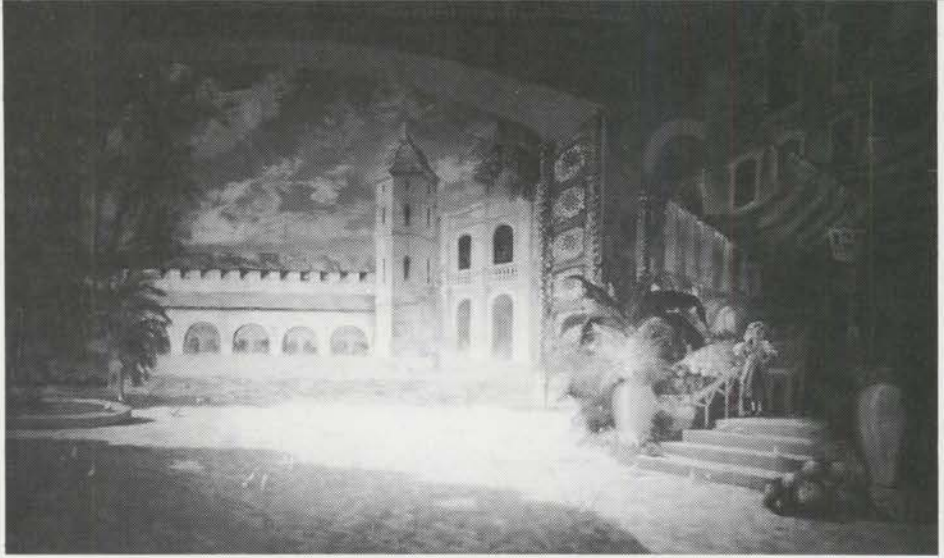
Kalamazoo, Michigan
616/649-2742



1927 saw the opening of the State Theatre, a glamorous Ebersson atmospheric movie house in the style of a Spanish courtyard, in Kalamazoo, Michigan. On May 16, 1992, the Southwest Michigan Theatre Organ Society celebrated that birthday with a 65th Anniversary Show.

The original, colorful fire curtain depicting a Spanish courtyard greeted the audience. David Cogswell, versatile organist from Grand Rapids, where he played for a time at Good Time Charley's, introduced the program with a nostalgic organ overture. An area barbershop quartet, The Lucky Chances, entertained with a variety of old tunes. Young Mark Doolittle charmed us all with his Magic Show.

After an intermission, David Cogswell



The original fire-curtain, State Theatre, Kalamazoo, a Spanish courtyard.

at the Barton theatre organ swung into the accompaniment of the classic silent comedy, Buster Keaton's *The General*, also celebrating its 65th birthday. The program concluded with a sing-along and a finale featuring the quartet and Mark Doolittle, magically producing the American flag with a fine flourish.

Out in the lobby during intermission Jim Buist and Matt Edwards provided organ music on the Yamaha Electone. More than four hundred people enjoyed the celebration. Not as many as we had hoped for, but everyone had a good time.

In addition to the activities required in putting on the anniversary show, our group has had an active year. In February we met at Evelyn Ryan's home in Oshtemo Township. Our members Elsie Sage and Don Reid performed on Evelyn's Conn console organ, playing both solos and duets using Evelyn's piano.

In March we visited Joni and Dale Zieger's glamorous new house near

Grand Rapids with its panoramic view of the countryside. In addition to his Conn 650, Dale had a surprise for us — a brand new high tech organ designed by Dale and built with the help of a friend. He entertained us on both organs but was obviously and justifiably thrilled by his new invention.

In April we went to Dr. Russell Rowan's home in Albion, where Scott Smith performed for us on Dr. Rowan's home Wurlitzer theatre pipe organ, accompanying Laurel and Hardy's hilarious comedy, *The Piano*.

In June we travelled to the home of Don and Vivian Pieper in Greenville, in a beautiful setting on Como Lake. Barry Rindhage, from Saginaw, a professional theatre organist for twenty-two years, played the Pieper's Rodgers three-manual theatre organ. We enjoyed his rendition of 1920's and 30's love songs, including some from Jesse Crawford arrangements.

Dorothy Butela



Max Doolittle congratulates David Cogswell on a good performance.

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President Kevin Oberle (left) and longtime member Charlie Parker enjoy open console at the June meeting.

TOLEDO

Toledo, Ohio
419/385-4724

Normally, we take a summer break from June through August, but this year a wide range of activities kept members busy.

Our first outing of the season was the second annual boat cruise on The Sandpiper, a replica of an Erie Canal Boat, June 28 — a repeat of last year's highly successful event. The two hour potluck cruise took a different turn as approximately thirty members and guests went down the Maumee River to Maumee Bay and Lake Erie. Last year we went up river past all the magnificent mansions. Mike Hornyak organized the excursion, and his sons served as captain and first mate again. There was good food, entertainment, and a boat-full of fun for everyone.

We also planned a number of "day trips" to theatres within an easy drive of Toledo. Our "On The Road with TATOS" summer includes a trip to the Ohio Theatre in Columbus on July 11 to see the movie, *The Music Man*, and hear the 4/20 Robert-Morton. Then on to our good friends at the Senate in Detroit on July 19 to see, hear and play the magnificent 4/34 Wurlitzer.

Dick Ulrich, from Findlay, represented TATOS at the July convention. Last year, Dick went to San Francisco and returned with a tremendous photo of the former Toledo Paramount Wurlitzer now in Berkeley which he had enlarged and donated to the club. Dick said this year's convention was "great" . . . and he looks forward to 1993!



Peter Beames (right), our guest from Australia, discusses the mechanics of the Marr & Colton with Paul Wasserman.



Frank Hayes at the console where he used the new combination action for the first time.

The convention brought a side bar trip to Toledo by an ATOS Australian member, Peter Beames, who visited with us on June 23 and got a tour of our chambers and a close-up look at the console. Our guest from "Down under" toured a number of Midwest cities, and Toledo fell between Indianapolis and Cincinnati.

Paul Wasserman and Mike Hornyak worked all summer to get the new combination action ready for our fall show. Everything is in tip-top shape and operating beautifully. Our collective hats are off to Paul for the tremendous job of designing and engineering the electronics!

To dress up the console even more, Paul rebuilt the key rails and added new engraved stop tabs to replace some which were not up to par. The console has never looked better! At the June meeting, our last before the summer hiatus, Frank Hayes, who donated the funds for the new combination action, took his place at the console and inaugurated the new system. Frank's eyes twinkled, and he absolutely beamed with pride as he was the first to play the new presets.

The big news is our fall concert. Bob Ralston, the talented star of The Lawrence Welk Show, will be featured for two shows on October 10 and 11. Bob is exceptionally popular with the Toledo crowd, as evidenced by his appearances from 1966 to 1971 when he was the guest



Paul Wasserman checks the setter board on the new combination action. Paul designed and engineered the electronics for the preset system.



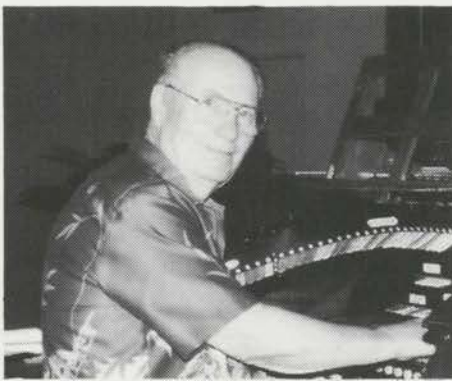
TATOS members Joe and Pat Wygant (foreground) and Ann and Harold Lewis (background) settle into the theatre for open console after the June meeting.

artist for four concerts produced by Lenny Norman and sponsored by Thomas. Each broke the others' attendance records, starting with 5,000 and topping out with a little over 6,000 in 1971. On October 26, 1969, he totally sold-out the then brand new Masonic Auditorium with a 2,525 seating capacity for each of two shows. It not only set a record, but Bob was the first commercial program to be held on that stage in the city's largest theatre.

The lion's share of Bob's show this fall — entitled *The Music, The Magic, The Memories* — will be at the 4/10 Marr & Colton, but he will also have a nine-foot concert grand and Yamaha Electone at his disposal to add diversity to the program. He will be the first professional artist to put the new combination action through its paces. Several TATOS members have seen Bob's previous theatre organ shows in Detroit, Chicago, Cleveland, and elsewhere, and they all say, "Nobody does it better than Ralston!"

The local PBS affiliate, WGTE-TV-30, airs the Lawrence Welk Show every Saturday and Sunday. Shirley Timonere, President and General Manager, offered both the TV station's resources and those of FM-91, the classical music radio station that carries *Pipe Dreams*, to help promote Bob's appearance. In June, Bill Coine went to L.A. and shot and produced video spots of Bob to air on TV-30 prior to the concert. As a favor, Bob also cut several PSA's for TV-30, promoting their membership campaigns and support for PBS shows like Welk. Lawrence Welk draws a four-share in Toledo and reaches a little over 25,000 homes in the metro area. Hopefully, with this publicity and support, we will fill the house — twice!

As a special gesture, TATOS has invited all TV-30's "Studio Club Members" — the prestige level of local membership — to join TATOS members in a cocktail reception/afterglow following the show to meet Bob and chat with him. The Program Committee is also investigating the possibility of two or three corporate sponsors to help hype the event.



Clyde Hunnicutt at First Christian Church.
Ray Danford photo



Michael Alyn at First Christian Wurlitzer. MLV photo

VALLEY OF THE SUN

Phoenix, Arizona
602/972-6223 or 278-9107



With our goal to again hear a theatre organ in the restored Orpheum Theatre, it was a real treat to have Clyde Hunnicutt as our guest artist in April. Clyde was one of the staff organists at the old Orpheum many years ago. His program at First Christina Church featured a variety of music, including some of his own compositions and a couple of old radio themes.

Our May 17 meeting, held at the home of Dave and Cheryl Taylor, featured some of our members on the Allen 4500. In addition, we heard a cameo performance by two young organ students, Lee

Moore and Heather Gibson. Chapter members participating that afternoon included Velma Burnham, Dave Taylor, Vince Messing and "Archie" Archibald. Archie's selections took us from ancient China to 14th century organ music to familiar songs of the 1900s. Refreshments resembled an afternoon tea.

We returned to the First Christian Fellowship Hall on June 14 to hear Michael Alyn on the Wurlitzer. Michael's selections were mostly romantic and included a dedication to Ione and Ray Danford for their anniversary. In addition to his keyboard talent, Alyn is a fine singer and ended his program with two vocal selections.

We did not have a meeting in July, and members were encouraged to attend the National Convention.

Madeline LiVolsi



"Archie" Archibald and Velma Burnham at Taylor residence. MLV photo



Young organists Lee Moore and Heather Gibson. MLV photo

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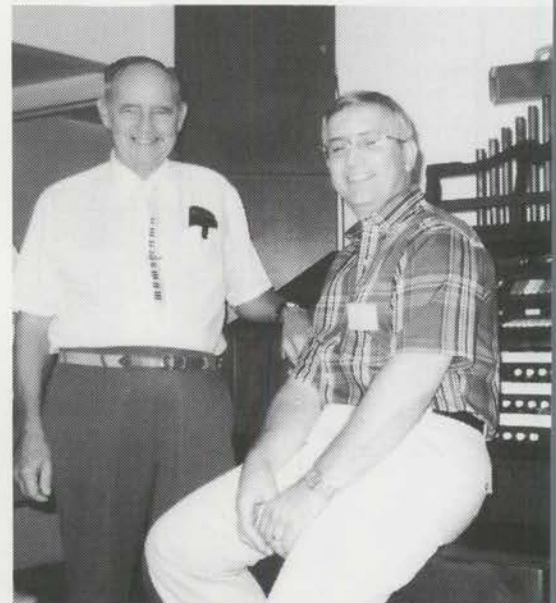
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Vince Messing and Dave Taylor at the Allen MLV photo

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Be sure type is clean and ribbon is fresh.

Leave 1¼-inch margins on top, bottom and both sides.

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Number pages. Send the original, keep a copy.

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Attach caption to *back* of photo (captions are often removed from photos for processing).

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Make captions as brief as possible; tell the story in the article; exception — stand-alone photos for Pipes & Personalities.

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THEATRE ORGAN (ATOS Journal) — all caps.

Other publications's names — *italics*.

ATOS — no periods or spaces.

Theatre is the standard spelling in our publication, not theater.

Show and movie title — *italics*; also titles of music with several movements or parts.

Song titles — in quotes.

Quotes — period and comma always inside.

Numbers 1 through 10 — spell out in text; 11 and up — use figures, except at start or end of sentence or immediately preceding another number; up to 9999 — no comma; 10,000 and up take comma s).

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Revolutions per minute — rpm.

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NO capital T in Wurlitzer

Organ stops — initial letter capped.

Stop *rails*, not bolsters. Bolsters are brackets under key shelf.

3/22 organ, not 3-manual, 22-rank organ.

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People's names and titles of events not in capitals.

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Ken Double double checks the console at the Byrd Theatre before his concert while Lin Lunde looks on. This happy group of VTOS members at left came all the way from Norfolk for the Ken Double concert.

As Lin stood to take his bow, the mirrored ball filled the entire theatre with thousands of revolving stars. The audience went wild!

During the past forty years, VTOS has taught Richmond, if nothing else, that Wurlitzer made other things than juke boxes.

Miles Rudisill

WOLVERINE
Central & Lower Michigan
313/284-8882 or 313/588-7118



In May it was widely acclaimed organist Pierre Fracalanza who entertained the Wolverines with his ever-pleasing music at the home of Don and Shirley Jenks in Brighton, Michigan.

For June, President Fred Page organized a bus trip to Saginaw, where the Wolverines were welcomed at the Temple Theatre by members of the Temple Theatre Organ Club. Two organists were featured: Tom Fortier, Vice-President of the Flint Theatre Organ Club, and Arthur Ralph. We enjoyed the uncluttered musical stylings of both very much. The program was augmented by "interludes" of music played in a duet by Temple Theatre Organ Club's President, Joanne Leach (organ) and husband William Leach (violin) and by the telling of the history of the Temple Theatre and its organ by former Wolverine Chapter charter member Ken Wuepper. The Temple club can be rightly proud of the pristine condition in which, under the guidance of Ken Wuepper, they are maintaining a fine-sounding 3/13 Barton organ in its original home, the Temple Theatre, which is a gem itself.

The event represented a coming together of members of the Wolverine, Flint, and Temple Theatre Organ Clubs, an experience we hope will be repeated in the not-so-distant future. Thank you, Temple TOC, for your hospitality and entertaining program.

Charlie & Betty Baas

VIRGINIA
Richmond



May and June were busy months for the theatre organs in Richmond. On May 27, Eddie Weaver played a public program for The Virginians at The Carpenter Center. This is a local group who concertize in the manner of a barber shop quartet. Eddie and the recently installed Wurlitzer were a greatly appreciated addition to the program.

On May 30, James Hughes played the 7:30 show at the Byrd (*Beauty and The Beast*) while Bill Thompson played before the 9:30 show (*The Hand That Rocks The Cradle*). The next morning, Ken Double of Indianapolis, gave a concert of perfection for VTOS members and their guests. This made the second time within

a year that Ken has played the 4/17 Byrd Theatre Wurlitzer. That same night, Lin Lunde played both shows at the Byrd. Having four professional organists in two days must have set a record for this grand old movie palace.

On June 18, The Theatre Historical Society spent the day in Richmond visiting five old theatres and hearing three vintage Wurlitzers. Nick Pitt played the Carpenter Center's beautiful sounding 3/13 Wurlitzer. Then the group moved on to the Mosque where one of the club members provided background music on that famous 3/17 Wurlitzer. The real treat of the day was at the beautiful Byrd where VTOS President Lin Lunde gave a mini-concert for the group. It was the same routine done every weekend when he plays, i.e. spotlights, brenographs, color wheels, the whole nine yards. Needless to say, they loved it. Miles Rudisill gave a short history of the theatre, Bill Enos and Gary Cowardin were in the projection booth. The presence of VTOS members was obvious at the theatres visited. In all, five old theatres were visited by more than 100 THS members.

On July 4 Lin Lunde returned to the Byrd to do his annual patriotic show which included the head of Miss Liberty projected on the curtain as a gentle breeze ruffled the flag in the piano alcove to the right of the stage. All this took place during the final bars of "God Bless America."



L to R: Lin Lunde, Ken Double at the Byrd, and Fred Berger.



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Bob Ralston's splendid performance at the Temple Theater not only made over 1000 folks very happy, but he also revitalized an ATOS chapter that many of us had long ago given up for dead.

Dolton W. McAlpin, MCATOS, March 1992

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Fran Verri in "Pipes of PATOS" May 1992

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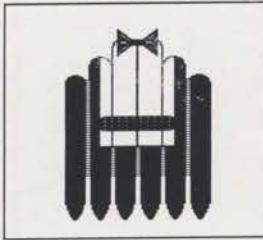
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